

## Canzone a 3: Doi cornetti o violini e trombone

Giulio Belli

Edited by Niels Martin Jensen

Musical score for the first system of 'Canzone a 3'. It consists of four staves. The first staff is for Cornetto I or Violino I, the second for Cornetto II or Violino II, the third for Trombone, and the fourth for Bass for Organ. The music is in G major and 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music begins with a whole note G4 in the first staff, followed by a series of eighth and sixteenth notes in the other staves.

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Musical score for the second system of 'Canzone a 3'. It consists of four staves. The first staff is for Cornetto I or Violino I, the second for Cornetto II or Violino II, the third for Trombone, and the fourth for Organ. The music continues from the first system. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music continues with various rhythmic patterns and rests.

10

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

15

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

20

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

[#]

#

26

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

31

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

36

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

41

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

46

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

51

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

55

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

[#] [#] [#]

60

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

[#]

65

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

69

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

74

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

78

Corn. I  
o vl. I

Corn. II  
o vl. II

Trb.

Org.

#

## EDITORIAL REPORT

### Sources

A: *Concerti ecclesiastici a due et a tre voci. Di Giulio Belli, maestro di capella nella cattedrale 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 cattedrale 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/I BB 1772a.

The only extant complete exemplar of source 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 seventeenth 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 Jagiellonica, 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 they mostly occur at the distance of four whole notes in the duple meter sections and three or six whole notes in the triple meter section. 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 *a3* has the mensural sign  $\text{♩}$ , *i.e.*, *tempus imperfectum diminutum* (*semicircolo tagliato*), or *alla breve* notation. Of the collection's 26 vocal pieces only two are notated in  $\text{♩}$ , *tempus imperfectum non diminutum*, all the others have the traditional *alla breve* sign  $\text{♩}$ , 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 performance practice difference is indicated by the two different mensural signs a suggestion may be that the *alla breve* sign in the canzona *a3* may indicate a faster tempo than the whole-note notation in the canzona *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 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 the Canzone *a3*, all of the required sharps in the penultimate chords are either notated with a continuo sharp or the sharp is in one of the instrumental voices. In measures 40–41, the chord progression would suggest a major triad in the second half of measure 40 as the penultimate chord of a passing cadence, but the fact that none of the F's in the instrumental parts are sharped in a piece which consistently notates the sharped seventh is probably a sufficient indication not to treat this as a cadence at all (the true cadence occurs in bars 42–43). The passing cadences at the beginning of measures 26 and 30 and the middle of measure 50 could have final major chords,

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.



with the minor third returning either immediately (measures 30 and 50) or later in the measure (measure 26). However, all three passing cadences could also conclude with a minor third.

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 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 canzone is *proportio tripla*, in which three whole notes (a dotted breve) under **3** comprises 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  $\phi$  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 58–63 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. 31: Canzone à 3; Canto II p. 31: Canzone à 3; Basso p. 15: Canzone à 3; Basso per l'Organo p. 31: Canzone. Tribus vocibus. Doi cornetti overo violini é tromb.; Tavola (C. I): Canzone. Doi cornetti overo violini, é tromb.

M. 11, Trb., n. 2: *B* has *d*, corrected by hand to *c*.

M. 21, Trb., n. 2–m. 22, n. 2: Both *A*, *B*, and *C* have *g-sharp-f* instead of *g-f-sharp*.

M. 28, Corn. I o vl. I, n. 4: *A* has *d''*, corrected by hand to *b'* in *B* (to avoid parallels?).

M. 33, Trb., n. 3: *f* is missing in *A*, added by hand in *B*, in print in *C*.

M. 79, Org.: *B* has whole note *B*, editorially corrected to *G* by analogy with *A* and Trb. in *A*, *B*, and *C*.