

CORPUS OF EARLY KEYBOARD MUSIC

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KEYBOARD MUSIC
AT
CASTELL' ARQUATO

AMERICAN INSTITUTE OF MUSICOLOGY

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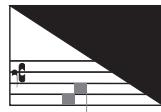
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37

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Edited by
H. Colin Slim

Volume 1. Dances and Dance Songs



AMERICAN INSTITUTE OF MUSICOLOGY

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FOREWORD

This edition consists of two fascicles (nos. III and VII) and one detached folio from the ten fascicles and several loose pages of keyboard music dating from around the middle of the sixteenth century which are preserved in the archive of the Chiesa Collegiata at Castell' Arquato (about 32 kilometers southwest of Piacenza). Since fascicles III and VII contain mostly dances and dance songs, it was thought appropriate to print their contents together.

Fascicle III, of 26 unnumbered oblong paper folios, 23×16 cm., contains 13 anonymous Pavana–Saltarello–Ripresa compositions, two separate Riprese, one separate saltarello, two ricercari, and an arrangement of Domenico Ferabosco's madrigal, *Io mi son giovinetta*. Fascicle VII, of 16 unnumbered oblong paper folios, 21.5×16 cm., contains two anonymous Pavan–Saltarello–Ripresa pieces, twenty dance songs, and one incomplete ricercar. The detached folio, 21.5×16 cm., contains two dance songs, one untitled.

Despite its isolation, the archive at Castell' Arquato has long been known. Mario Enrico Bossi, then director of the Liceo Musicale in Bologna, visited it in 1904, followed in 1907 by Giuseppe Terrabugio, who published a brief report. But it was not until 1934, when Gaetano Caesari and Renato Simoni published a summary article in the local newspaper, *Libertà la Scure*, at Piacenza, that its true riches became evident (Slim T, p. 380). Giacomo Benvenuti, Caesari's pupil, published selections from fascicles I, II, and III in 1941 (Benvenuti M) and apparently intended to publish the remainder, (Lunelli N, p. 256), but death overtook him in 1943. After the war, in 1949 and again in 1952, Knud Jeppesen visited Castell' Arquato, publishing in 1955 the first systematic description of the keyboard manuscripts and a summary of the vocal prints and manuscripts there (Jeppesen D and Jeppesen E). His edition of 1960, largely duplicating but more accurate than Benvenuti's, added another ricercar and an organ mass, both by Jaches [Brumell] (Jeppesen I). Visiting the archive in 1956–57, I rediscovered some additional keyboard music (fascicle V) by Claudio Maria Veggio, which, although apparently not shown to Jeppesen, was known to Caesari in 1934 (Slim K). A subsequent visit in 1969 uncovered two more folios belonging to this fascicle (Slim V).

Commentary

Dances

Fascicles III and VII contain six dances on the romanesca bass, eight on the passamezzo moderno, and one on the passamezzo antico (some dances being on slight variants of these basses). Each Pavan and each Saltarello presents two statements of its bass except for the Pavan, fascicle III, no. 8, which has three statements on the romanesca; surprisingly, its Saltarello has only two statements. Occasionally other irregular-

1. Pavana

Musical score for '1. Pavana' and 'Saltarello de la pavana'. The score consists of two parts. Part 1, 'Pavana', is in common time (indicated by 'c') and consists of six staves of music. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a treble clef and a key signature of one sharp. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a bass clef and a key signature of one sharp. The sixth staff uses a bass clef and a key signature of one sharp. Measure numbers 10 and 20 are indicated above the music. The tempo is marked 'f.' at the beginning of the first staff. The score ends with a repeat sign and the word 'finis' at the end of the sixth staff. Part 2, 'Saltarello de la pavana', is in common time (indicated by 'c') and consists of four staves of music. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The tempo is marked 'f.' at the beginning of the first staff.

Saltarello de la pavana

Continuation of the musical score for 'Saltarello de la pavana'. It consists of four staves of music. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The tempo is marked 'f.' at the beginning of the first staff.