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## INTRODUCTION

The toccatas, dances, and variation sets of Giovanni Girolamo Kapsperger (Johannes Hieronymus Kapsperger, ca. 1580–1651) form the core repertory of modern solo theorbists. After he came to Rome around 1605, however, he wrote music in nearly every genre of the early Italian Baroque, including light-hearted and serious chamber music for voices, operas, and devotional music.<sup>1</sup> His first Roman publications were in fact a book of madrigals in 1609, a book of villanellas in 1610, and his *First Book of Embellished Arias* (*Primo libro di arie passeggiate*) in 1612. In total, fourteen Roman publications preceded his *Second Book of Arias* of 1623, in which appear the two spiritual monodies edited here.<sup>2</sup> This collection followed closely on his largest commission in those years, his music for the *fiesta teatrale* for the Jesuit celebrations of the canonizations of Ignatius Loyola and Francis Xavier in 1622, the *Apotheosis sive Consecratio SS. Ignatii et Francisci Xaverii*, which required recitative and choral music for five sumptuously staged *tableaux* sung in Latin.<sup>3</sup> In 1624, he set Latin poems by the newly elected pope Urban VIII, Maffeo Barberini, and, at the end of that same year, Kapsperger formally became a member of the Barberini musical establishment. He is the likely composer of a large-scale work for soloists and chorus on a recent Christian victory over the Turks, *La Vittoria del Principe Vladislao in Valachia*, of 1625, which was first performed at a banquet for the visiting Prince of victorious Poland, then performed again at an academy which the Pope himself attended.<sup>4</sup> Although he never lost sight of his noble lineage and was known as “Il tedesco della tiorba” (the German theorbist), Kapsperger’s numerous compositions and commissions of both sacred and secular vocal music epitomize the concentration and excess of early seventeenth-century Roman style, as illustrated in chamber scale by the two works presented in this edition.

Twelve years separate Kapsperger’s first and second books of arias accompanied by basso continuo. The first emphasized solo monodies ornamented with melismatic *passaggi*. It was published with a single bass line for the basso continuo, with intabulated chordal

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<sup>1</sup> Victor Coelho, “G. G. Kapsperger in Rome, 1604–1645: New Biographical Data,” *Journal of the Lute Society of America* 16 (1983): 104, 109.

<sup>2</sup> Both are available in facsimile, along with the *Libro primo di mottetti passeggiati* of 1612, in Giovanni Girolamo Kapsperger, *Arie e mottetti passeggiati*, 3 vols, Archivum Musicum 32 (Florence: Studio per Edizioni Scelte [S.P.E.S.], 1980). An exemplar of the *Libro secondo* is in the Royal Library of Belgium, Fonds Fétis 2.363 C 2 (RP). Selections are recorded on the CD *Giovanni Girolamo Kapsperger: Libro Secondo d’arie, Songs of Human and Divine Love (Rome, 1623)*, Il Furioso, Toccata Classics TOCC 0027 (2006).

<sup>3</sup> Preserved in *A-Wn* Hs. 16013 and *F-Pn* Rés. ms. F.1075. Recorded on the CD *Kapsperger & Zipoli: The Jesuit Operas*, Ensemble Abendmusik, Dorian DOR-93243 (2003).

<sup>4</sup> Margaret Murata, “Classical Tragedy in the History of Early Opera in Rome,” *Early Music History* 4 (1984): 103–136; Christian Speck, *Das italienische Oratorium, 1625–1665. Musik und Dichtung* (Turnhout: Brepols, 2003), pp. 50, note 16; 69–72.

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realizations for chitarrone underneath. This format thus serves as a precedent for the present edition. The second book of arias, more diverse than its predecessor, contains solos and duets for various voice ranges, in declamatory as well as in florid styles, all with only a single staff for the continuo part. Some items suggest intended use in some sort of dramatic presentation, perhaps in spiritual dialogues. No other source is known for either of the spiritual monodies in this edition.

The adjective “spiritual” refers to the subjects of poems and music, distinguishing them from sacred, liturgical art and freeing them from any specific worship context. A spiritual composition, then, was equally suitable as free music in a nunnery, a gathering in an oratory, after dinner in a prelate’s house, or as part of a purely secular afternoon of entertainment.

### *Dolcissimo Signore*

“Dolcissimo Signore” sets a monologue of four eight-line stanzas in mixed seven- and eleven-syllable lines, with the rhyme scheme *abab/cc/dd*. The English version that follows the score has lines with the same number of syllables as the anonymous Italian poem. Freer than a translation, it may serve the anglophone singer as an exercise in approximating the phrasing and pacing of the anonymous text.

The speaker is not identified in the poem, but the self-references to being a female sinner (“peccatrice”), the presence of the Cross of the Crucifixion, and the repentant but sensuous tone of her words all suggest the penitent Magdalene, who was often depicted at the foot of the Cross. Such a composition could have been performed in one of the Roman confraternities during Lent, as well as for a concert in a private palace. In the poem, the speaker’s emotions come from identification and union with the crucified Christ. The penitent feels death and the weight of sin, just as Christ had. Spiritual exercises of the period would have asked readers and listeners to imagine themselves as the penitent. Thus the potential figure of the Magdalene is intended to generate a more universal representation.

[1] My Lord, you who are most sweet, alas, how I die and feel upheaval within my breast and my heart melt. But my grief makes me happy: I have no further desires than to suffer these torments. I love, I sigh, I tremble, oh purest soul, so stricken with grief as if laden with sin.

[2] Once I lived as a sinner: to you now I turn for help, since you die only to give peace to others, you, what my heart seeks. Then a pagan follower of the deceiving world, I fled from you and scorned you; but now I can say that there is none who could save me except God.

[3] I see you there on the Cross, wounded for my salvation, holocaust of torture and of suffering, pouring out your soul from your side. Have mercy, please, have mercy, and show me your visage merciful and meek. Let the pardon be yours, as the sin is mine.

[4] But all my pain would be pleasure, if it puts me in the place upon the Cross where the Supreme Good did hang. I can feel my spirit now cold as ice, as it leaves me. Grieving soul, you are dying ... I cannot go on. The course of my life is broken. Alas, I die. O my God, help me!

Kapsperger respected the stanzaic poetic structure by closing each stanza in G, while creating a through-composed monologue in a largely syllabic *stile rappresentativo*. The musical meter is *tactus alla semibreve*, or c. In this style, however, rhythmic values shorter than the minim (half-note) are performed flexibly, and the meter as a whole is not rigidly observed. For editorial notes, see below, p. xiii.

### *Voi che dietro a fallaci e cieche scorte*

Kapsperger's setting of the sonnet "O voi che dietro a fallaci e cieche scorte" by Giambattista Marino follows the conventional division of the poetic form into four sections of 4+4+3+3 lines, with the rhyme scheme *abba+abba / cdc+dcd*.<sup>5</sup> Again, the English version that follows the score has lines with the same number of syllables as the Italian sonnet. Sonnets were frequently set with sections two through four as musical variations of the setting of the first four poetic lines. Indeed, three of Kapsperger's sections of the sonnet (1, 2, and 4) all begin with recitation over a sustained D in the basso continuo and conclude with ornamented cadences, to F major (which prevails in mm. 13–23) and to a D final. Despite these similarities, however, the melismatic *passaggi* make each of the four parts different in length and, overall, Kapsperger's setting is through-composed.

In section one, a burst of melismas illustrates "two burning eyes." Steady bass pulses and wandering vocal eighth notes describe "tracking precipitous and crooked paths." In fact, the embellishments completely separate the relative pronoun "che" in m. 1 from its verb "ite" at mm. 12–13. The elaborate cadence of section two illustrates "destiny" or "fate." Section three, in contrast, is recitatorial throughout. As listeners are succinctly exhorted to turn their attentions to the figure of the crucified Christ, the harmony leaves the D area for A minor. By keeping this middle section in a clearly understood, syllabic style, Kapsperger emphasizes in retrospect how tortuous and misguided the vocal delights of the opening sections are. He allows only a delicate turning figure to decorate the final word "love" in mm. 47–48. In the fourth and final section, the harmony moves to a warm C major, as listeners are asked to embrace the crucified Christ. The harmony then returns to D, while transfiguring His blood and pallor into roses and soft breezes. This is not, however, a Eucharistic transubstantiation but rather the gift of penitential consolation, actualized in the melismatic codetta, which is at the same time running blood, wafting breezes, and the holy scent of flowers.

Those of you inflamed by the base passion of two beautiful eyes and are entwined and imprisoned by hair of false gold, who follow false and blind guides and track tortuous and precipitous trails, avert your steps far from that path that leads one to death and turn your

<sup>5</sup> From his *Rime*, part 1 (Venice, 1602), with the caption heading "Esorta i sensuali a mutar l'amore umano in divino." (The poem exhorts those who are sensual to change human love into divine love.)

eyes, affronted by dark fog, toward that object that you have always known was given by heaven to you as your destiny.

Look upon that other, greater beauty and those greater glories and delights revealed and shown to you by the love that was crucified. Embrace sweetly and warm what you desire—the undone hair and closed eyelids, and let your heart find roses and south winds in His blood and pallor.

For editorial notes, see below, p. xiii.

### **The vocal part**

Both monodies should be sung with flexible tempo and, within the half bars, with flexible rhythm. In keeping with the declamatory *stile rappresentativo* of the Magdalene's monologue, the addition of florid ornamentation is not appropriate. A few cadences in "Voi che dietro," however, may suggest further modest elaboration (e.g., mm. 15, 27, 42, 44, 55). In the editions, the first words of almost all of the poetic lines have been capitalized, but in many cases, the sentence structure extends over several lines. The last two poetic lines of "Dolcissimo Signore," however, contain four complete thoughts, with the subject and verb of the second sentence in separate lines ("il corso / manca"). In "Voi che dietro" as well, a single sentence may extend over several lines. Keeping this in mind may prevent each melismatic passage from becoming a separate musical "event." Kapsperger's music, as is to be expected, projects the oratorical coherence and intensity of both texts.

### **Temperament**

Because the keys and key areas of both "Dolcissimo Signore" and "Voi che dietro" stay relatively close to the top of the circle of fifths, they are most suitable for instruments set in meantone, rather than equal temperaments. Meantone temperaments endow chordal textures with greater stability and consonance than does equal temperament and are particularly appropriate for accompaniments such as these that must provide a secure anchor for the vocal display in these songs. Either 1/4 or 1/6 comma meantone temperament is suitable. The recording cited in footnote 2 accompanying this edition adopted 1/6 comma meantone temperament which, while fielding narrower and more euphonious thirds than equal temperament, still allows for a relatively wide range of key areas.

### **Continuo realization**

The continuo parts of "Dolcissimo Signore" and "Voi che dietro" could be performed by any single polyphonic instrument of the time, for example, organ, lute, harpsichord, harp, or Kapsperger's own instrument, the theorbo, or chitarrone. As a species of lament, "Dolcissimo Signore" might also be accompanied by the more exotic bowed *lira* or *lirone*, which are capable of realizing both the chords and bass line simultaneously. A combination of two polyphonic instruments is also possible, for example, organ with theorbo; however, as there is no evidence that bowed instruments doubled the bass line in Italian solo vocal music in

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Kapsperger's time, the addition of a bowed bass is inappropriate in this repertoire.<sup>6</sup> Furthermore, as Nigel North has pointed out, "the continuous sound of a bowed bass in monodic song can destroy the effect of the voice part which is supposed to imitate speech."<sup>7</sup> The editions here, however, realize the continuo line for a solo theorbo, Kapsperger's instrument of choice. With a lower range than that of the archlute, the theorbo does not interfere with the voice. Furthermore, of all the lutes, the theorbo has the widest dynamic and expressive palette, capable of accommodating the dramatically contrasting emotions portrayed in Kapsperger's monodies. As one would expect, all the songs in Kapsperger's *Libro secondo d'arie* are set in keys and key areas that comfortably fit the fingering and sonic idiosyncrasies that result from the theorbo's open-string tuning in A.

From the standpoint that, by definition, a continuo realization is improvised, the presentation of a printed realized accompaniment contradicts the essence of the concept of thoroughbass accompaniment. Nevertheless, written-out theorbo accompaniments such as those found in Kapsperger's own vocal music and in the *Capricci a due stromenti* (1622) of Kapsperger's contemporary, Bellerofonte Castaldi,<sup>8</sup> can provide constructive examples that we can use to create our own realizations suited to our abilities and the situation at hand. Recognizing the voice's dominant role, Kapsperger's accompaniments are somewhat elementary, serving as a basic yet flexible sketch that a novice could perform, but from which an accomplished player could devise a more elaborate realization. This edition attempts to strike a balance between Kapsperger's style and that of the more involved intabulated theorbo accompaniments published by Castaldi.<sup>9</sup>

To maintain a clean score and for the purposes of editorial consistency, no editorial figures have been added; however, suggested solutions are presented in the tablature realization. For ease of reading, the tablature rhythmic staff features a value at the beginning of each system even when it is the same as the last value in the previous system.

Voice-leading figures such as 4–3 suspensions are rarely positioned rhythmically in seventeenth-century sources. The placement of such figures in the continuo line here remains approximate.

The continuo is realized for theorbo with the 12<sup>th</sup> course lowered from its customary B

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<sup>6</sup> See Nigel North, *Continuo Playing on the Lute, Archlute and Theorbo* (Bloomington and Indianapolis: Indiana University Press, 1987), pp. 62–63; Tharald Borgir, *The Performance of the Basso continuo in Italian Baroque Music* (Ann Arbor: UMI Research Press, 1987; repr. Rochester, 2010), pp. 5–8; and Giulia Nuti, *The Performance of Italian Basso continuo* (Aldershot, UK and Burlington, VT: Ashgate Publishing, 2007), pp. 38–40.

<sup>7</sup> North, *Continuo Playing*, p. 63.

<sup>8</sup> Bellerofonte Castaldi, *Capricci a due stromenti* (1622), ed. David Dolata, *Recent Researches of Music in the Baroque Era*, vols. 142–43. (Middleton, WI: A-R Editions, 2006).

<sup>9</sup> For a more detailed discussion of Castaldi's intabulated accompaniments and the stylistic differences between his and Kapsperger's accompaniments, see pp. 202–210 of David Dolata, "The Sonatas and Dance Music in the 'Capricci a due stromenti' (1622) of Bellerofonte Castaldi (1580–1649)," Ph.D. diss., Case Western Reserve University, 1998.

natural to B-flat to accommodate the B-flats in the bass lines. Since there are both E-naturals and E-flats in the bass line of “Dolcissimo Signore,” either one would be a valid choice for the tuning of the 9<sup>th</sup> course. In this edition it is lowered to E-flat. The 9<sup>th</sup> course in “Voi che dietro” is tuned to the standard E-natural rather than E-flat.

This realization assumes the common theorbo configuration of seven courses on the fingerboard and seven as unfretted extended bass courses attached to a second pegbox, the 7<sup>th</sup> course G-natural functioning as a frettable string, thus enabling the execution of the G-sharp in the proper octave, as in m. 13 of “Dolcissimo Signore” and m. 40 of “Voi che dietro.” On theorboes with only six courses on the fingerboard (that therefore lack a frettable G-natural course in the correct octave), the G-sharp must be raised an octave. In the absence of a frettable 7<sup>th</sup> course, another fingering for the first inversion E-major chord on G-sharp in m. 13 of “Dolcissimo Signore” might be as follows:

The image shows a musical score for m. 13 of "Dolcissimo Signore". It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a theorbo fingering diagram. The vocal line has the lyrics "tre-mo, al-ma in-no-cen - te," with a sharp sign above the first and second syllables. The bass line has a G-sharp note. The theorbo diagram shows fingerings for the seven courses: 0, 6, 0, 2, 2, 0, 0 for the first half and 0, 2, 1, 0, 3, 3, 2 for the second half.

The voice leading in m. 40 of “Voi che dietro” implies a simpler solution:

The image shows a musical score for m. 40 of "Voi che dietro". It consists of three staves: a vocal line in treble clef, a bass line in bass clef, and a theorbo fingering diagram. The vocal line has the lyrics "Mi - ra - te qual bel-lezz'". The bass line has a G-sharp note. The theorbo diagram shows fingerings for the seven courses: 13, 2, 2, 0, 0, 1, 0 for the first half and 0, 1, 0, 0, 0, 0, 0 for the second half.

## Arpeggios

Theorbo players are well aware of Kapsperger's prefatory materials that address arpeggiation in his *Libro primo d'intavolatura di chitarone* (1604) and were further expanded in the *Avvertimenti* to his *Libro terzo* (1626) and *Libro quarto* (1640). That portion of *Libro quarto* is reproduced below.

Segno dell'Arpeggiato (quali di diretto contrario al pizzicare) si fa in due re maniere toccando le corde di quel colpo se parate secondo l'infiniti esempi ristruendo il colpo quanto durerà il tempo so prascritti: Si adoprano tre deti nell'Arpeggiare cioè pollice e medio quali formoremo per maggiore intelligenza sotto uno due e tre punti . . . , in questi sotto scritti esempi:

Arpeggiato  
Cantabile  
di 4 Corde

A piu' Corde

a tre Corde

Il pizzicar le corde quando passano il numero delle tre, è molto triuale ecceto nelle ribattute. Doue san piu chitarare senza il segno dell'Arpeggiare si tocca le prime con il pollice con ribattere l'idiome tre congiunte.

Fig. 1. Giovanni Girolamo Kapsperger, *Libro quarto* (1640), p. 2.

In these instructions, Kapsperger directs that chords bearing the arpeggio sign are to be arpeggiated in the manner of the first three examples for the duration of the chord to which the sign is attached. Chords without the sign should be arpeggiated as in the fourth example. Each example eschews the use of the ring finger, which was considered weaker than the index and middle fingers. In the first two examples, the pattern orders the notes from lowest to highest concluding on the third course, presumably because the chord's highest pitch is most likely to appear on that course as a result of the theorbo's re-entrant tuning. Unfortunately, Kapsperger does not indicate whether the arpeggios should be in time, or the speed at which they are to be performed, or whether they should be repeated to fill the time. His intabulated accompaniments do, however, provide some guidance. He applies the sign somewhat inconsistently, but most commonly to chords containing four or more pitches in a variety of circumstances, some on very short notes that would require a very fast arpeggio approaching the speed of a strum and some on longer chords that would be drawn out. Ultimately, it is up to the player to decide how to arpeggiate each chord, often spontaneously. The following set of recommendations presents just one of many valid approaches. In this edition, chords with no performance indication, such as in m. 5 of "Voi che dietro," can be performed simultaneously or arpeggiated following Kapsperger's example. The downward arpeggiation arrow as in m. 1 of "Dolcissimo Signore" indicates a quick thumb strum from the bass to treble or, particularly when there is a gap between the bass note and the rest of the chord, a quick arpeggiation with a combination of thumb and fingers. The upward arpeggiation arrow in m. 42 of "Voi che dietro" indicates a quick strum from treble to bass with the index finger. Long drawn out arpeggios such as m. 2 of "Dolcissimo Signore" should be performed in a free, arhythmic fashion. Thinner chordal textures can be filled out extemporaneously to add emphasis or accent. The performer's choices, of course, will partly depend on what the singer is doing.

*Cross-string suspensions*

In his tablatures, Kapsperger made limited use of the cross-string suspension, an idiomatic technique facilitated by the theorbo's re-entrant tuning, where the note of resolution is situated on a different string than the suspended note. One of the few cross-string suspension formulas Kapsperger recommended appears in m. 3 of "Voi che dietro."

Cross-string suspensions are more resonant than those in which the suspended note and its resolution are on the same string, but care must be taken to silence the suspended note after the resolution is plucked, to avoid the sustained minor second that would result, for instance, in a 4–3 suspension on E, were both the A and G-sharp allowed to sustain simultaneously. Whether on the same string or cross-string, the chord with the suspended note should always be arpeggiated. In this edition, suspensions have been regularized; however, a sampling of alternate cross-string fingerings for 4–3 suspensions are provided below:

Suspension on F ("Dolcissimo Signore," mm. 53–54)

The image displays musical notation for a suspension on F. It consists of three staves. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat major/D minor) and a common time signature. The lyrics are "lan - gue il som - mo be - ne," with the word "il" underlined. The notes are: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4. The bottom two staves are a lute tablature. The first staff shows the fretting for the notes: 1 (G), 3 (A), 1 (B-flat), 1 (C), 1 (B-flat), 0 (A), 1 (G). The second staff shows the resolution: 1 (G), 3 (A), 1 (B-flat), 1 (C), 1 (B-flat), 0 (A), 1 (G). The tablature includes a downward arrow on the 1st fret of the 6th string.



Suspension on C ( a. “Dolcissimo Signore,” mm. 6–7 and b. “Voi che dietro,” mm. 30–31)

li - que - far - si il co - re!

4 3

X 11 8

3 0 1 0

- get - - t'in - te - si

4 3

3 11 8

3 6 6 7 5 6

Suspension on G (“Dolcissimo Signore,” mm. 43–45)

- ri, E mo - stra l'al - ma a me cle - men - te e pi - a:

4 3#

8

3 0 3

5 6 5 4 3 3 2 3

Suspension on A (“Voi che dietro,” mm. 54–55 and 60–61)

-lor le ro - se e gl'o - stri;

4 #3

X 14 13 X

6 7 8 15 6

5 6 5 0

gl'o - stri.

4 #3

14 13 X

3 3 2 3 4 0 0 2 2 3 0

## Suspension on E (“Voi che dietro,” mm. 46–48)

cru - ci - fis - so a - mo - re.  
 4 #  
 9 13  
 2 0 4 0 | 0 0 1 2 | 0 1 2 0  
 1 0 0 0 | 2 2 1 0 | 0 0 0 0  
 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Finally, 7–6 chains of suspensions sound particularly charming performed cross-string on the theorbo.

## 7–6 Suspension Chain (“Dolcissimo Signore,” mm. 23–25)

pa - ce al - tru - i; So - spi - ra - ta mia vi - ta,  
 4 3  
 8 9 8 12  
 3 2 1 | 3 2 1 3 | 5 6 6 0 1  
 0 1 1 3 3 3 | 6 6 1 1

*Making It Your Own*

The continuo realization presented here is one of many points of departure, and theorbists are encouraged to create their own accompaniments following a few simple precepts:

- In the absence of a sustaining instrument to play the bass line, the chordal instrument must give the bass line priority as much as possible.
- While octave displacement is a common continuo technique, particularly in lutes, the melodic integrity of self-contained phrases in the bass lines—usually signaled by stepwise motion—should be maintained without octave displacement as much as

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possible. Octave displacements are best reserved for repeated half or whole notes or in situations where a bass note must sustain for a long period of time. Occasionally in this edition bass notes are lowered by an octave to an open diapason to ease a fingering that would otherwise be unnecessarily awkward.

- The accompaniment should not compete with the voice, and when the voice is occupied with *passaggi*, the accompaniment should provide a simple and secure scaffolding to support the singer's virtuosity.
- When possible, the continuo player should refrain from doubling the singer's line, particularly on the resolution of 4–3 suspensions. Although a common contemporary continuo practice is to double the singer's dissonant 4th, but to allow only the voice to resolve to the 3rd without doubling it in the accompaniment, Kapsperger and Castaldi never took that approach. Therefore, in keeping with their spirit, this edition instead provides a full dominant chord in such situations, allowing the singer's 4th to clash with the third in the dominant chord. In any event, a powerful dominant chord followed by a tranquil resolution best conveys the poetic scansion and musical affect.
- In the absence of contradictory pitches in the vocal line, the realization should follow the "rule of the octave" and other such conventions to determine chordal color and inversion.<sup>10</sup>
- Important internal cadences in seventeenth-century music are customarily concluded with a major chord, which is not necessarily indicated in the figures. These have been realized as such in the tablature accompaniment.

David Dolata  
Florida International University  
Miami, Florida

Margaret Murata  
University of California, Irvine  
Irvine, California

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<sup>10</sup> See North, *Continuo Playing*, pp. 40ff.

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## Discography

The editors and WLSCM gratefully acknowledge Toccata Classics for permission to post the following audio tracks from *Giovanni Girolamo Kapsberger: Libro Secondo d’arie, Songs of Human and Divine Love (Rome, 1623)*, Il Furioso, Toccata Classics TOCC 0027 (2006):

“Dolcissimo Signore,” performed by Janet Youngdahl with Il Furioso (4:30).

“Voi che dietro e fallaci e ciechi scorte,” performed by Gian Paolo Fagotto with Il Furioso (3:28).

## Editorial Procedures

Source: Gio. Girolamo Kapsperger, *Libro secondo d'arie a una e più voci* (Rome: Luca Antonio Soldi, 1623; facsim. ed. Florence: Studio per Edizioni Scelte, 1980. Archivum Musicum 32), pp. 6–7 and 22–23.

Barring and note values are as in the original print. Melismatic groups have been transcribed in modern notation, although they were not intended to be performed with metric precision.

Sharps functioning as natural signs have been replaced by naturals. Suggested editorial chromatic alterations in the vocal part are indicated above the vocal staff.

Text underlay with regard to melismatic passages is often uncertain. Principles from the *prima pratica*, which would have been known to all singers in Kapsperger's time, have been adopted. Dashed slurs are editorial.

Beaming for “Voi che dietro a fallaci e cieche scorte” diverges from the print (consult the facsimile) and has been considerably edited. In general, the beaming in this edition groups subdivisions according to the duple tactus, except where Kapsperger has indicated single, flagged notes in melismatic contexts (e.g., m. 21). Kapsperger's beamed groups of three or six “thirty-second”-note values have been transcribed as triplet or sextuplet sixteenths, without implying rhythmic accentuations. Differences between beamed and single, flagged eighth notes in the print and this edition are generally not noted below.

The print has few figures for the basso continuo line. Of the few editorial figures added, most indicate major chords serving as “dominant” chords at cadence points. Figures for first inversion chords have not been added where they are obvious, nor have suggestions been made for changing harmonies over sustained bass notes—which are left to the inventiveness of the continuo player. Voice-leading figures, such as 4–3 are rarely positioned rhythmically in seventeenth-century sources. It is up to the continuo player to decide when to resolve the suspensions. The placement of such figures in the continuo line remains approximate.

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## CRITICAL NOTES

### *Dolcissimo Signore*

The original print is scored in soprano clef (C1) for the voice and in bass clef (F4) for the basso continuo line, with one flat in the signature (once-transposed Dorian). Decorative capitals begin stanzas 1, 2, and 3. The meter is *tactus alla semibreve*, that is, each measure is divided duply [ $c = \frac{2}{2}$ ]. The barring is regular at every semibreve (◌). *Custodes* occur after every system save the last (ignored in some bibliographical descriptions of this volume).

The first two measures are editorial; the original print begins with m. 1 of this edition.

Mm. 18 and 48, continuo: The *corona* (“fermata”) is lacking.

M. 45, continuo: Print has two eighths, not beamed.

### *Voi che dietro a fallaci e cieche scorte*

The original print is scored in soprano clef (C1) for the voice and in bass clef (F4) for the basso continuo line, with one flat in the signature (once-transposed Aeolian). A decorative capital appears for the first initial only. The meter is *tactus alla semibreve*, that is, each measure is divided duply [ $c = \frac{2}{2}$ ]. The barring is regular at every semibreve (◌). *Custodes* occur after every system save the last three (lacking after mm. 50, 56, and the last). Observations below refer to the vocal line, unless otherwise noted.

The first two measures are editorial; the original print begins with m. 1 of this edition.

M. 4: The eighths are flagged, not beamed, in the print. Other similar beamings are not listed below.

Mm. 5–6: The sixteenths are beamed over the bar line in the original; also between mm. 18–19; 19–20; 33–34; and 55–56.

M. 7: All eight sixteenths are beamed together in the print.

M. 8: The first two eighths are beamed in the print.

M. 14–15: The eighths are all beamed in pairs for “precipitose e.”

M. 15: The direct fifth at the half-bar is thus in the original.

M. 19: The eighths are beamed in pairs for the syllables “-cipi-.”

M. 21: The first tone is flagged and detached, with the remaining sixteenths all beamed together. This idiosyncratic notation also occurs at the beginnings of mm. 28, 57 and 58; see also the first sixteenth of m. 55.

M. 22: All eight sixteenths are beamed together in the print.

M. 23, continuo: The *corona* (“fermata”) is lacking.

M. 32, tablature: Because the 8th course is tuned to F-natural to provide for the preponderance of instances of that pitch in that octave, it cannot be used to play the F-sharp. Therefore, the F-sharp on the second beat of this measure must be raised an octave. The G-natural that follows is also raised to maintain the stepwise motion between the two pitches.

M. 37: The eighth is not beamed to the previous triplets in the print.

M. 38, continuo: The *corona* (“fermata”) is lacking.

M. 47: The eighth is not beamed to the previous triplets in the print.

M. 49: The two sixteenths are not beamed in the print.

M. 57: The E4 that begins the second half of the bar is beamed to the previous sixteenth notes in the original. A new beam begins on the subsequent F4 (creating parallel shapes for F-G-A + F-G-A). The final syllable “-lor” is flagged and detached.

M. 58: The original beams three sets of notes—eight from the second sixteenth to the B flat at the half bar; the subsequent three (rendered in this edition as a triplet) notated in thirty-second notes; and the last five sixteenths. No triplets are indicated; other groupings are possible.

M. 59: The measure consists of 17 sixteenth notes beamed 9 + 8. The A4 that begins the second minim is beamed to the previous sixteenth notes in the original. A new beam begins on the subsequent D4 as indicated. No triplets are indicated; other groupings are possible.