

## Canzone a 2: Cornetto o violino e trombone

Giulio Belli

Edited by Franco Piperno

Musical score for the first system, measures 1-4. It features three staves: Cornetto o violino (treble clef), Trombone (bass clef), and Basso per l'organo (treble clef). The music is in common time (C). The Cornetto/violino part has a melodic line with eighth-note patterns. The Trombone part has a lower melodic line. The Basso per l'organo part provides a harmonic accompaniment with eighth-note patterns.

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Musical score for the second system, measures 5-8. It features three staves: Corn. o vl. (treble clef), Trb. (bass clef), and Org. (bass clef). The music continues from the previous system. The Corn. o vl. part has a melodic line with eighth-note patterns. The Trb. part has a lower melodic line. The Org. part provides a harmonic accompaniment with eighth-note patterns.

Musical score for the third system, measures 9-12. It features three staves: Corn. o vl. (treble clef), Trb. (bass clef), and Org. (bass clef). The music continues from the previous system. The Corn. o vl. part has a melodic line with eighth-note patterns. The Trb. part has a lower melodic line. The Org. part provides a harmonic accompaniment with eighth-note patterns.

13

Corn.  
o vl.

Trb.

Org.

17

Corn.  
o vl.

Trb.

Org.

21

Corn.  
o vl.

Trb.

Org.

25

Corn.  
o vl.

Trb.

Org.

29

Corn.  
o vl.

Trb.

Org.

33

Corn.  
o vl.

Trb.

Org.

37

Corn.  
o vl.

Trb.

Org.

41

Corn.  
o vl.

Trb.

Org.

The image displays a musical score for three instruments: Cornetto or Violin (Corn. o vl.), Trombone (Trb.), and Organ (Org.). The score is divided into four systems, each starting with a measure number: 45, 49, 52, and 56. The first system (measures 45-48) features a 7/8 time signature. The second system (measures 49-51) continues in 7/8. The third system (measures 52-55) changes to a 3/4 time signature. The fourth system (measures 56-59) continues in 3/4. The Cornetto/violin part is written in a treble clef, while the Trombone and Organ parts are in bass clefs. The Organ part includes figured bass notation (numbers 1-7) below the notes. The score is presented in a clean, black-and-white format.

60

Corn.  
o vl.

Trb.

Org.

63

Corn.  
o vl.

Trb.

Org.

67

Corn.  
o vl.

Trb.

Org.

71

Corn.  
o vl.

Trb.

Org.

75

Corn.  
o vl.

Trb.

Org.

79

Corn.  
o vl.

Trb.

Org.

83

Corn.  
o vl.

Trb.

Org.

87

Corn.  
o vl.

Trb.

Org.

91

Corn.  
o vl.

Trb.

Org.

95

Corn.  
o vl.

Trb.

Org.

99

Corn.  
o vl.

Trb.

Org.

## EDITORIAL REPORT

### Sources

A: *Concerti ecclesiastici a due et a tre voci. Di Giulio Belli, maestro di capella nella cathedrale d'Imola. Novamente composti, et dati in luce. All'illu.mo et ecc.mo sig.re il sig.re Nicolo Guidi Bagno, marchese di Monte Bello etc. In Venetia, aere Bartholomei Magni. 1613.*

4 partbooks: Canto I, Canto II, Basso, Basso per l'Organo.

A-Wn (compl.), I-Bc (compl.), I-Bsp (compl.), I-FA (incompl), PL-WRu (incompl).

RISM A / I B 1771, BB 1771, Sartori I-II 1613b.<sup>1</sup>

B: *Concerti ecclesiastici a due et a tre voci. Di Giulio Belli, maestro di capella nella cathedrale d'Imola. Novamente composti et dati in luce. Francofurti apud Nicolaum Steinium. 1621.*

4 partbooks: Canto I, Canto II, Basso, Basso per l'Organo.

D-Dl (incompl.), F-Pn (incompl.), PL-Kj (compl.),<sup>2</sup> PL-Wu (incompl.), US-NYp (incompl.).

RISM A/I B 1772, BB 1772, Sartori I 1621i.<sup>3</sup>

C: *Concerti ecclesiastici binis et ternis vocibus, cum basso continuo ad organum. Auctore Giulio Belli, magistro musicae capellae cathedralis ecclesiae Imolensis. Nunc primum in lucem editi. Antwerpiae. Ex officina Petri Phalesii ad insigne Davidis regis. 1622.*

4(?) partbooks: [Cantus I], [Cantus II], Bassus, [Bassus ad organum].

B-Gu (incompl.).<sup>4</sup>

RISM A/IBB 1772a.

The only extant complete exemplar of B, which is now in the Uniwersytet Jagielloński, Biblioteka Jagiellońska in Kraków (*PL-Kj*), is the primary source for this edition. This exemplar has handwritten corrections of some of the misprints in A which seem to stem from the 17th century,<sup>5</sup> and it is the most reliable of the existing sources. C is the only extant partbook, Bassus, of the 1622 edition, published in Latin by Pierre Phalèse in Antwerpen. This exemplar is now housed in the University Library, Gent. It has been consulted, because it has the handwritten corrections of B transferred into print.

1. I-FA and P-WRu are not listed in Sartori I-II.

2. Listed neither in Sartori I-II nor in RISM A/I. The exemplar listed in Sartori as being in Öffentliche Wissenschaftliche Bibliothek, Berlin, (former Preussische Staatsbibliothek, now Staatsbibliothek zu Berlin Preussischer Kulturbesitz), may be this one which, as part of the music collection in Preussische Staatsbibliothek after its evacuation to Silesia during the Second World War, ended up in Biblioteka Jagiellońska, Kraków (see *Catalogue of Early Music Prints from the Collections of the Former Preußische Staatsbibliothek in Berlin, Kept at the Jagiellonian Library in Cracow. Edited by Aleksandra Patalas* (Kraków: Musica Iagiellonica, 1999) p. 33, no. 194, and Marek Sroka, "The Music Collection of the Former Prussian State Library at the Jagiellonian Library in Krakow, Poland: Past, Present, and Future Developments", *Library Trends*, 55, no. 3 (Winter 2007): 651–64). I am indebted to Jeffrey Kurtzman for having loaned me his microfilm of this exemplar.

3. D-Dl and US-NYp are not listed in Sartori I-II, which erroneously has PL-WRu for PL-Wu.

4. Not listed in Sartori I-II.

5. Similar handwritten corrections (by the same hand?) are known from exemplars of other contemporary prints such as Biagio Marini's opus 8 (1629), see the edition by Maura Zoni, *Monumenti musicali italiani*, vol. 23 (Milano: Edizioni Suvini Zerboni, 2004), xix-xx, and Giovan Battista Fontana: *Sonate* (1641), ed. Maura Zoni, *Monumenti musicali italiani*, vol. 28 (Milano: Edizioni Suvini Zerboni, 2007), ix.



### Editorial Remarks

Barlines are absent in the sources except for the continuo parts in *A* and *B*, where a few barlines occur irregularly. Regular barlines have been introduced by the editor: whole-note barring in the duple meter sections, and three-whole-notes barring in the triple meter section.

The canzona *a2* has the mensural sign  $\mathfrak{C}$ , *i.e.*, *tempus imperfectum non diminutum* (*semicircolo semplice*) or *alla semibreve* notation, the canzone *a3* has the *alla breve* sign  $\mathfrak{C}$ . Of the collection's 26 vocal pieces only two are notated in *tempus imperfectum non diminutum*, all the others have the traditional *alla breve* sign  $\mathfrak{C}$ , which was to become old-fashioned in vocal church music in the beginning of the seventeenth century.<sup>6</sup> The note values are the same in the *non diminutum* and the *diminutum* canzonas with no more black notes (*note nere*) in the *non diminutum* piece. The use of the *diminutum* mensural sign adhered to the conservative (sixteenth-century) practice to notate masses, motets, and other sacred compositions with an *alla breve* sign as opposed to madrigals with more *note nere*. During the seventeenth century the *alla semibreve* sign became the far more common mensural sign of the two. But with Belli we are in the transitional period, and if a difference in performance practice is indicated by the two different mensural signs a suggestion may be that the *alla breve* sign in the canzone *a3* indicates a faster tempo than the whole-note notation in the canzone *a2*. Then we have a correspondence in the instrumental pieces to the two different notations in the vocal pieces of the collection. Support for this suggestion could be found in Antoni Brunelli's *Regole utilissime per li scolari* (1606)<sup>7</sup> and Adriano Banchieri's *Cartella musicale* (1614).<sup>8</sup> Both Brunelli and Banchieri state that many composers nowadays use *alla semibreve* and *alla breve* signs in the same way, *i.e.*, with whole note for one tactus, only that pieces in *alla breve* should be beaten with a faster tactus (*presto*) and *alla semibreve* with a slower (*adagio*).

### Performance Notes (Jeffrey Kurtzman)

The many unfigured *continuo* basses in the music of the early seventeenth century create problems for the continuo player. For example, it was standard practice to conclude the final cadence with a major third in the chord, even if it was not figured (a *tierce Picardie*). And from several contemporary theorists, such as Agostino Agazzari's *Del sonare sopra'l basso* (1607) and Adriano Banchieri's *L'organo suonarino* (1605, 1611, 1638) it is clear that all penultimate chords of cadences, whether final or medial, or even brief passing cadences, required a major third. Medial cadences also often used a major third in their final chord.

In Belli's Canzona *a2*, a major third is required in the organ realization at the beginning of measure 9, in the second half of measure 37, the beginning of measure 43, the beginning of measure 71, the second half of measure 87, and the second half of measure 99. Similar locations already have the major third in one or the other of the instrumental parts (measures 51, 62 and the second quarter note of measure 87). In measure 77 a major third may also be desirable, creating the effect of an evaded cadence at the beginning of measure 78.

Although no seventeenth-century theoretical source states specifically that there must be a proportional tempo relationship between successive passages in duple meter and triple meter, such

6. See Uwe Wolf, *Notation und Aufführungspraxis: Studien zum Wandel von Notenschrift und Notenbild in italienischen Musikdrucken der Jahre 1571-1630* (Kassel: Edition Merseburger, 1992), I: 22–7.

7. Cf. Putnam Aldrich, *Rhythm in Seventeenth-Century Italian Monody* (London: J. M. Dent and Sons Ltd., 1966), 26–7.

8. Cf. Clifford Alan Cranna, Jr., "Adriano Banchieri's 'Cartella musicale' (1614): Translation and Commentary" (Ph.D. diss., Stanford University, 1981), 115.

continuity is sometimes implied by the notation and musicians often find it natural to generate some kind of proportional tempo relationship. The choices are often complicated by inconsistent ways of notating triple meters not only between different composers, but even within the works of a single composer.

The proportional signature in this canzona is *proportio tripla*, in which three whole notes (a dotted breve) under **3** comprise a single tactus (beat) with the downward motion occupying two of the three whole notes and the upbeat one whole note. In this piece, a tempo relationship may be easily established by making one dotted breve in triple time equal to one whole note under **C** in duple meter (one measure in triple meter equals one measure in duple meter). Therefore, in this piece a proportional relationship may be maintained in measures 53–62 by not changing the duration of the entire measure, but by shifting from an even down-up beat for measures of duple time to an uneven (2 + 1) down-up beat for measures of triple time, and then back again to an even beat for the return to duple time.

## CRITICAL NOTES

*B*: Canto I p. 18: Canto per il Cornetto [*sic*] ò violino; Canto II p. 18: A 2. Canto per il Trombone; Basso per l'Organo p. 18: A 2. Cornetto e Trombone; Tavola (C. D): Canzone, Cornetto, e Trombone.

M. 1, Corn. o vl.: *B* has erroneously the mensural sign  $\phi$ .

M. 8, Trb., nn. 2–3: *A* has *g-sharp-f* instead of *g-f-sharp*, handwritten correction in *B*.

M. 22, Corn. o vl., n. 4: *A* has quarter note  $c''$ , handwritten correction to eighth note  $c''$  in *B*.

M. 24, Corn. o vl., n. 6–m. 25 n. 2: *A* has  $d''\text{-sharp-c''}$ , handwritten correction to  $d''\text{-c''-sharp}$  in *B*.

M. 37, Org., n. 1: Sharp is missing in *A* and *B*.

M. 44, Corn. o vl., b. 1: *A* and *B* have quarter rest instead of eighth rest.

M. 44, Org., nn. 2–3: *A* has  $d\text{-}d$ , handwritten correction to  $f\text{-}f$  in *B*.

M. 45, Trb., b. 1: *A* and *B* have quarter rest instead of eighth rest.

M. 46, Corn. o vl., b. 1: *A* and *B* have quarter rest instead of eighth rest.

M. 46, Trb., n. 2:  $f$  is missing in *A*, added by hand in *B*.

M. 58, Corn. o vl.: *A* has breve  $f'$ , corrected by hand to breve  $g'$  in *B*.

M. 86, Corn. o vl., n. 6–m. 87 n. 2: *A* has  $d''\text{-sharp-c''}$ , handwritten correction to  $d''\text{-c''-sharp}$  in *B*.

M. 99, Trb. and Org., n. 1:  $f$  editorially corrected to  $f\text{-sharp}$  in keeping with m. 37.