The *Canzoni da sonar con ogni sorte d'istromenti* (1625) of Giovanni Picchi

by

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School of Music

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THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Wednesday, April 29, 1992
8:00 p.m.

DOCTORAL STUDENT RECITAL*

NATHAN WILKES, bass trombone

Captaine Humes Galliard
from *The First Part of Ayres* (1605) — Tobias Hume (c.1569-1645)

Sonata in f minor (1728) — Georg Philipp Telemann (1681-1767)

Andante cantabile
Allegro
Andante
Vivace

David Dirks, *cello*
Leslie Taylor, *harpsichord*

Tetra Ergon (1975) — Donald H. White (b. 1921)

For Van
In Memory of "The Boss"
In Memory of "The Chief"
In Memory of "Dottie"

Yun-lin Yang, *piano*

Concerto for Bass Trombone (1964/1968) — Thom Ritter George

Yun-lin Yang, *piano*

- INTERMISSION -

Canto II (1972) — Samual Adler (b. 1928)

Moderately fast
Quite fast
Slowly
Fast and happy

Three Easy Pieces (1938) — Paul Hindem (1895-196

Yun-lin Yang, *piano*

Lieder eines fahrenden Gesellen (1883-85/1891-96) — Gustav Mah (1860-191

Wenn mein Schatz Hochzeit macht
Ging heut'morgen über's Feld
Ich hab'ein glühend Messer
Die zwei blauen Augen

Yun-lin Yang, *piano*

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Bass Trombone Performance.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Sunday, June 8, 1997
2:30 p.m.

DOCTORAL LECTURE RECITAL*

NATHAN WILKES

The *Canzoni da Sonar* of Giovanni Picchi

John Sawyer, *baroque violin*
David Rose, *baroque violin*
Jeremy Berkman, *baroque trombone*
Nathan Wilkes, *baroque trombone*
Catherine Walsh, *organ*

Prelude: Passo e Mezzo di Giovanni Picchi (C)

Lecture (N)

Ballo ditto il Picchi (C)

Canzon Terza (J, N, C)
Canzon Quarta (J, D, C)
Sonata Seste (D, N, C)

Todescha (C)

Canzon Settima (J, D, N, C)
Canzon Ottava (J, D, Je, C)

Ballo Ongaro (C)

Canzon Undecima
Canzon Duodecima
Canzon Decima Terza
(J, D, Je, N, C)

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Bass Trombone Performance.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Sunday, October 5, 1997
2:30 p.m.

DOCTORAL RECITAL*

NATHAN WILKES, Bass Trombone

Catherine Walsh, organ
Esther Bing, piano

Canzona (1635) — Girolamo Frescobaldi (1583-1643)

Être ou ne pas d'être (1963) — Henri Tomasi

Sonata (1963) — Patrick McCarty

Allegretto non troppo
Andantino
Vivace

Trio Sonata in E flat, BWV 525 (1727) — Johann Sebastian Bach (1685-1750)

First movement

- INTERMISSION -

Sonata in B flat, RV 47 (1740) — Antonio Vivaldi (1678-1741)

Largo
Allegro
Largo
Allegro

Concerto (1962) — Robert Spillman

Allegro
Andante
Vivace
Andante moderato

Hosannah (1862) — Franz Liszt (1811-1886)

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Bass Trombone Performance.

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC

Recital Hall
Sunday, April 25, 1993
2:30 p.m.

DOCTORAL CHAMBER RECITAL*
NATHAN WILKES, BASS TROMBONE

Sonata à 4 — Daniel Sp
Neugebachene Toffel - Schnitz (1685)
g, i, h, j — (1636 - 170

"Fili mi, Absalon" SWV 269 — Heinrich Schü
Symphoniæ Sacræ (1629) — (1585 - 167
c, h, i, g, j, k

Sonata I à 3 — Sp
Vierfaches musikalishes Kleeblatt (1697)
h, g, j

"Komm, heiliger Geist, Herre Gott" — Johann Hermann Sche
Opella Nova II (1626) — (1586 - 163
a, d, e, f, g, h, j, k

—INTERMISSION—

Sonata II à 3 — Sp
Vierfaches musikalishes Kleeblatt (1697)
h, g, j

"Attendite, populc meus" SWV 270 — Schü
Symphoniæ Sacræ (1629)
c, g, i, h, j, k

"Maria, gegrüßet seist du, Holdselige"

Opella Nova II (1626)

a, b, h, i, g, j, k

Performers

Wendy Black, soprano (*a*)

Marcel van Neer, tenor (*b*)

Paul Grindlay, bass (*c*)

Calvin Dyck, violin (*d*)

Sarah Westwick, violin (*e*)

Natalie Williams, recorder (*f*)

Wayne Ablitt, trombone (*g*)

Neal Bennett, trombone (*h*)

David Stratkauskas, trombone (*i*)

Nathan Wilkes, bass trombone (*j*)

Catherine Walsh, continuo (*k*)

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Bass Trombone Performance.

Reception to follow in the faculty lounge.

"Fili mi, Absalon"

Fili mi absalon, Absalon fili mi.
Quis mihi tribuat ut ego moriar pro te.

II Samuelis XVIII: 33

O my son Absalom, my son, my son Absalo
would God I had died for thee!

II Samuel 18: 33

"Komm, heiliger Geist, Herre Gott"

Komm, heiliger Geist, Herre Gott,
erfüll mit deiner Gnaden Gut
deiner Gläubigen Herz, Mut und Sinn,
dein brünstige Lieb entzünd in ihn',
O Herr, durch deines Lichtes Glast
zu dem Glauben versammlet hast
das Volk aus aller Welt Zungen
das sei dir, Herr, zu Lob gesungen.
Alleluja.

Come Holy Ghost, Lord God,
and fill with Thy good grace
the hearts and minds of the faithful,
kindle Thy ardent love in them.
O Lord, through the radience of Thy light
Thou hast united in one faith
the peoples of all the world's tongues.
to Thee, Lord, they sing Thy praise.
Hallelujah.

15th - century

"Attendite, popule meus"

Attendite, popule meus, legem meam,
inclinate aurem vestram in verba oris mei.

Aperiam in parabolis os meum,
loquar propositiones ab initio.

Quanta audivimus et cognovimus ea,
et patres nostri narraverunt nobis

Psalmus LXXVII: 1-3

Give ear, O my people, to my law:
incline your ears to the words of my mouth.

I will open my mouth in a parable:
I will utter dark sayings of old:

Which we have heard and known,
and our fathers have told us.

Psalm 78: 1-3 (King James)

"Maria, gegrüßet seist du, Holdselige"

Maria, gegrüßet seist du, Holdselige,
Der Herr ist mit dir, du Gebenedeiete
unter den Weiben.

Welch ein Gruß ist das?

Fürchte dich nicht, Maria.
du hast Gnade bei Gott gefunden;
Siehe, du wirst schwanger werden im Leibe,
und einen Sohn gebären, des Namen
sollst du Jesus heißen.
Der wird groß und ein Sohn des Höchsten
genennet werden;
und Gott der Herr wird ihm den Stuhl
seines Vaters David geben,
Und er wird ein König sein über das
Haus Jacob ewiglich,
und seines Königreichs wird kein Ende sein.

Wie soll das zugehen, sintemal ich von
Keinem Manne Wieß?

Der heilige Geist wird über dich kommen,
und die Kraft des Høochsten wird dich überschatten;
darum auch das Heilige, das von dir
geboren wird, wird Gottes Sohn
genennet werden.
Und siehe, Elisabeth, deine Gefreundte
ist auch schwanger mit einem Sohne
in ihrem Alter, und gehet jetzt im sechsten Mond,
die im Geschrei ist, daß sie unfruchtbar sei.
Denn bei Gott ist kein Ding unmöglich.

Siehe, ich bin des Herren Magd;
mir geschehe, wie du gesagt hast.

Alleluja.

Lukas 1: 28-38

Hail, thou that art highly favoured,
the Lord is with thee:
blessed art thou among women.

What manner of salutation is this?

Fear not, Mary:
for thou hast found favour with God.
And, behold, thou shalt conceive in thy womb,
and bring forth a son,
and shalt call his name JESUS.
He shall be great,
and shall be called the Son of the Highest:
and the Lord God shall give unto him
the throne of his father David:
And he shall reign over
the house of Jacob for ever;
and of his kingdom there shall be no end.

How shall this be,
seeing I know not a man?

The Holy Ghost shall come upon thee,
and the power of the highest shall overshadow th
therefore also that holy thing
which shall be born of thee
shall be called the Son of God.
And, behold, thy cousin Elisabeth,
she hath conceived a son in her old age:
and this is the sixth month with her,
who was called barren.
For with God nothing shall be impossable.

Behold the handmaid of the Lord;
be it unto me according to thy word.

Hallelujah!

Luke 1: 28–38 (adapted from King Jame

Abstract

Giovanni Picchi (c. 1572 – 1643) was a Venetian composer and keyboard player active in the early seventeenth century. His *Canzoni da sonar con ogni sorte d'istromente* (1625) is a diverse set of nineteen ensemble canzonas in two to eight parts. Unusually for this period, Picchi specifies precise instrumentation in much of the collection, including violin, recorder, cornetto, trombone, bassoon, and organ; trombone, violin, and organ being the predominant instruments. The compositional style generally follows the tradition of Giovanni Gabrieli.

This document places the *Canzoni da sonar* in an historical context, and provides insight into the canzonas themselves. A transcription of the entire collection is included.

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To all of these people, I offer my humble thanks and gratitude.

Nathan Wilkes

Vancouver, British Columbia

Summer 1997

Chapter One

Venice and instrumental music in the early seventeenth century

Venice has enjoyed a long and varied musical history. From the medieval *laude* to the concertos of Vivaldi in the eighteenth century, Venice has been the home of many musical traditions. However, certainly the most sumptuous music making occurred during the compositional flowering of the early seventeenth century, when Venice flourished as the centre of music publishing in Europe, and was the envy of all who visited its churches and halls. When Claudio Monteverdi moved to Venice from Mantua in 1613 to become the new *mæstro di capella* at San Marco, he was joining one of the largest and most prestigious musical establishments in Italy, itself just one of many important musical institutions. This period also witnessed the rise of instrumental music as a significant genre, when the sound of violins, cornetti, and trombones could be heard filling the air and delighting the populace.

Instrumental music has always been a part of the musical landscape, but often went undocumented or unrecorded in its early history. Instrumental performances appear in iconography and literature long before appearing in musical sources. This is partly because instrumental music was generally improvised, rather than created as a fixed musical composition. Historians can

trace the various strands of instrumental music beginning in the fourteenth century, from which period date the earliest surviving manuscripts. The growth of instrumental music as a written art coincided with progress in the manufacture of instruments themselves – whole families of instruments began to be created and perfected. By the middle of the fifteenth century, evidence of instrumental performances becomes common.[1] The sixteenth century saw the rise of printed instrumental music, especially for lute or keyboard, as well as dance music. While most early instrumental music seems to have been secular and largely improvised, instrumental participation in the church occasionally took place, although the circumstances of this participation are unclear.[2] This changed during the last half of the sixteenth century and early seventeenth century, when instrumental participation became common in the church, and the instrumental canzona became extremely popular.[3]

The instrumental canzona, the principal genre with which this study is concerned, derives loosely from the French chanson of the early sixteenth century.[4] At first, these canzonas were simple intabulations of the vocal parts of the chansons. Stylistically, these pieces were imitative, generally composed in four parts, and employed a characteristic dactylic rhythm.

[1] The best source for early ensemble music is Keith Polk, *German Instrumental Music* (Cambridge: Cambridge University Press, 1992).

[2] For information about instrumental music in the sixteenth century, see Howard Mayer Brown, *Sixteenth-Century Instrumentation: The Music for the Florentine Intermedi* (American Institute of Musicology, 1973), and Howard Mayer Brown, "Instruments", pp. 167-184, and Christopher A. Reynolds, "Sacred Polyphony", pp. 185-200, in *Performance Practice in Music before 1600*, Howard Mayer Brown and Stanley Sadie, eds. (London: Macmillan, 1989).

[3] Spelling of the word "canzona" varied in the seventeenth century; throughout the text of this document, I have used the most familiar form, but have retained the Venetian form "Canzon" when referring to a specific work of Giovanni Picchi.

[4] See Eunice Chandler Crocker, "An Introductory Study of the Italian Canzona for Instrumental Ensembles and its influence upon the Baroque Sonata" (Ph. D. diss., Harvard University, 1943).

The earliest printed canzona appears to be a five-part work by Nicolò Vicentino, dated 1572.[5] However, the first original publication devoted entirely to canzonas is a reprint of Florentio Maschera's *Libro primo de canzoni da sonare a quattro voci* (Brescia 1584).[6] These four-part compositions are sectional and fairly repetitive, with imitative writing prevailing throughout.[7] This collection typifies the canzona of the late sixteenth century.

The first of the great instrumental composers was Giovanni Gabrieli (c. 1557 – 1612), whose two canzona publications were to have a significant influence on canzona writing in the seventeenth century. Gabrieli worked at San Marco, where he held the position of second organist from 1585 until 1612.[8] His two main canzona publications were *Sacræ Symphoniæ* in 1597 and *Canzoni e sonate* in 1615 (the latter published posthumously). Of particular interest among these compositions are the large scale polychoral works, some solely instrumental and some involving many singers and instruments.[9]

After Gabrieli's first publication, the early seventeenth century witnessed a sudden outpouring of instrumental music. Instrumental music was principally intended for the church; although there were some performances in private homes, by and large the great majority of wind players were employed by churches

[5] Armin Brinzing, "Die Ensemble-Canzone," in *Die Musik in Geschicte und Gegenwart*, Ludwig Finscher, ed. (Kassel: Bärenreiter, 1995). See also John Caldwell, "Canzona,"in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. (London: Macmillan, 1980).

[6] W. E. McKee, "Florentio Maschera" in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. (London: Macmillan, 1980). The first edition doesn't survive.

[7] Florentio Maschera, *Canzoni da sonare a quattro voci (1584)*, Dario Lo Como, ed. (Florence: Studio per edizione scelte, 1988).

[8] The best general studies of Gabrieli's music are Denis Arnold, *Giovanni Gabrieli* (London: Oxford University Press, 1979) and Egon Kenton, *Life and Works of Giovanni Gabrieli* (American Institute of Musicology, 1967).

[9] Gabrieli's influence on Giovanni Picchi's style will be explored in Chapter Four.

and confraternities. Canzonas, the main instrumental genre, could be heard at San Marco, the *scuole*, and in other churches such as Santa Maria Gloriosa dei Frari. In the discussion of these places that follows, special emphasis will be given to the two places in which Picchi worked: the Frari and San Rocco.

The main musical establishment in Venice was without question the Basilica of San Marco. The greatest musicians – singers, organists, and instrumentalists – all worked or sought work there. One of the first records of instrumental performance at San Marco dates from 1568, when Girolamo Della Casa and his two brothers were hired to perform in the organ lofts.[10] This began a long tradition of wind playing at San Marco. The wind complement under Giovanni Bassano, Della Casa's successor, consisted of two cornetti and two trombones. Although wind instruments were not needed for many services, all of the musical forces, including winds, were required for the following feasts:[11]

St. Peter Orseolo (12 January)
Annunciation (25 March)
St. Mark (25 April)
St. Anthony of Padua (13 June)
Christmas Vigil (24 December)
Christmas (25 December)
Easter
The day after the coronation of a doge
The anniversary of the coronation of a doge

[10] Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford: Blackwell, 1975; third edition, Minneola, NY: Dover, 1994), p. 14. One of the brothers, Giovanni, was a bass trombonist. The appendix contains lists of the instrumentalists at San Marco.

[11] Selfridge-Field, *Venetian Instrumental Music*, p. 22. An excellent recording of a reconstruction of the music for the coronation of a doge is *A Venetian Coronation*, Gabrieli Consort & Players, Paul McCreesh, dir. Virgin Classics 59006, 1990.

Other feasts, such as the Nativity of the Blessed Virgin (8 September) and Pentecost, required smaller instrumental forces.[12]

Although San Marco was the principal musical establishment in Venice, other churches also supported music, primarily the great monastic churches. These were SS. Giovanni e Paolo (in the district of Castello), San Salvador (in the district of San Marco), Santo Stefano (in the district of San Marco), and Santa Maria Gloriosa dei Frari (in the district of San Polo).[13]

The Frari, as Santa Maria Gloriosa dei Frari is now known, is in fact the largest church in Venice,[14] and has a long history of arts patronage.[15] The friars at this monastic church were sponsored locally by the government and by various wealthy families.[16] As a result of this patronage, some of the greatest art of the sixteenth century is housed in the Frari, most notably Titian's altarpiece "Madonna with saints and members of the Pesaro family", painted between 1519 and 1526, Titian's "Assunta", and Giovanni Bellini's "Frari Triptych".[17] Today, the

[12] Selfridge-Field, *Venetian Instrumental Music*, p. 22.

[13] Selfridge-Field, *Venetian Instrumental Music*, p. 27.

[14] Francesco Sansovino, *Venetia citta nobilissima* (Venice, 1580; reprinted Venice: Steffano Curti, 1663, republished Farnsborough: Gregg, 1968) is the first "guidebook" to Venice, and contains many contemporary descriptions of the buildings and monuments. The Frari is discussed on pp. 187–194a , with confirmation that the Casa Grande is the Frari ("& percid detta comunemente la Ca Grande", p. 187). Martinori's additional commentary on the Frari includes information about the tomb of Monteverdi, who is buried there (p. 195). There is also a chapter on the *scuole* on pp. 281–291.

[15] Adriana Augusti and Sara Giacomelli Scalabrin, *Basilica dei Frari: arte e devotione* (Venice: Marsilio, 1994) is a good guide to the art contained in the Frari.

[16] Rona Goffen, *Piety and Patronage in Renaissance Venice: Bellini, Titian, and the Fransiscans* (New Haven, CT: Yale University Press, 1986), p. 4. See James Lees-Milne, *Venetian evenings* (London: Collins, 1988), pp. 61–74, for an interesting essay and short guide to the Frari, and Milton Grundy, *Venice: an anthology guide* (London: Lund Humphries, 1976) for a short guide to works of art in the Frari (pp. 135–141) and to San Rocco (pp. 141–146).

[17] Peter Humfrey, *The Altarpiece in Renaissance Venice* (New Haven, CT: Yale University Press, 1993) contains beautiful pictures of these works, as well as photographs of the Frari. See also Peter Humfrey, "The Bellini, the Vivarini, and the beginnings of the renaissance altarpiece in Venice" in *Italian Altarpieces 1250–1550: Function and Design*, 139–176, Eve Borsook and Fiorella Superbi Gioffredi, ed.

Frari is one of the main attractions of Venice.

The Frari patronized music as well, supporting a *maestro di capella* and an organist.[18] Jean-Baptiste du Val, a French diarist, described a mass which took place there in March of 1608:[19]

> [Les musique etait] très bonne a qui sçait la gouster [accompagnée de] trombones, espinettes, basses de violoes, dessus de violons, luths et haultbois....
>
> The music was very good to one who appreciates it, accompanied by trombones, spinets, bass viols, violins, lutes and shawms.

A year later on 6 April 1609, he heard:[20]

> entre aultres de deux d'orgues portatifs, de trombones, luths, théobos, cornets a bouquin et basses de violon. Qui est acoustumé a leur musique la trouue fort bonne et bien remplie, et entre aultres il y eut vn joueur de flageollet qui fit merueilles.
>
> among others, two portative organs, trombones, lutes, theorbos, cornetts and bass violins. One who is accustomed to their music finds it very good and lush, and among others there was one flute player who performed marvels.

While San Marco and the Frari were important supporters of music, some of the most extravagant performances in the early seventeenth century could be heard at the *scuole grandi.*

(Oxford: Clarendon Press, 1994) and Rona Goffen, *Giovanni Bellini* (New Haven, CT: Yale University Press, 1989), especially pp. 157–160.

[18] Selfridge-Field, *Venetian Instrumental Music*, pp. 28–29.

[19] André Pirro, "La musique des Italiens d'après les Remarques Triennales de Jean-Baptiste du Val (1607–1609)," in *Mélanges offerts à M. Henri Lemmonier...par la Société d'histoire de l'art français, ses amis et ses élèves* (Paris: Edouard Champion, 1913), p. 180; reprinted in *Mélanges André Pirro* (Geneve: Minkoff Reprints, 1972), p. 86.

[20] Pirro, *Mélanges*, p. 180.

The *scuole grandi*, the great lay confraternities of Venice, were founded in the mid thirteenth century, and survived well into the eighteenth. Formed by citizens who were wealthy enough to patronize the arts collectively but not individually, they were among the principal charitable organizations of Venice, and carried on active ceremonial and processional activities.[21] These six organizations were:[22]

Scuola di San Giovanni Evangelista
Scuola di San Rocco
Scuola di San Marco
Scuola di Santa Maria della Carità
Scuola San Teodoro
Scuola Santa Maria della Misericordia

Originally, processions were held for the purpose of self-flagellation — public displays of repentance — but these processions soon became public vehicles for the glorification of God, the church, and the *scuole*.[23] The *scuole* are well known for their patronage of the arts, especially painting and architecture – one of the most famous examples of art commissions is a magnificent set of paintings by Tintoretto at the Scuola di San Rocco.[24]

During the fifteenth through seventeenth centuries, the *scuole* also supported music. By the end of the fifteenth century, they maintained paid ensembles of

[21] Jonathan Glixen, "Music and Ceremony at the Scuole Grandi di San Giovanni Evangelista: A New Document from the Venetian State Archives," in *Crossing the Boundaries*, Konrad Eisenbichler, ed. (Kalamazoo, Michigan: Medieval Institute Publications, 1991), p. 56. For a good overview of processions, see Edward Muir, *Civic ritual in renaissance Venice* (Princeton, NJ: Princeton University Press, 1981).

[22] Selfridge-Field, *Venetian Instrumental Music*, pp. 33–34.

[23] Jonathan Glixon, "*Far una bella procession*: Music and Ceremony at the Venetian *Scuole grandi*," in *Altro Polo: Essays on Italian Music in the cinquecento*, Richard Charteris, ed. (Sydney: University of Sydney, 1990), p. 191.

[24] Francesco Valcanover, *Jacopo Tintoretto and the Scuola Grande of San Rocco* (Venice: Storti, 1983) contains colour pictures of all of the works housed at San Rocco. An excellent overview of the upper hall can be found on pp. 38–39. See also Deborah Howard, *The Architectural History of Venice* (New York: Holmes & Meier, 1981), pp. 133-135 and John McAndrew, *Venetian Architecture of the early renaissance* (Cambridge, MA: Massachusetts Institute of Technology, 1980, pp. 521–525.

singers and instrumentalists, who participated in ceremonies in the *scuole* and the churches, as well as in outdoor processions.[25] (During the 1570's for example, San Rocco held about forty processions a year.[26]) Occasionally, these hired musicians included wind players, especially for major celebrations.[27] The most important functions of the *scuole* were to provide funerals for their members (one of the main reasons people joined) and to honour their patron saints. One of the attractions of San Rocco, for example, was that St. Roch was the patron saint of plague sufferers, and thus, San Rocco benefitted greatly during times of plague from those who hoped to increase their chances of survival.

By all accounts, music at the *scuole grandi* in the seventeenth century was rich and sumptuous. In one of the more famous accounts, Thomas Coryat, the English diarist and traveller, recounts a celebration at San Rocco in August of 1608:[28]

> This feast consisted principally of Musicke, which was both vocall and instrumentall, so good, so delectable, so rare, so admirable, so super excellent, that it did even ravish and stupifie all those strangers that never heard the like. Sometimes there sung sixteene or twenty men together... and when they sung, the instrumentall musicians played also. Sometimes sixteene played together upon their instruments, ten Sagbuts, foure Cornets, and two Violdegambaes of an extraordinary greatness; sometimes tenne, six Sagbuts and foure Cornets; sometimes two, a Cornet and a treble violl.

[25] Glixon, "Music and Ceremony," p. 57.

[26] Selfridge-Field, *Venetian Instrumental Music*, p. 34.

[27] Jonathan E. Glixon, "Music at the Scuole in the age of Andrea Gabrieli" in *Andrea Gabrieli e il suo tempo*, Francesco Degrada, ed (Florence: Olschki, 1987), p. 60.

[28] Thomas Coryat, *Coryat's Crudities*, (London, 1611; reprinted London: Cates, Wilkie, & Easton, 1776), pp. 22–23. Coryat describes another feast at a "Church of certain Nunnes in St. Laurence parish" at which "there were Sagbuts and cornets as at *St. Laurence* feast which yielded passing good music." Two excellent recordings offering plausible reconstructions of the celebration in 1608 are *The Feast of San Rocco*, Musica Fiata, Roland Wilson, dir. Sony 66254, 1995 and *Music for San Rocco*, Gabrieli Consort and Players, Paul McCreesh, dir. Archiv 449 180, 1996.

Another account by Jean-Baptiste du Val describes Vespers on the Feast of San Teodoro at the church of San Salvatore on 9 November 1607:[29]

> Il s'y fit vn concert des meilleurs musiciens qu'ils eussent, tant de voix que d'instruments, principalement de six petits jeux d'orgues, oultre celuy de l'eglise qui est fort bon, et de trombones ou sacqueboutes, haultbois, violles, viollons, luths, cornets a bouquins, fleustes douces et flageolets.
>
> A concert was performed by the best musicians there were, both singers and instrumentalists, primarily on six small organs, apart from the one belonging to the church itself, which is very good, and trombones or sackbutts, shawms, viols, violins, lutes, trumpets, recorders, and flutes.

Music making was also supported by the smaller confraternities, the *scuole piccole*.[30] In the seventeenth century, there were at any given time around two hundred of these institutions active. These small groups were largely devotional, and usually associated with a host church. Though small in size, they had a history of quite lavish spending, including the funding of major musical celebrations.

Throughout the sixteenth and seventeenth centuries, efforts were made at various times to reduce expenses at the *scuole*, for large musical celebrations were quite costly, and sometimes placed a heavy burden on members. For example, in 1553, the Council of Ten (the government of Venice) forbade music at the *scuole grande*. The Council later relented, not because of the arguments of the *scuole*, but because it was pointed out that since many singers employed at San Marco would see their income diminish because of the lost work, and thus would require a

[29] Pirro, *Mélanges*, p. 180. The translation is by Ellen Rosand, "Venice, 1580–1680," in *The Early Baroque Era* [Music & Society series], Curtis Price, ed. (Englewood Cliffs, NJ: Prentice Hall, 1993), p. 84. "Cornet a bouquin" should probably be translated as "cornets" instead of "trumpets". Du Val describes other musical performances as well. See also David Bryant, "Alcune osservazioni preliminari sulle notizie musicali nelle relazioni degli ambasciatori stranieri a Venezia," in *Andrea Gabrieli e il suo tempo*,, Francesco Degrada, ed. (Florence: Olschki, 1987), pp. 181–182.

[30] My discussion of the *scuole piccole* is based on Jonathan Glixon, "*Far il buon concerto*: Music at the Venetian Scuole Piccole in the Seventeenth Century," *Journal of Seventeenth Century Music* 1 (1995).

higher salary, it was better if private citizens (i.e., the *scuole*) paid the musicians, rather than the government.[31] Every time that an attempt was made to control expenses through a reduction in the number of musical performances, later *scuole* members felt that, for reasons of prestige or pleasure, they simply could not do without the music.

As with the *scuole grandi*, efforts were made at the *scuole piccole* to limit the considerable costs of lavish musical celebrations.[32] In a decree of 1639, it was noted that the music was designed for the pleasure of the listener rather than for devotion. This decree forbade "warlike instruments like trumpets and drums."[33] However, music making continued to be associated the *scuole* throughout the seventeenth century in Venice.

At these church services, large processions, and celebrations, the exact role of the wind players is uncertain. Instruments may have doubled the voices in the choir, or joined forces in concerted music. However, purely instrumental music may have also been heard during the service – canzonas may have been substituted for the Gradual, the Offertory, or possibly the Communion.[34] In an edict in 1550, the Scuola di San Rocco forbade the playing of "canzonas and other

[31] Glixon, "Music at the Scuole", p. 63.

[32] In a decree of 1626 at the Scuola della Beata Vergine Assunta in San Geremia, it was agreed that "among the number of instrumentalists, everybody judges that the trombone is superfluous" (Glixon, "*Far il buon concerto*," section 2.5).

[33] Glixon, "*Far il buon concerto*", section 2.6. The decree also states that those "who do not have sufficient knowledge can and must receive instruction from the Reverend Parish Priests and priests of the churches or other learned persons, under penalty for each infraction of 25 ducats." See also James H. Moore, *Vespers at St. Mark's* (Ann Arbor, Michigan: UMI Research Press, 1981), document 124.

[34] Selfridge-Field, *Venetian Instrumental Music*, p. 23.

lascivious music" during mass by the *lirone* players,[35] thus indicating that instrumental participation was taking place by the middle of the sixteenth century. Publications devoted entirely to instrumental canzonas were less common than the many collections of seventeenth century sacred music containing separate instrumental canzonas, not to mention the abundant sources of concerted music. What is clear is that wind music was an important part of Venetian life in the early seventeenth century, and an important part of the splendour so valued by Venetians.

[35] Glixon, "*Far una bella procession*," p. 208.

Chapter Two

Giovanni Picchi

Giovanni Picchi was an organist and composer active in Venice in the early seventeenth century. Biographical details of his life are sketchy, but the surviving evidence indicates a fairly active musical career, centred principally around two institutions, Santa Maria Gloriosa dei Frari and the Scuola di San Rocco.

Picchi appears to have been born around 1572.[1] He may have been appointed organist at the Frari as early as 1593, at the age of twenty-one, for in 1629 there is an entry in the church records of the Frari indicating that the current organist, presumeably Picchi, had served there for thirty-six years:[2]

> Die 8 Septembris 1629 – P° R. Ad. Pater Guardianus proposuit patribus utrum vellent confirmare nostrum organistam pro semper, prosertium cum inservierit monasterium per spatium annorum trigenta sex. Hac tamen obligatione, quod si graviter infirmaretur vel ad decrepitatem pertingeret, teneatur mittere alium qui pulset organum, vel detur illi tantum panem et vinum non tamen salarium sive pecuniam. Venerunt ad balotationem habuit vota Aff. n° 13, Negat. N°2.
>
> Father Guardianus asked the fathers whether they were willing to confirm our organist for always, especially when he has served the monastery for a space of thirty-six years. However this obligation, if he was heavily weakened or if he extended to old age, would be held to send another who might play the organ, or he might be given only bread or wine but not salary or money. Vote: 13 in favour, 2 opposed.

[1] The record of his death in 1643 gives his age as seventy-one.

[2] Oscar Mischiati, *Gli organi della basilica di Santa Maria Gloriosa dei Frari in Venezia* (Fondazione Giuseppe Volpi di Misurata, 1971), p. 9. English translation by Leslie Taylor.

The earliest specific mention of Picchi dates from the year 1600, when he appears to have been portrayed on the title page of Fabritio Caroso's *Nobiltà di Dame*.[3] In this dance tutor, Picchi appears holding a lute, with the name "Picchi" below the portrait.

In February of 1607, Picchi unsuccessfully applied for the position of organist at the Scuola di San Giovanni Evangelista, losing to Giacomo Rondenin by two votes. The records at San Giovanni Evangelista state:[4]

> Nominati per Organista et Balotadi
> S. Giacomo Rondenin allievo del Gabrielli + de si
> 22 de no 5
> S. Zuane Picchi Organistra di Frari + di si
> 20 de no 7.

These records provide the earliest evidence of Picchi's position as organist at the Frari.

In 1612, Picchi was investigated by the *Provveditori sopra monasteri* on charges that he had been teaching organ, voice, violin, and viol at the convent of Spirito Santo without a license.[5] This is not the only time that Picchi appears to have been at odds with authorities. In April of the same year, he auditioned for the

[3] Fabritio Caroso, *Nobiltà di Dama*, trans. by Julia Sutton (Oxford: Oxford University Press, 1986). Many scholars, perhaps beginning with Luigi Ferdinando Tagliovini, "Giovanni Picchi," in *Die Musik in Geschischte und Gegenwart* (Kassel: Bärenreiter, 1962) state that Picchi is cited among the *professori di ballare* in this print. I have been unable to verify this claim. I am also uncertain as to how Caroso would have known Picchi, for Caroso seems to have spent most of his life in Rome, though he may have travelled to Venice to oversee the publication of this dance tutor. It is possible that Picchi was actually from Rome, and that Caroso knew Picchi before he moved to Venice in the early 1590's. There is no evidence for this, however.

[4] Denis Arnold, "Music at a Venetian Confraternity in the Renaissance," *Acta Musicologica* 37 (1965), pp. 69–70. One suspects that Gabrieli's influence had some bearing on the election result. In any case, Rondenin's appointment did not seem to be successful, as he had resigned by 1609.

[5] Jonathan E. Glixon, personal correspondence, based on a paper given at the annual meeting of the American Musicological Society entitled "Towards a Taxonomy of Musical Performances at Venetian Convents" in 1996.

position of organist at San Rocco, losing to Giovanni Grillo.[6] Picchi appealed this decision the following September to the Council of Ten, but then declined to participate in the new election, evidently stirring up dissent within the membership of San Rocco. In March of 1614, Picchi was actually barred from future elections at San Rocco because of his actions, but this was overturned on a technicality.

Further confirmation of Picchi's continuing service at the Frari can be found in Romano Micheli's *Musica vaga et artificiosa* of 1615, where he is listed as organist of the Casa Grande, another name for the Frari in the seventeenth century:[7]

> Gio. Pichi Musico di Venezia e Organista della Casa Grande, Chiesa dei Minori Conventuali

This print also contains references to many other Venetian musicians. Sharing the same page as Picchi are Alessandro Grandi, Giovanni Bassano (the famous cornettist), and Frater Aluigi Balbi.

In 1621, Picchi's *Intavolatura di balli d'arpicordo* was published by Alessandro Vincenti. On the title page, he is again listed as organist at the Frari:[8]

[6] Jonathan E. Glixon, personal correspondence, information contained in *Music at the Venetian Confraternities, 1260–1805* (Florence; Olschki, forthcoming), based on *fondi* Scuola Grande di San Rocco and Provveditori sopra monasteri. See also Denis Arnold, *Giovanni Gabrieli* (London: Oxford University Press, 1979), p. 295. It is possible that Gabrieli, the prior organist, did not favour Picchi (as is suggested by the election of his pupil Rondenin over Picchi at *Giovanni Evangelista* in 1607), and that this influenced the members of *San Rocco* when electing Gabrieli's successor. It seems certain then that Picchi was not a student of Gabrieli, however much his canzonas are influenced by Gabrieli's work.

[7] Picchi appears on page 42 of the print. Gaetano Gaspari, *Catalogo della biblioteca musicale G. B. Martini di Bologna*, (Bologna: Libreria romagni dall'acqua, 1892; reprint Bologna: Forni, 1961), Vol. II, p. 462.

[8] Giovanni Picchi, *Involatura di balli d'arpicordo* (Venice: Vincenti, 1621; reprint Bologna: Forni, 1968). Transcriptions of the keyboard works can be found in Giovanni Picchi, *Complete Keyboard Works*, Howard Ferguson, ed. (Tokyo: Zen-on Music Company, 1977) and Giovanni Picchi, *Collected Keyboard Works*, J. Evan Kreider, ed. (Stuttgart: American Institute of Musicology, 1977).

In March of 1623, after the death of Grillo, Picchi finally won the post of organist at San Rocco, for which he had unsuccessfully applied in 1612. It seems that he won by default, as he was the only candidate. He apparently held this position until his death.

In 1624, Picchi unsuccessfully applied for the position of second organist at San Marco.[9] The position was won by Giovanni Piero Berti.[10] According to records at San Marco:[11]

> The Most Illustrious Lord Procurators having met in the Church of St. Mark to hear the audition for organists on the small organ in place of the deceased Paulo de Savii, they had presented to themselves by the lord maestro di cappella a few extracts [*sonate*] of plainchant drawn from a book which had been sent for from the sacristy, and having made the lots of the candidates and having drawn them by chance, each played in the following order:
>
> M[e]s[ser] Z[uane] Piero Berti
> M[e]s[ser] Fr. Francesco Usper
> M[e]s[ser] Z[uane] Battista Loccadello
> M[e]s[ser] Zuane Picchi
>
> And all four having been heard, Their Most Illustrious Lordships withdrew to the scristy and held a secret ballot, and there was elected by all three votes in favour of the aforesaid
> M[e]s[ser] Z[uane] Piero Berti
> with the salary of 140 ducats per year. [Votes:] 3–0

In 1625, Picchi's *Canzoni da sonar con ogni sorte d'istromenti* was published; the title page still lists him as the organist for the Casa Grande. He presumably

[9] One wonders why Picchi did not apply for the first organist position that became available when Grillo died in 1623.

[10] More on Berti can be found in Francesco Caffi, *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318–1797* (Venice: Antonelli, 1854), p. 264 [volume 1]; reprinted (Florence: Olschki, 1987), p. 202.

[11] Paolo Fabbri, *Monteverdi*, Tim Carter, trans. (Cambridge: Cambridge University Press, 1994), p. 130.

kept this position at the Frari until his death, although certainly until 1629 as indicated by the records cited above.

Picchi continued to work as organist at San Rocco until late in his life.[12] In 1641, he began sending a substitute to San Rocco, probably due to illness.[13] He died at the age of seventy-one years on 19 May 1643.[14] By June of that year, an election had taken place at San Rocco to appoint a new organist.[15]

Picchi's extant works can be divided into three categories: keyboard works, instrumental canzonas, and a single vocal composition.[16]

L'Intavolatura di balli d'arpicordo (Venice, 1621)
Canzoni da sonar con ogni sorte d'istromenti (Venice, 1625)
"Salve Christe" in *Ghirlanda sacra* (Venice, 1625)
Toccata in the *Fitzwilliam Virginal Book*
5 keyboard pieces in manuscript

Picchi's keyboard works were obviously somewhat popular in that one of his works reached England for inclusion in the Fitzwilliam Virginal Book, which was compiled before 1608. However, the preface to his 1621 publication of keyboard works indicates that three subsequent volumes were planned if the first one were

[12] It should be noted that the Frari and the Scuola di San Rocco were located right next to each other in San Polo. This would have made Picchi's working life very convenient.

[13] Jonathan E. Glixon, personal correspondence, based on *Music at the Venetian Confraternities.*

[14] Selfridge-Fields, *Venetian Instrumental Music*, p. 113.

[15] Jonathan E. Glixon, personal correspondence, based on *Music at the Venetian Confraternities.* Picchi's successor at San Rocco was Francesco Giusto, and his successor at the Frari was Padre Stefano. (Selfridge-Field, *Venetian Instrumental Music*, pp. 29, 34.

[16] Cristina Santorelli, "Giovanni Picchi", *Dizionario enciclopedico universale della musica e dei musicisti*, Alberto Basso, ed. (Turin: Unione Tipografico, 1988). Transcriptions of the canzonas can be found in Appendix A.

to find favour, but no other volumes survive.

Picchi's sole surviving vocal composition appears in Leonardo Simonetti's *Ghirlanda Sacra* of 1625, a collection of solo motets by fifteen different composers.[17] Simonetti was a castrato at San Marco,[18] and presumably all of the works in this collection were written for him. The composers chosen for inclusion were among the most important contemporary Venetian musicians, including Monteverdi (four motets), Priuli, and Rovetta. Interestingly, Dario Castello's only surviving vocal work also appears in this collection.

Like Castello, Picchi seems to have been primarily an instrumental composer, as there is no evidence that he wrote any vocal music other than the single motet. His positions as organist and not *mæstro di capella* reflects this inclination towards instrumental music. The *Canzoni da sonar*, Picchi's ensemble canzona publication, is the subject of the following chapter.

[17] Gaspari, *Catalogo*, pp. 365–366.

[18] Denis Arnold, *Monteverdi* (London: J. M. Dent, 1975), pp. 34–35.

Chapter 3

Canzoni da sonar con ogni sorte d'istromenti (1625)

The *Canzoni da sonar con ogni sorte d'istromenti* was printed in 1625 in Venice by Alessandro Vincenti.[1] Alessandro Vincenti, the son of the great Italian bookseller and printer Giacomo Vincenti (*d.* 1619), flourished from 1619 to 1667.[2] Like his father, Alessandro Vincenti used the pine cone as his printer's mark. His major musical publications include Claudio Monteverdi's eighth and ninth books of madrigals, the reprint of Girolamo Frescobaldi's *Canzoni* (1635), and Francesco Cavalli's *Musiche Sacre* (1656). He also printed works by Cazzati, Donati, Grandi, and Merula, among many others. Vincenti's last known work is Rosenmüller's *Sonate da camera* (1667).[3] Instrumental prints represented only a fraction of his output; in the index of 1649, instrumental prints accounted for only 32 out of 735 prints,[4] and this trend was reflected in the indices of 1658 and 1662. As well, Vincenti also printed brief works devoted to music theory and criticism, such as

[1] The edition used is the facsimile of the 1625 print edited by Marcello Castellani (Florence: Studio Per Edizioni Scelte, 1979). The facsimile measures 17 centimetres by 24 centimetres. Incomplete originals survive in the Civico Museo Bibliografico Musicale di Bologna and the Biblioteka Universytecka di Wroclaw. The SPES edition is based on the Wroclaw exemplar. See Claudio Sartori, *Bibliografia della musica strumentale italiana* (Florence: Olschki, 1952), p. 302.

[2] Thomas W. Bridges, "Vincenti, Giacomo," in *Music Printing and Publishing*, D. W. Krummel and Stanley Sadie, ed. (London: Macmillan, 1990).

[3] See also Claudio Sartori, *Dizionario degli editori musicali italiani* (Florence: Olschki, 1958), pp. 164–167.

[4] Oscar Mischiati, *Indici, cataloghi e auvisi degli editori e librai musicali italiani dal 1591 al 1798* (Florence: Olschki, 1984), p. 166. See also pp. 182, 190, 208, 218, and 237. Throughout the seventeenth century, the *Canzoni da sonar* sold for 6 lire. Interestingly, Frescobaldi's *Canzoni* (1635) sold for 7 lire.

Zacconi's *Prattica di musica seconda parte* (1622).[5] Though many of Vincenti's editions contain errors, the *Canzoni da sonar* is remarkably error-free, and is generally quite playable without correction.

The *Canzoni da sonar* consists of nine part books: eight instrumental parts and one part for organ. There are nineteen canzonas ranging from two to eight parts. Each part book contains a title page and a dedication at the front, and a table of contents at the end. Table 1 shows the number of pages contained in each part book.

part book	pages	part book	pages
prima parte	39	quinta parte	9
seconda parte	37	sesta parte	8
terza parte	20	settima parte	4
quarta parte	16	ottava parte	4
basso continuo	36		

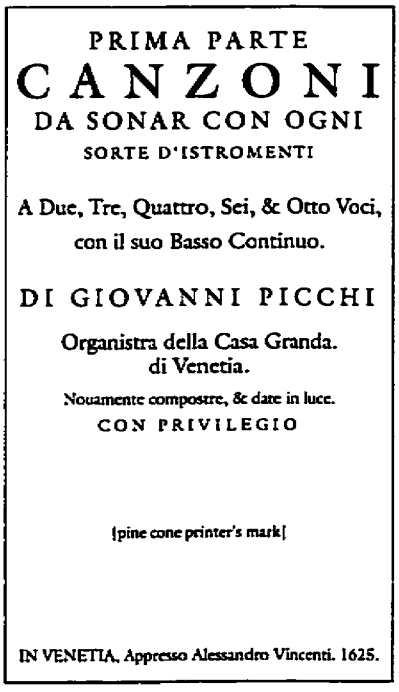
Table 1: Number of pages in part books

The parts are arranged such that the *prima parte* always contains the first part, the *seconda parte* the second part, and so on.[6] Thus the first books are much longer than the eighth, which is only required for the eight-part pieces. The title page and

[5] Bridges, "Vincenti", p. 461.

[6] There are a few exceptions to this, however. The incipits in the transcriptions indicate the original part book of each voice.

dedication from the *prima parte* book are represented below:[7]


PRIMA PARTE
CANZONI
DA SONAR CON OGNI
SORTE D'ISTROMENTI

A Due, Tre, Quattro, Sei, & Otto Voci,
con il suo Basso Continuo.

DI GIOVANNI PICCHI

Organistra della Casa Granda.
di Venetia.

Nouamente composstre, & date in luce.
CON PRIVILEGIO

[pine cone printer's mark]

IN VENETIA, Appresso Alessandro Vincenti. 1625.

Part One. Canzonas for every type of instrument in two, three, four, six, and eight parts, with figured bass. By Giovanni Picchi, organist at the Casa Granda in Venice.

Newly composed and published, with privilege, by Alessandro Vincenti, Venice, 1625.

Figure 1: Title page

[7] The orginal has a border consisting of figures and decorations. The table of contents page also contains a much simpler decoration at the the top of the page. The English translations are by Chantal Phan, Department of French, University of British Columbia.

mo
ALL'ILLVSTRISSIMO ET ECCELL. PRENCIPE

D. VERGINIO ORSINO

SOPRA INTENDITE GENERALE
DELLA FANTARIA ITALIANA DELLA
SERENISSIMA REBVBLICA.

NOn hà proportione alcuna la ruuidezza di questi miei primi parti Musicali con la dolcezza dell'armonia, che risulta dal marauiglioso concerto delle varie & nobili virtù, che sono in Vostra Eccellenza. Con tuttociò non dubito di presentarglile, confidando, ch'ella sia per iscusare i difetti loro con quella stessa benignità, con la quale io spero, che debba gradire questa picciola testimontanza dell'affettuosissima deuotione che mi muoue à farlene dono. Di che, & della sua benignissima protettione humilissimamente pregandola supplico il Sig. Dio per ogni sua desiderata felicità. Di Venetia li 20. di Decembre. 1624.

Di V. E. Illustrissima

Humilissimo Seruitore

Giouanni Picchi.

To the most illustrious and most excellent prince, Sir Verginio Orsino, General Superintendent of the Italian Fanfare (Wind Ensemble?) of the Most Serene Republic.

There is absolutely no comparison between the rudeness of the works presented here, which are my first musical compositions, and the sweetness of the harmony that results from the marvelous combination of the various noble virtues which reside in the person of Your Excellency. However I do not fear to offer these to Your Excellency, since I trust that you will be kind enough to excuse their defects with the same generosity as that with which, I hope, you will accept this modest testimony to the affectionate devotion which inspires me to present this gift to you. As I ask you most humbly for this (the acceptance of these works) and for your most generous protection, I pray God that He grant you every happiness you hope for. Venice, December 20th 1624.

From the most humble servant of Your Most Illustrious Excellency, Giovanni Picchi.

Figure 2: Dedication

The table of contents at the end of each part book lists the pages where each canzona can be found. Some of the canzonas (numbers 6, 9, and 16) are actually labeled "sonata" in the table of contents and on each part. These pieces are

stylistically similar to the canzonas, and resemble canzonas in all but name. Interestingly, the second part book labels Sonata 9 as a canzona, indicating a certain amount of ambiguity at the time they were printed. The "sonatas" are also numbered consecutively with the canzonas: Sonata 6 is listed after Canzon 5 and before Canzon 7. No distinction will be made between these pieces based on nomenclature in the discussion that follows.[8]

The canzonas range from 86 to 154 measures long, with most being between 86 to 95 and 106 to 130 measures long. The final A predominates, occuring in eleven, while G is the final of five, C of two, and F of one.

Picchi's canzonas are unusual among early canzona publications in the degree to which they specify the instrumentation; instruments are suggested both on the title page and at the beginning of each canzona. Most of the works involve violin and trombone, although cornetto is suggested as an alternative to the violin in several of the canzonas. The instrumentation is summarized in Figure 3:

	à 2					à 3				à 4				à 6			à 8		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Violin	2	1	1	2	2	1	2	2	2			2		2	2	2			
Cornetto	alt.	alt.		alt.	alt.						2		2	alt.					
Flauto									1	2						2			
Trombone			1			1	1	1		2	2	2	2	4	4	1			
Fagotto		1														1			

Figure 3: Instrumentation chart

[8] These "sonatas" are not similar to the *stile moderno* sonatas of Castello or Scarani. See Chapter Four.

However, the three polychoral canzonas, numbers 17 to 19, constitute an exception to this specificity. They only indicate "doi chori", and the parts are divided into "primo chor" and "secondo chor". Judging from the clefs, ranges, and compositional style, a combination of violins and trombones would seem appropriate for these pieces. Canzoni 17 and 18 consist of two equal choirs, SSAT, and would work well with two choirs of two violins and two trombones. Canzon 19 consists of a high and a low choir. The high choir, marked SSSB, would work well with violins and either a trombone or a low string instrument such as a viol or bass violin (the latter is more likely, due to the sixteenth notes in measures 4 to 7). The low choir, marked TTTB, is almost certainly intended for four trombones, with at least the lowest voice a bass trombone.

The basso continuo part, essentially a basso seguente part, specifies organ for all of the canzonas except for Sonata 9. This canzona (labelled "sonata" as discussed above) only specifies "basso continuo." Perhaps Picchi felt that this composition for three treble instruments warranted a different continuo sound – perhaps theorbo or harp instead of organ. It is the only canzona for three or more voices that does not require trombone.

As can be seen in Figure 3, there are at least nine different combinations of instruments. In general, most instrumental publications of this period, especially those of canzonas, specified at most a few instruments.[9] Through an examination of Figure 3, one gains the sense that Picchi is orchestrating his canzonas, striving for unique timbres. While this does not lead to highly differentiated or idiomatic

[9] See Eleanor Selfridge-Field, "Instrumentation and genre in Italian music, 1600–1670," *Early Music* 19 (February 1991): 61-67.

writing for each instrument, Picchi demonstrates a well-developed concern for instrumental colour and texture, and for achieving a variety of sonorities both within a single canzona and within the entire collection of canzonas. As will be shown in the analysis that follows, this characteristic is central to Picchi's style.

Although Picchi's canzonas are written for different numbers of voices and different instruments, some characteristics are common throughout the collection. They are summarized as follows:

1) use of varied textures
2) solo / duet passages
3) polychoral interplay / echo
4) cadential flourishes
5) homophonic gestures
6) harmonic shift down a third
7) use of dynamic and tempo markings

Conspicuously absent from this list is a consistent formal structure or tonal direction. Only Canzon 10 follows the clear formal structure of ABB. Only one other canzona utilizes large scale repetition: a *da capo* in Canzon 12 (measures 71f). The repetition that does occur is usually in short blocks, sometimes with a transposition of a fifth.

While most of the canzonas begin with an imitative duple section (as do most canzonas of this period), what follows varies from canzona to canzona.[10] The length of this opening section varies as well: typically, new material is introduced

[10] Canzona 12, unusually, opens not with an imitative passage, but with a chordal homophonic section remiscent of *Es ist ein' ros' entsprungen*. This canzona is also the only canzona that has a *da capo*.

almost immediately, but sometimes, as in Canzon 8, the thematic material is developed over a longer span.

Most of the canzonas contain a section in triple meter, although Canzoni 5, 7, and 16 do not. The triple-meter section tends to occur in the middle of the canzona or toward the end – and sometimes there are two or more such sections. However, this triple-meter section does not provide the basis for regular form. Canzon 17 is unusual in its extensive use of triple meter – here, it is used as a contrast in the polychoral interplay of the two choirs (see especially measures 41 to 70).

Instead of a predictable pattern of either thematic sections or tonal development, Picchi strings together sections that vary from each other in some way, or are separated by short contrasting sections. In fact, thematic development is not characteristic of this collection – motives are quickly abandoned. But Picchi uses several devices both to highlight the changes between sections and to vary the sections themselves.

Use of varied textures

One way that Picchi varies the sections is to alter the particular combination of instruments. This is especially common in the six-part canzonas. In Canzon 14, the first duple section consists of opposing choirs of four trombones and two violins. In the triple section beginning in measure 63, the texture is altered to two choirs, each having one violin and one trombone. Picchi utilizes other groupings as well.

The most advanced use of varied texture occurs in Sonata 16. This unusual work specifies four different types of instrument instead of the more normal two. Here Picchi includes duets for the violins, recorders, trombone and bassoon, and violin and recorder, as well as three-part groupings which normally pair the violins with the bassoon and the recorders with the trombone.

Solo / duet passages

Another device used to articulate sectional division is textural reduction. A full-textured passage is frequently followed by a solo section for one voice (in the two-part canzonas) or for two voices (in the three-part to eight-part canzonas). The writing in these solo / duet sections is more technically demanding, usually for treble voices, and often employs sequence. The sections occur in two styles: a question and answer form, and writing in parallel thirds. The question and answer form consists of either short phrases being answered back and forth between the voices, or longer phrases repeated by the other voice. A good example of the former can be found in the following excerpt from Canzon 7:

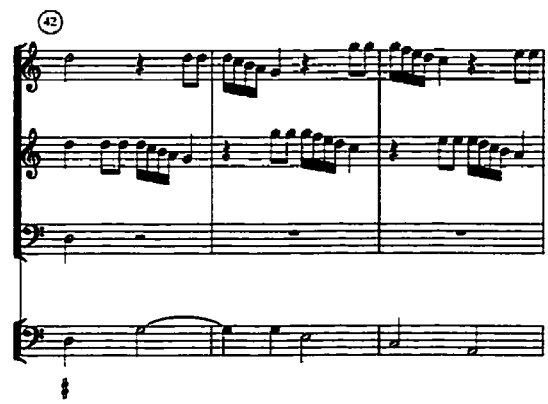


Figure 4: Canzon 7, mm. 42–44

An example of the latter is found in Canzon 5, measures 53 to 67. An example of parallel thirds can be found Canzon 11, beginning in measure 33.

Many of these solo / duet sections, such as the one in Canzon 11, use all of these styles. These sections are sometimes quite lengthy – the one in Canzon 15 is forty-three measures long.

While the duet writing is most often for two treble voices, Canzoni 12 and 16 contain duets for lower voices. The writing in these duets is less florid than that for the treble instruments. A good example is seen in this excerpt from Canzon 16:

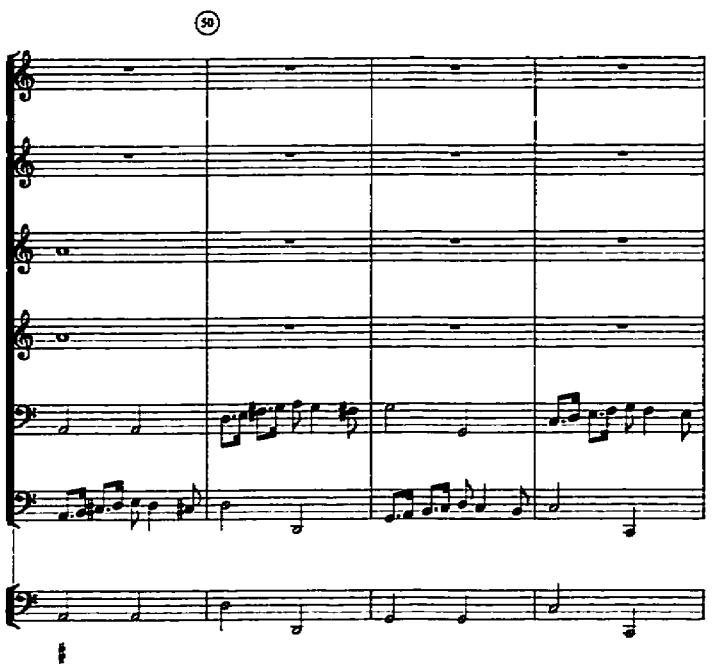


Figure 5: Canzon 16, mm. 49–52

Polychoral interplay / echo and answer

One of the most distinguishing features of Picchi's collection is the use of interplay between two groups of instruments. In the three eight-part polychoral canzonas, the interplay occurs between the two four-part choirs in the traditional manner. This is similar to many other polychoral works of the early seventeenth century. In Canzoni 17 and 18, the two choirs are of equal voicing, whereas in Canzon 19 there is a high and a low choir. In Canzon 19, the writing differentiates between the choirs: the opening section in the high choir contains sixteenth notes, and in the answering trombone choir the writing is in a more chordal and sustained style, emphasizing sonority over imitative counterpoint.

Likewise, the six-part canzonas also feature polychoral techniques. Canzoni 14 and 15 contain two choirs consisting of two violins and four trombones respectively, while Sonata 16 contains many different groupings. As discussed above, Canzon 14 contains a middle section employing two choirs of violin and trombone.

However, Picchi also extends this technique to the canzonas for fewer voices, imitating polychoral works by the use of echo. In the two-part canzonas, this amounts to motivic repetition by the second voice. In the example from Canzon 2 below, an echo effect is created:

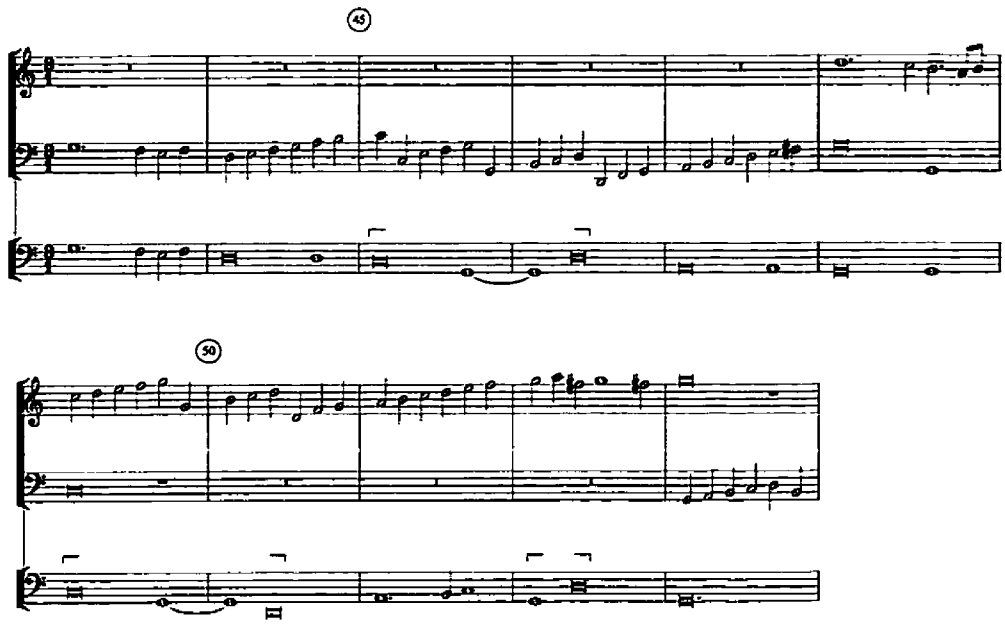


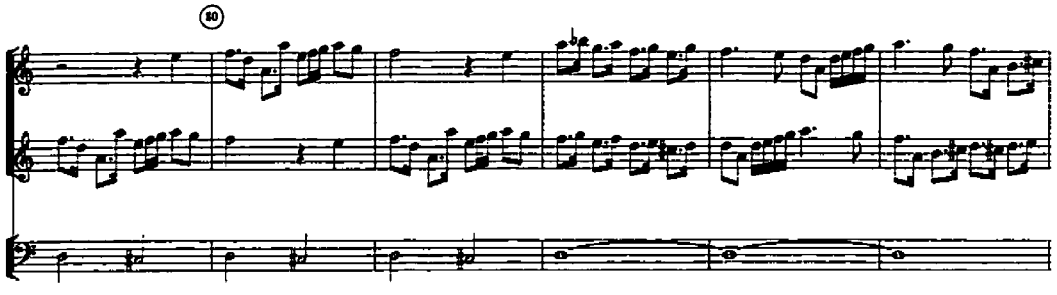
Figure 6: Canzon 2, mm. 43–53

In Canzon 9, the two violins alternate with the recorder. In the four-part canzonas, the groupings usually involve pairs of treble and bass instruments. Canzon 10 is polychoral throughout, while of the four-part canzonas, only Canzon 13 does not utilize the miniature polychoral effect. This canzona is also the most contrapuntal of the four-part canzonas.

Picchi uses three main devices to punctuate different sections. One is the cadential flourish, used to emphasize cadences, usually at the end of canzonas. Another is the homophonic gesture that interrupts sections. Finally, harmonic shifts, tempo, and dynamics are used to differentiate sections. These devices will be discussed in detail below.

Cadential flourish

Most of Picchi's canzonas contain a cadential flourish, most often an extended section over a pedal or ostinato that marks a sectional division. This often occurs as a coda or extension at the end of a canzona, usually over the subdominant, although it is sometimes employed to emphasize an internal cadence as well. The ending extension follows and extends a cadence to the final. These flourishes often contain echoes or question and answer writing, as well as writing in parallel thirds in the upper parts. Sometimes the flourish resembles a written-out improvisation. A good example of both a short ostinato pattern and subsequent pedal is found in the conclusion of Canzon 5:



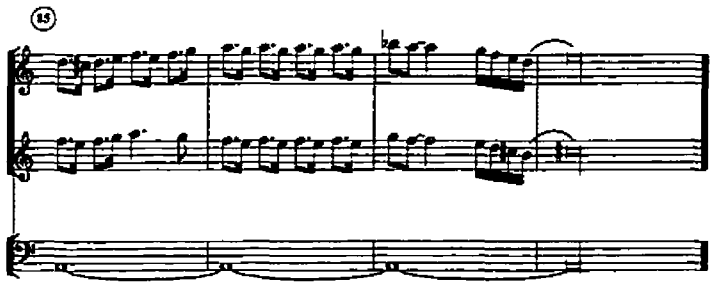


Figure 7: Canzon 5, mm. 78-88

Homophonic gesture

Another device that Picchi uses to achieve contrast between sections is the insertion of a short homophonic passage which punctuates the sectional division. This device occurs in half of the canzonas. Sometimes a homophonic passage is repeated, either transposed at the fifth (Canzon 7, measures 50-53), or at a different dynamic level as an echo (Canzon 8, measures 46-51). Canzon 8, in fact, utilizes this homophonic echo three times, and in every case it marks a change in texture or style. A good example of a homophonic gesture is found in Canzon 3:

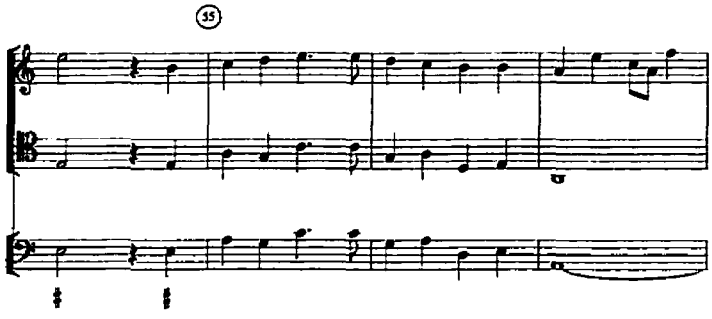


Figure 8: Canzon 3, mm. 51-56

The three eight-part polychoral canzonas contain more homophonic writing in general. Canzon 18, for example, contains many regular homophonic sections, such as the section from measures 20 to 25.

Harmonic shift down a third

Picchi sometimes emphasizes a change of texture with a sudden shift of harmony down by a third. This usually occurs between a cadence on A and a subsequent passage beginning on F. A particularly good example occurs in measure 97 of Canzon 14, after the long triple section.

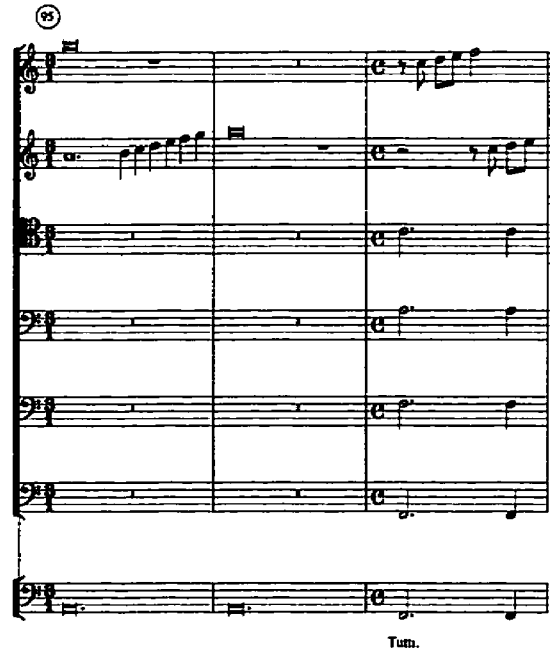


Figure 9: Canzon 14, mm. 95–97

Use of dynamic and tempo markings

Over half of the canzonas use some form of dynamic markings. These seem to occur in two different situations. In the first, a section is repeated at a lower dynamic level as though played from far away, thus creating an echo effect and giving the illusion of more parts. This use of dynamics occurs in Canzoni 1, 5, and 8. The following example is from Canzon 8:

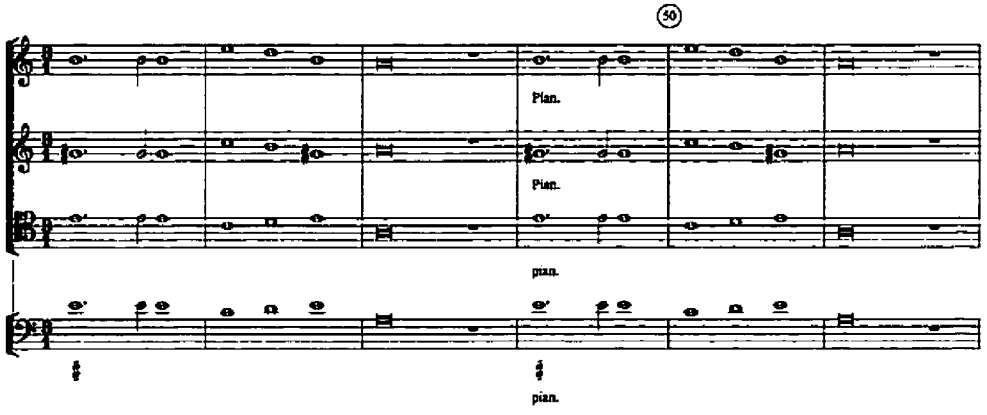


Figure 10: Canzon 8, mm. 46–51

In the second scenario, dynamics are used to indicate a reduced texture. Sometimes this consists of a specific dynamic marking, and sometimes merely an indication of the new texture. For example, Canzon 19 use "pian." at the violin duet in measure 56, whereas Canzon 14 contains markings in the continuo part such as "Violini.", "Tromboni.", and "Tutti."

Tempo

Only two canzonas indicate tempo markings: Canzon 5 (measures 53 and 60) and Canzon 9 (measure 11). In both cases, the indication is "presto". However, there are other sections where tempo modification would be effective. Generally these sections are short, in a contrasting style usually involving longer note values, and act as bridges from one section to another, just as the homophonic gesture discussed above. A good example occurs in Canzon 5 in measures 26 to 33.

Other features

Some of the more engaging rhythmic alterations occur in the triple-meter sections. Half of the canzonas contain some form of hemiola, most often only two measures long, but sometimes extended as in Canzon 4:

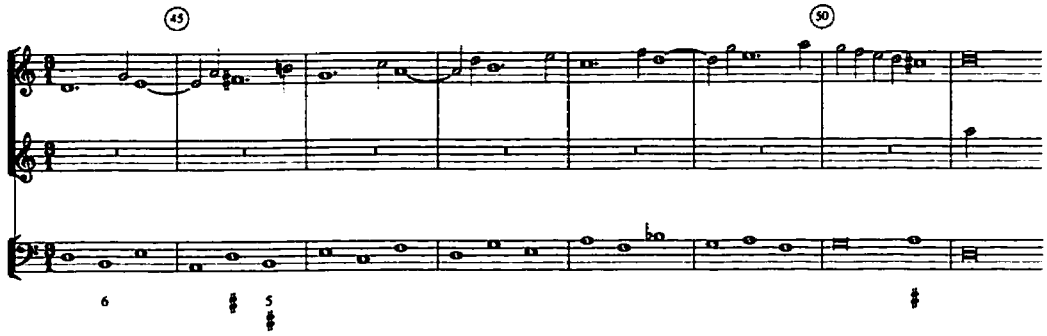


Figure 11: Canzon 4, mm. 44–51

Two of the canzonas (9 and 14) also contain contrasting 6/8 patterns within the triple meter. The triple-meter section in Canzon 14 (mm. 63–96) is particularly interesting in that it utilizes normal triple-meter, 6/8, and then hemiola, concluding with a short echo before the return of the tutti texture in measure 97.

Chapter 4

Picchi and the seventeenth-century canzona tradition

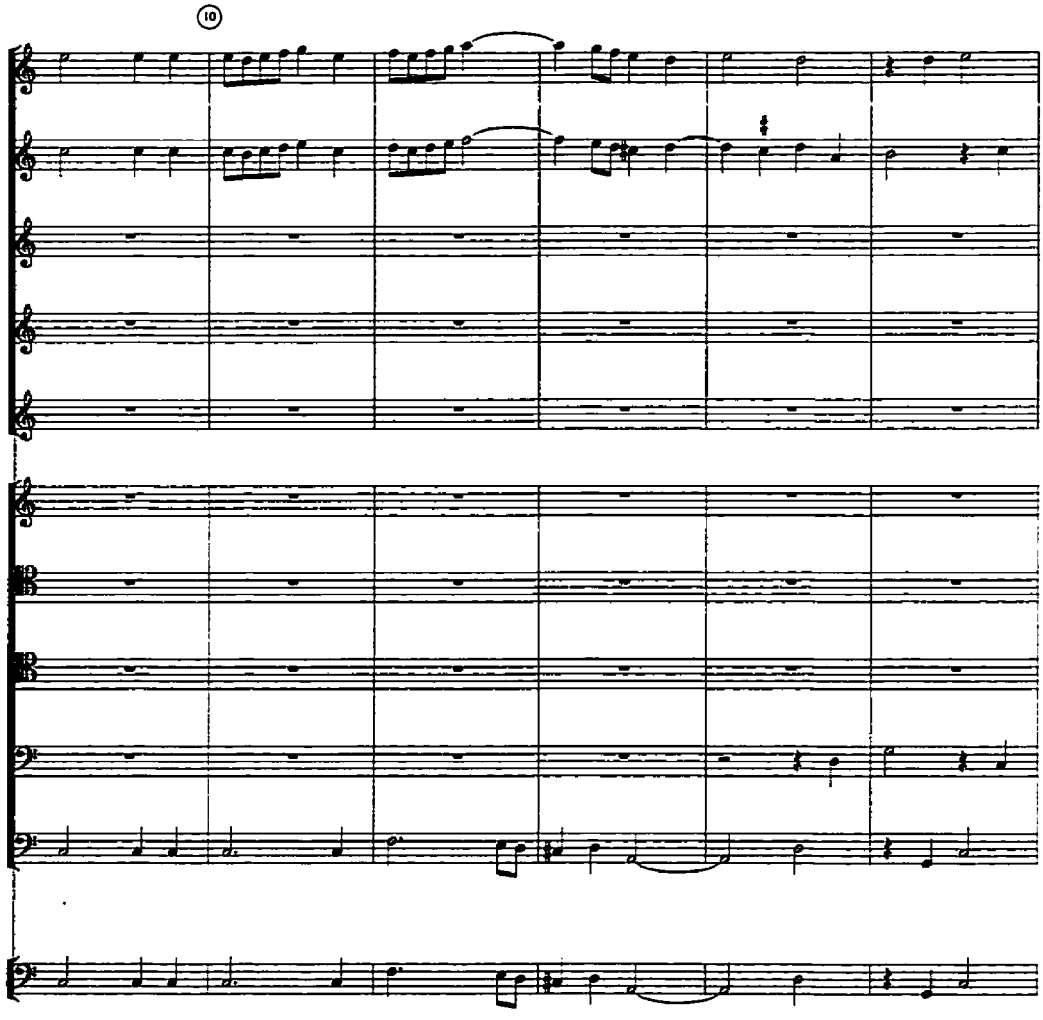
During the first few decades of the seventeenth century, instrumental style underwent a transformation similar to that of vocal style. In vocal music, the rise of solo song and the *seconda prattica* significantly altered the musical landscape. Musical drama and the expression of emotions (text) became paramount. Along with this change in philosophy came concurrent changes in musical style – basso continuo being one of the obvious new devices. Likewise, there arose in the 1620's a new style of instrumental music devoted to moving the *affetti*. This new style, called the *stile moderno*, was linked to the instrumental virtuosi, led by Dario Castello and Giuseppe Scarani.

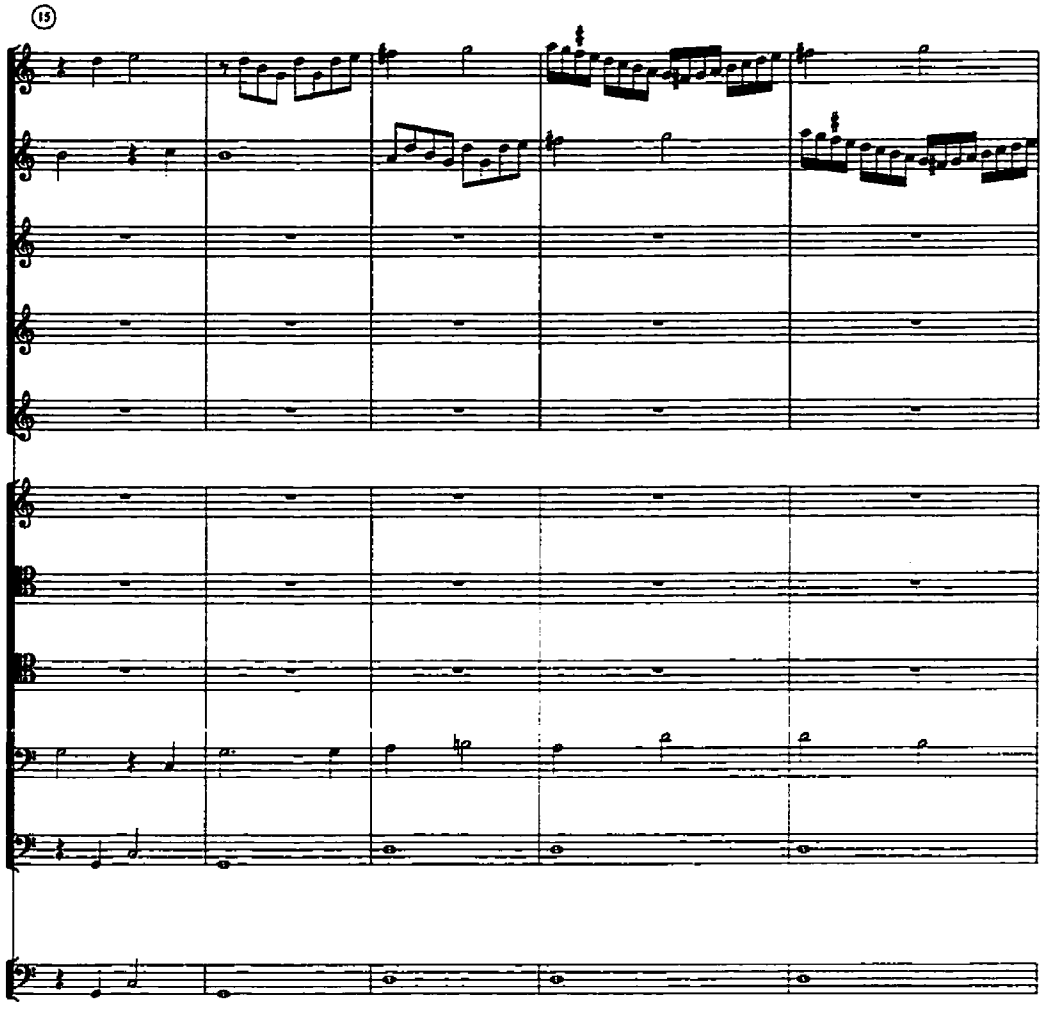
The publication date of Picchi's *Canzoni da sonar*, 1625, coincides with the flowering of this new style, but the musical language of his canzonas is clearly derived from the canzonas of the previous two decades. In this respect, it is likely that Picchi's collection even contains works, for example Canzona 10, whose composition date from as early as the late 1590's. The *Canzoni* can be seen as an anthology of Picchi's works over the previous three decades, not an exploration of new instrumental techniques or a contribution to the *stile moderno* repertoire.

Indeed, many of the characteristics of Picchi's style have antecedents in the works of earlier composers, especially those of Giovanni Gabrieli. What is unusual in Picchi's style is the consistency with which he strove for textural variety. While

examples from the works of earlier composers can be found which utilize similar devices, these only occur in a few canzonas, while Picchi uses them throughout his collection.

From Gabrieli, Picchi adopts the general polychoral style seen in the eight-part canzonas, a style clearly imitated by most composers of the 1600's and 1610's. In fact, it became fashionable at this time to include eight-part polychoral canzonas at the end of publications. Picchi also adopts Gabrieli's use of duets, as is demonstrated in Gabrieli's *Canzona duodecimi toni* (1597):

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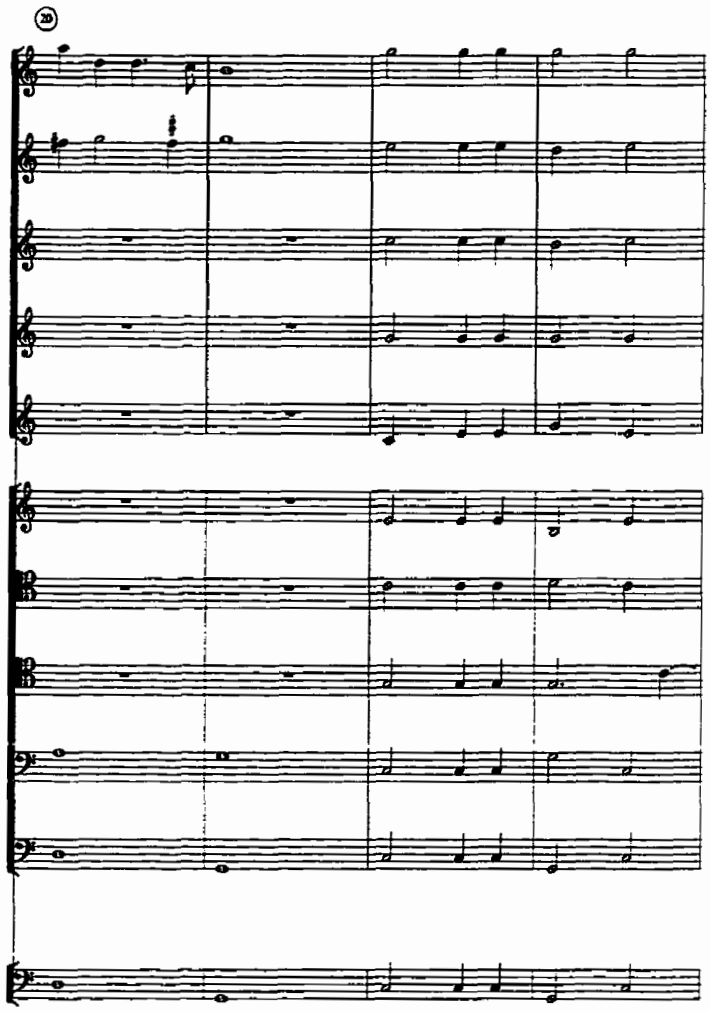

Figure 12: Giovanni Gabrieli, *Canzona duodecimi toni*, mm. 9–23

Other composers who use this technique include Giovanni Grillo, Pietro Lappi[1], and Stefano Bernardi.[2] A particularly good example is Grillo's *Sonata seconda*:[3]

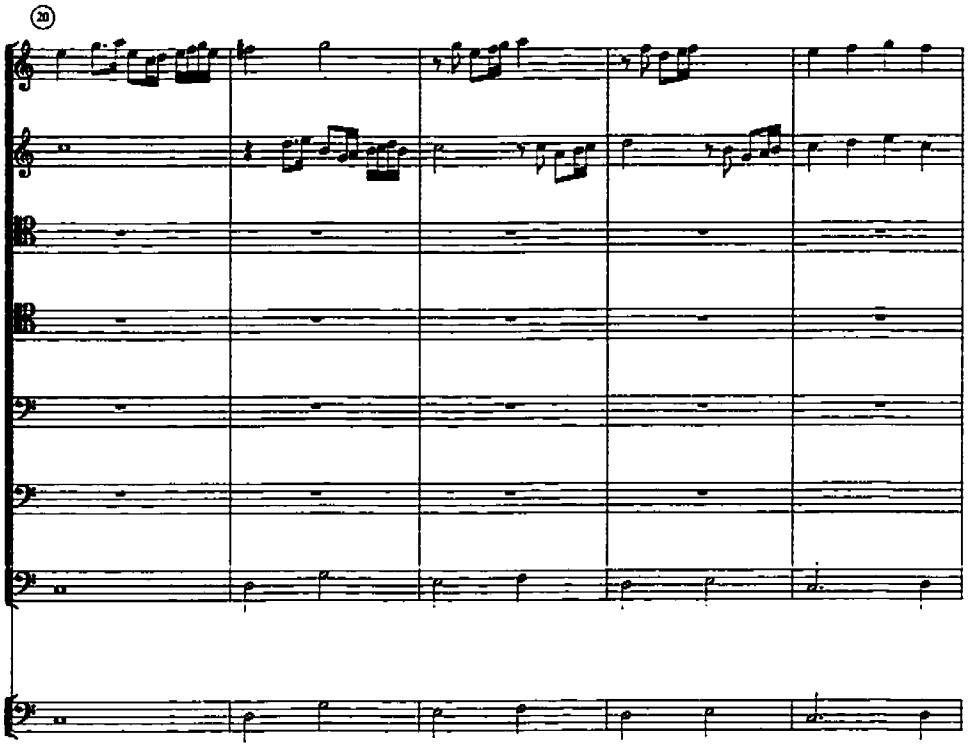

Figure 13: Giovanni Grillo, *Sonata seconda*, mm. 20–26

Also present in this work are polychoral effects and the use of dynamics.

[1] For example, the six-part Canzon decima quarta "La Diamante". Pietro Lappi, *Canzoni da sonare...a 4.5.6.7.8.9.10.11.12.&13 libro primo* (Venice, 1616), James Ladewig, ed. (New York, Garland, 1990).

[2] Stefano Bernardi, *Concerti academici con varia sorte di sinfonie a sei voci...libro primo* (Venice 1615/1616), James Ladewig, ed. (New York: Garland, 1992). Bernardi writes similar treble duets in his six-part works, but there is a lot more homophonic writing and the writing is not nearly as florid as Picchi's.

[3] Giovanni Battista Grillo, *Sacri concentus ac symphoniæ...6.7.8.12.voci* (Venice, 1618), James Ladewig, ed. (New York: Garland, 1989).

The use of a plagal extension, another of Picchi's devices, can also be traced to Gabrieli, as is demonstrated in the *Canzona septimi toni*:[4]

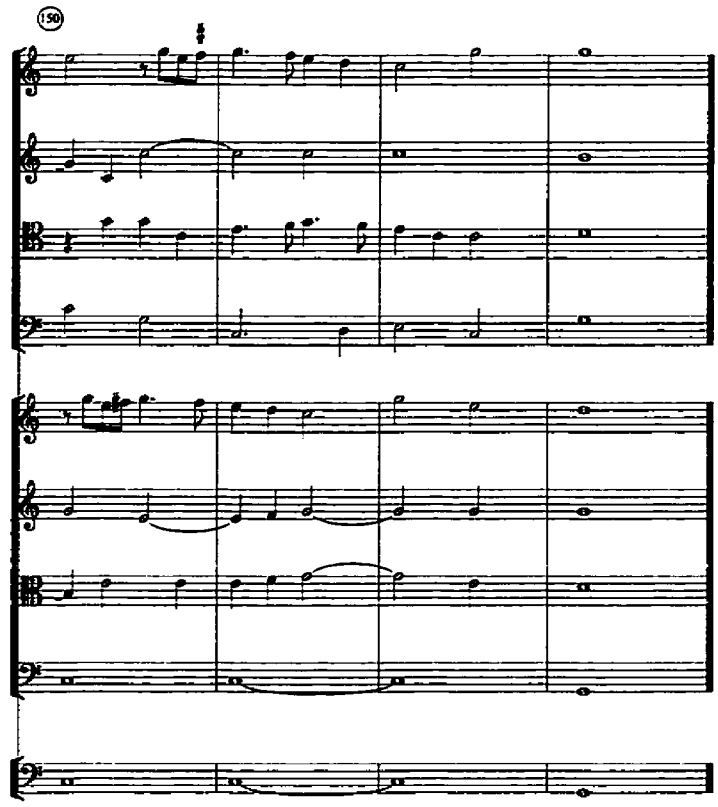

Figure 14: Giovanni Gabrieli, *Canzona septimi toni*, mm. 150–153

Interestingly, very few subsequent composers seem to utilize plagal extensions.

One composer who shares Picchi's concern for textural variation is Giovanni Priuli, who worked at San Rocco during the 1610's, and later at the Hapsburg Court. Priuli's six-part *Canzone prima*, while not containing solo writing, does include "tardo" and "presto" markings, as well as antiphonal writing for SSA and

[4] Giovanni Gabrieli, *Sacræ Symphoniæ* (1597), R. P. Block, ed. (London: Musica Rara, 1972).

TTB choirs.

Another is Johann Kapsberger, whose *Libro primo* (1615) was one of the first printed books of ensemble dance music.[5] In this collection there are frequent changes of texture, with many solos and tuttis. The solos are often in long note values, however, implying an ornamented performance. The existence of Picchi's publication of keyboard music, as well as the presence of his portrait in *Nobiltà di Dame*, suggest a familiarity with dance forms that could well have influenced his concern for texture.[6]

In the compositions of Nicolò Corradini, one of Picchi's contemporaries, stylistic similarities can also be seen.[7] Corradini's canzonas, though only in four parts, share with Picchi's compositions several traits. These include a variety of textures, the use of miniature polychoral style (*Canzon Prima "La Pallavicino"*), and the use of a homophonic gesture (*Canzon Seconda "La Sartirana"*, mm. 15-18).

As mentioned previously, the *stile moderno*, initiated by Dario Castello in 1621, marked a distinct change in instrumental musical style, parallelling the changes in contemporary vocal style. By the 1620's, the trend was toward smaller groupings of instruments, and more idiomatic instrumental writing.[8] The sonatas

[5] Johann Kapsberger, *Libro primo de balli, gagliarde, et correnti, a quattro voci* (Rome, 1615) and *Libro di sinfonie a quattro* (Rome, 1615), Robert Judd, ed. (New York: Garland, 1993).

[6] Kapsberger was also from Rome—might this be a Roman trait, and would this give credence to the hypothesis that Picchi originally hailed from Rome?

[7] Nicolò Corradini, *Il primo libro de canzoni francese à4.& alcune suonate* (Venice, 1624), James Ladewig, ed. (New York: Garland, 1995).

[8] See Peter Allsop, *The Italian "Trio" Sonata: from its origins until Corelli* (Oxford: Clarendon Press, 1992).

by Castello and Scarani, for example, were mostly for two or three voices, and the musical setting is both highly virtuosic and extremely expressive and dramatic. In Castello's music, there is also a regular formal structure and tonal plan that underlie the tremendous surface variety.[9] Below is an example of expressive trombone writing from Castello's *Sonata duodecima* (1621):[10]

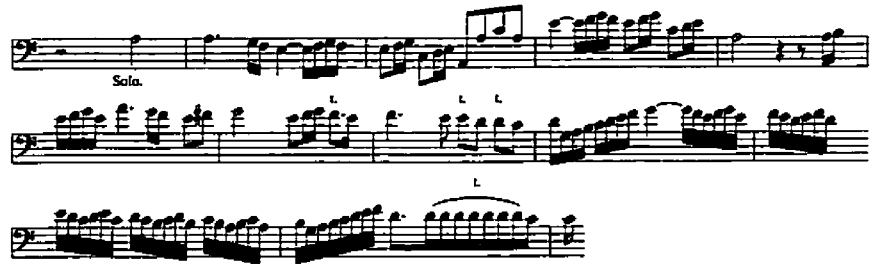

Figure 15: Dario Castello, *Sonata duodecima*, trombone solo

Picchi's instrumental writing, on the other hand, is not extremely technical, especially in the lower parts. For example, in the trombone parts there are only a few passages containing sixteenth-note figures – Canzona 8 is probably the most

[9] Andrew Dell'Antonio, "Syntax, Form, and Genre in Sonatas and Canzonas, 1621–1635" (Ph.D. diss., University of California at Berkeley, 1991) provides an adequate (though biased) overview of Castello and the *stile moderno*.

[10] Dario Castello, *Sonate Concertante Libro II* (Firenze: Studio per edizione scelte, 1981).

difficult. Contrast this with a trombone solo by Giulio Cesare (1621):[11]

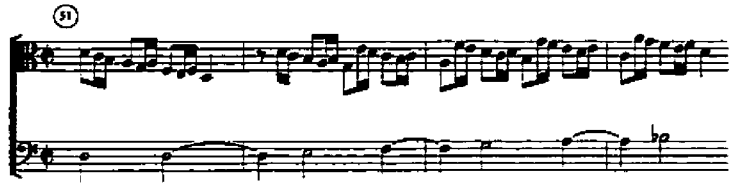

Figure 16: Giulio Cesare *"La Hieronyma"* mm. 51–54

This is much more technically challenging than the trombone writing in Picchi's two two-part canzonas involving trombone, which might be expected to contain more difficult writing. Instead, Canzonas 3 and 6 are in a lyrical style.[12]

Although considered to have become out-dated by the 1620's, wind music in four or more parts continued to be performed throughout the seventeenth century, especially in Germany, but in Italy as well.[13] In the generation immediately following Gabrieli, composers at the Hapsburg court such as Priuli and Valentini continued writing in the polychoral style.[14] In Italy, later composers

[11] Klaus Winkler, *Selbständige Instrumentalwerke mit Posaune in Oberitalien von 1590 bis 1650* (Tutzing: Hans Schneider, 1985), pp. 152–153.

[12] However, as mentioned earlier, some of the violin writing, especially in the two-part canzonas, is quite florid.

[13] See Diane Parr Walker and Paul Walker, *German Sacred Polyphonic Vocal Music Between Schütz and Bach* (Warren, Michigan: Harmonie Press, 1992) for a comprehensive list of German vocal music containing instrumental participation from the second half of the seventeenth century. Some of the best trombone writing in the seventeenth century can be found in the works of Johann Schein (including several with bass trombone obligato) and Heinrich Schütz.

[14] See Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995).

writing in a similar style included Giacomo Biumi, Giovanni Battista Buonomente, Massimiliano Neri, and Francesco Cavalli, among others.

Massimiliano Neri was an organist at San Marco from 1644 to his death in 1666. His sonata for two cornets, three trombones and bassoon has many of the same traits as Picchi's six-part canzonas. This polychoral work consists of two groups: the cornets and bassoon, and the trombones. These groups are given different material – the first has faster note values with more leaps, whereas the trombones play in a rich, chordal style. Short, homophonic, slow passages serve to bridge sections. Below is an excerpt from the opening section:[15]

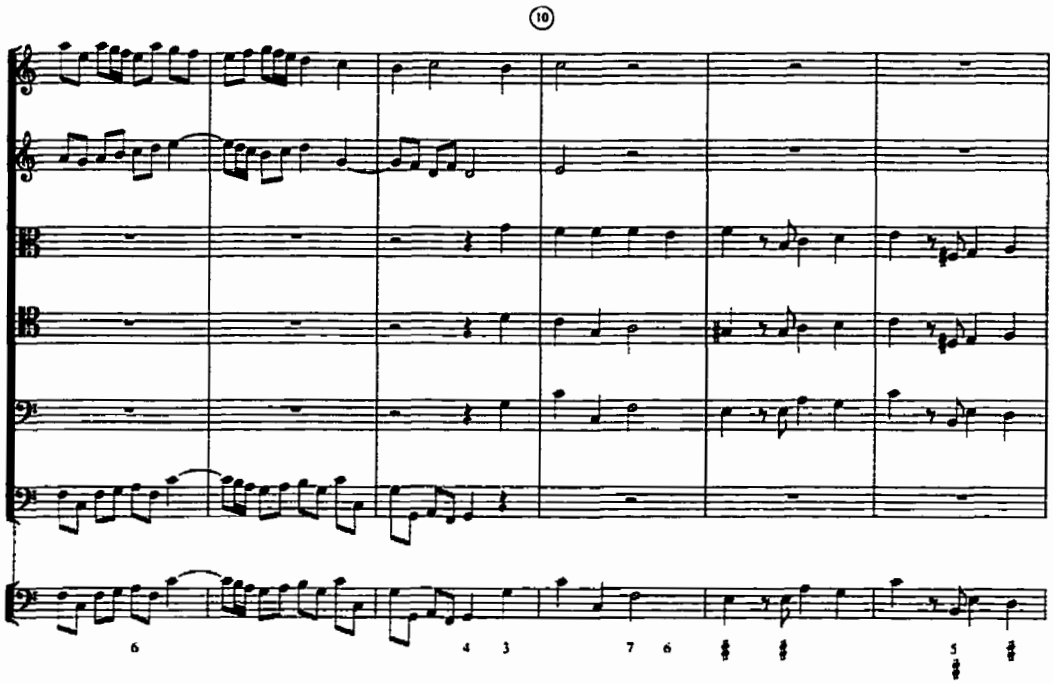

Figure 17: Massimiliano Neri, *Sonata ottava*, mm. 7-12

[15] Unpublished edition by Herb W. Myers.

Finally, while Francesco Cavalli is best known for his many Venetian operas, his *Musiche sacre* (1656) contains six works for instruments in three, four, six, eight, ten, and twelve parts amongst the Vespers music, also in the style of Picchi and Gabrieli.[16] These works by Neri and Cavalli show that at San Marco, the older canzona style was still prized and performed a generation later.

~

Picchi is normally viewed as a conservative composer, representing an older, more outdated style. Some historians have been quite negative about his music. Andrew Dell'Antonio, in his chapter about Picchi, summarizes:[17]

> Not only was Picchi a composer of fairly mediocre musical invention: he was also behind the times, having had the misfortune of having a genius for manipulating instrumental combinations at a time when that genius – because of rapid standardization of ensemble texture – was becoming increasingly irrelevant.

This view, while quite common, fails to acknowledge the regular occurrence throughout musical history of different styles persevering long past the period of their greatest popularity. Historians have a habit of colouring their perceptions of a point in time with their knowledge of what was to follow, rather than viewing it in its own context.Too often, the new, original, or forward-looking is rewarded, while the enjoyable or "conservative" is castigated. Picchi has suffered this fate.

[16] An excellent recording of this collection is Francesco Cavalli, *Vespro della beata Vergine*, Concerto Palatino, Bruce Dickey and Charles Toet, dirs., harmonia mundi 90519.20, 1995.

[17] Andrew Dell'Antonio, "Syntax, Form, and Genre in Sonatas and Canzonas", p. 135.

It should be noted that during the seventeenth century, it was usual to hear older music regularly. During mass, it was common to hear settings by Lassus or Palestrina. When Monteverdi was hired at San Marco in 1613, one of his first acts was to have sixteenth-century sacred music copied out for performance. Seventeenth-century musicians were accustomed to hearing and performing "conservative" music.

Picchi's music represents "functional" church music, music that he would have used in his positions as organist at the Frari and at San Rocco. Picchi's two-, three-, and four-part canzonas, with their miniature polychoral style, would satisfy those who enjoyed the polychoral style that was so popular, without requiring the large number of players needed for much of Gabrieli's music. They would also appeal to those favouring the fashionable new trio sonata texture. Picchi's six- and eight-part canzona would be suitable for more important musical celebrations.

Thus, Picchi follows the canzona tradition initiated by Gabrieli, and is followed in turn by later Venetian composers such as Neri and Cavalli. There is no reason to consider Picchi's accomplishment irrelevant simply because the same era that saw the publication of Picchi's canzonas also saw the birth of an entirely new, and ultimately successful style. Clearly, his Venetian successors did not view them in this light. The Venetian public continued to enjoy the splendour of the richly-scored style at which Picchi excelled. This music, along with the glorious art and architecture of this time, remains a monument to the magnificence of seventeenth-century Venice.

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Picchi's ensemble music appears on many recordings, though usually only a canzona or two. The most extensive collection to appear on record to date, numbers 1, 6, 12, 14, 15, and 17, can be found in *Monteverdi: Selve morale and Picchi: Canzoni,* La Capella Ducale and Musica Fiata Köln, Roland Wilson, dir. Sony 53363, 1993.

Appendix A

Transcriptions

Since a facsimile of the *Canzoni da sonar* is easily available and legible, no attempt was made in these transcriptions to reproduce the facsimile. However, incipits have been provided as a reminder of the appearance of the original. In each incipit, the original clef, note values and shapes, mensuration, and range of each part has been indicated. In general, as few changes as possible have been made from the facsimile. The following principles have been followed:

- barlines have been added at the semibreve interval (no dotted lines or *mensurstriche*)
- eighth notes have been beamed according beat
- measure numbers have been added at five-measure intervals
- unusual clefs have been changed to more familiar ones (soprano and mezzosoprano to treble, baritone and basso profundo to bass).
- longs are assumed to be perfect
- ties have been added where necessary

Note values and time signatures have not been altered except where noted. In some cases, a final long has been editorially lengthened because of a cadential flourish in the other parts, most often at the end of some canzonas. Custos and page breaks have not been indicated, although coloured notation is indicated by open brackets.

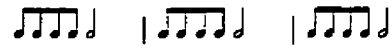
In the basso continuo part, the orthography of the figures has been modernized, but no editorial figures have been added. Incorrect or misplaced

figures have been noted or corrected as necessary, though incomplete or missing figures have not. In a few cases (as noted below) the mensuration sign has been changed (in canzonas 10 and 19) in the instrumental parts following the organ part, which matches the mensuration signs in the other canzonas.

The following list of errata details the specific changes that have been made in the transcriptions.

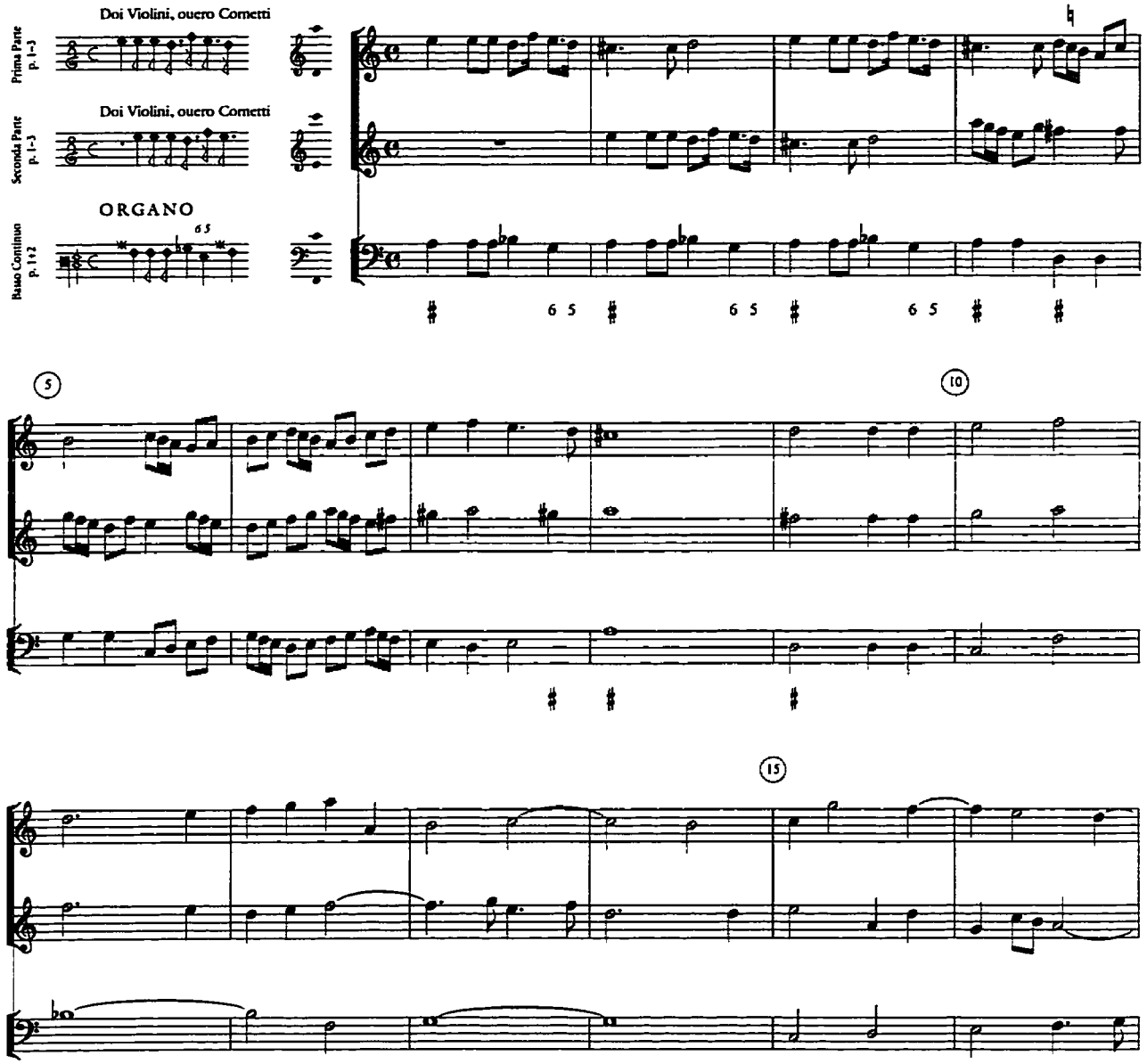
Table 2: List of Errata

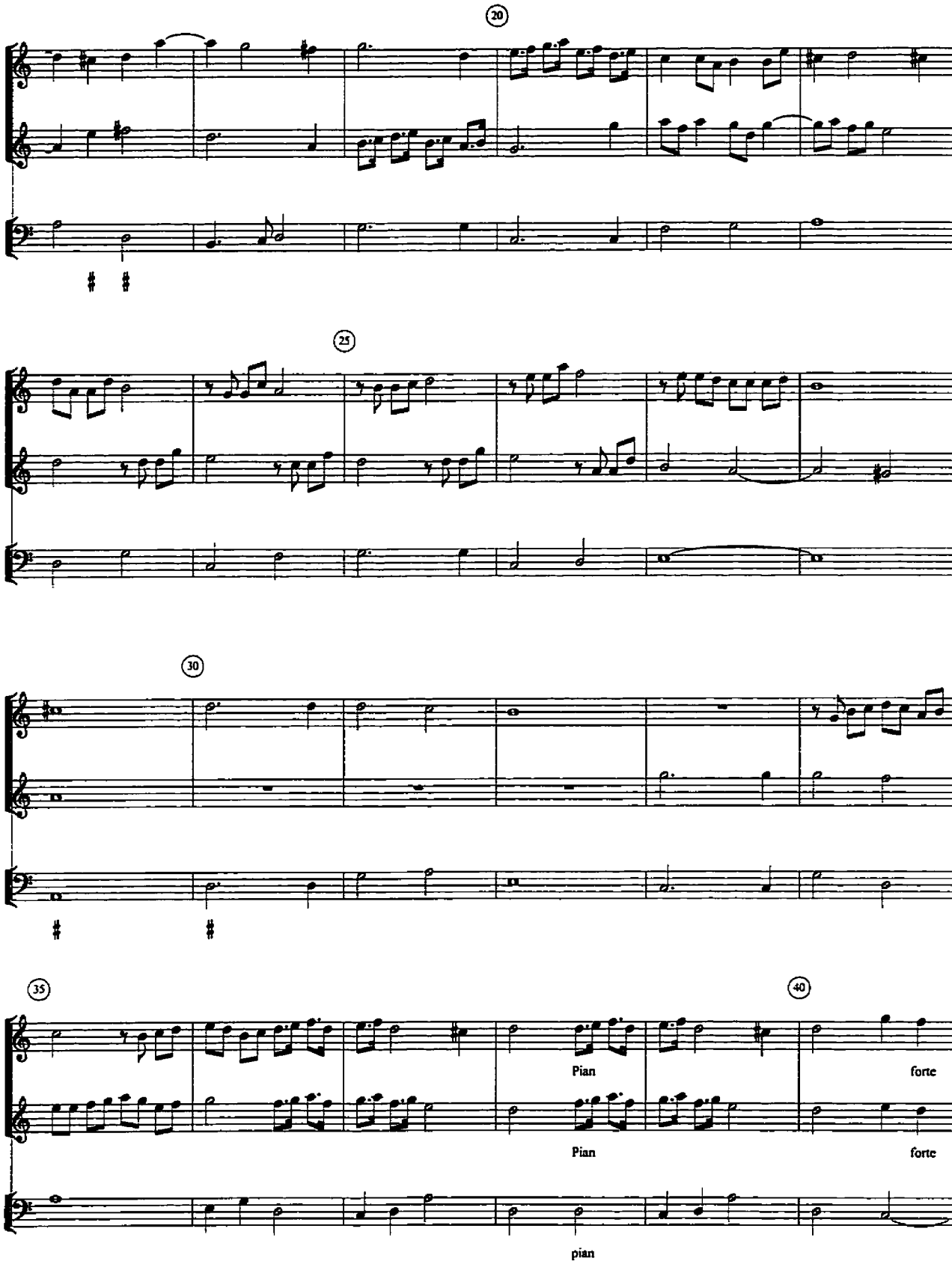
canzona	measure / beat	part
2	21/1	basso continuo: "65"
3	16/1	basso continuo: omitted ♯
3	17/3	basso continuo: omitted ♯
3	18/2	basso continuo: omitted ♯
4	59/1	basso continuo: ♯ originally on D
6	25	seconda parte: three beat rest missing
7	84/4	basso continuo: omitted ♯
7	85/1	basso continuo: "6" omitted
9		seconda parte: "Canzon Nona"
9	54/6	basso continuo: omitted ♯
9	110/6	basso continuo: omitted ♯

10	75	instrumental parts: originally ¢
10	75-84	basso continuo: sign indicating to play mm. 120–129
10	120	instrumental parts: originally ¢
14	37/3-4	terza parte: originally
15	22/1-2	prima parte: originally
15	108/3	basso continuo: "65" originally over the A
16	1	basso continuo: originally ¢
16	32	basso continuo: "56" originally over the F
16	53-55	basso continuo: 
17	59	basso continuo: originally "65" over G
17	62	basso continuo: originally "65" over D
18	5	basso continuo: originally "65"
18	11	basso continuo: originally "56"
18	24	settima parte: dot missing
18	42/3-4	settima parte: two beat rest missing
18	84/4	seconda parte: quarter note written in
19	24	basso continuo: ♯ originally on first half note
19	52/1	prima parte: dot missing
19	68	basso continuo: originally "56"
19	74	instrumental parts: originally $\frac{3}{2}$
19	92	quarta parte: originally A, corrected by hand to D
19	101	instrumental parts: originally ¢

Canzon Prima

Doi Violini, ò Cornetti

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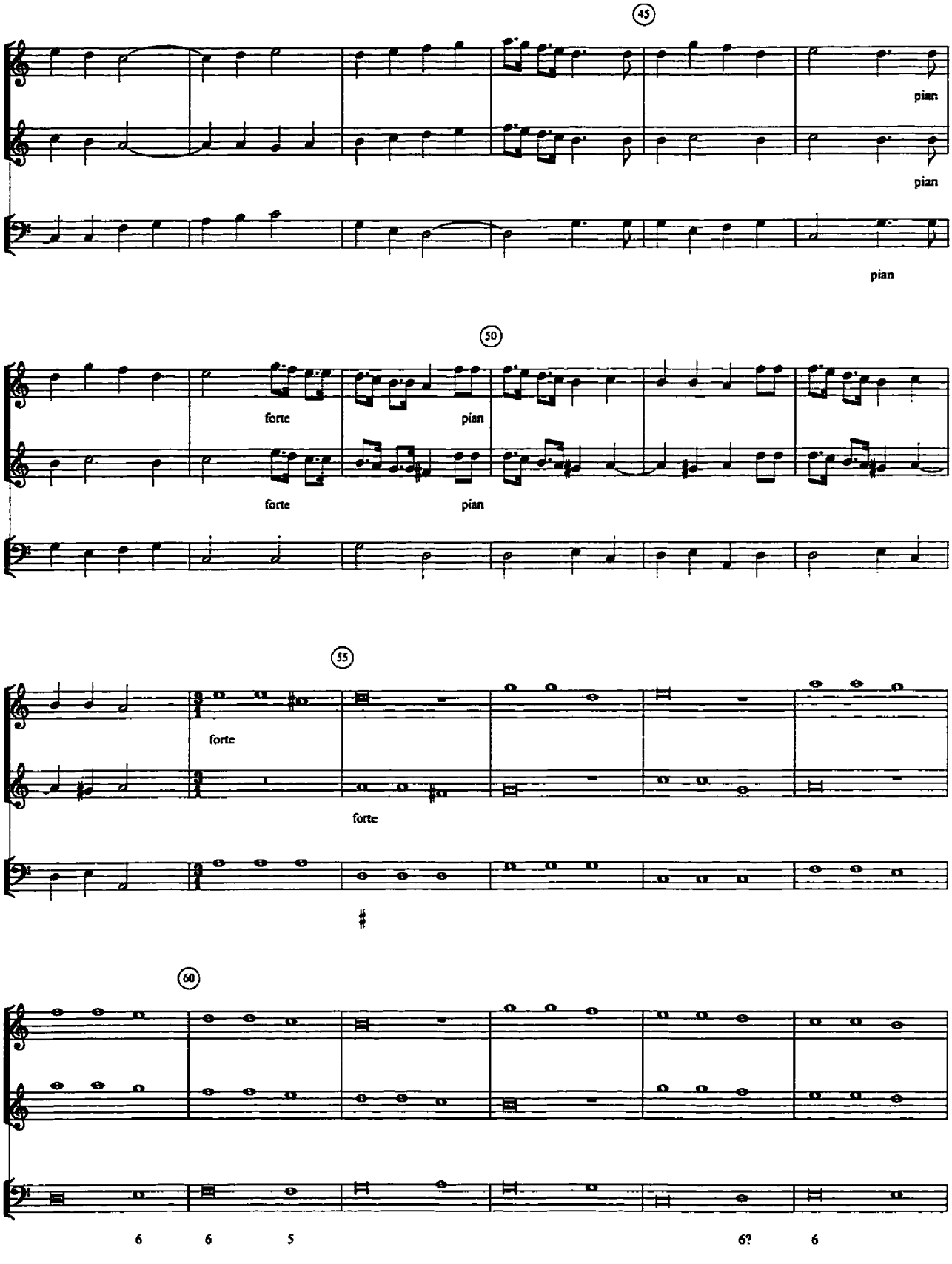
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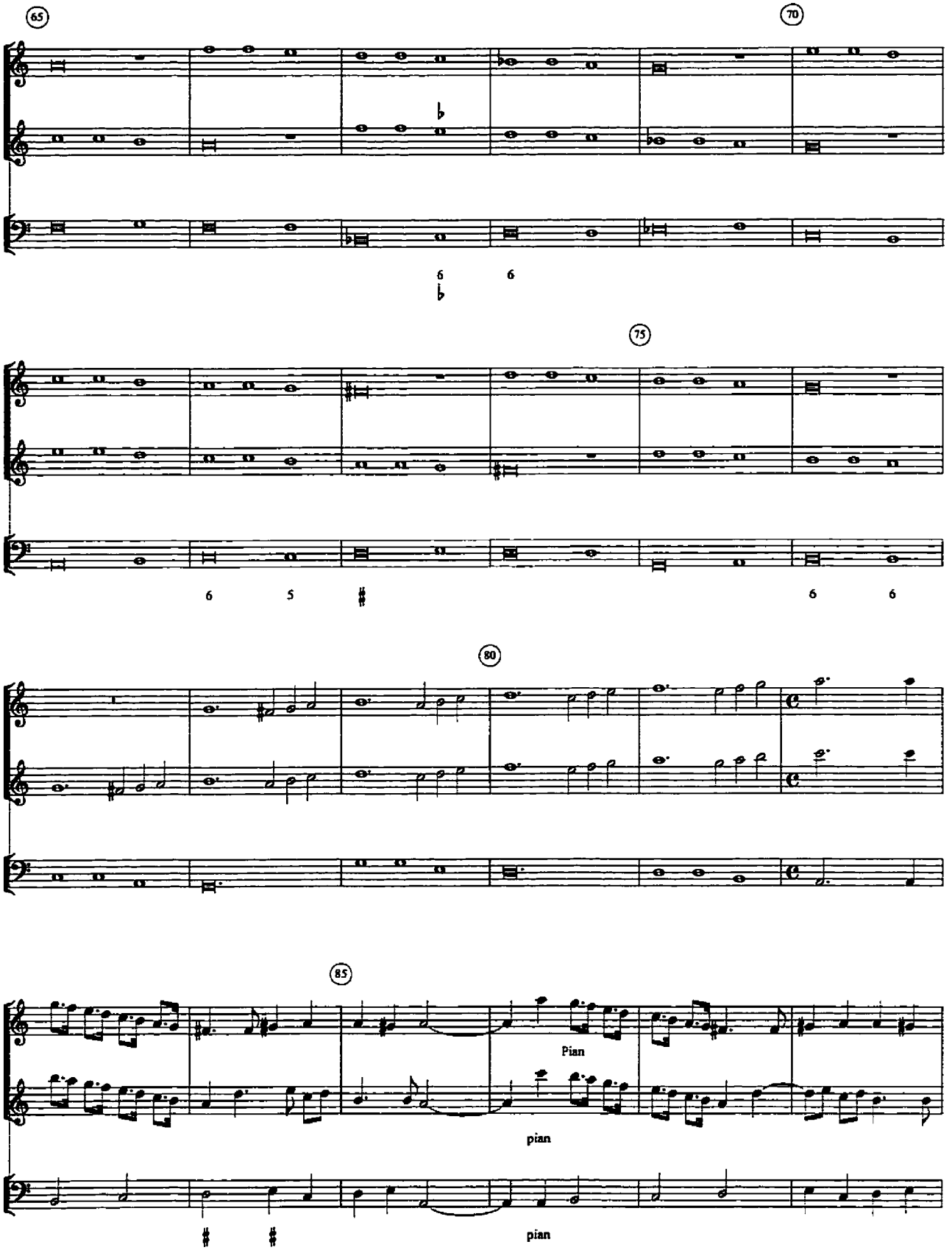
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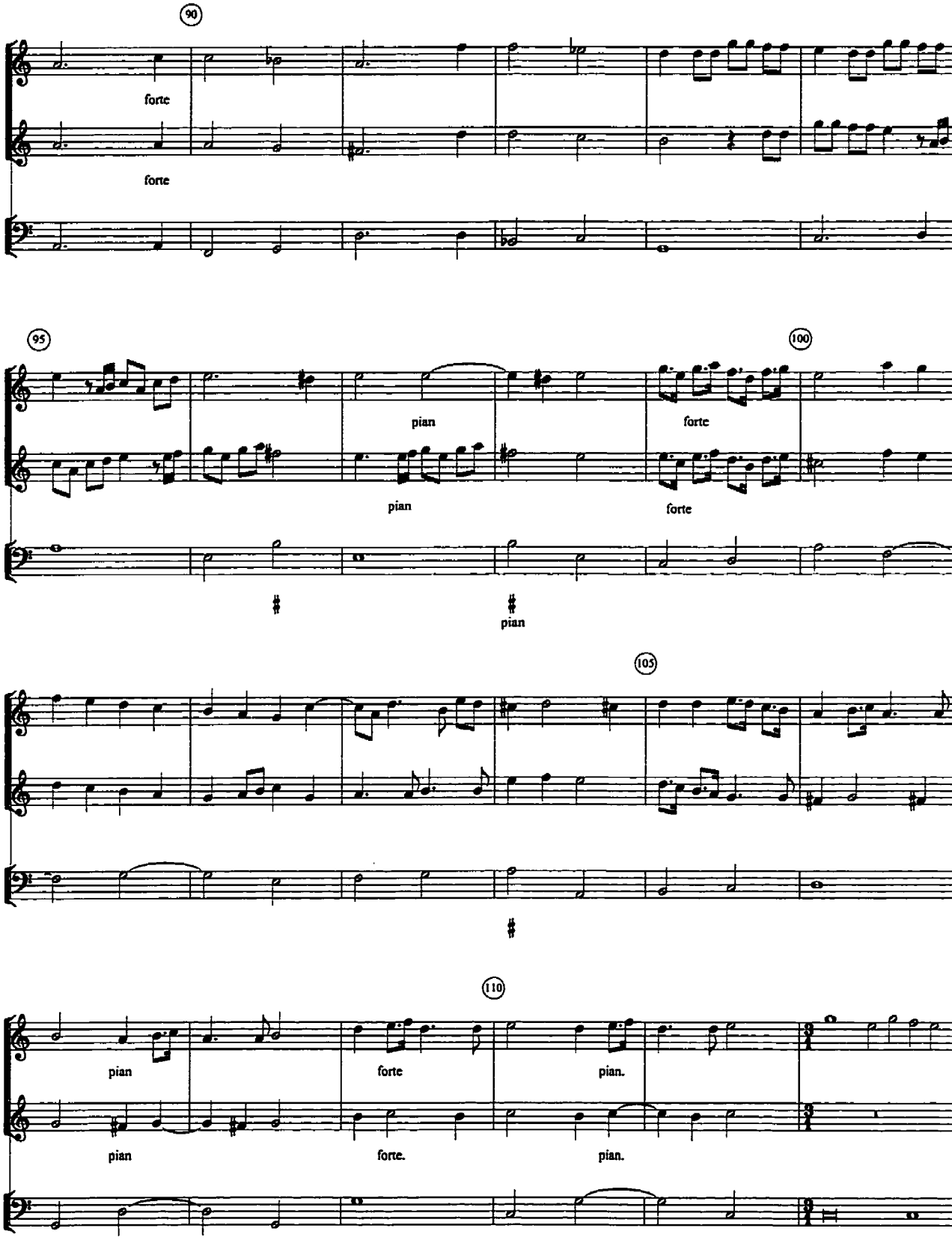
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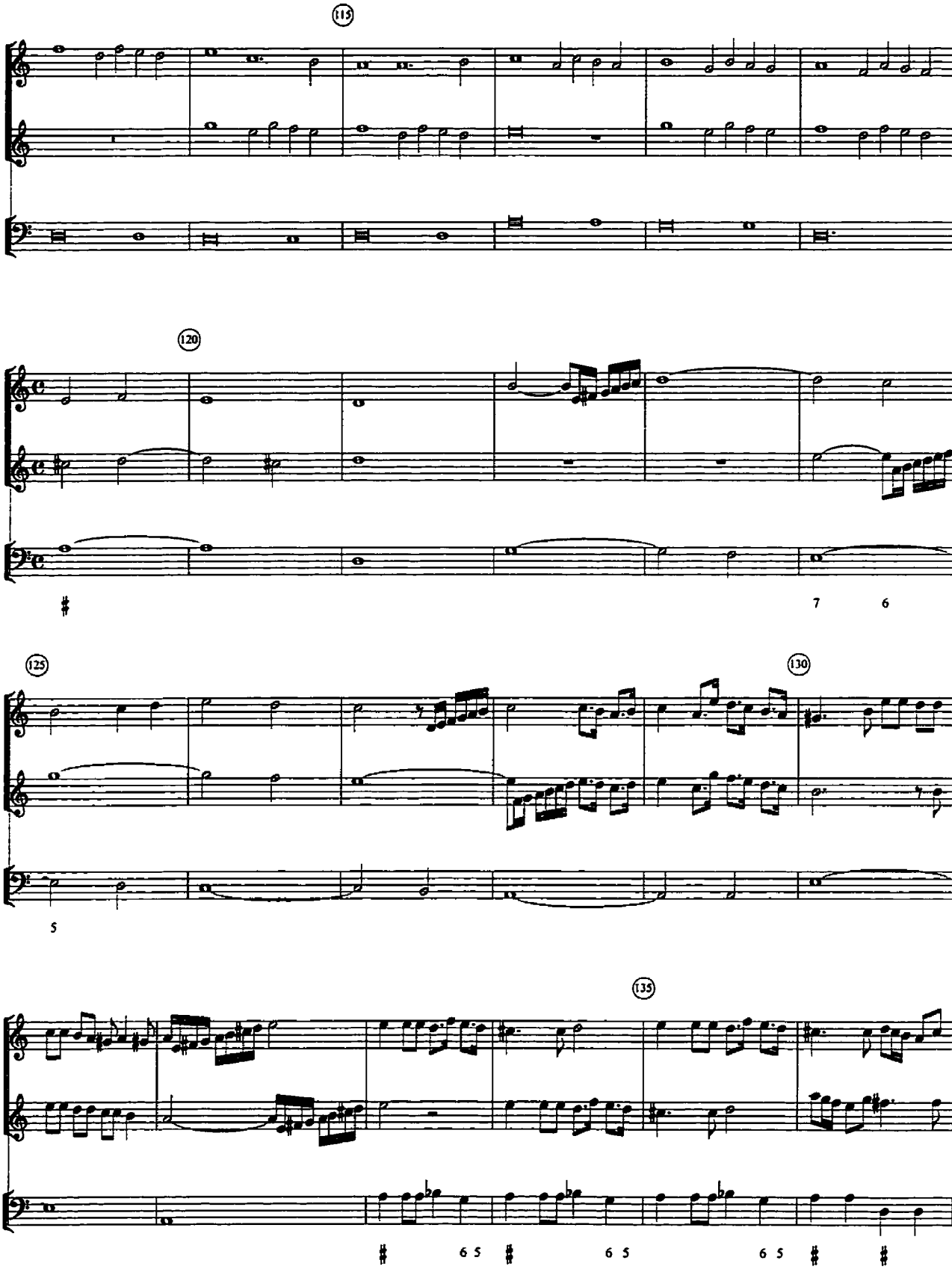
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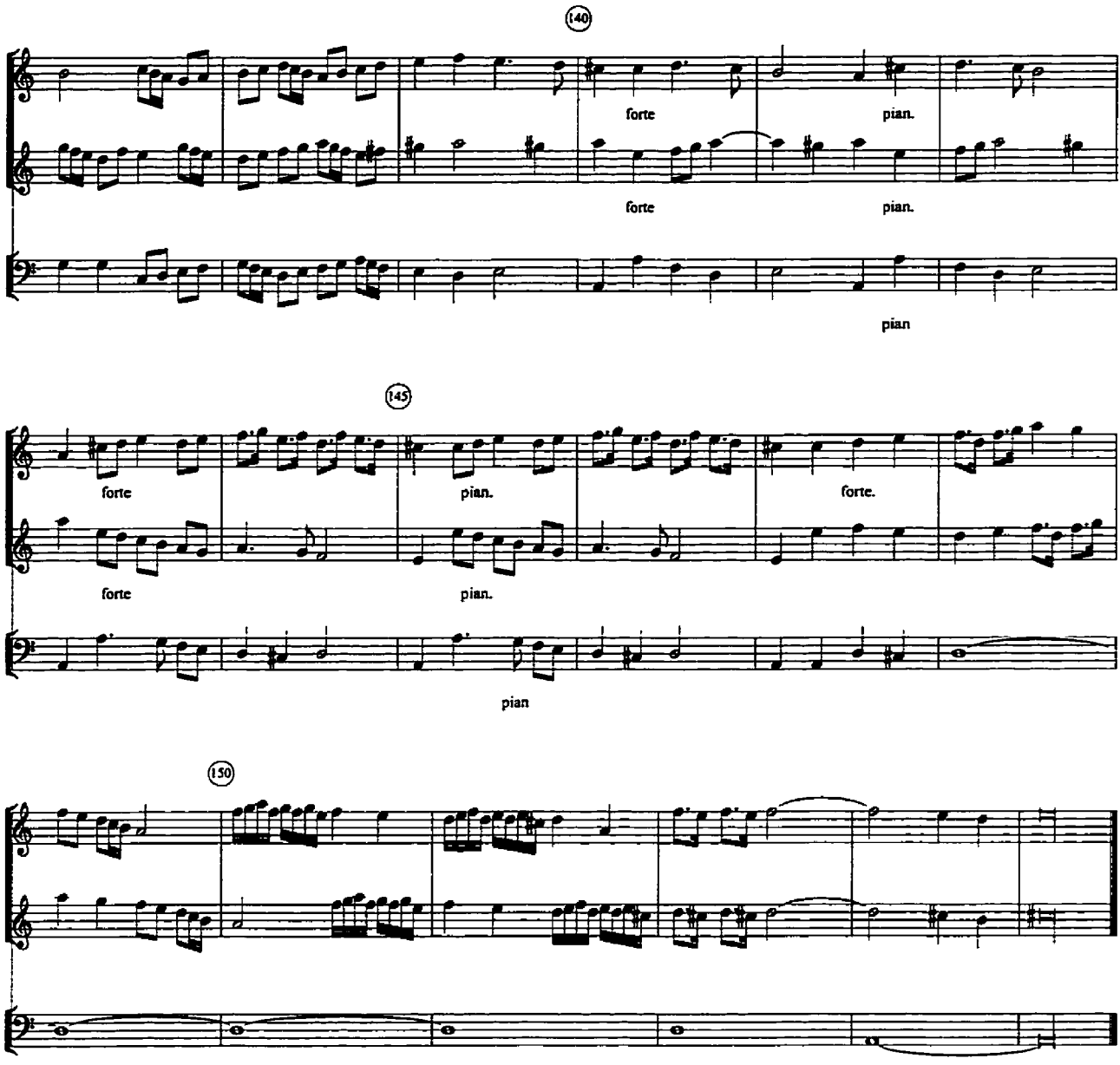
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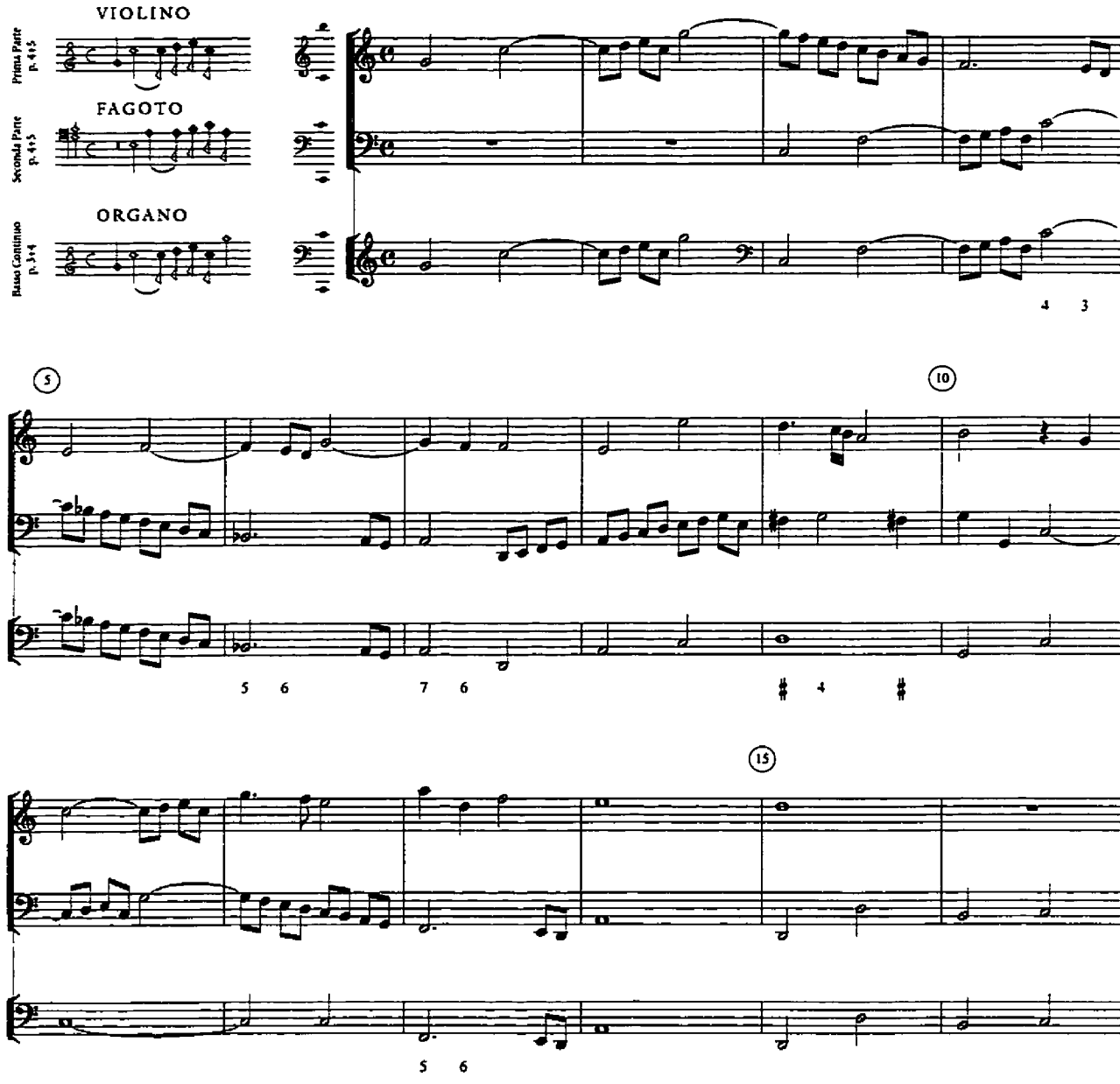
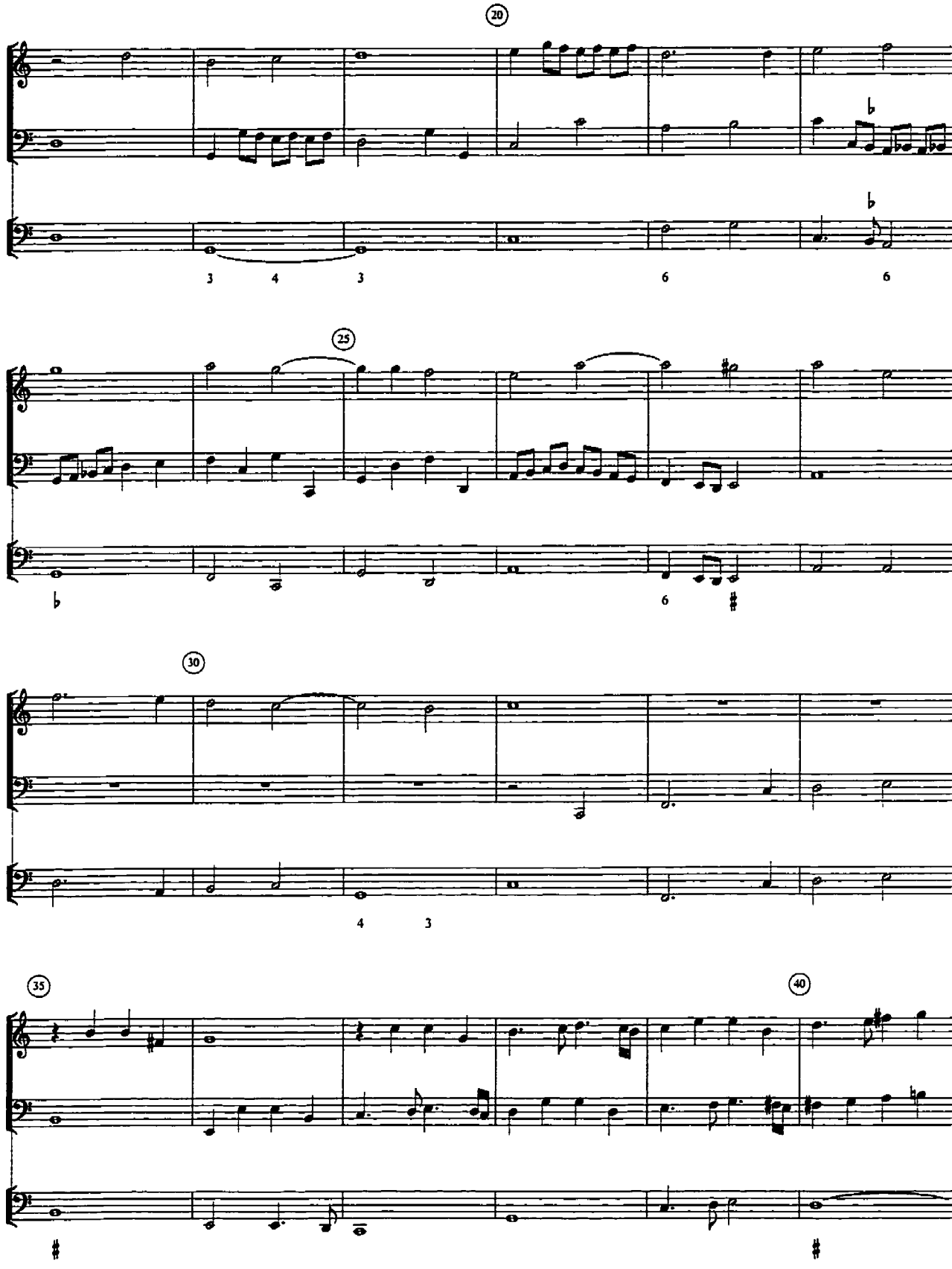
Canzon Seconda

Violino, ò Cornetto, & Fagotto

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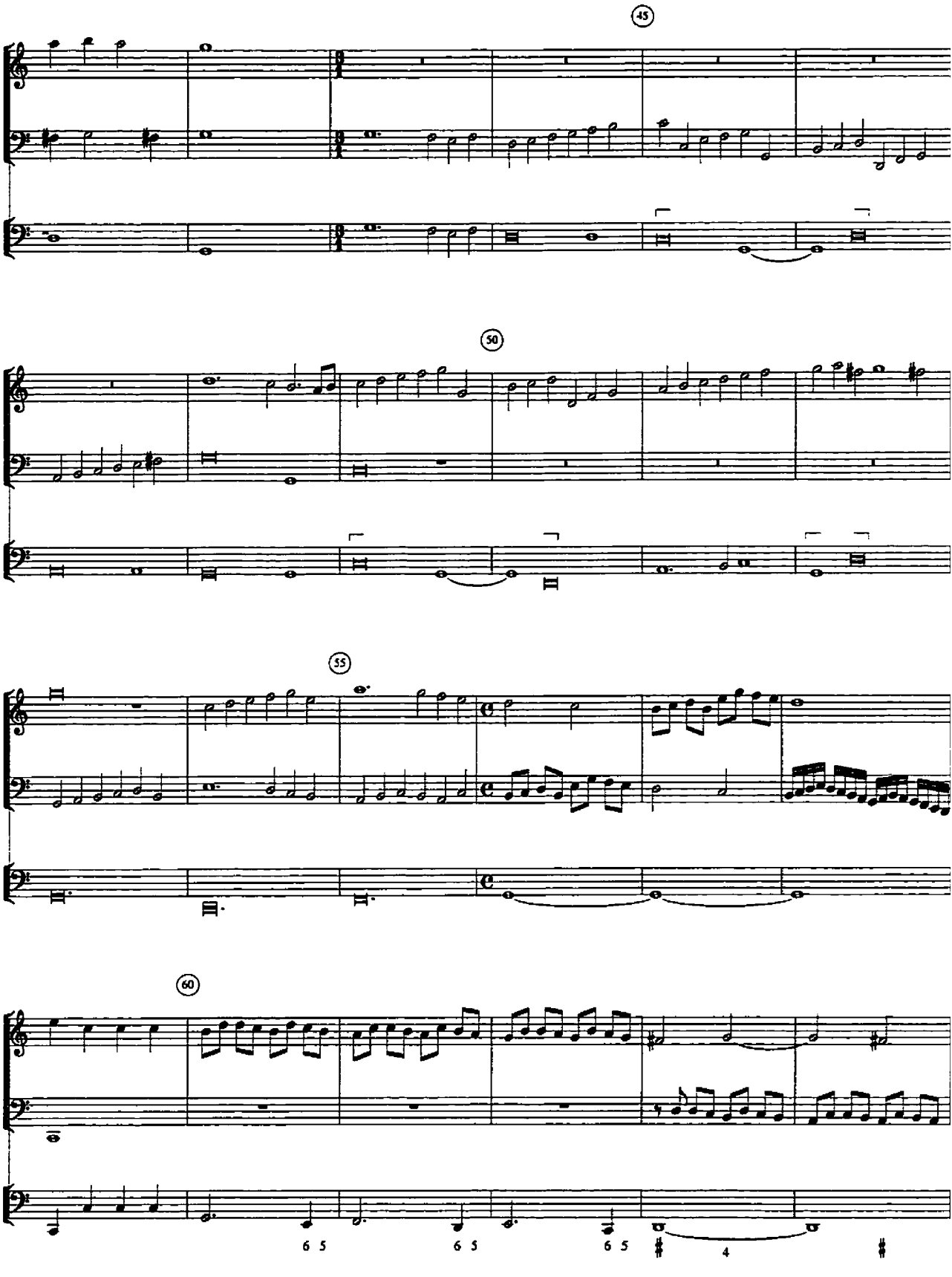
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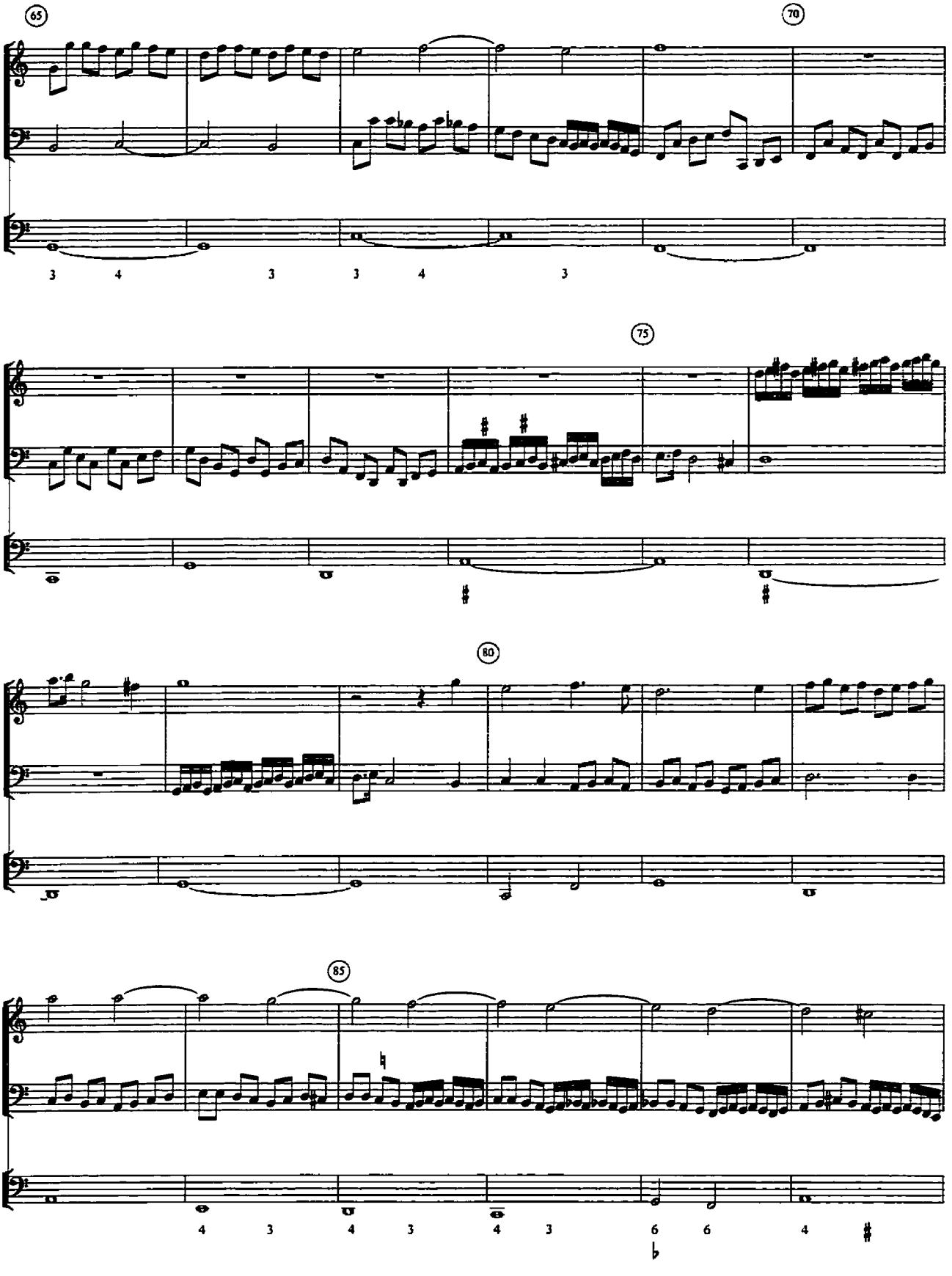
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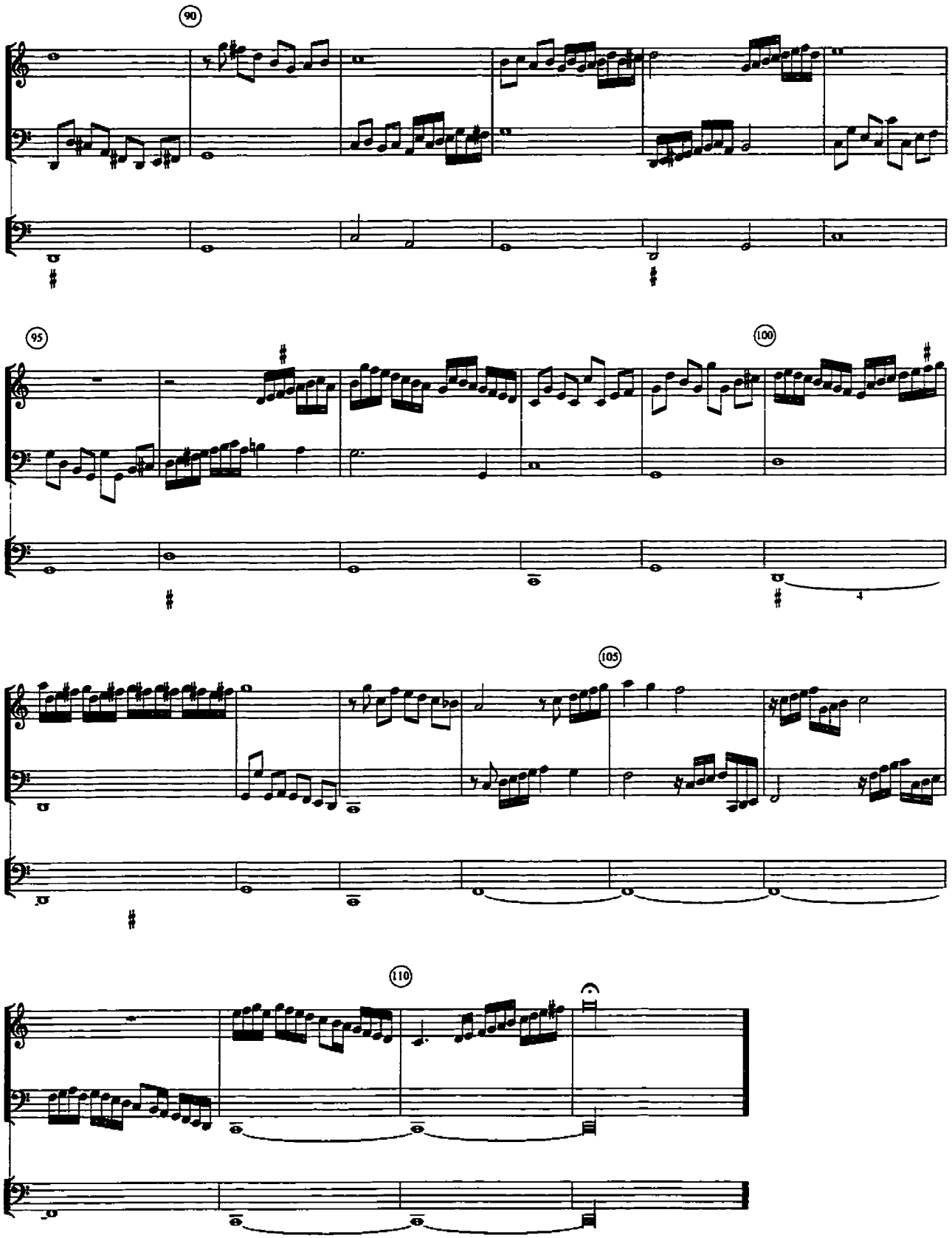
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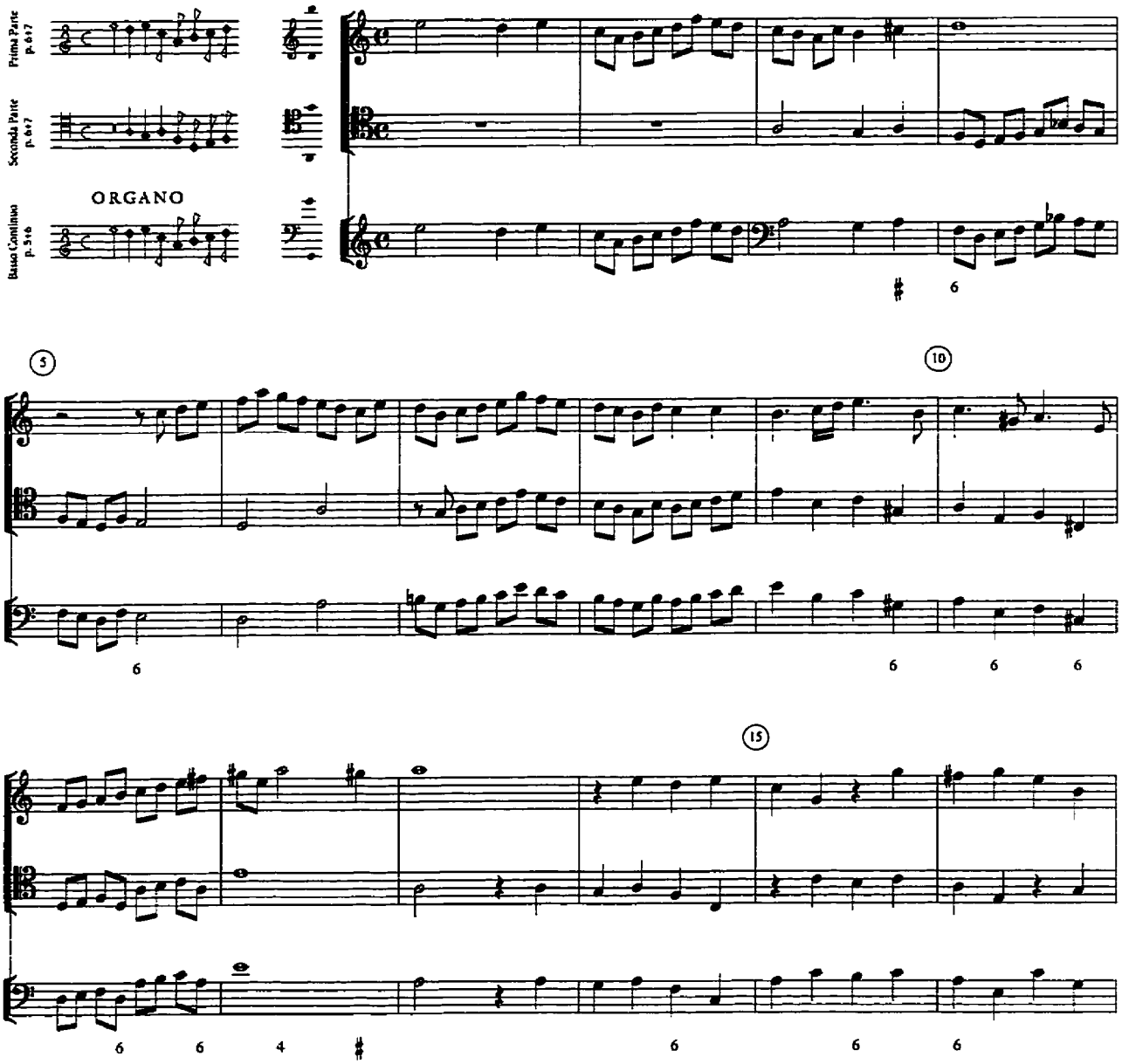
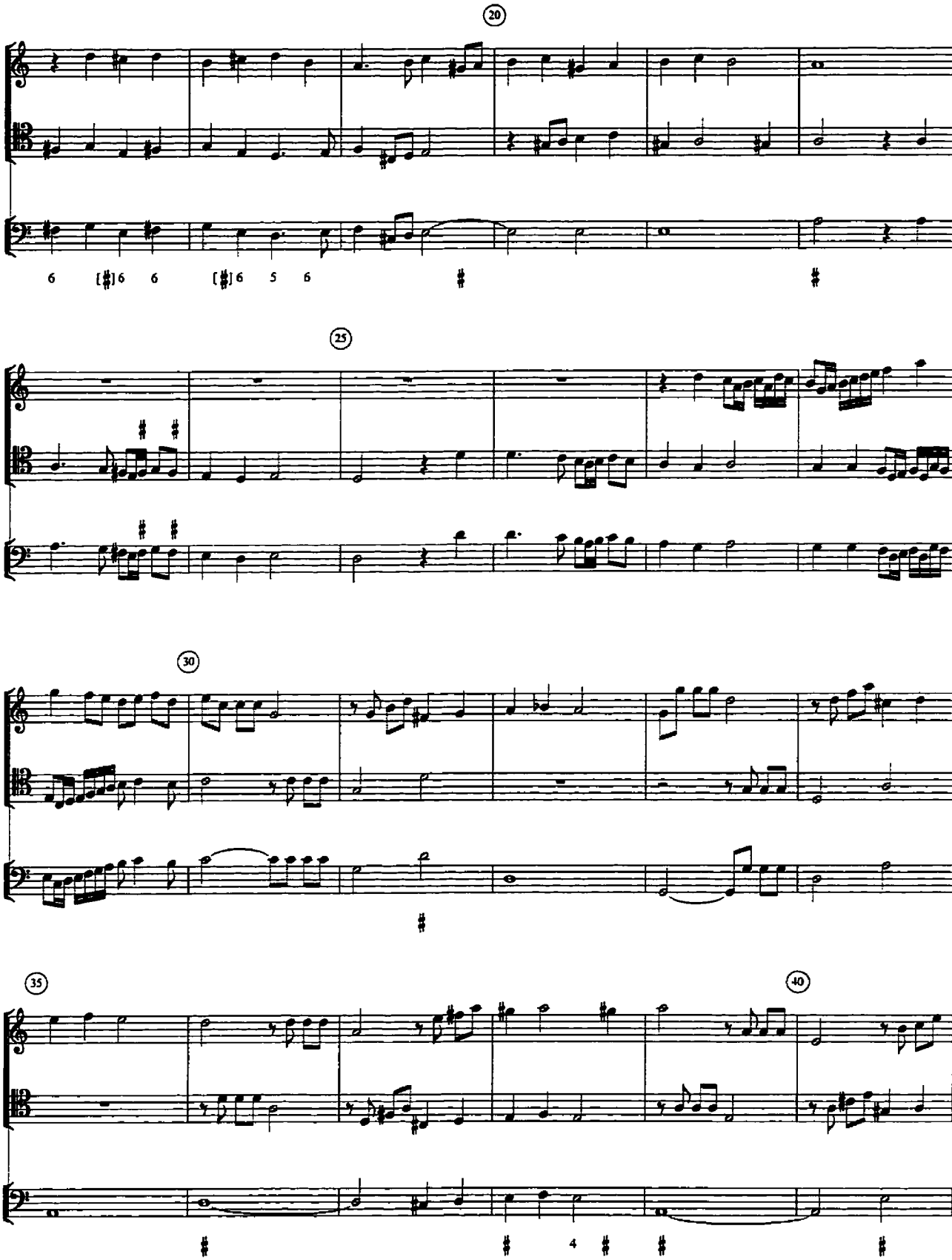
Canzon Terza

Trombone, & Violino

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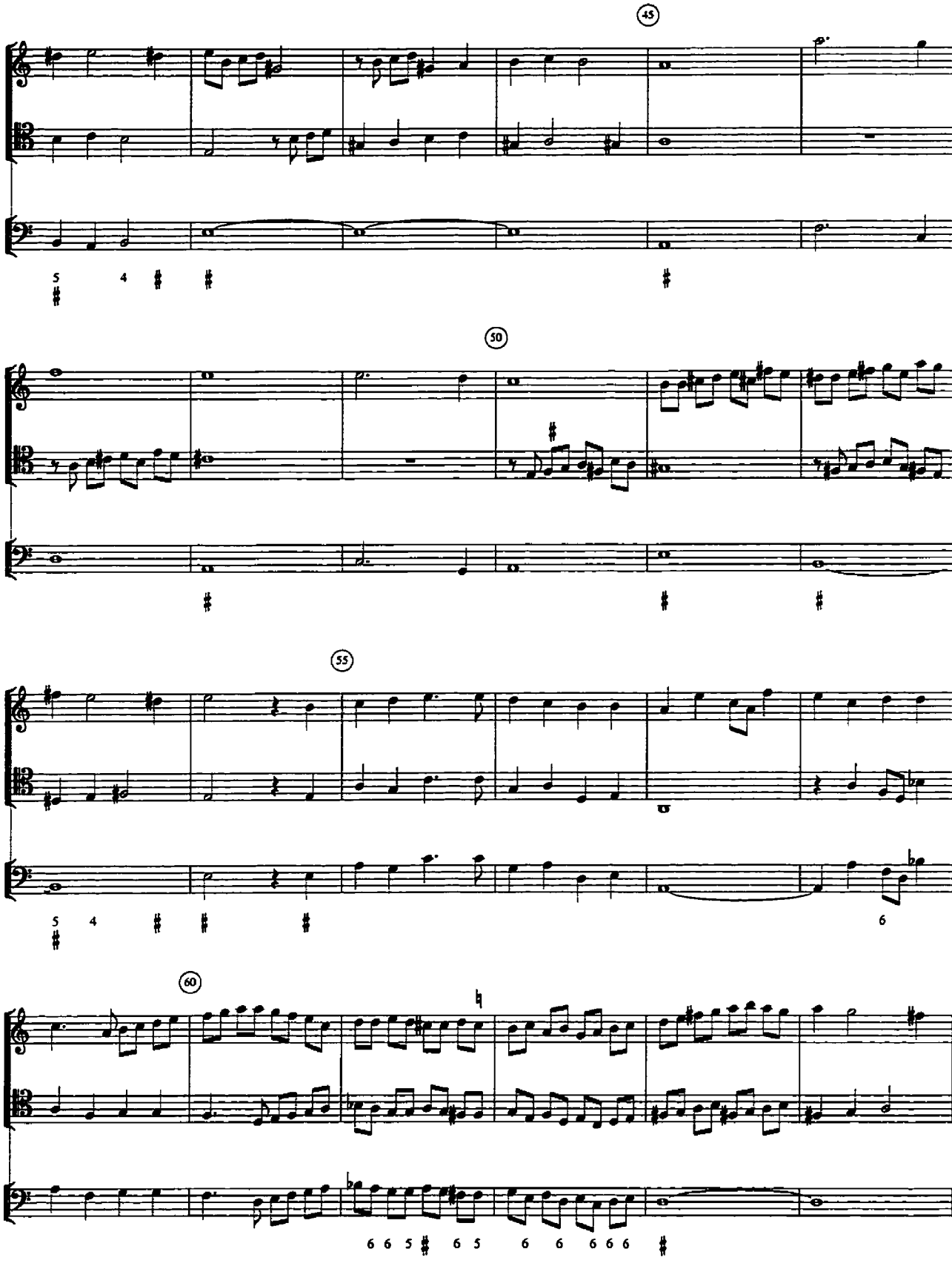
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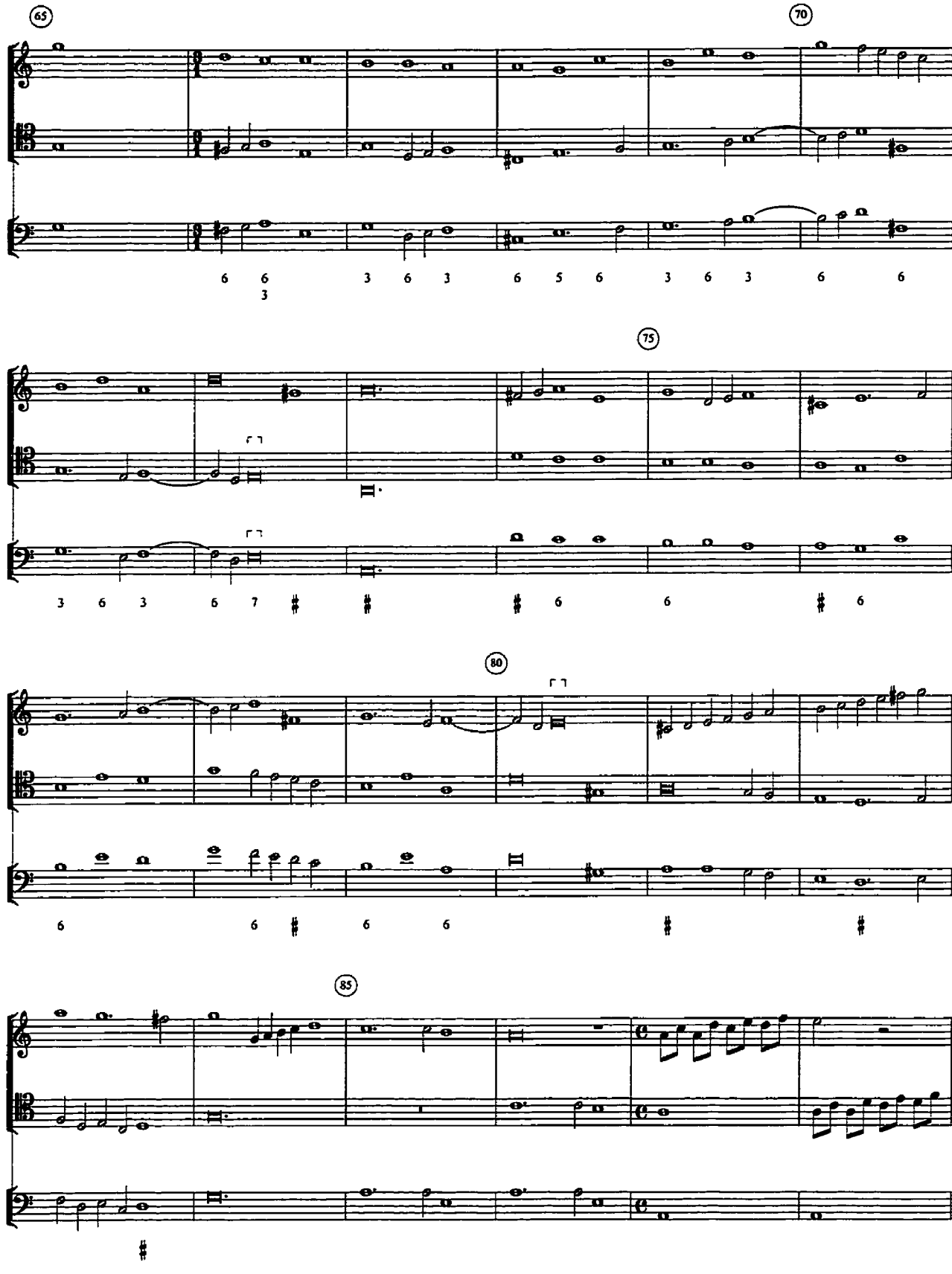
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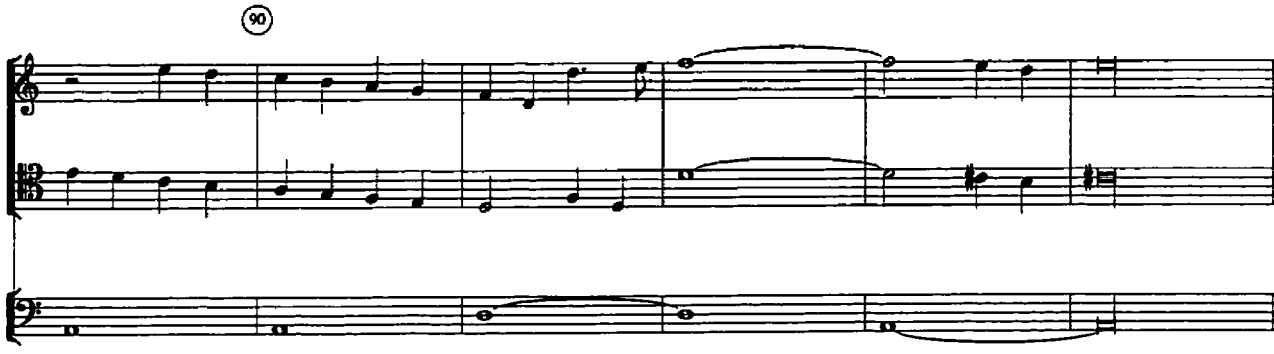
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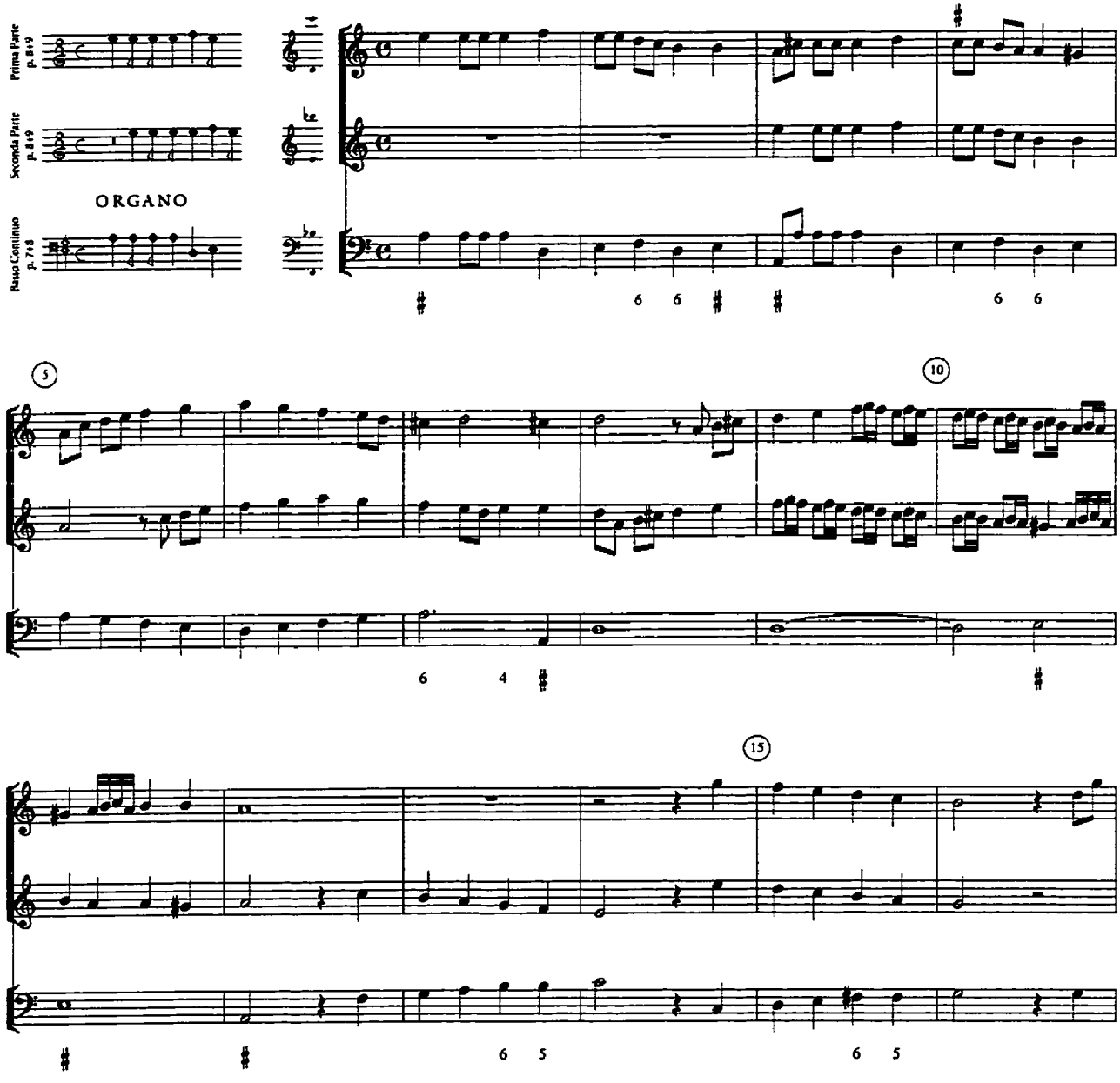
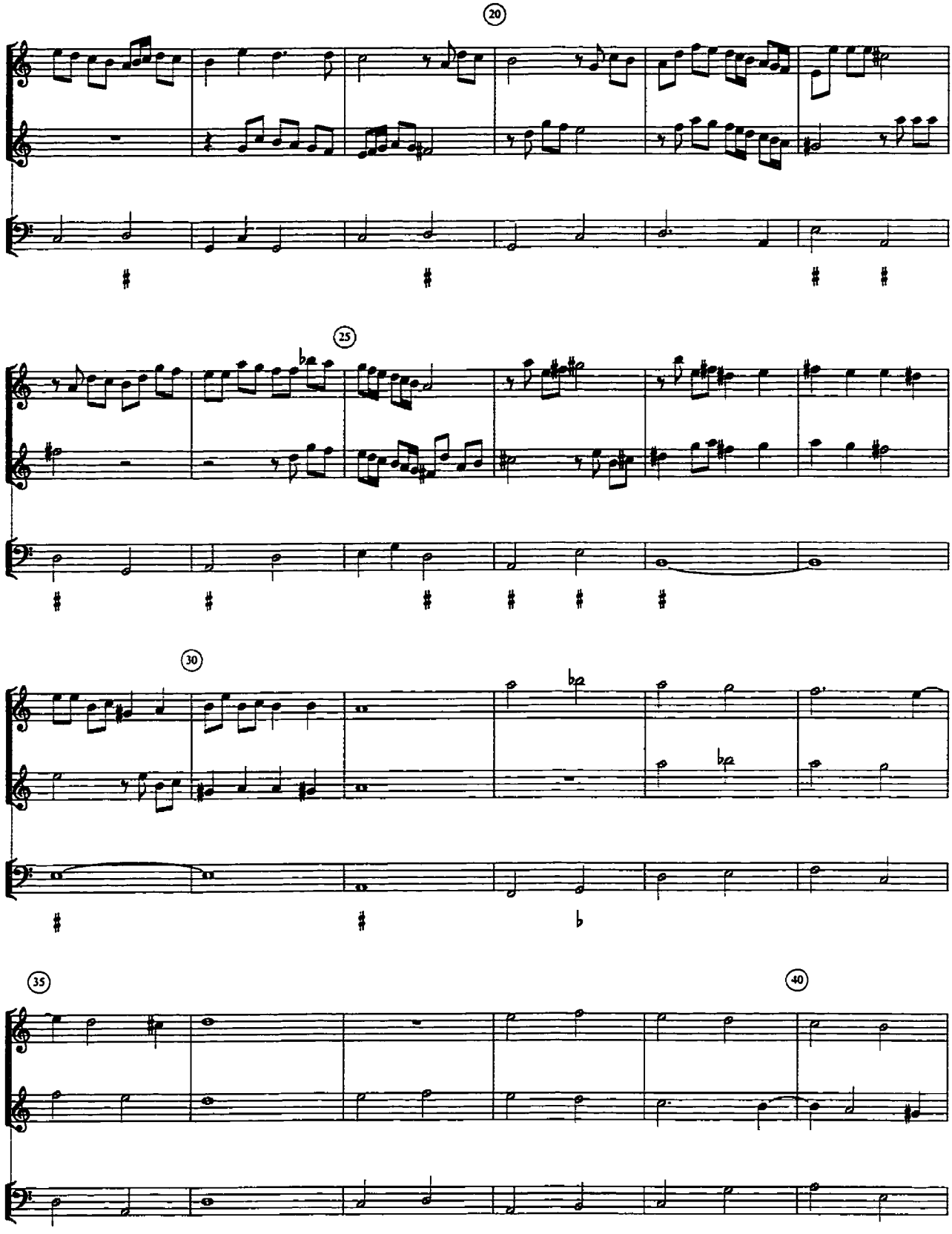
Canzon Quarta

Doi Violini, ò Cornetti

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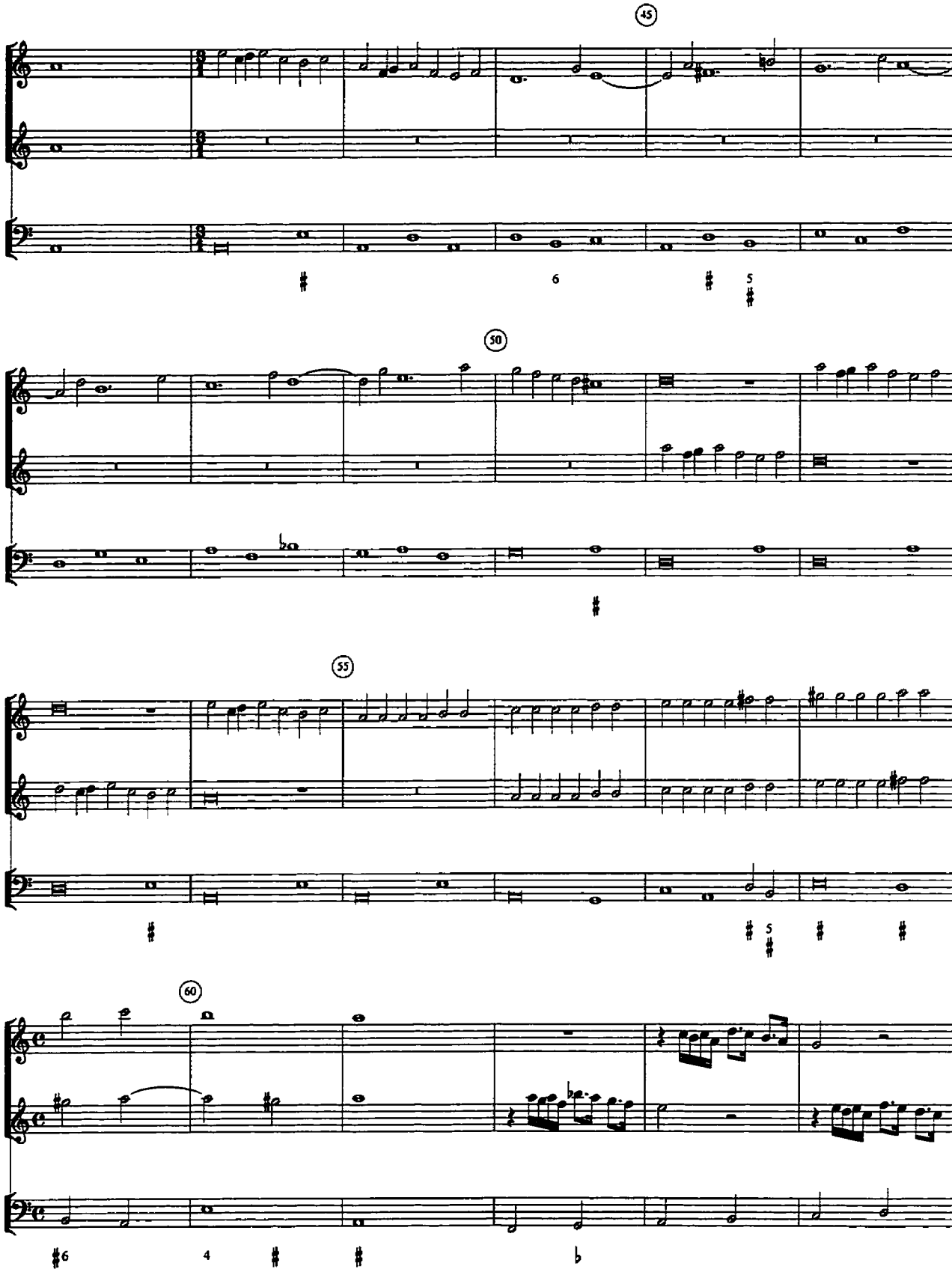
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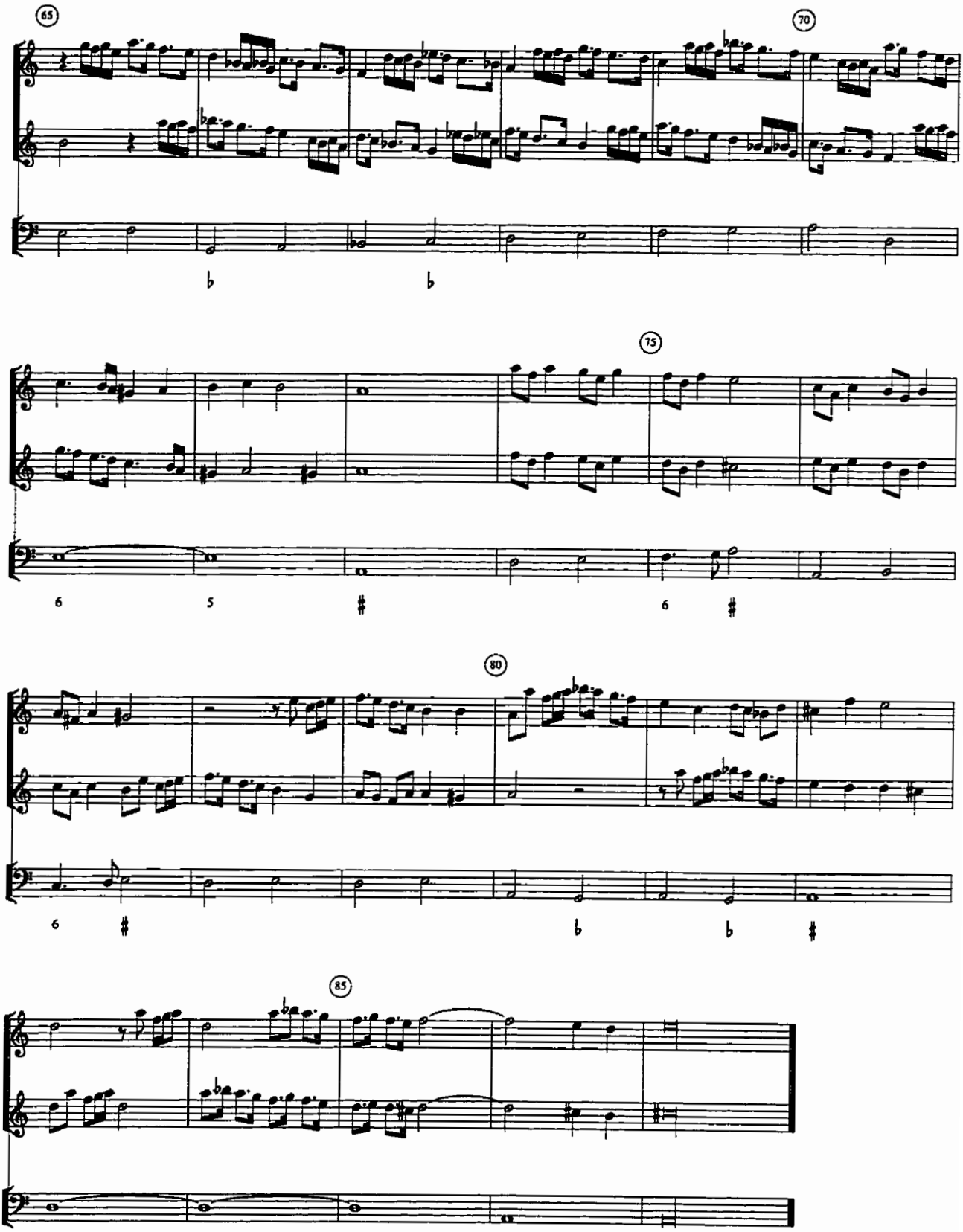
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Canzon Quinta

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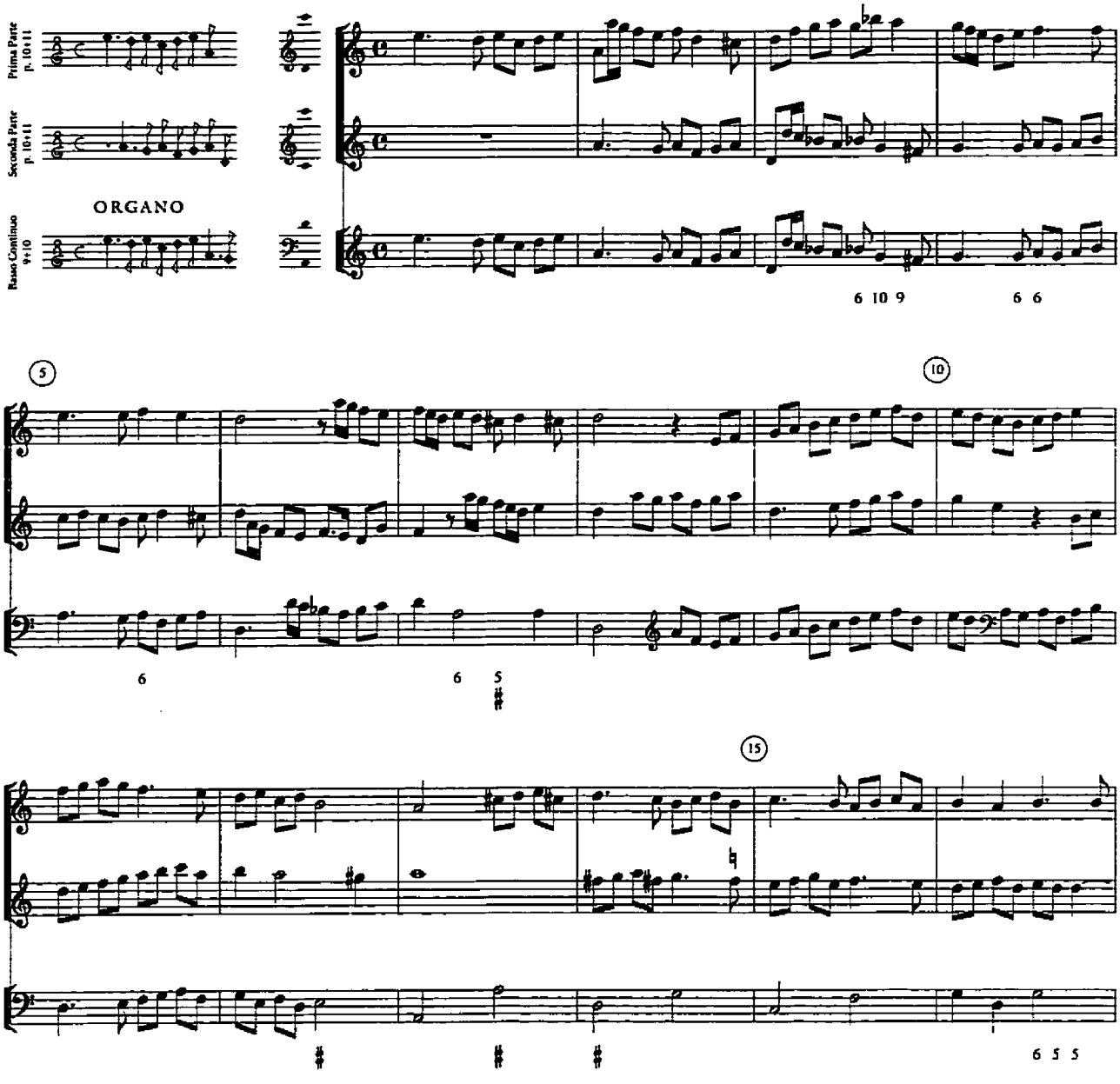

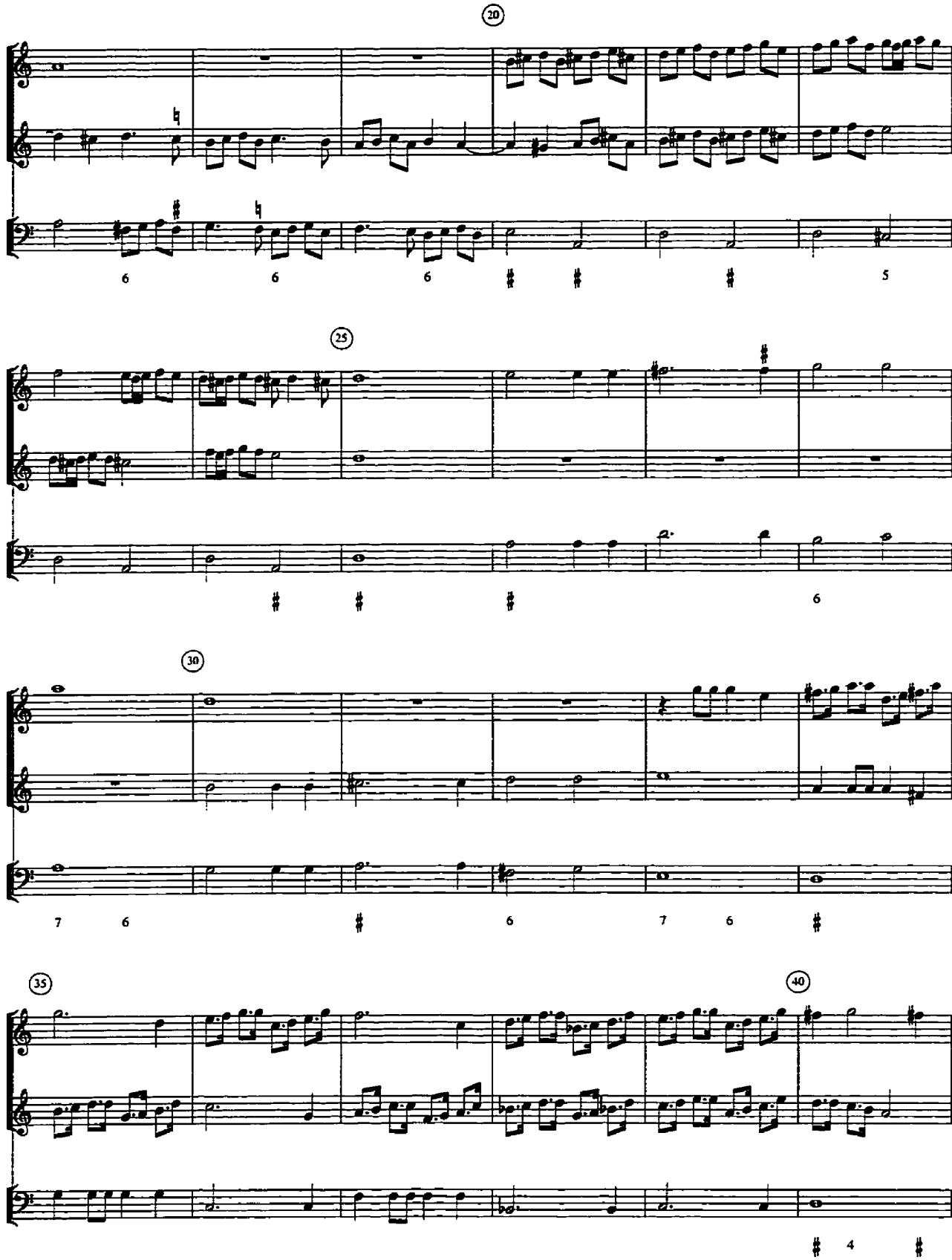
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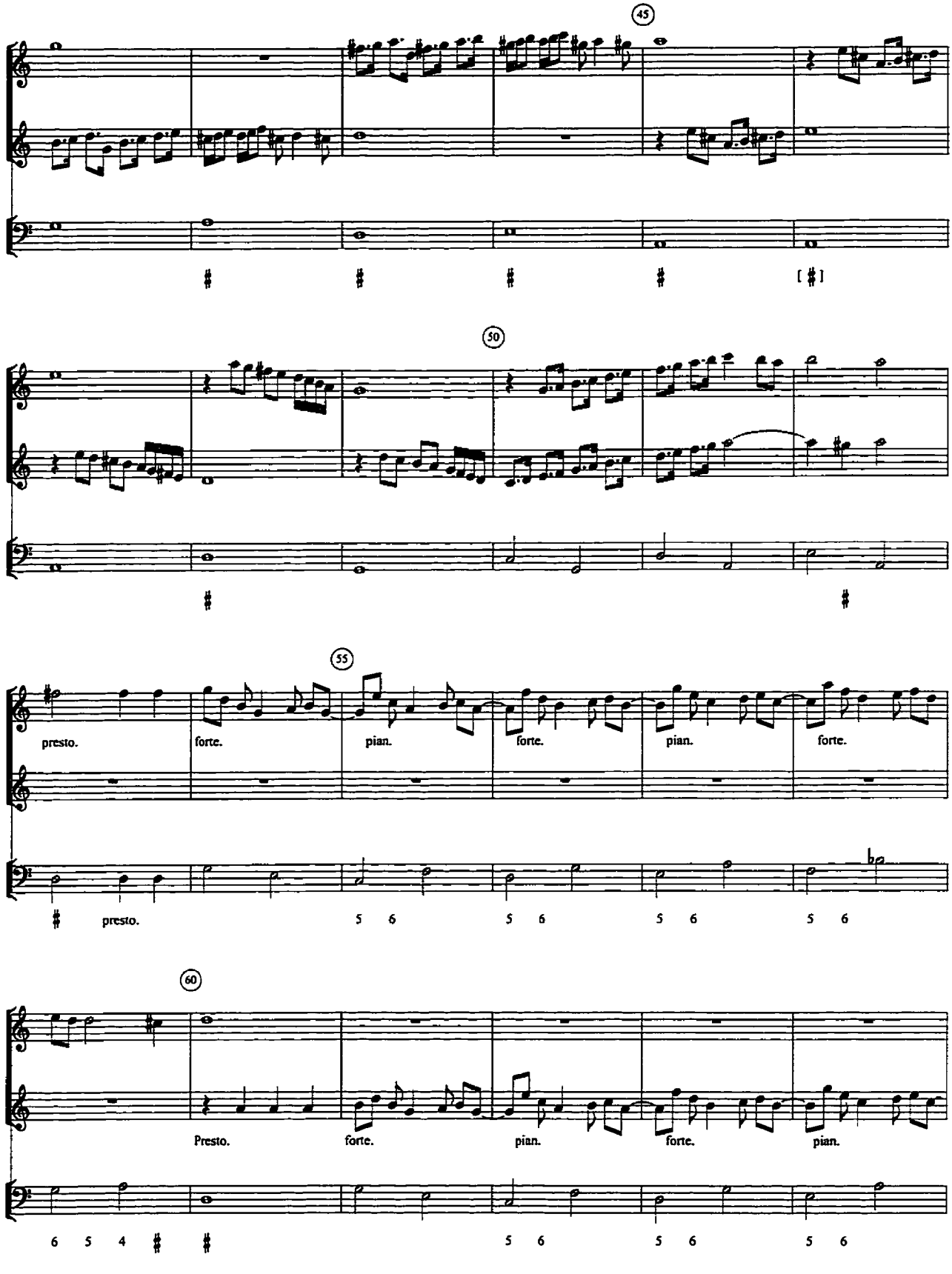
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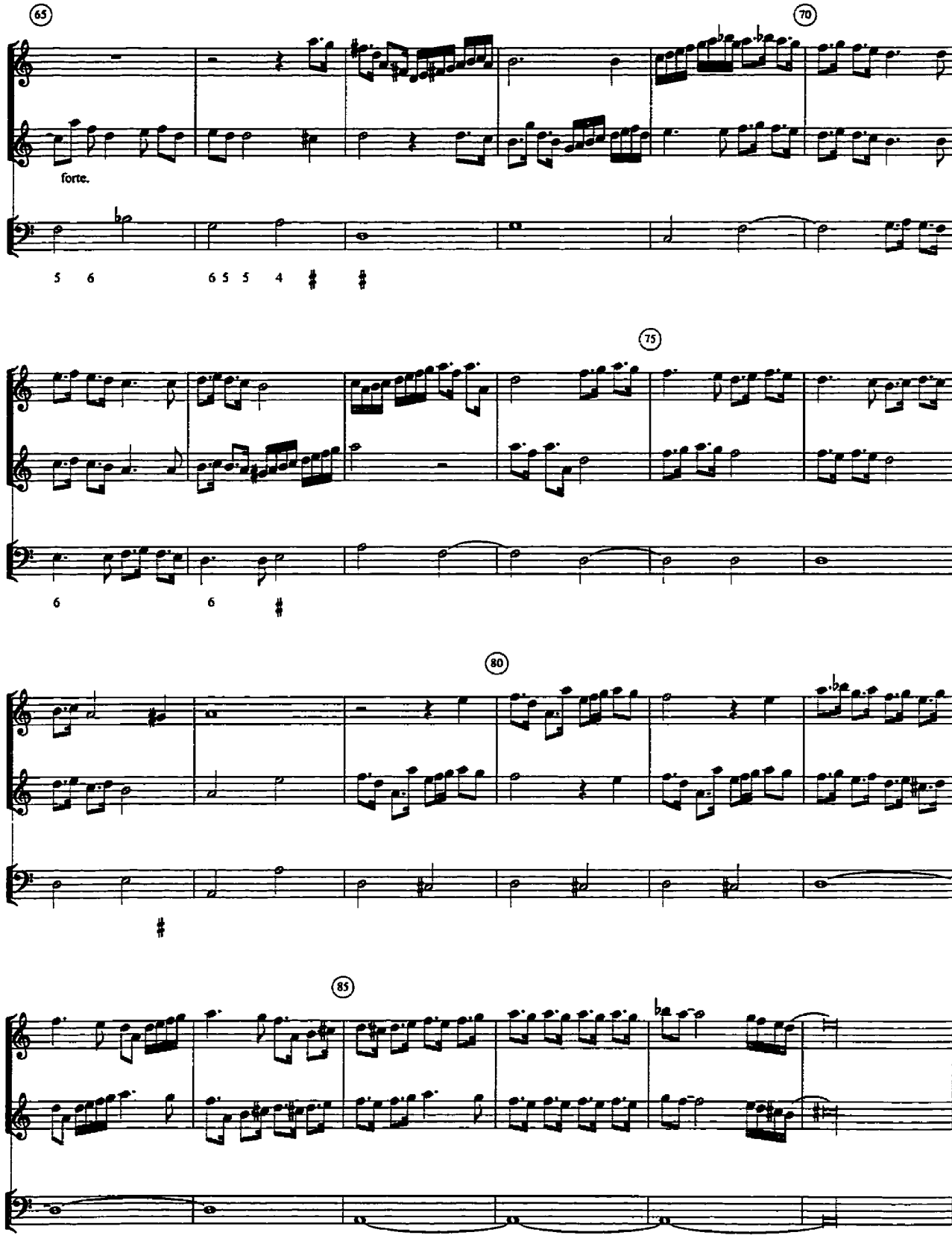
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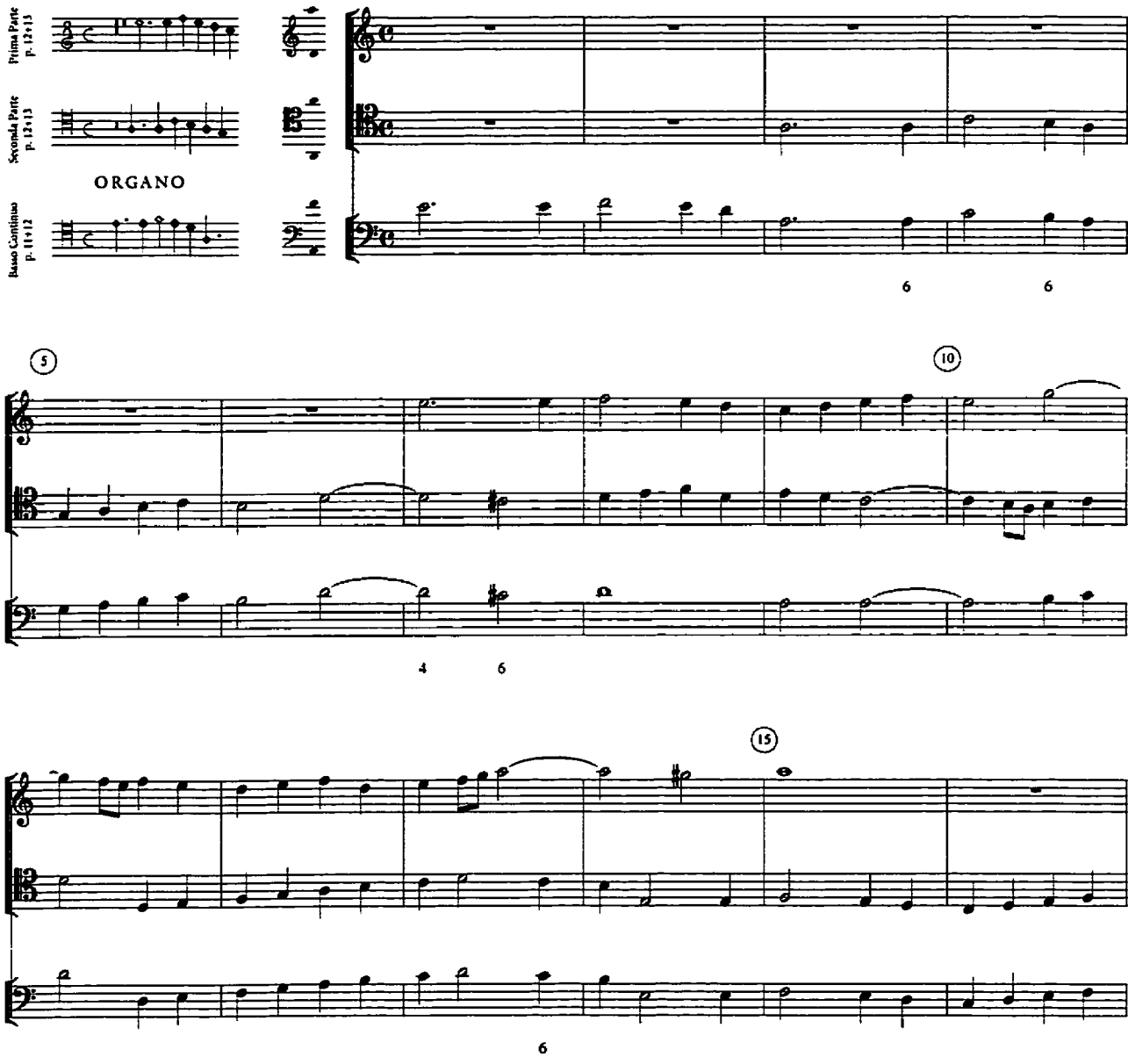
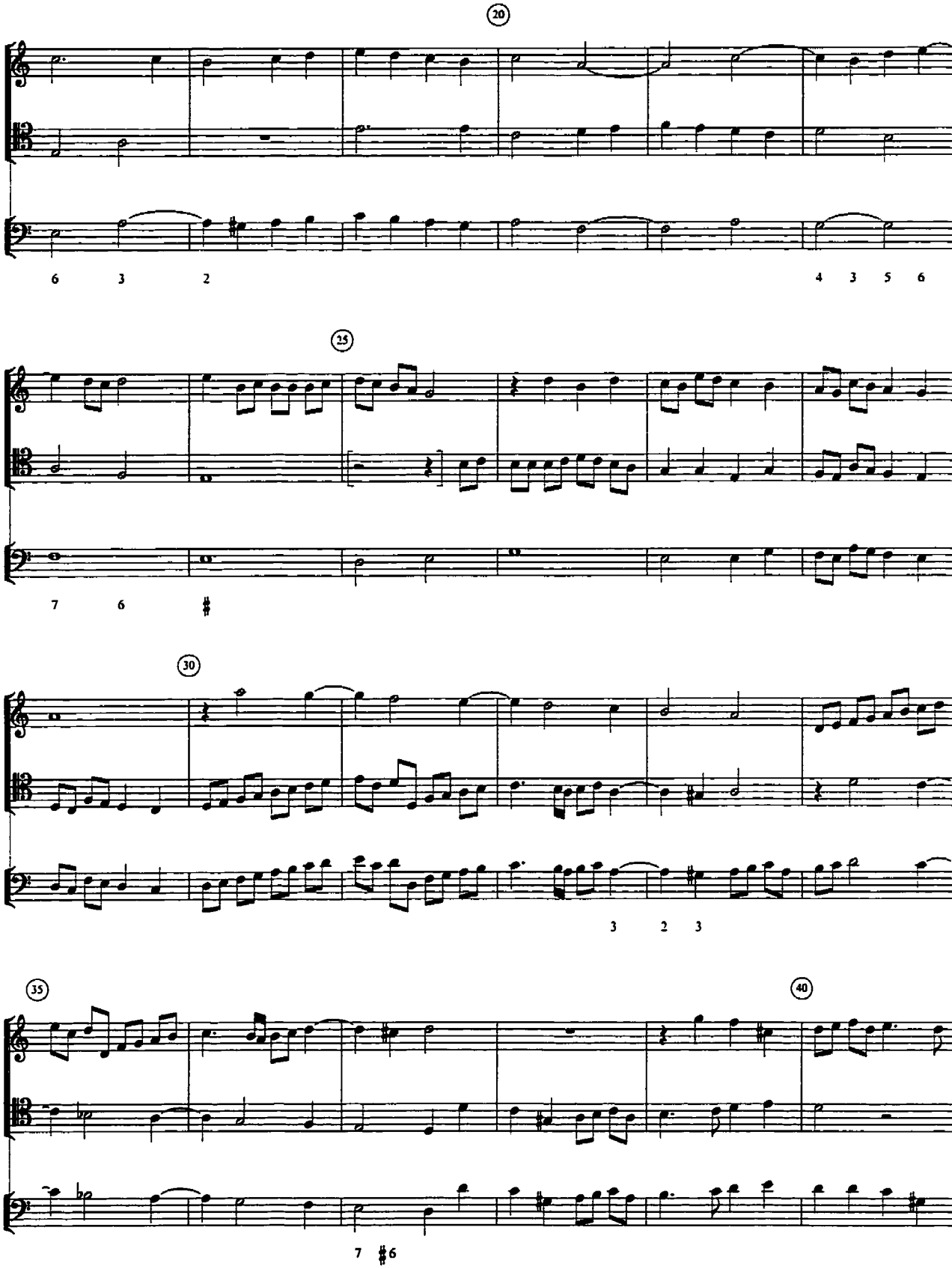
Sonata Sesta

Tromboñe, e Violino

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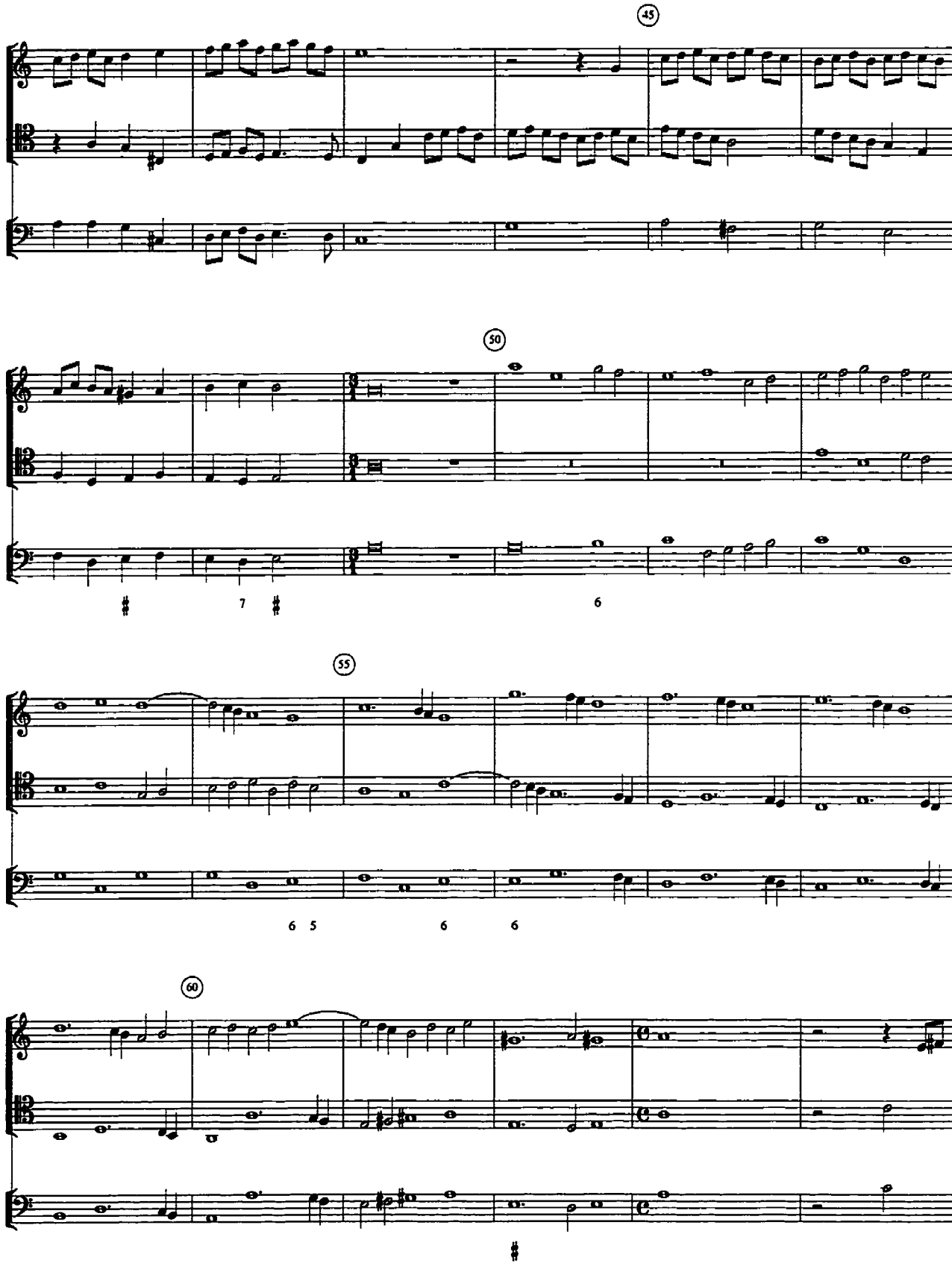
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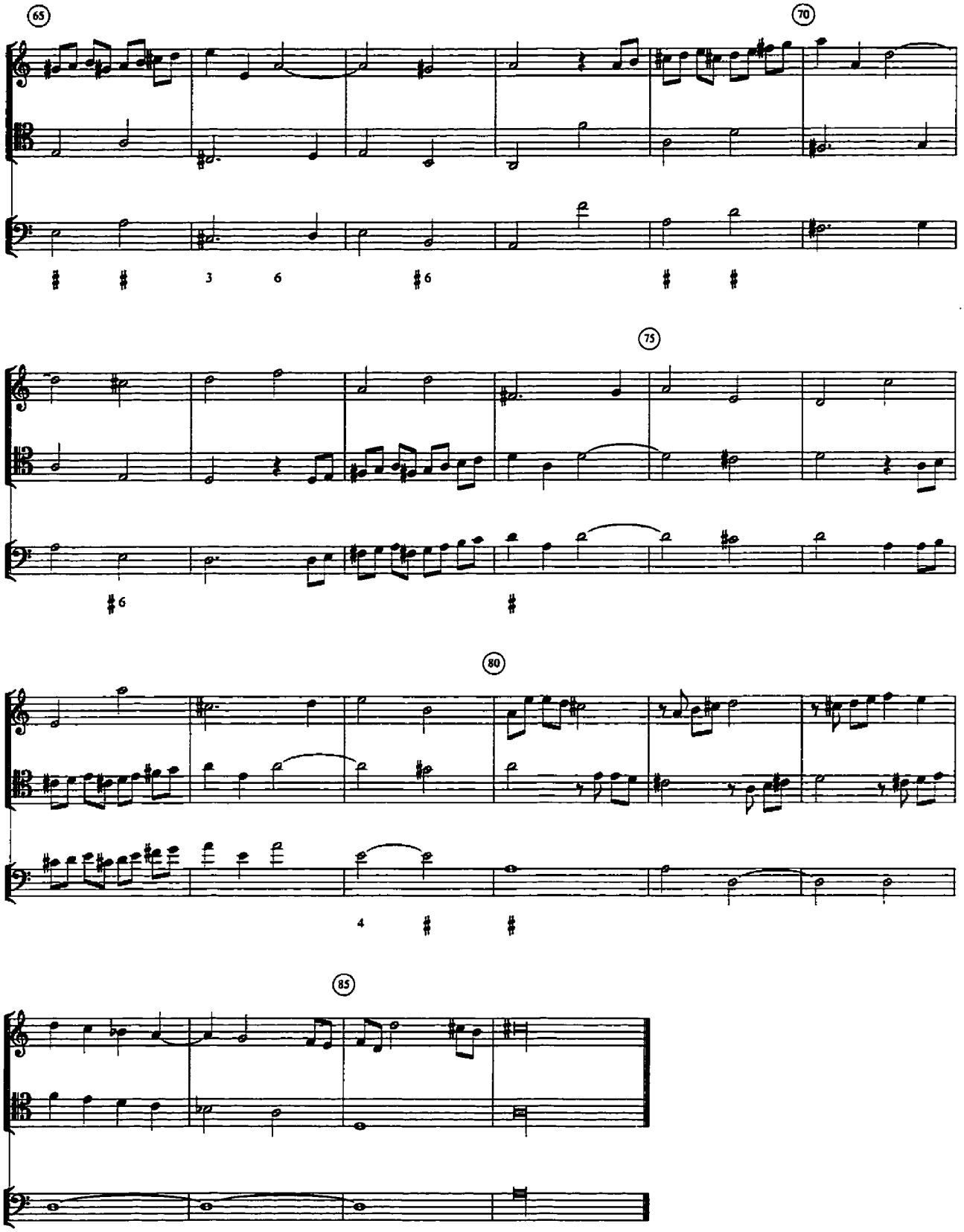
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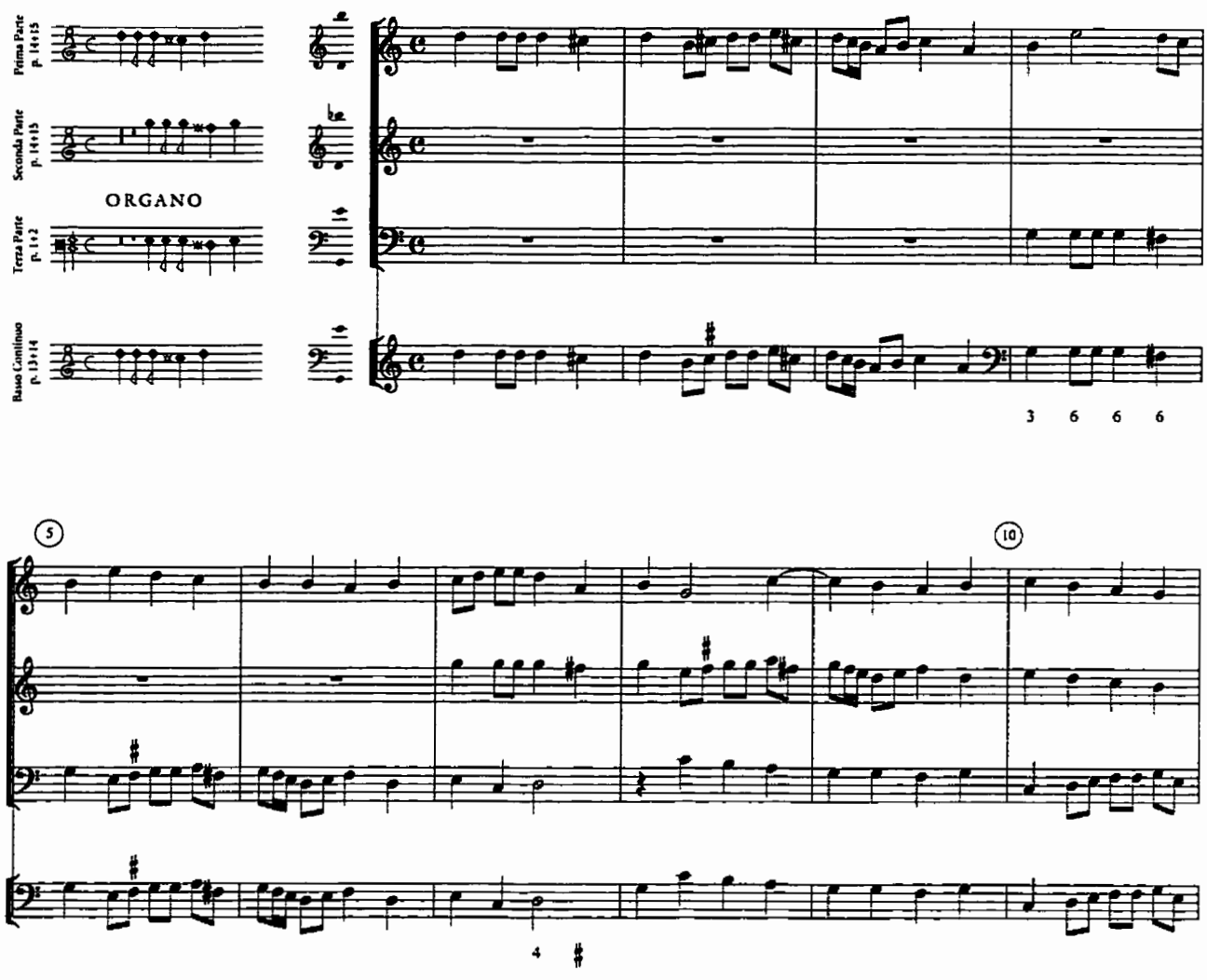
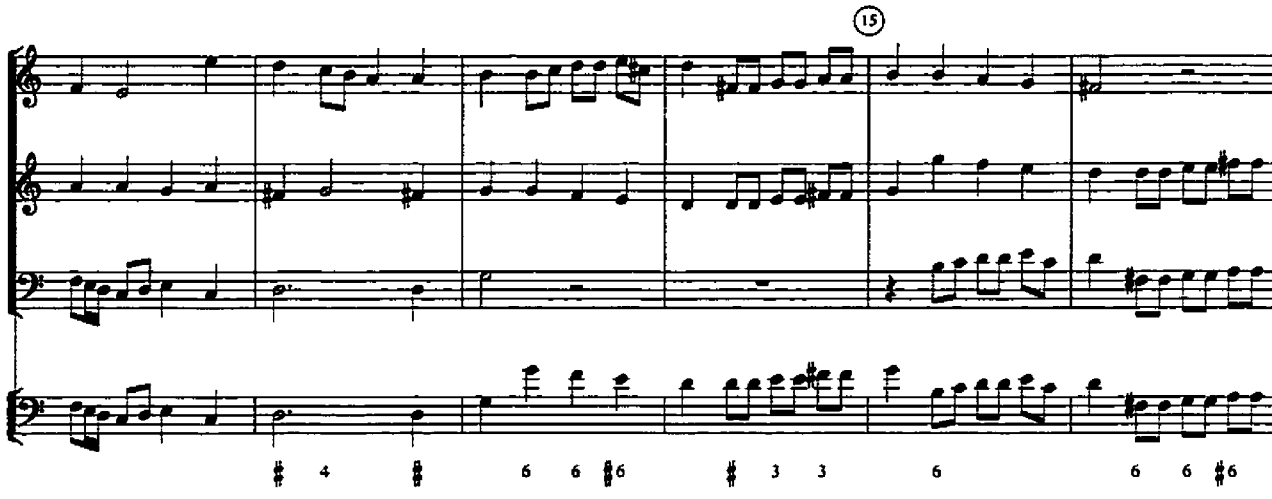
Canzon Settima

Doi Violini, & Trombone

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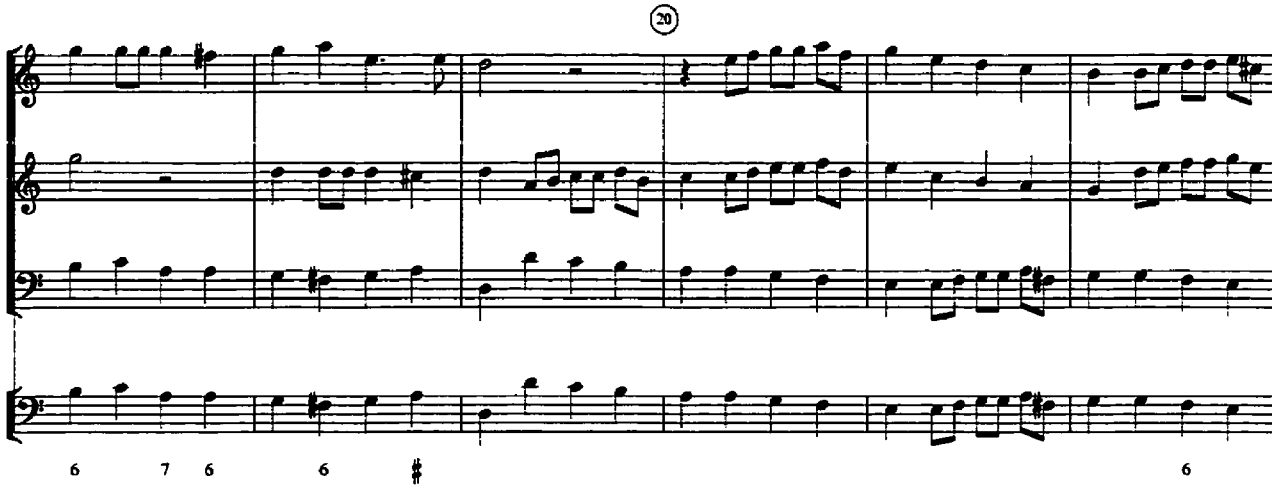
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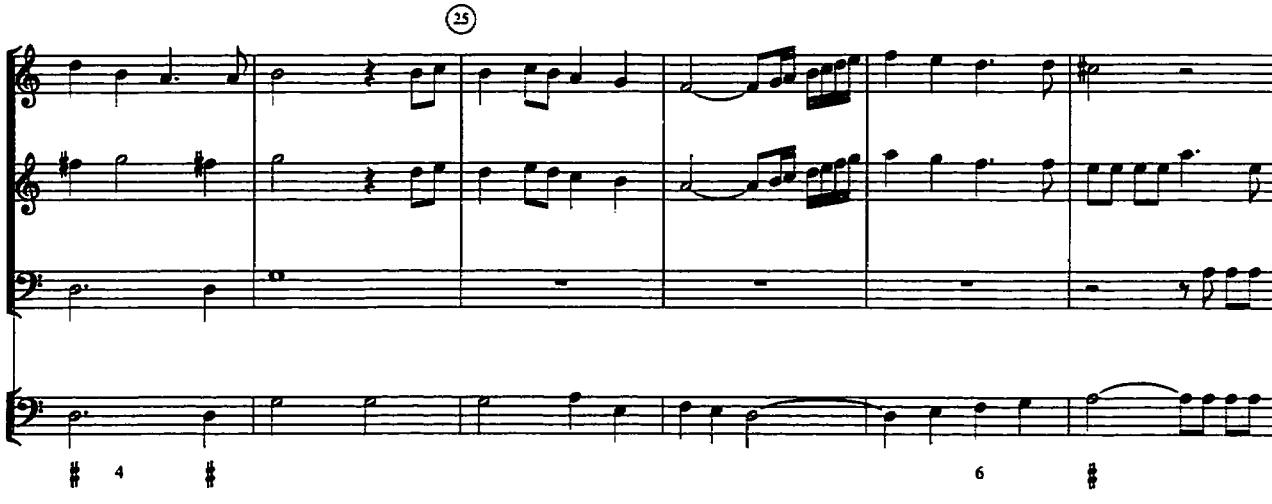
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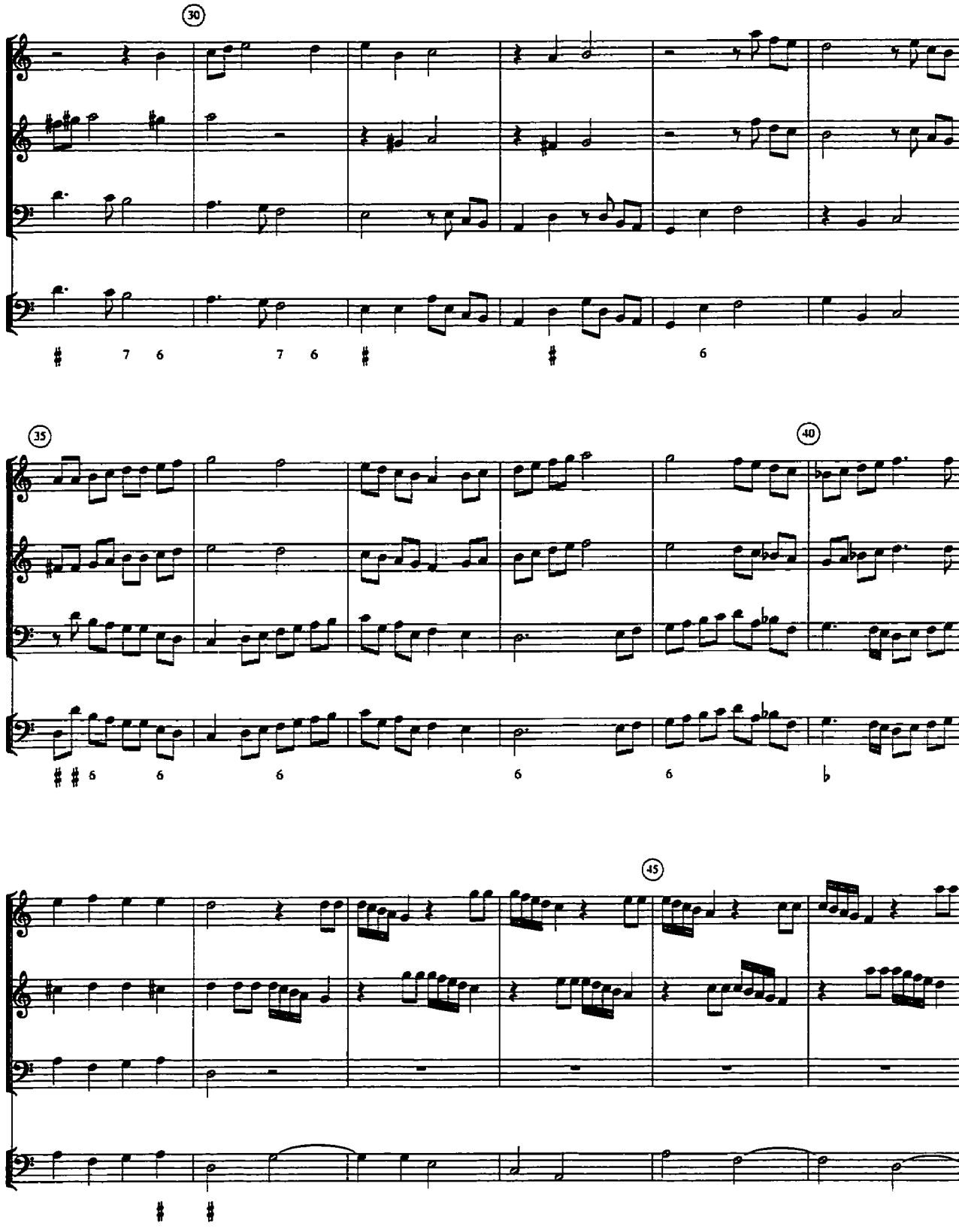
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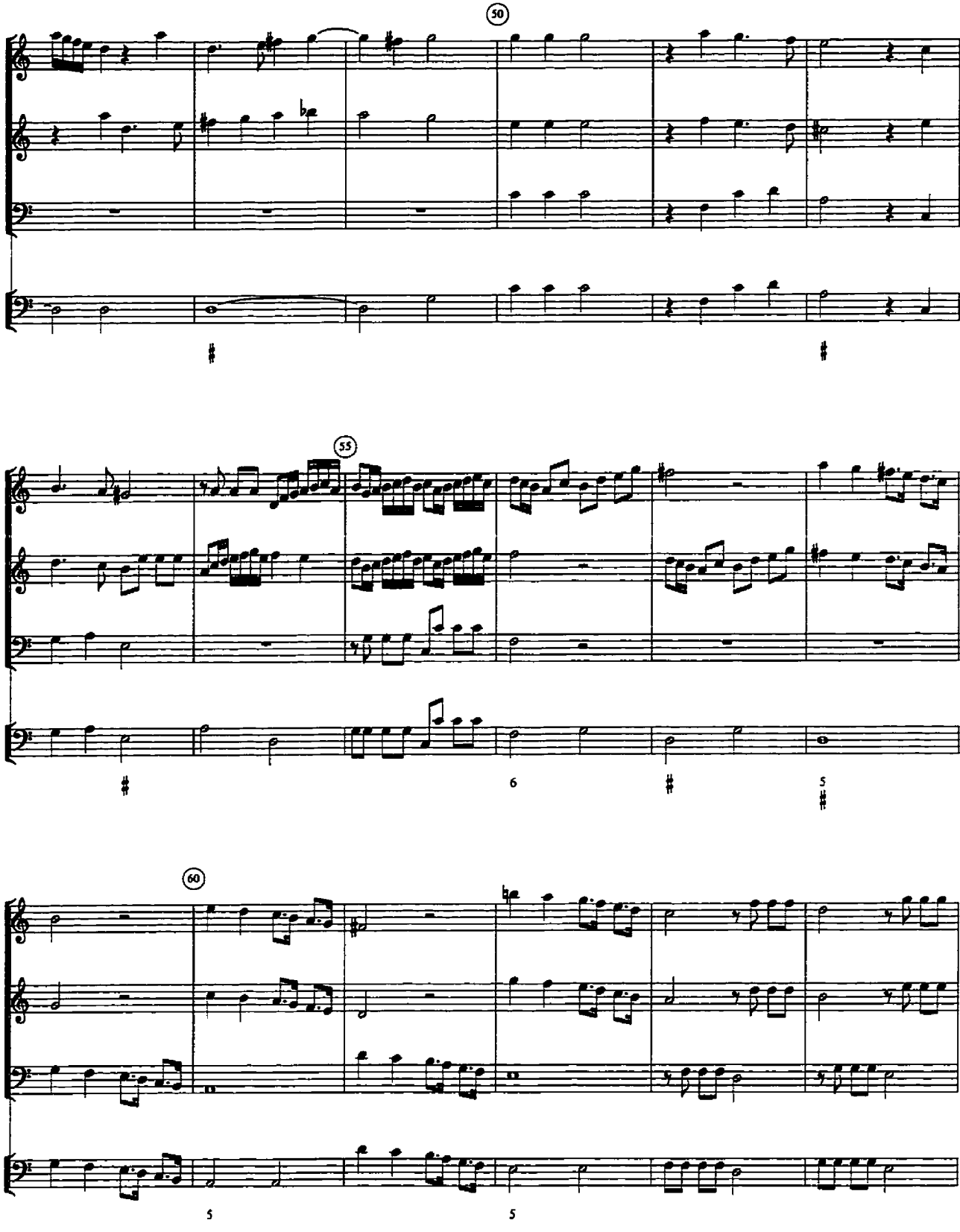
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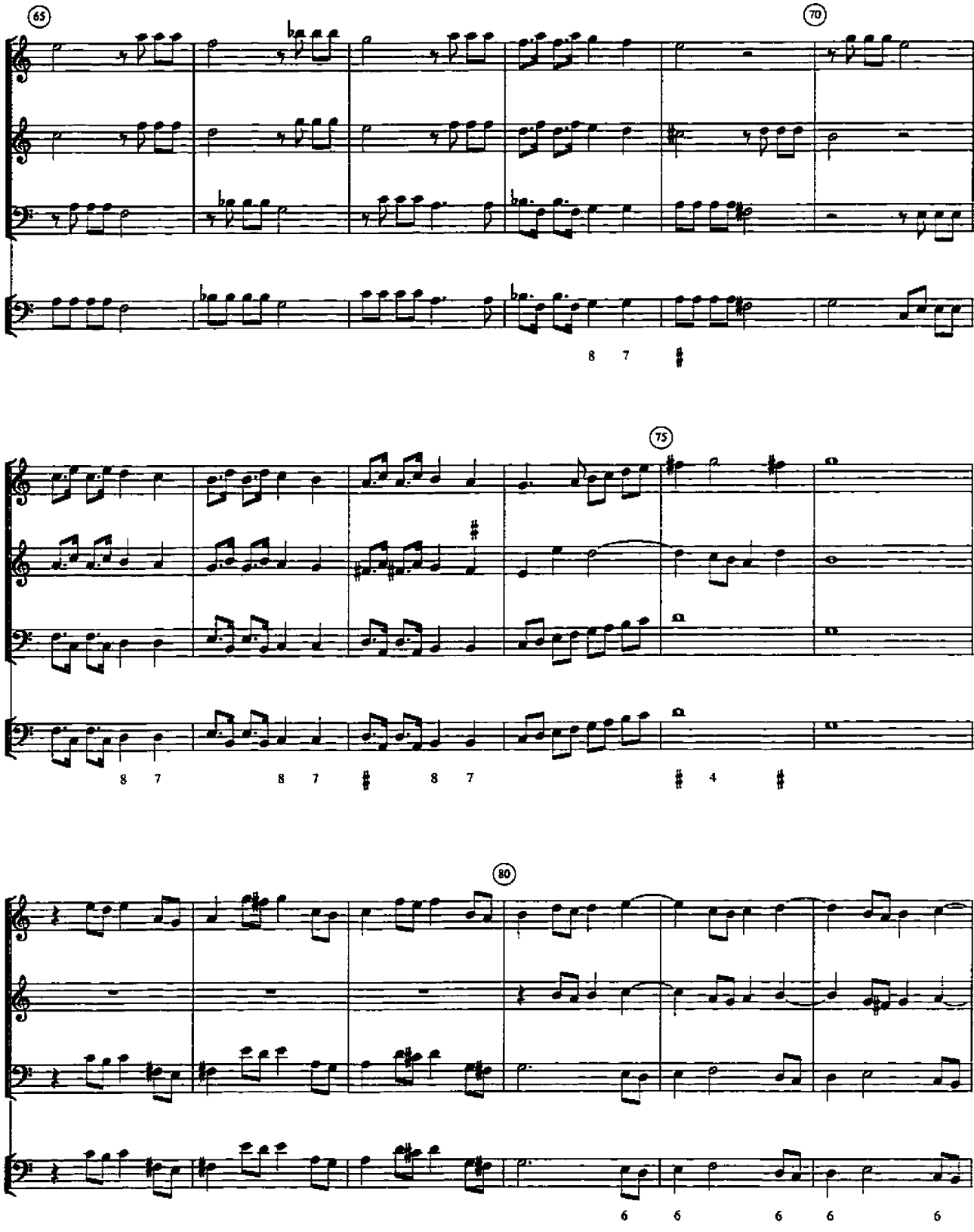
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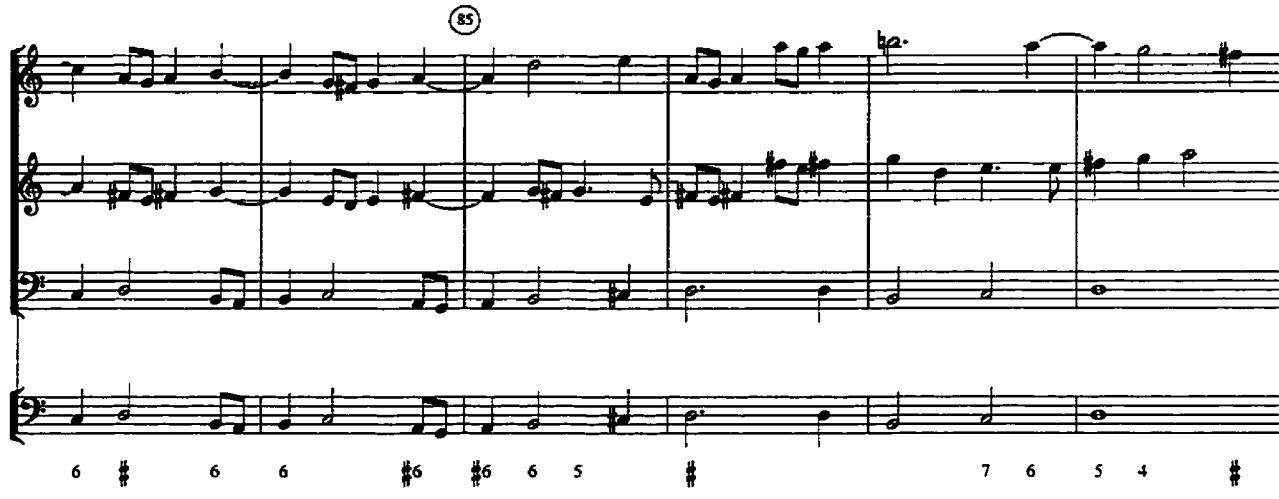
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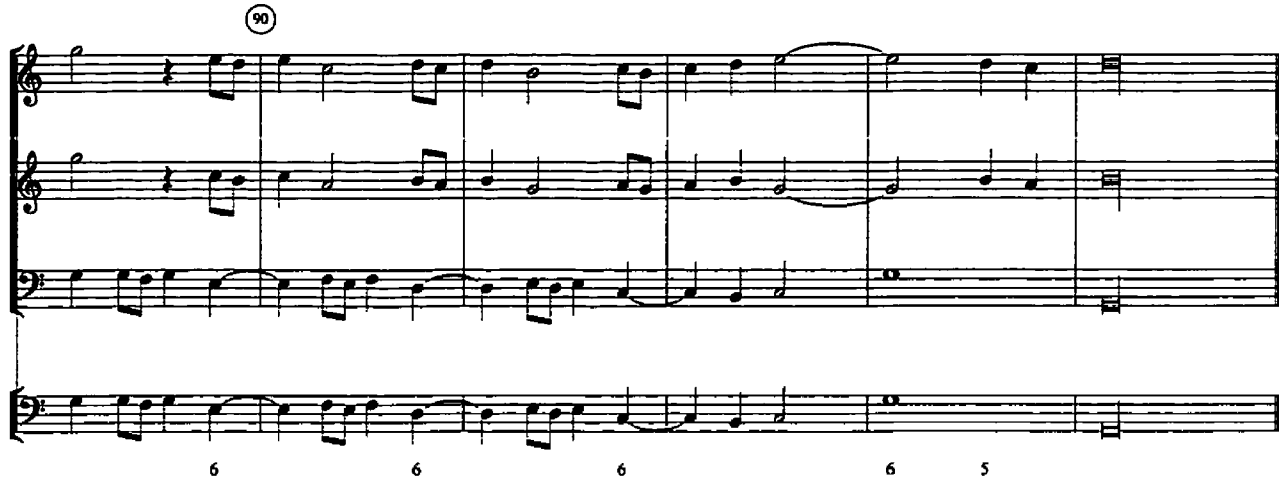
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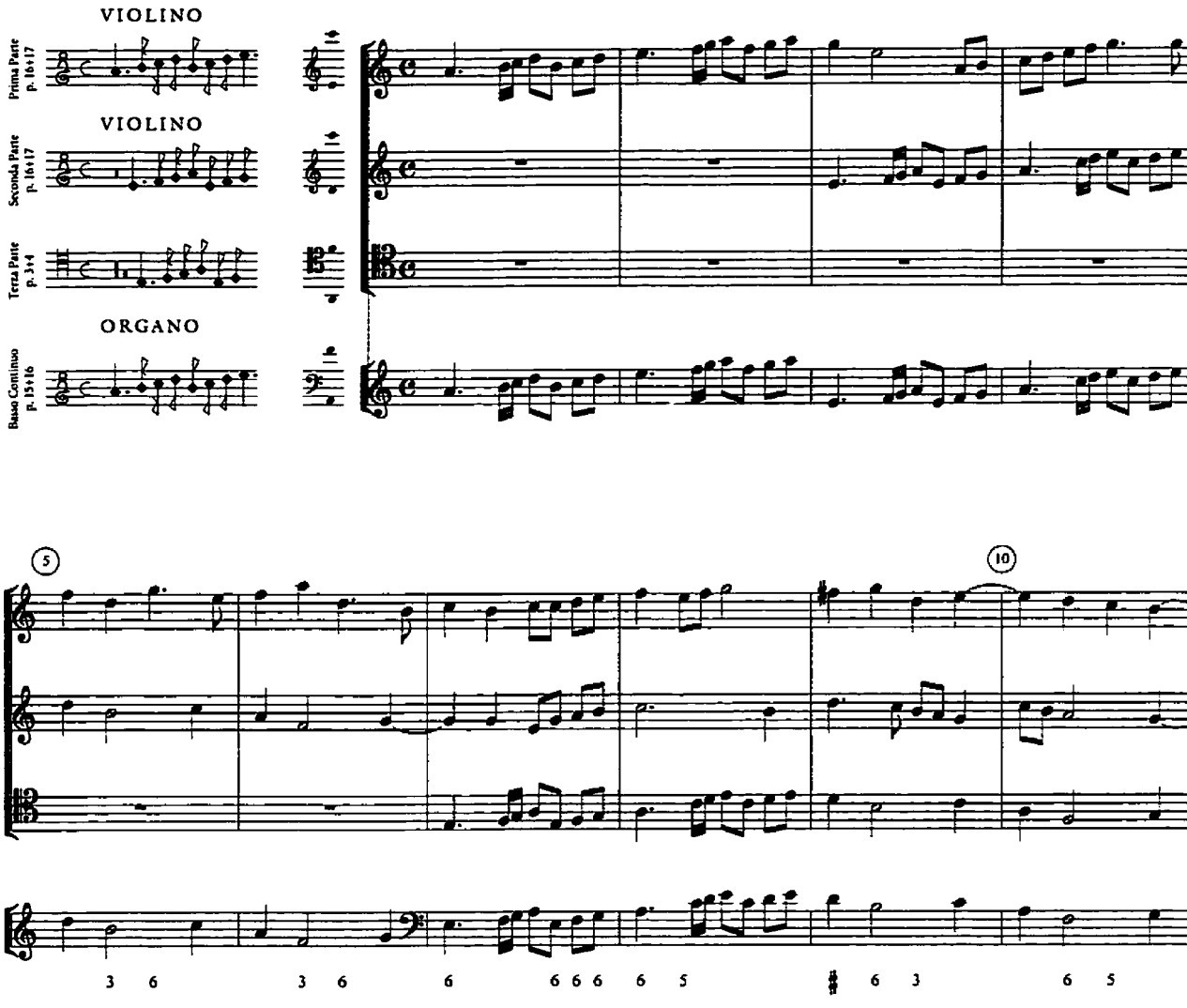
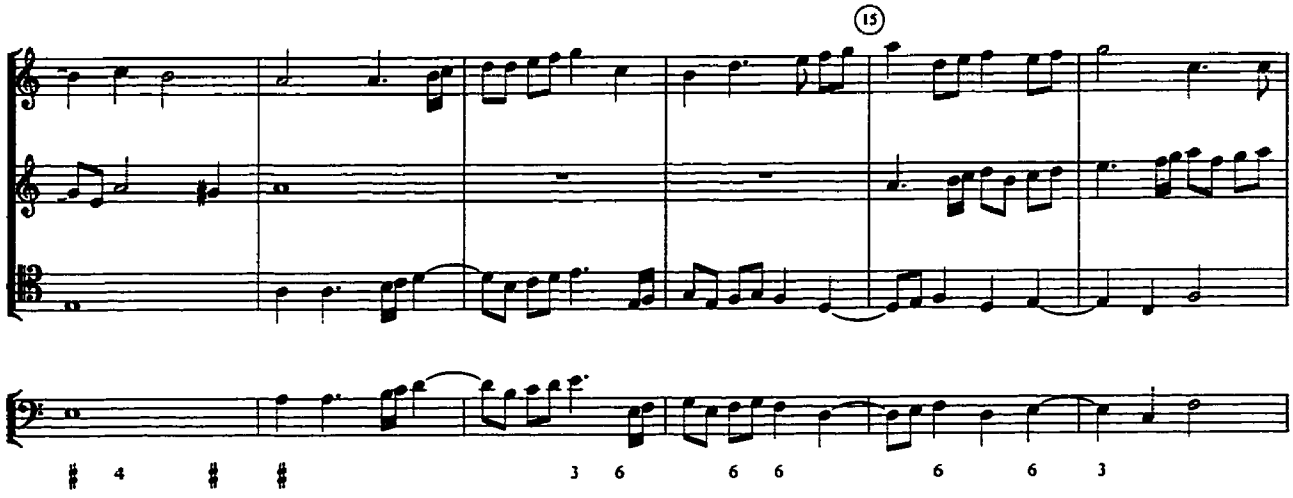
Doi Violini, & Trombone

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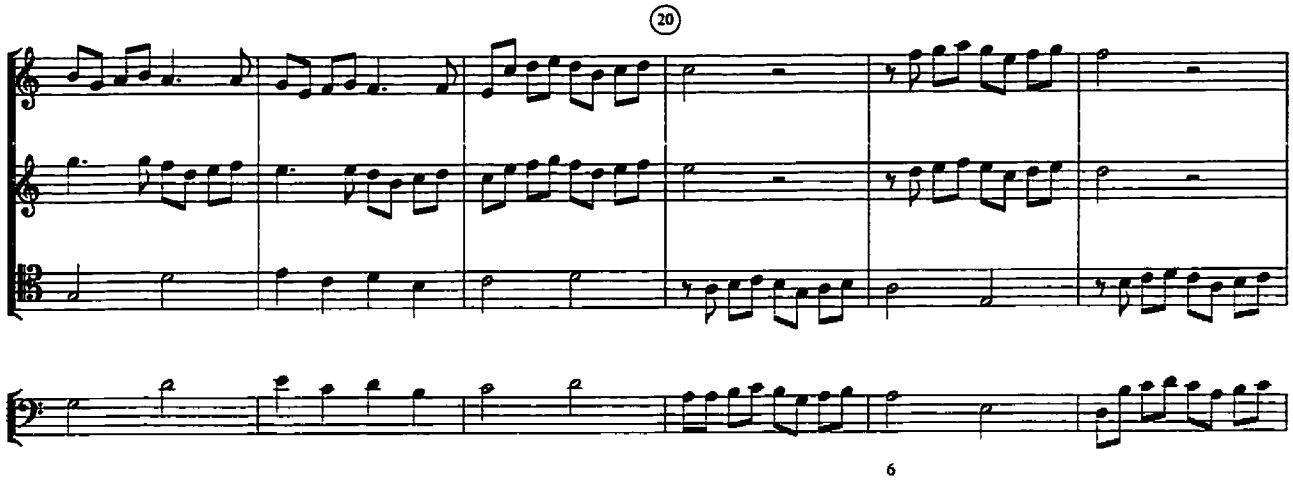
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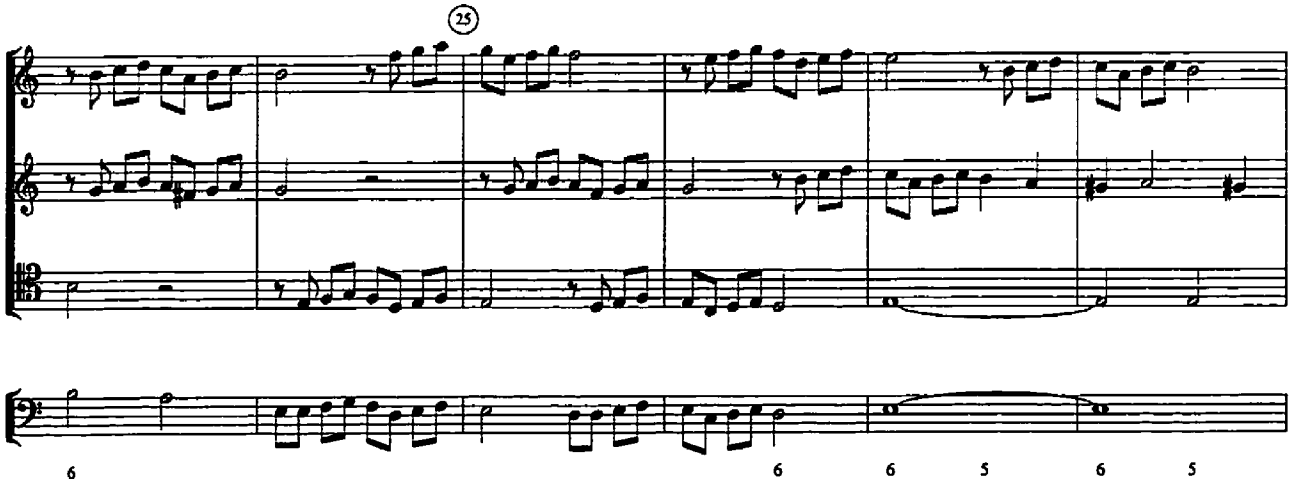
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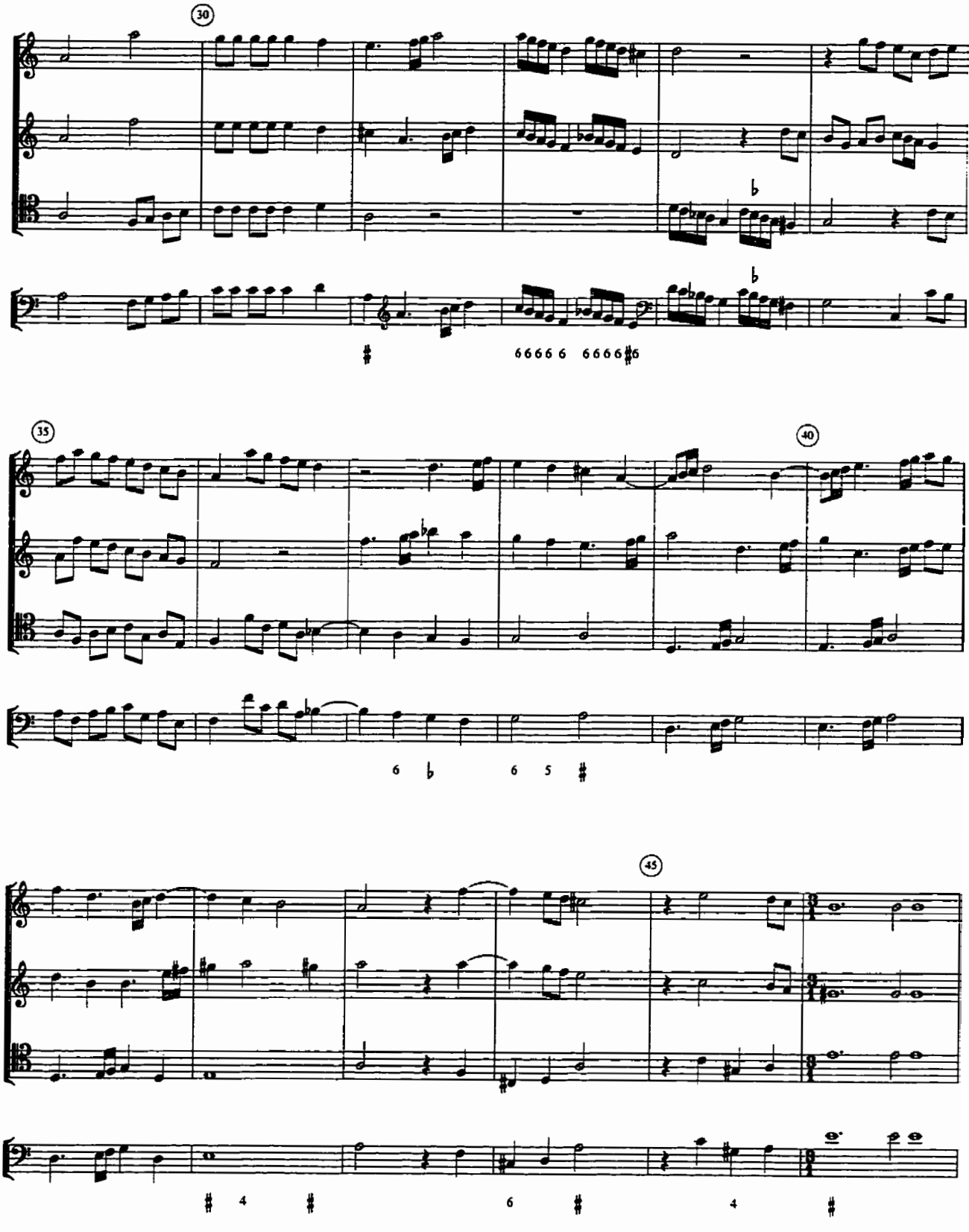
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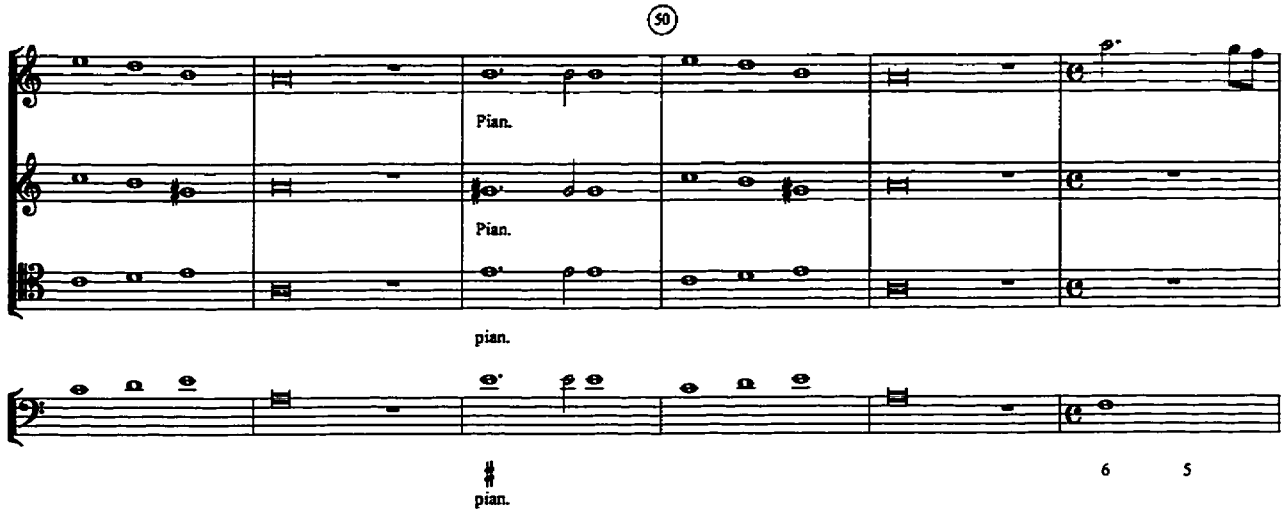
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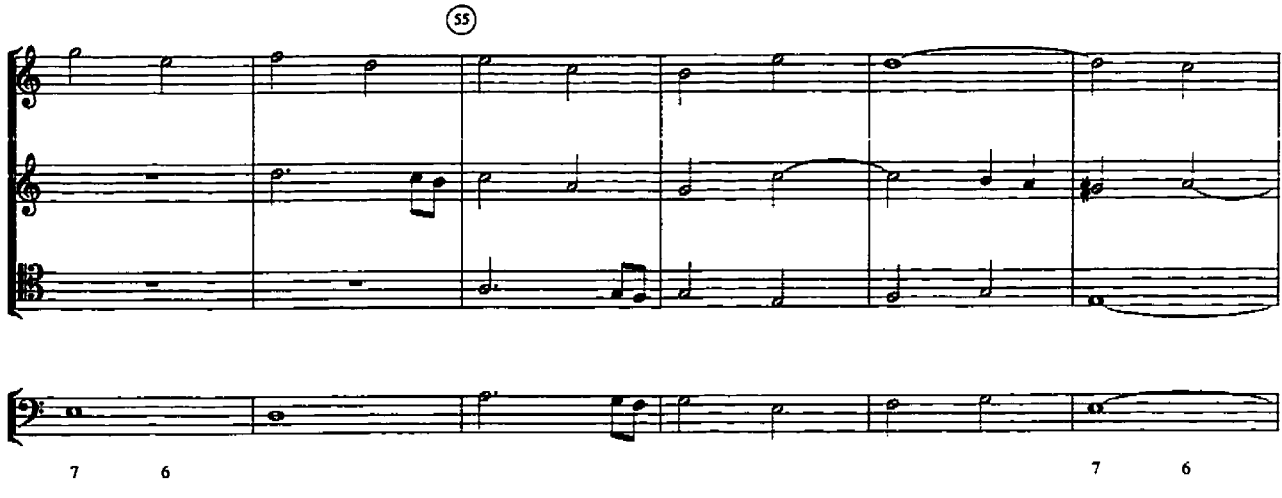
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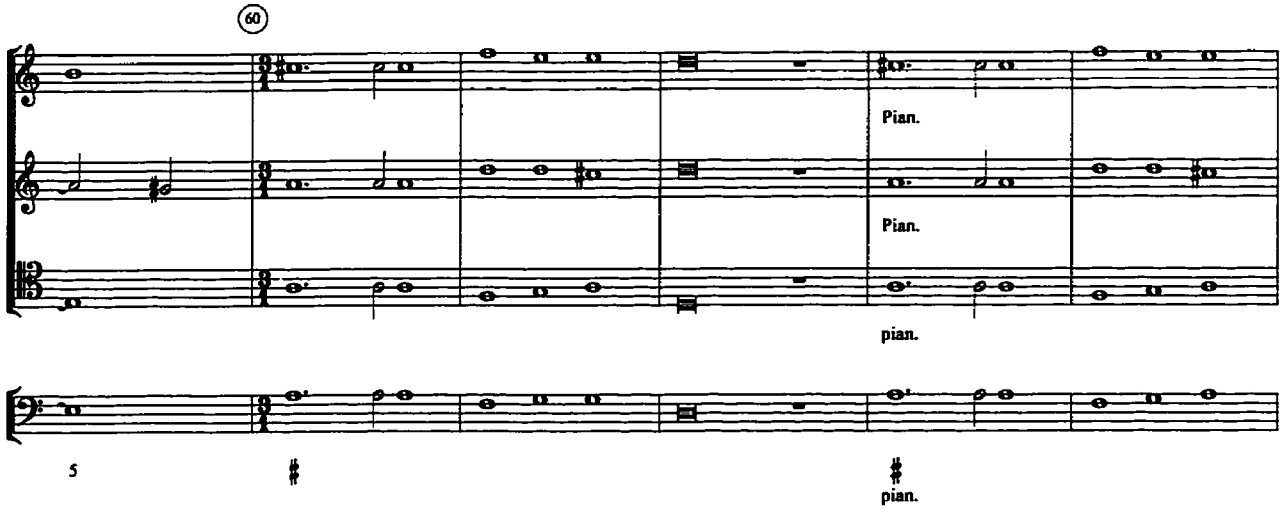
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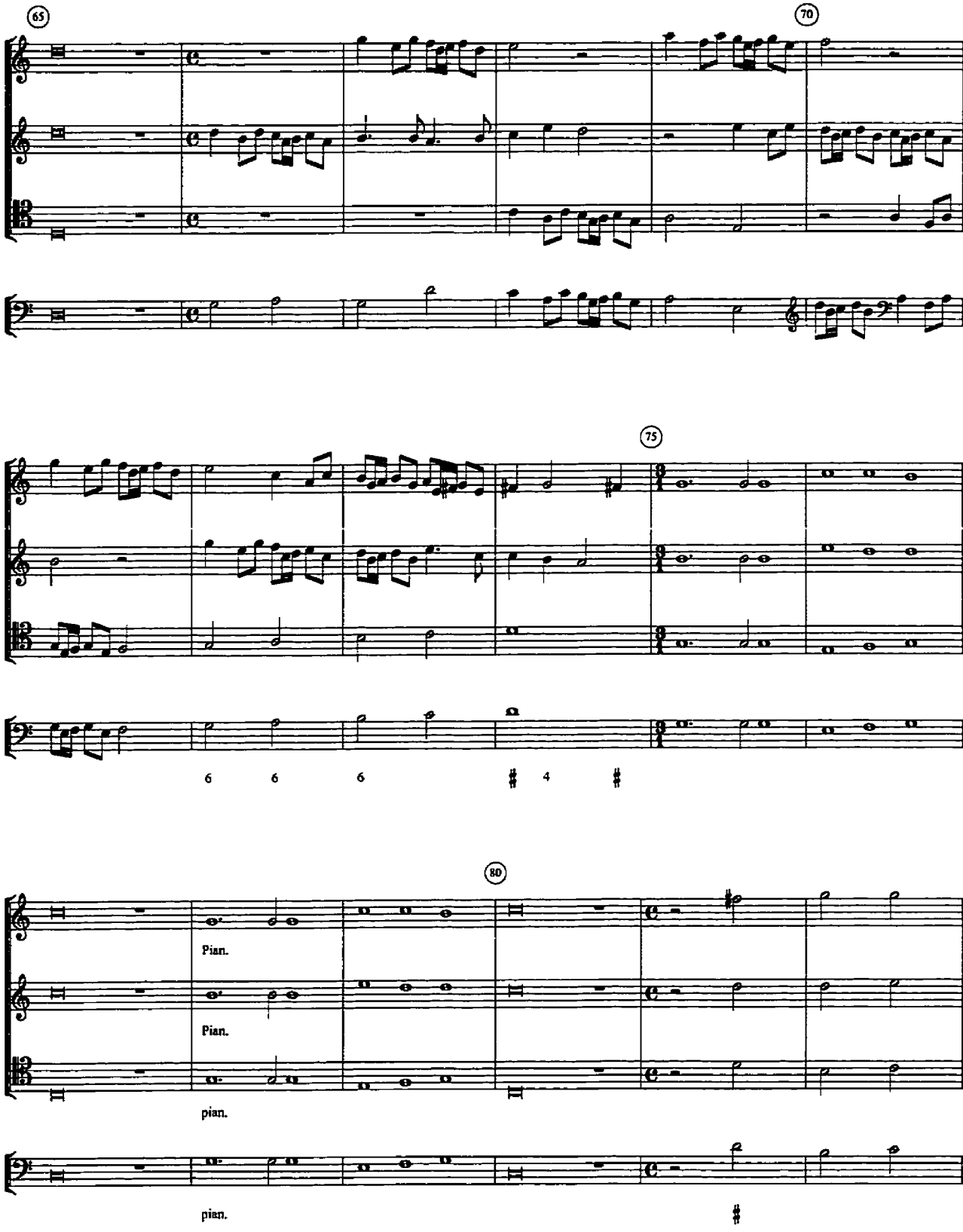
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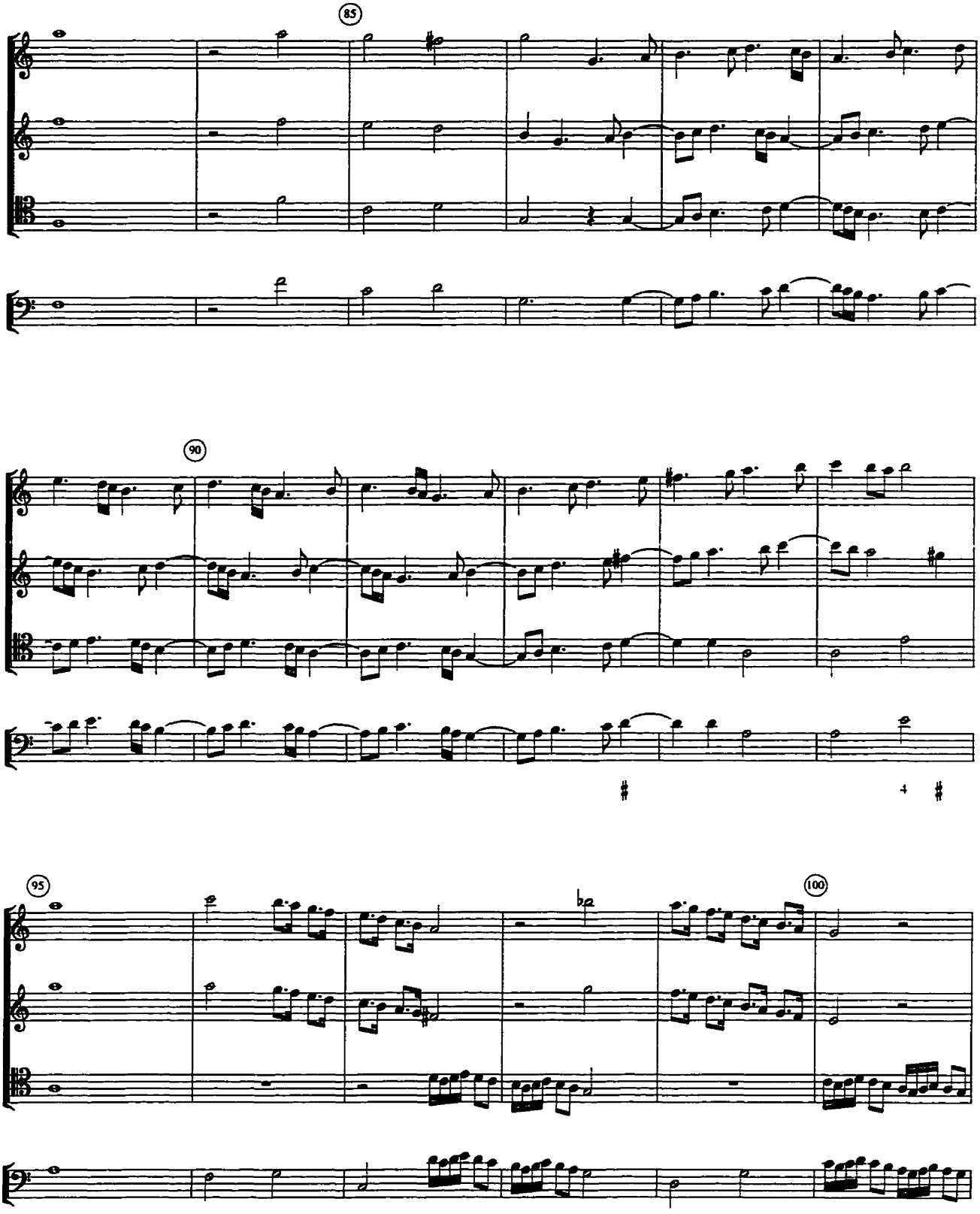
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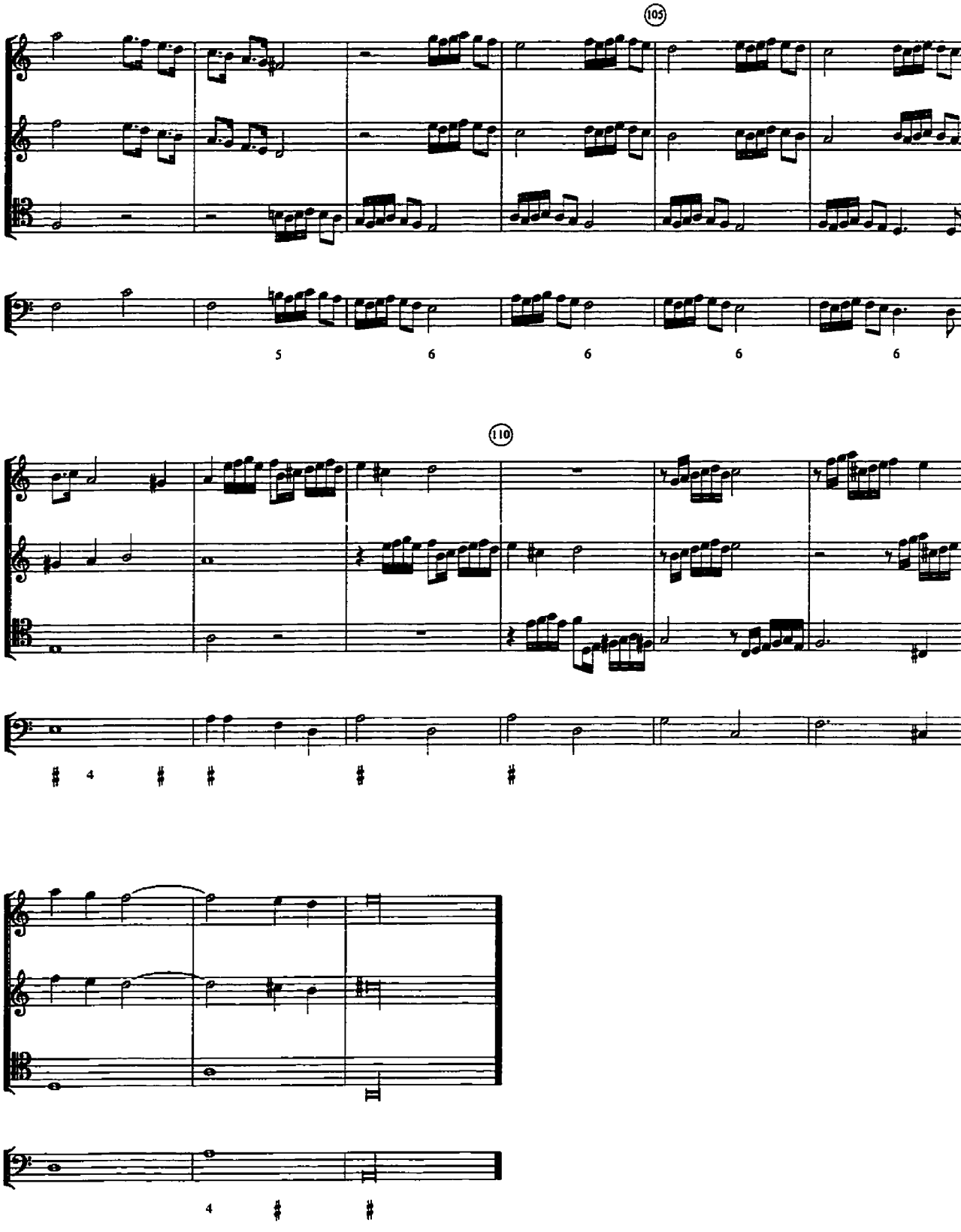
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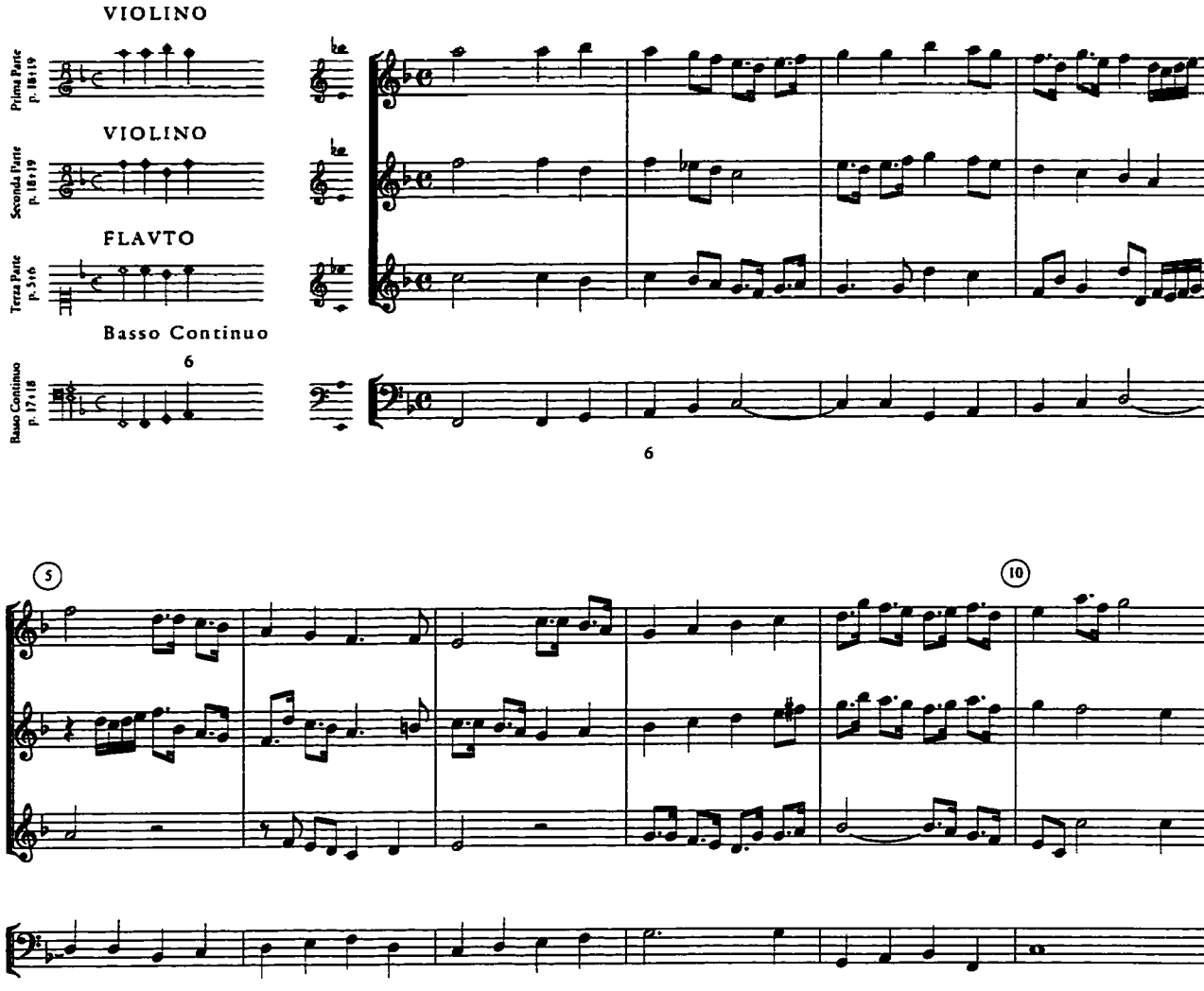
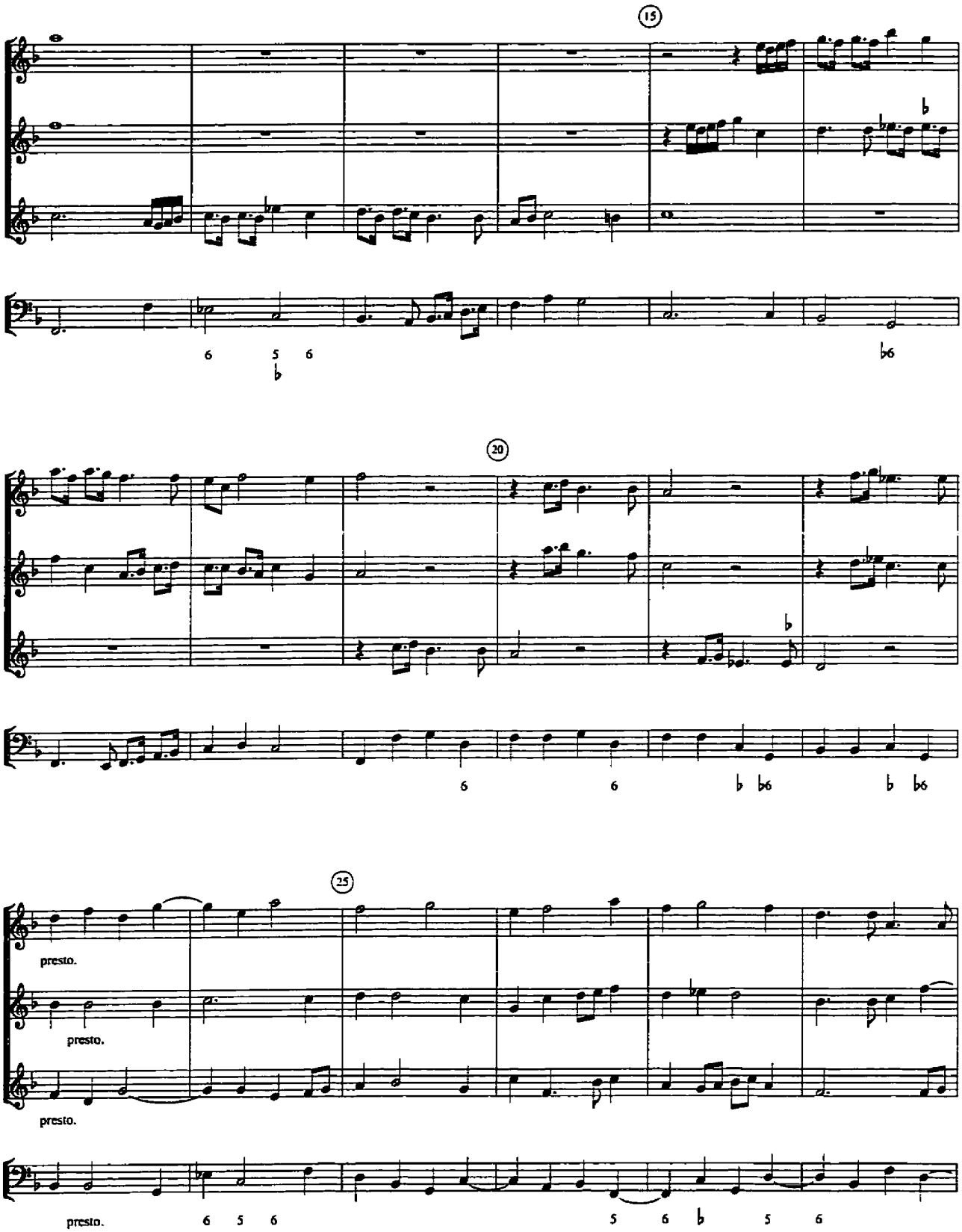
Sonata Nona

Doi Violini, & Flauto

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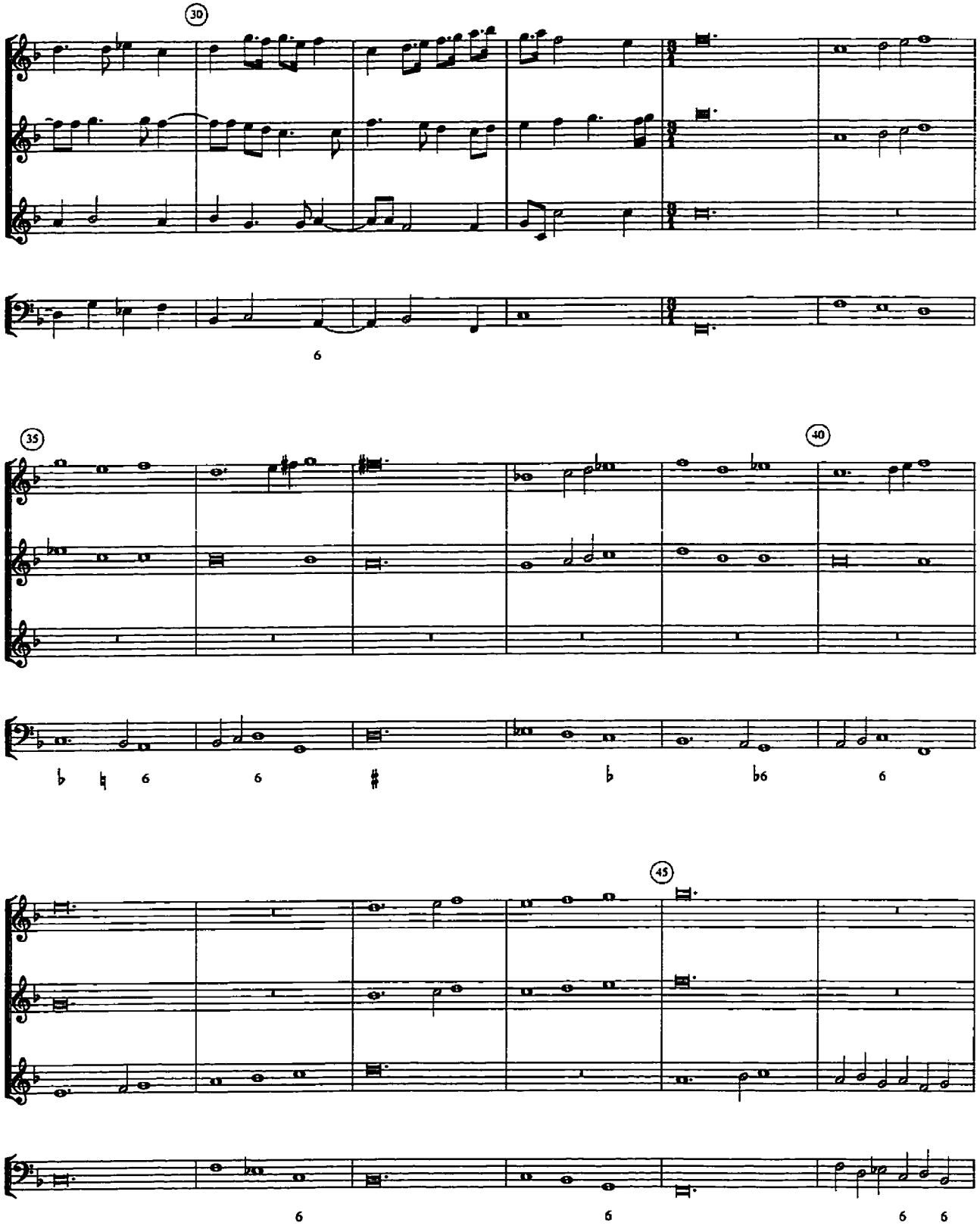
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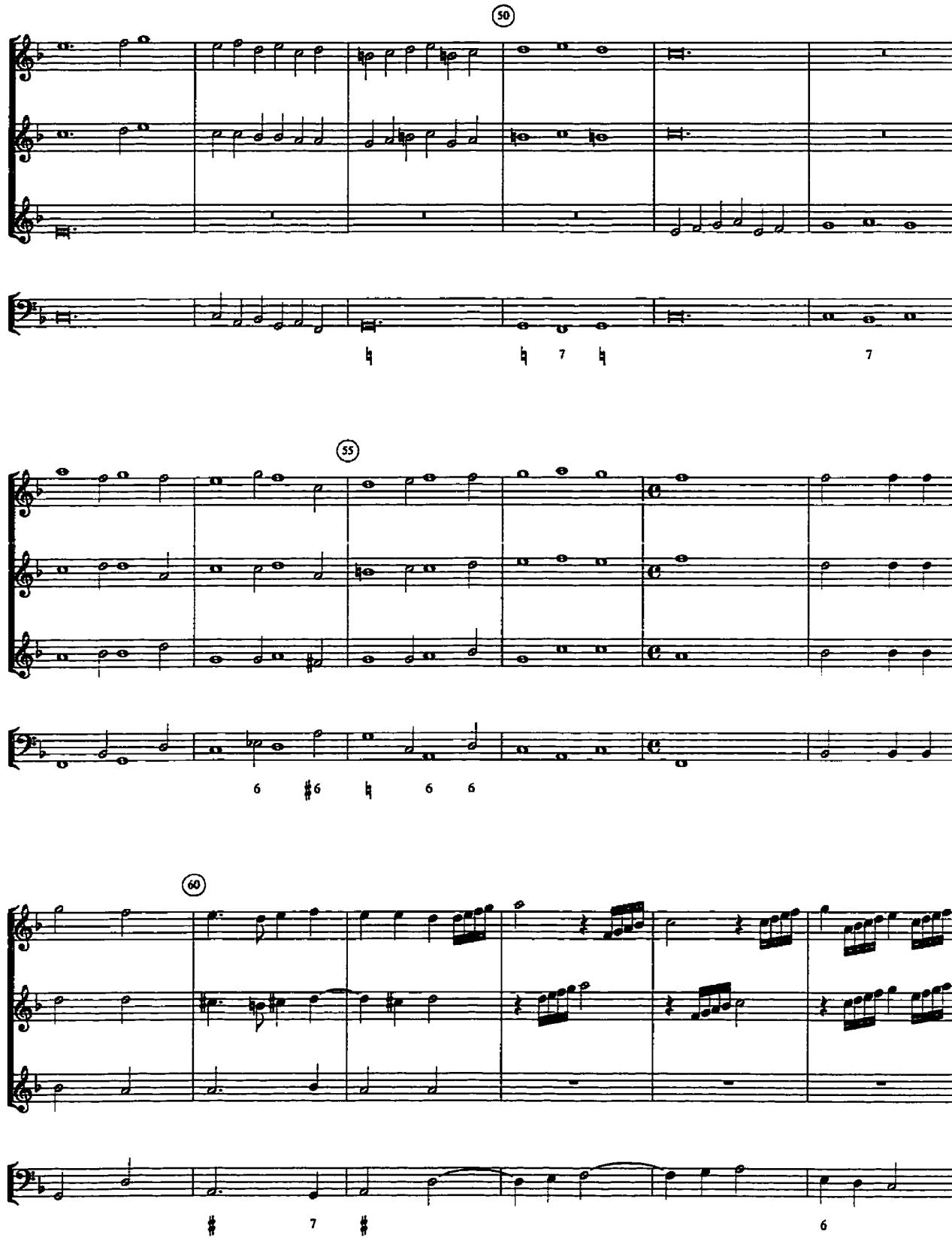
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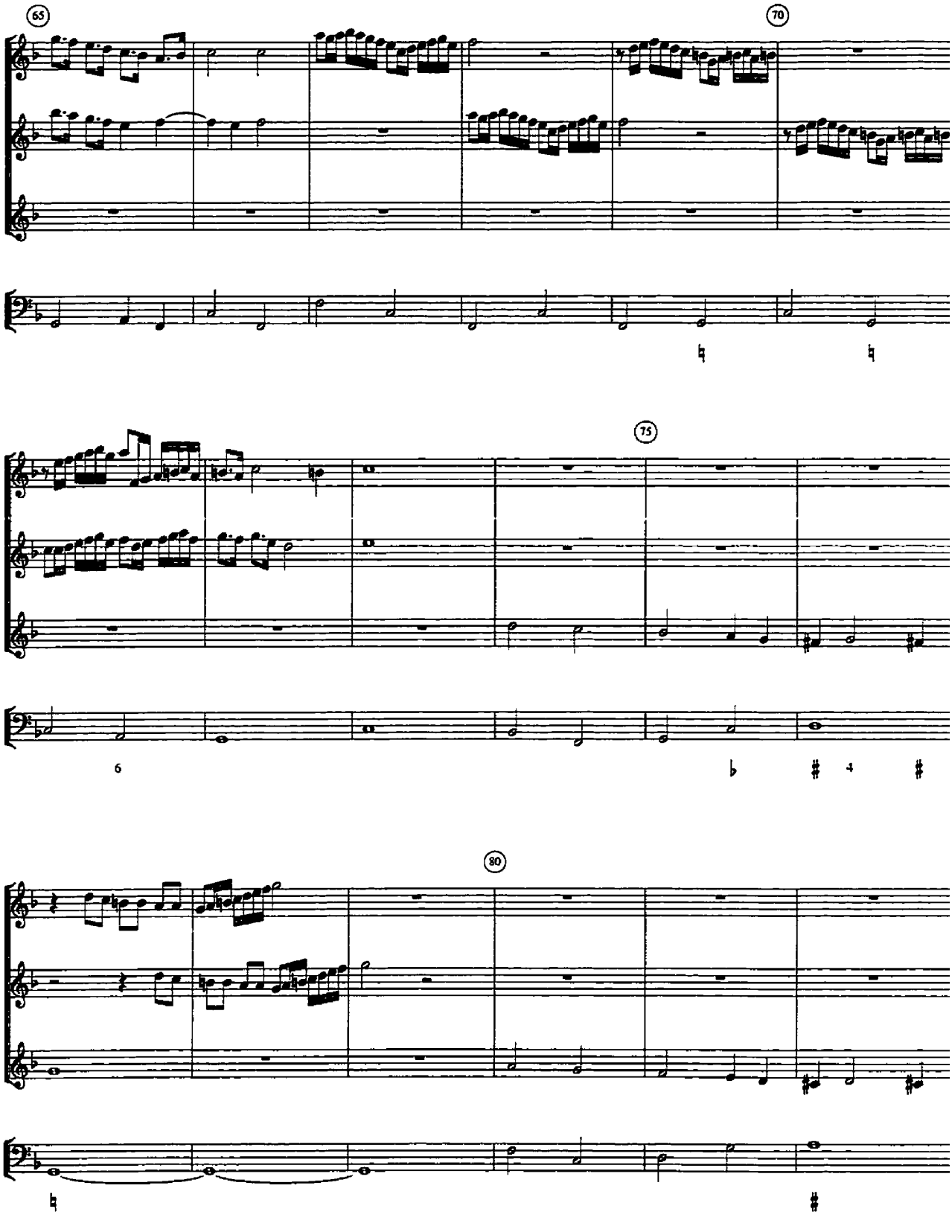
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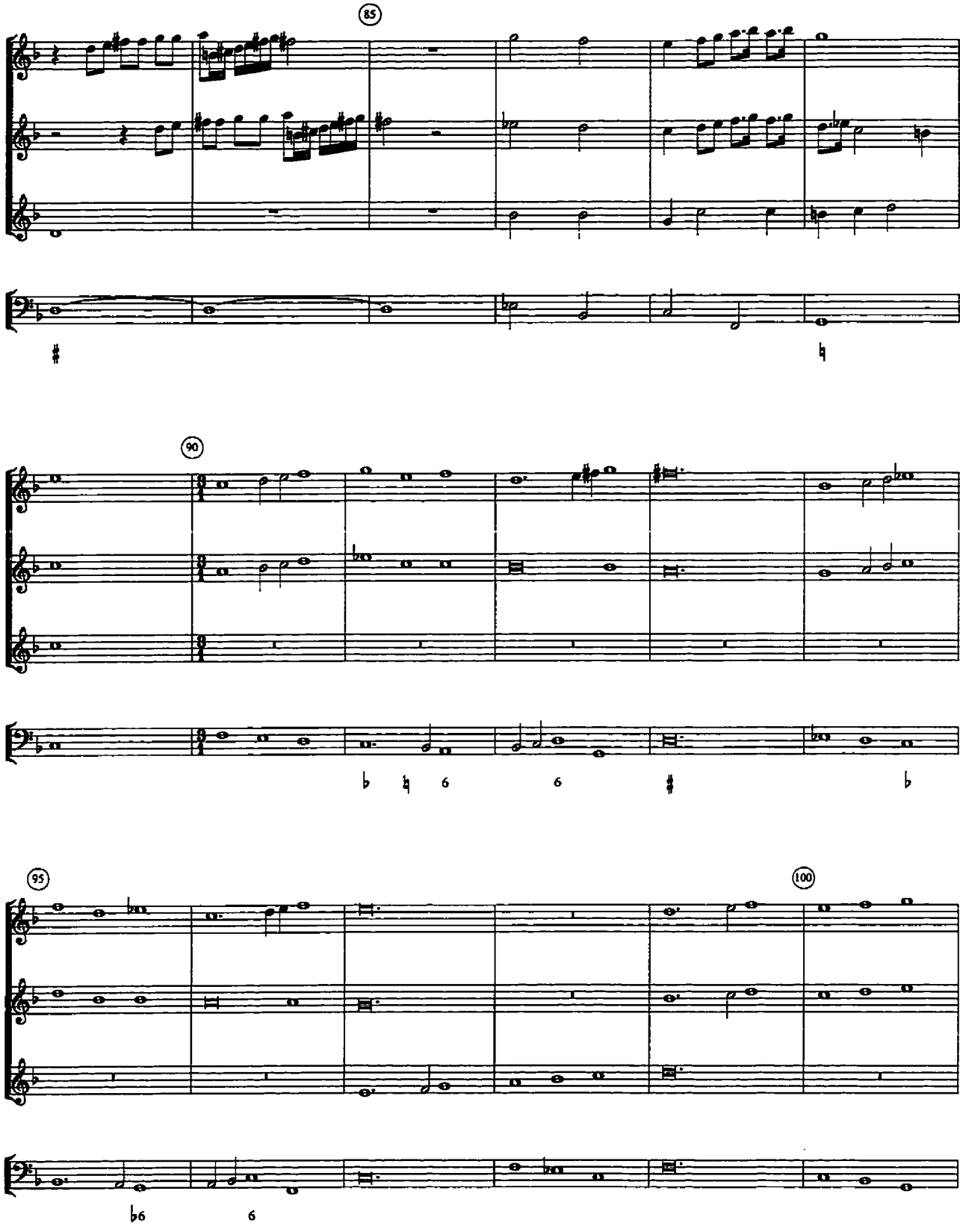
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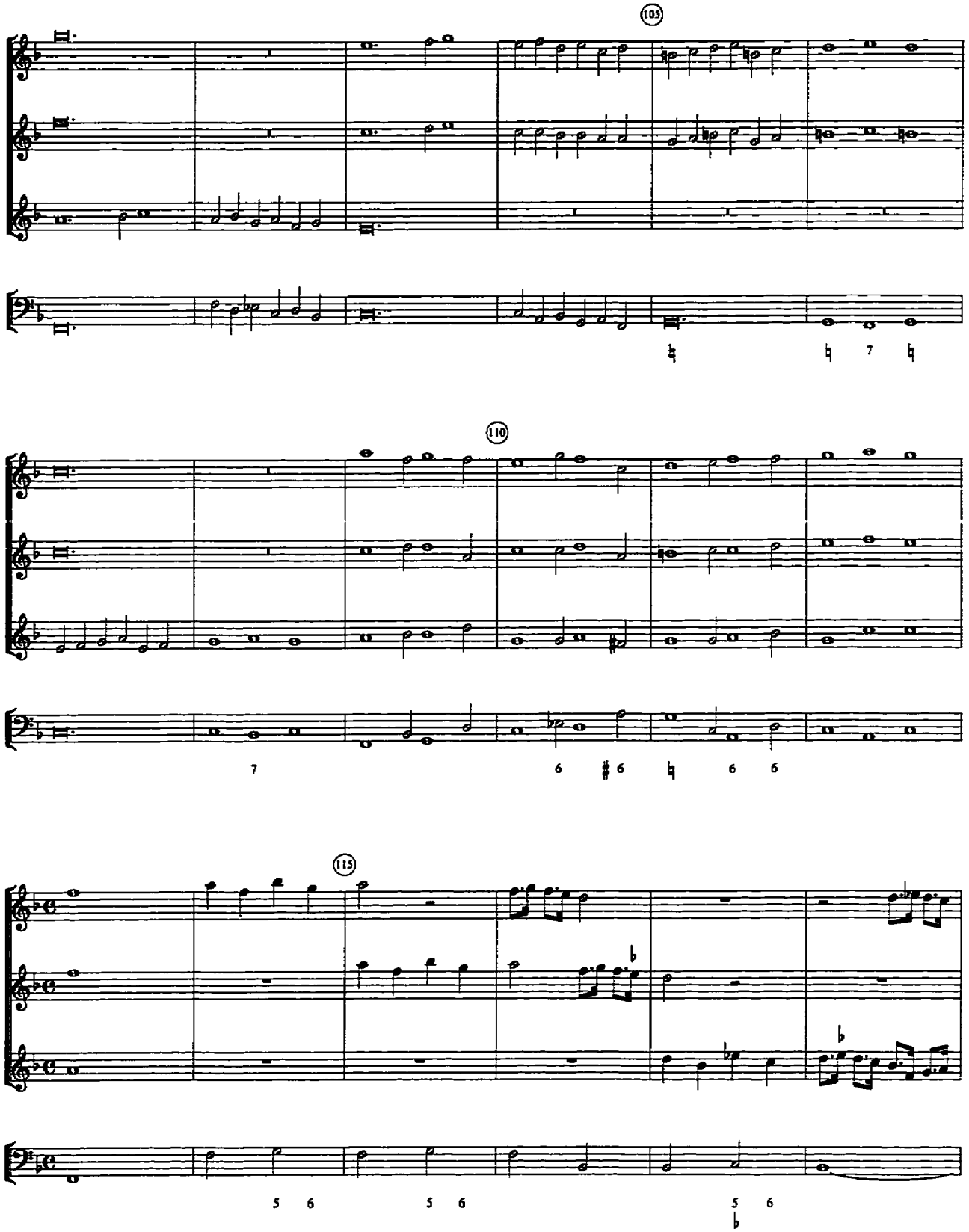
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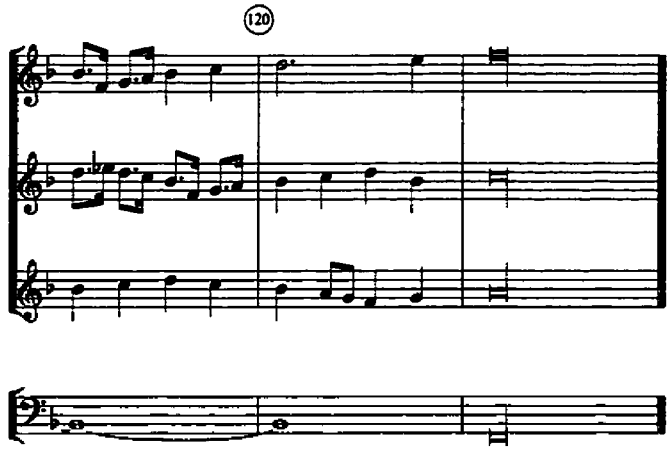
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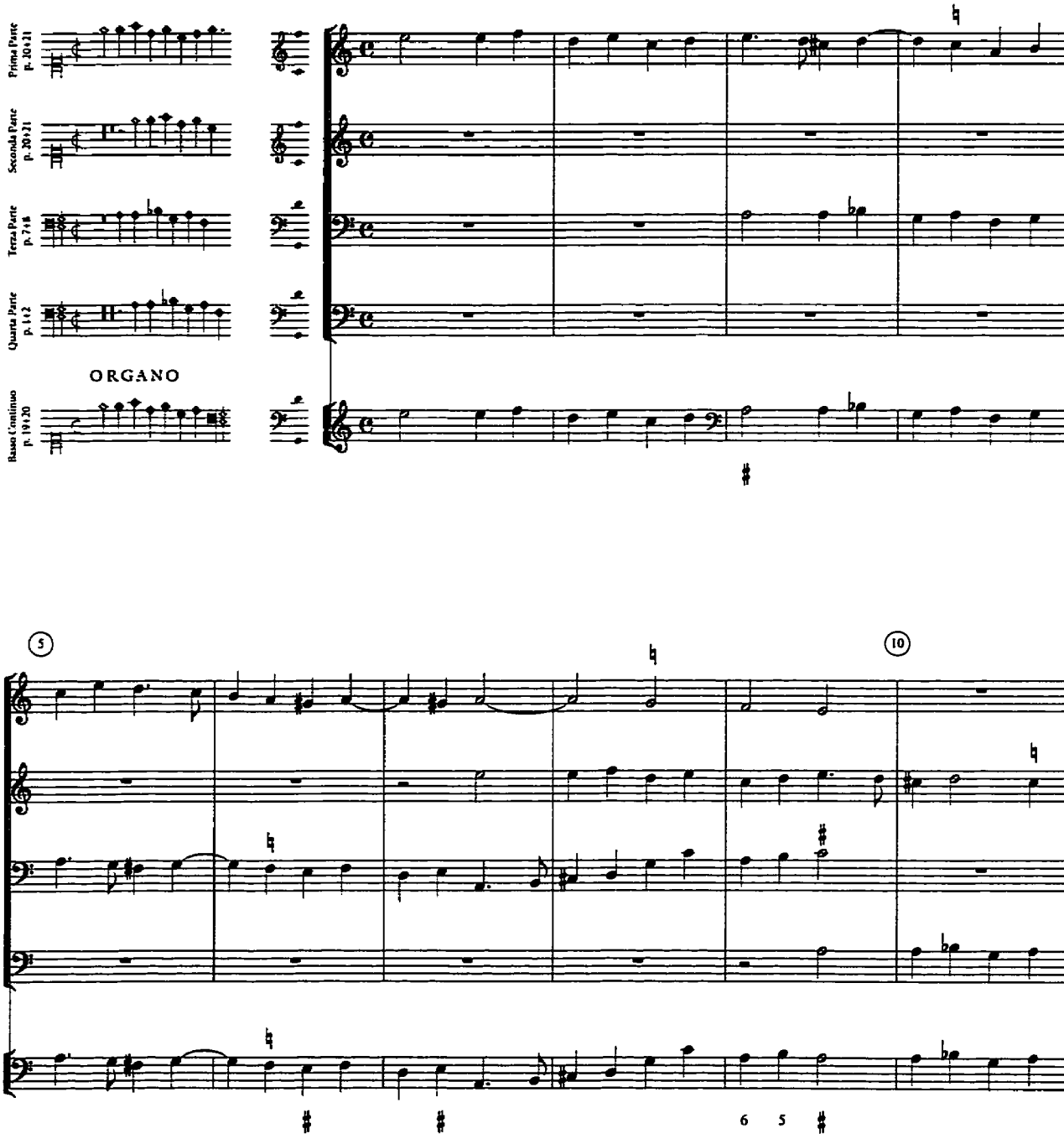
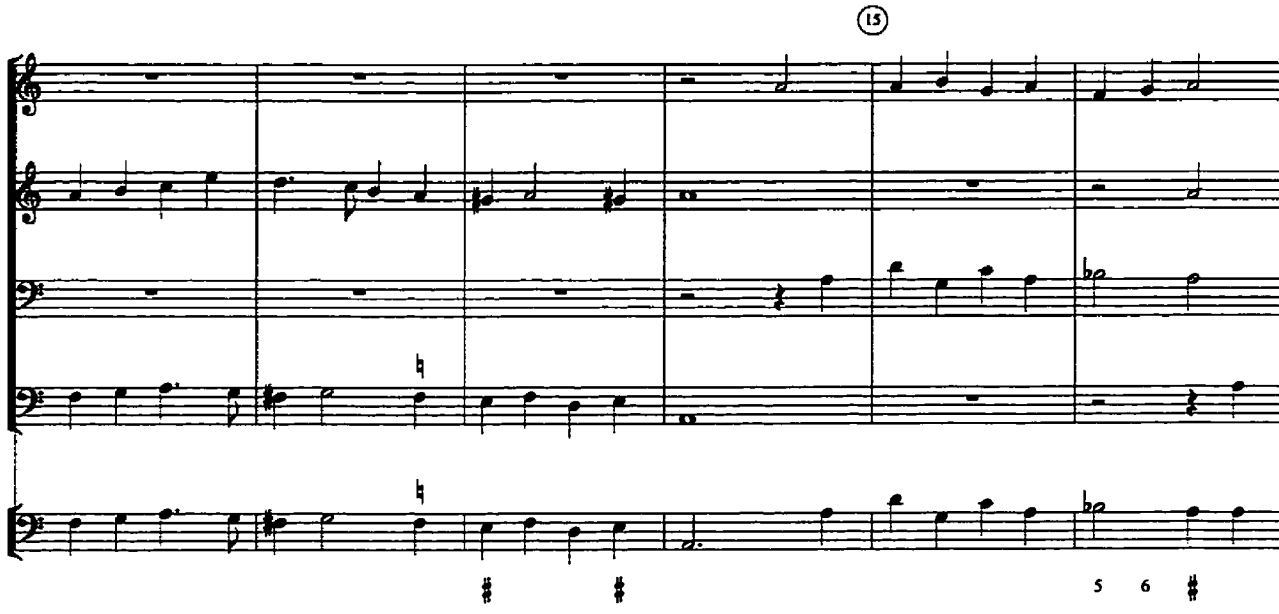
Canzon Decima

Doi Tromboni, & doi Flauti

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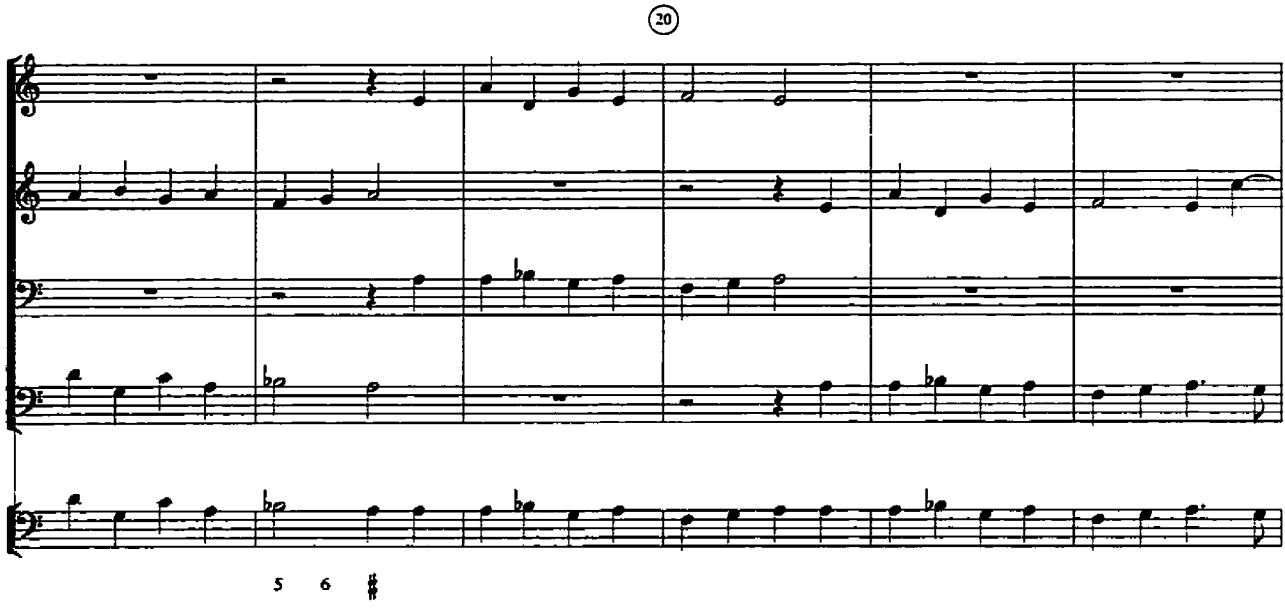
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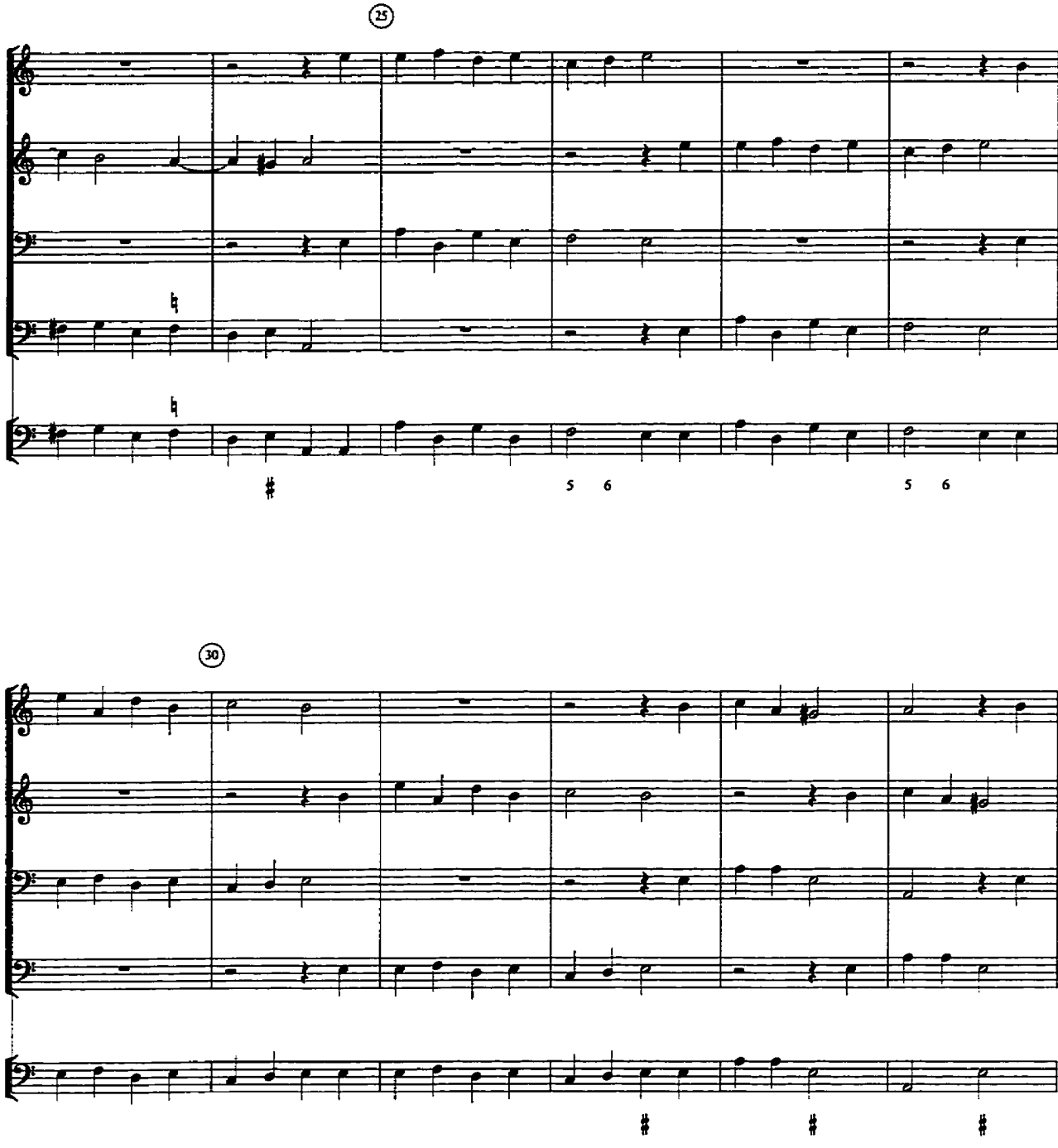
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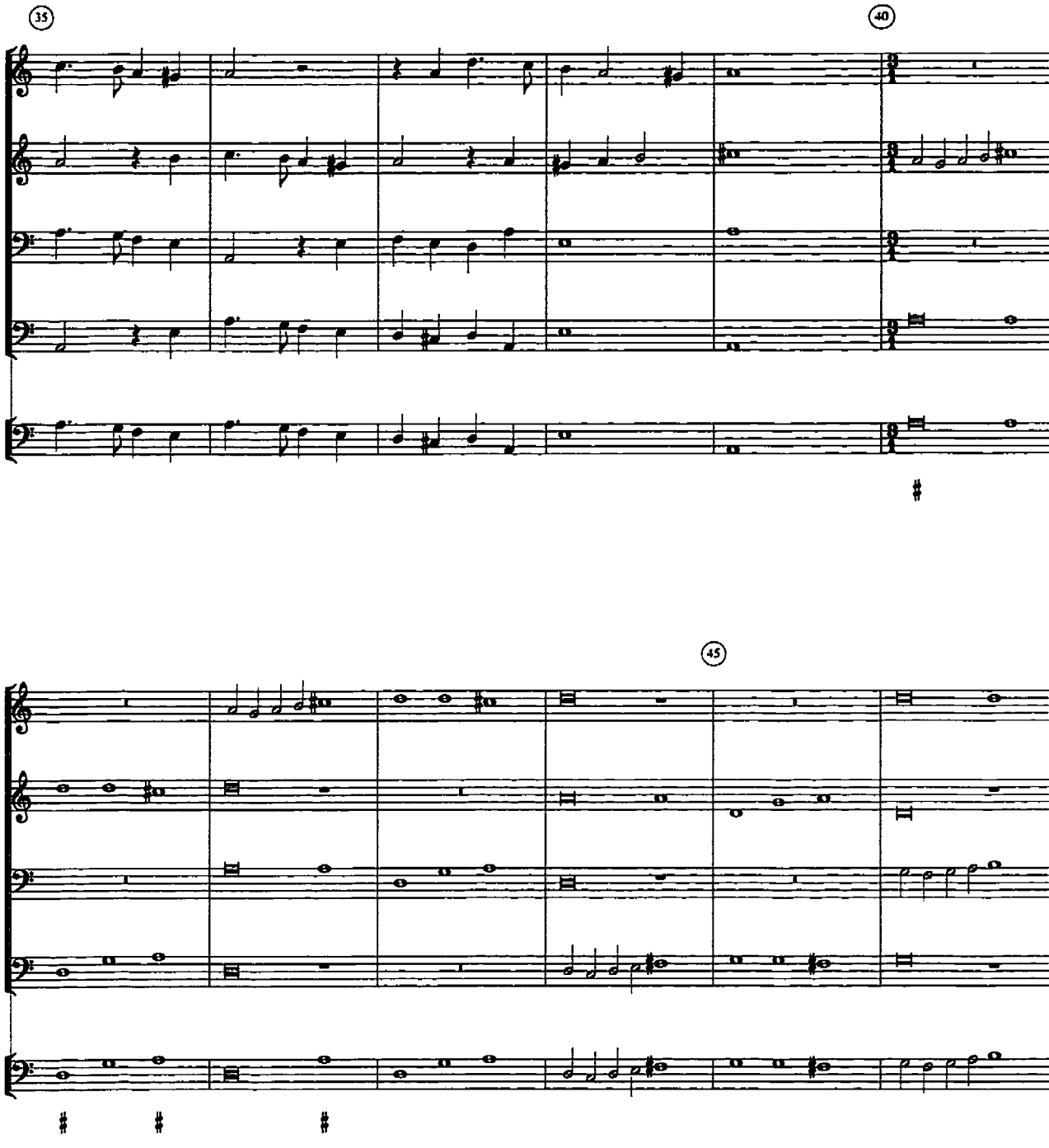
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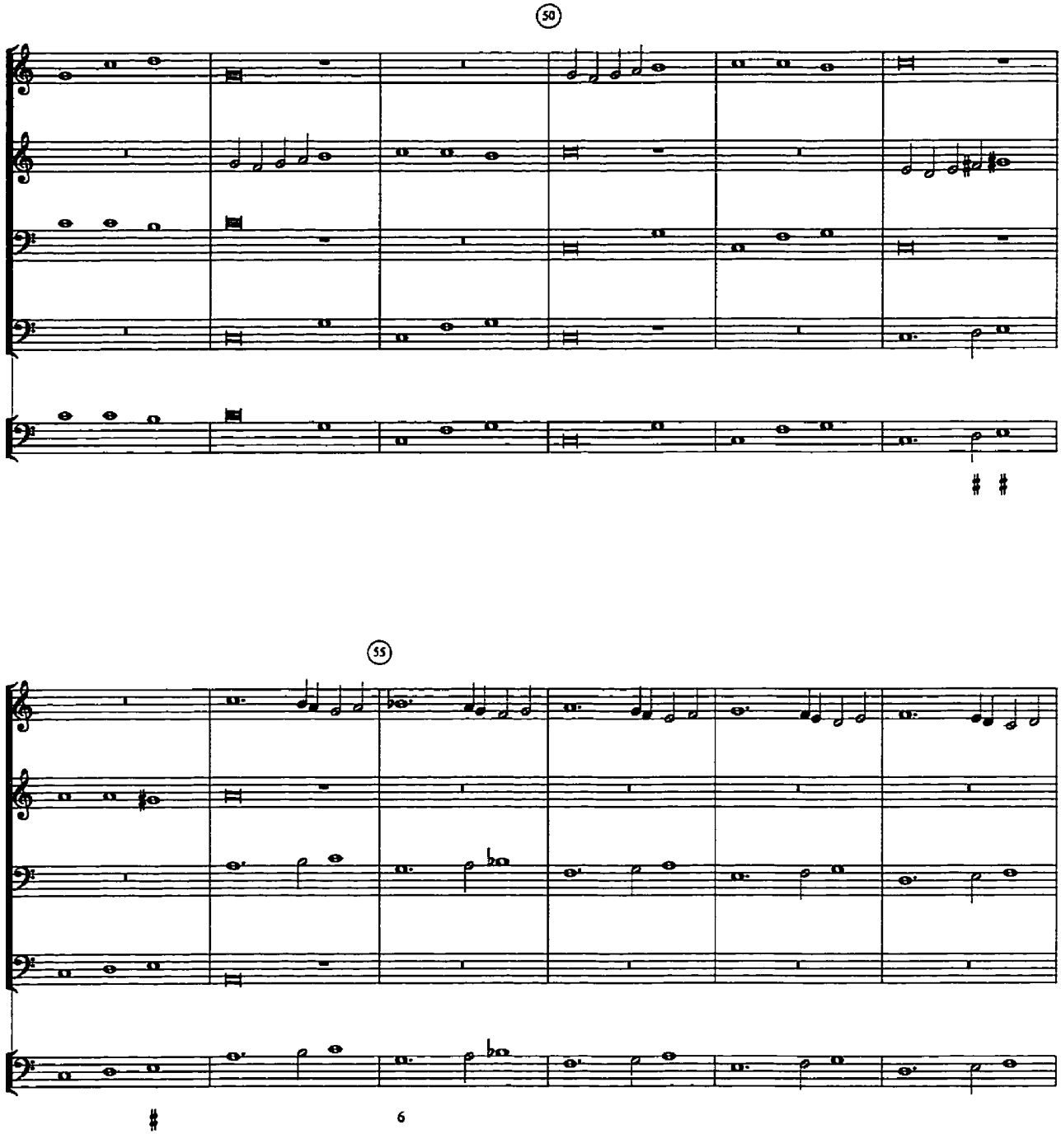
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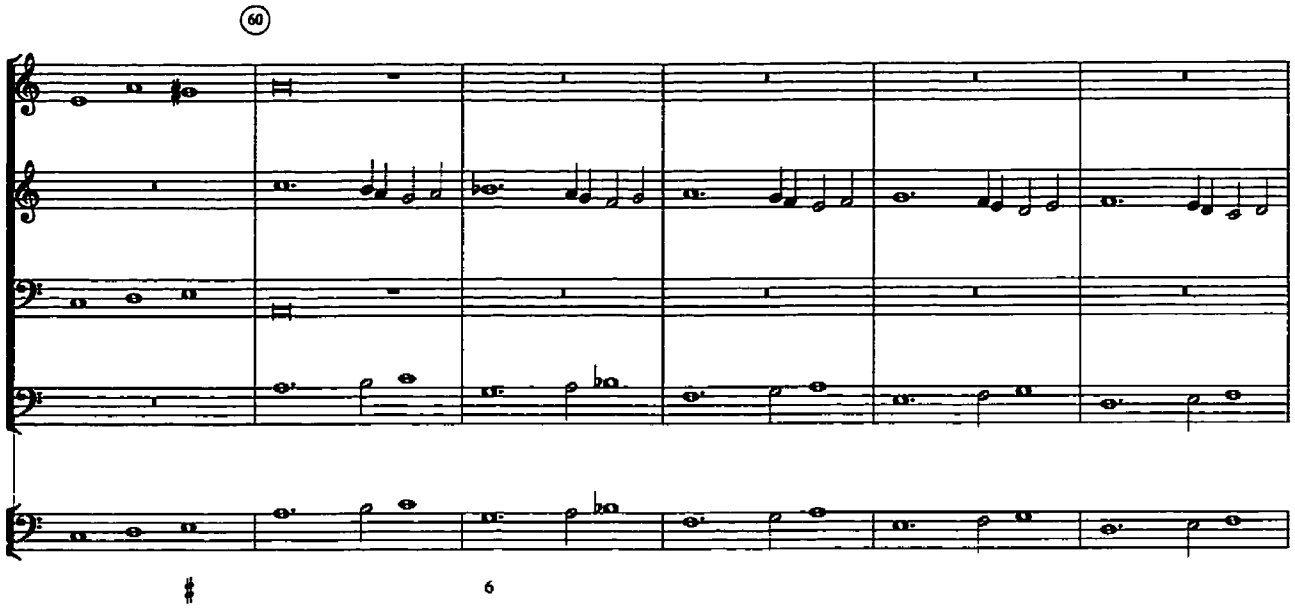
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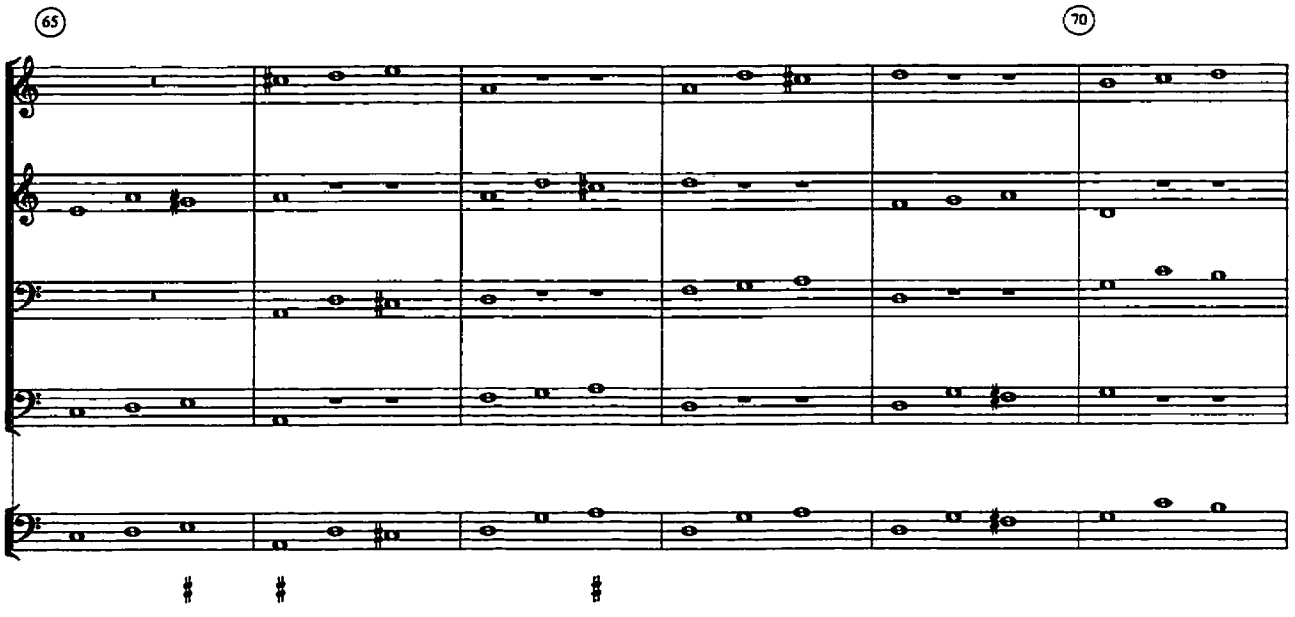
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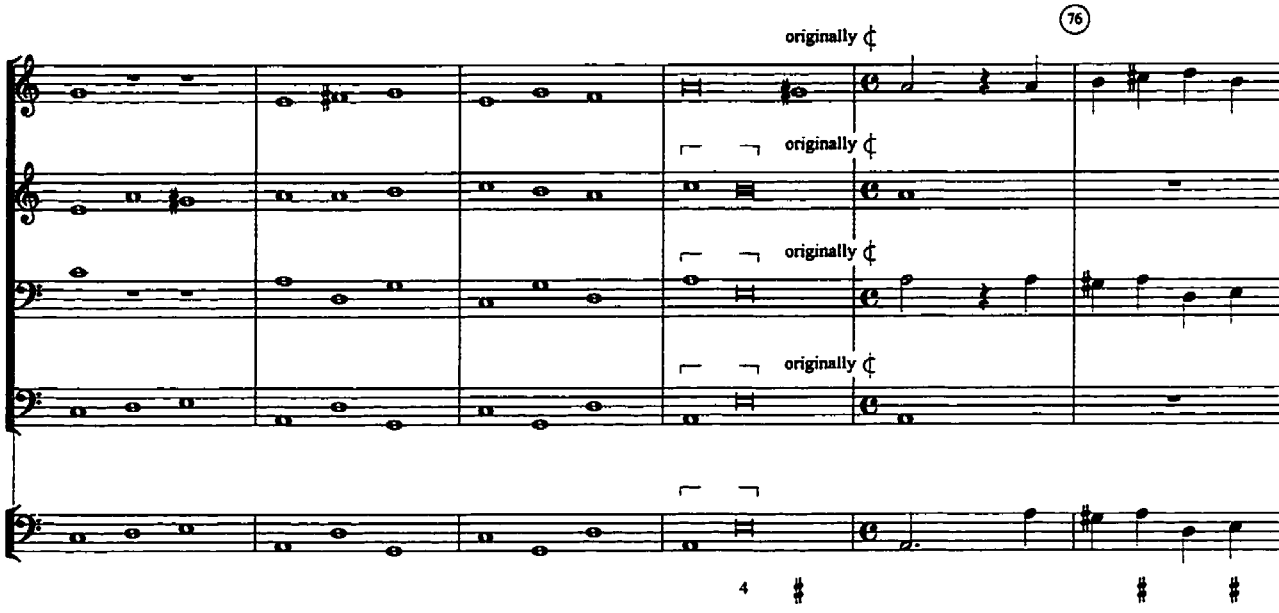
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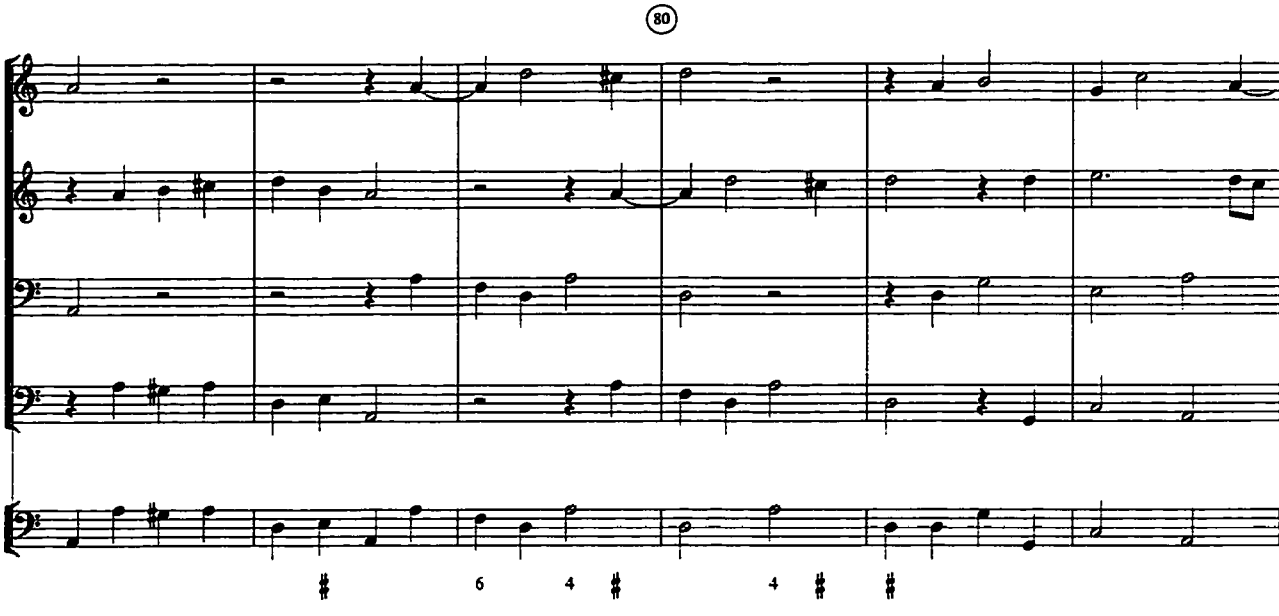
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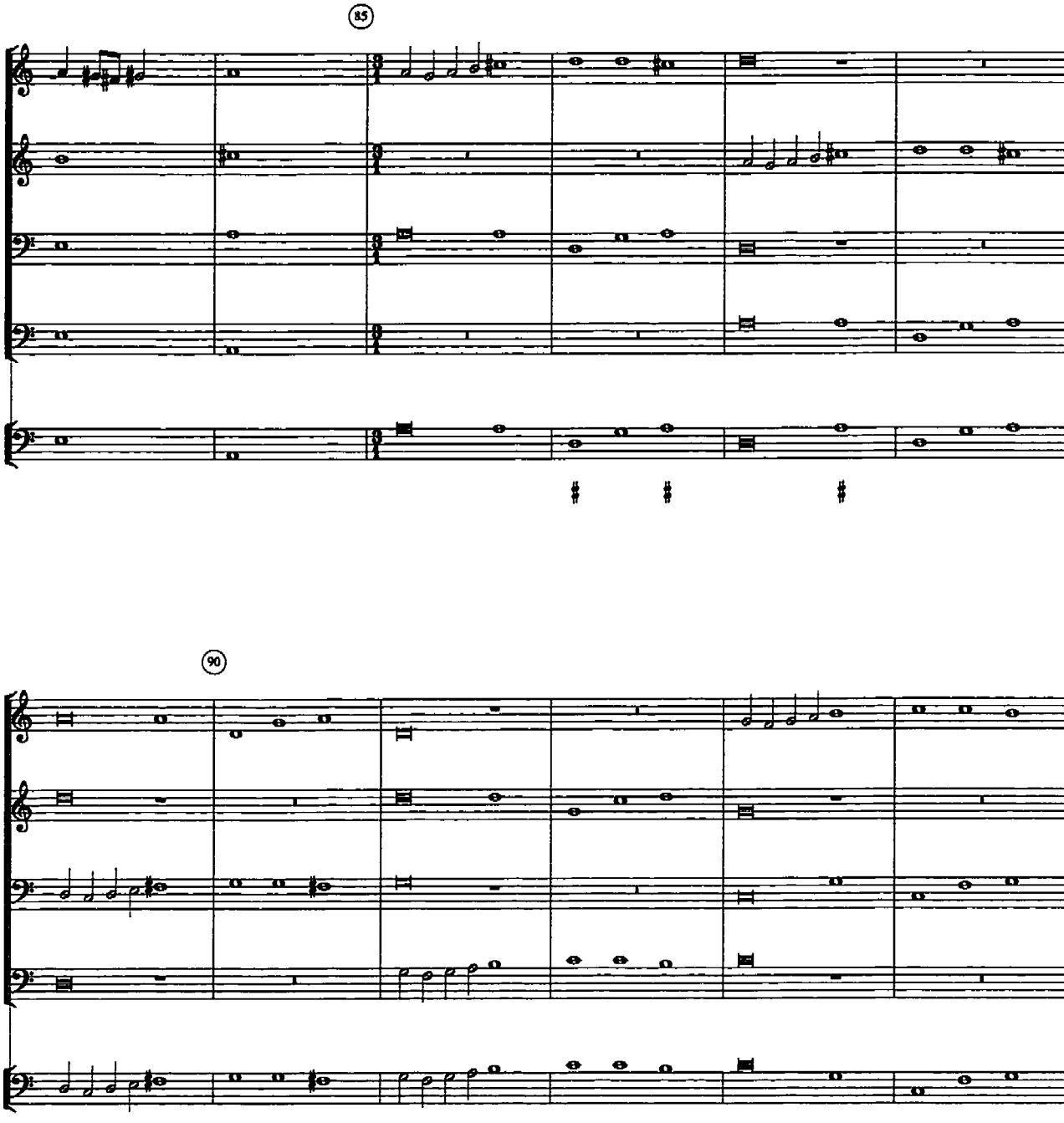
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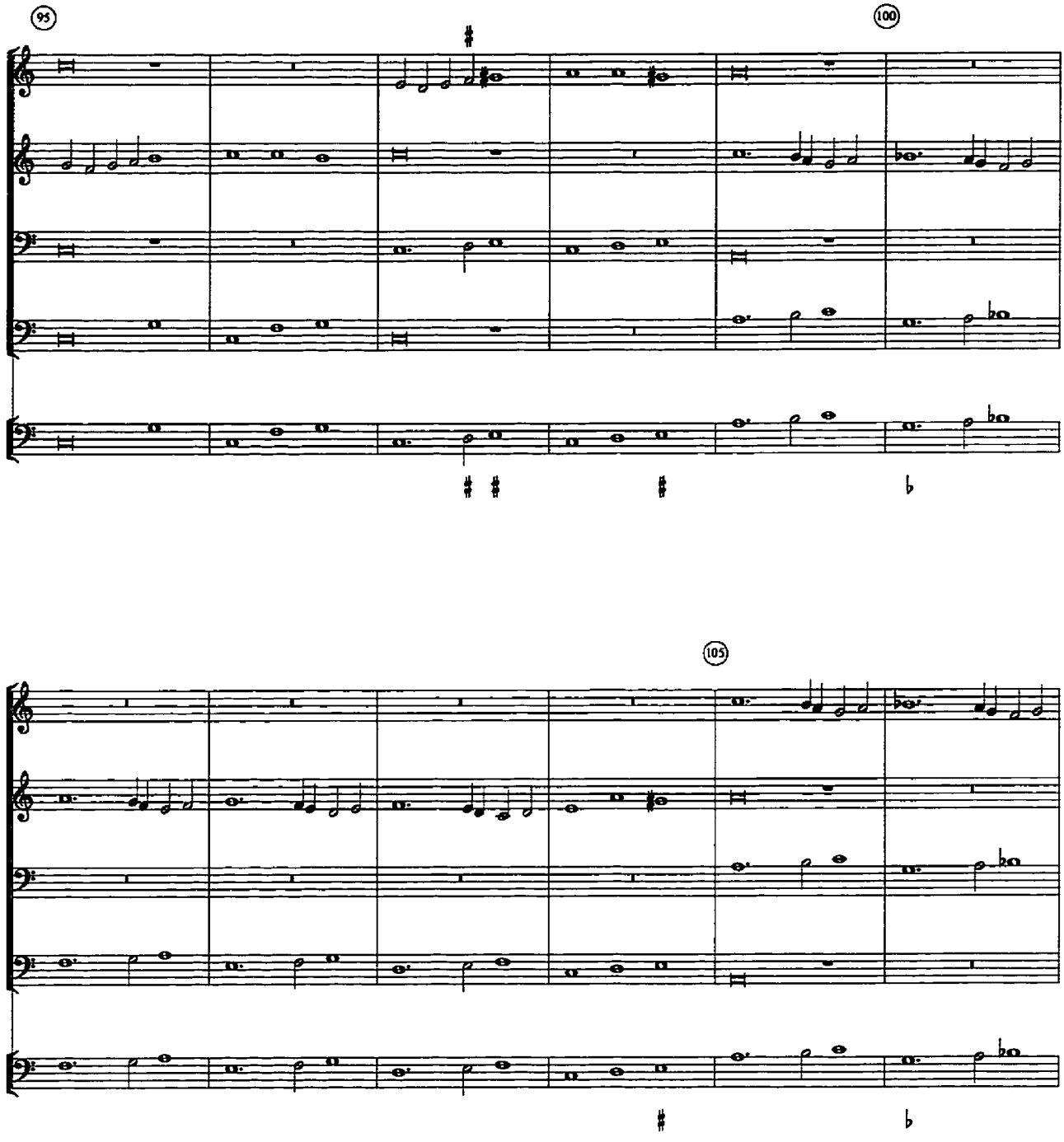
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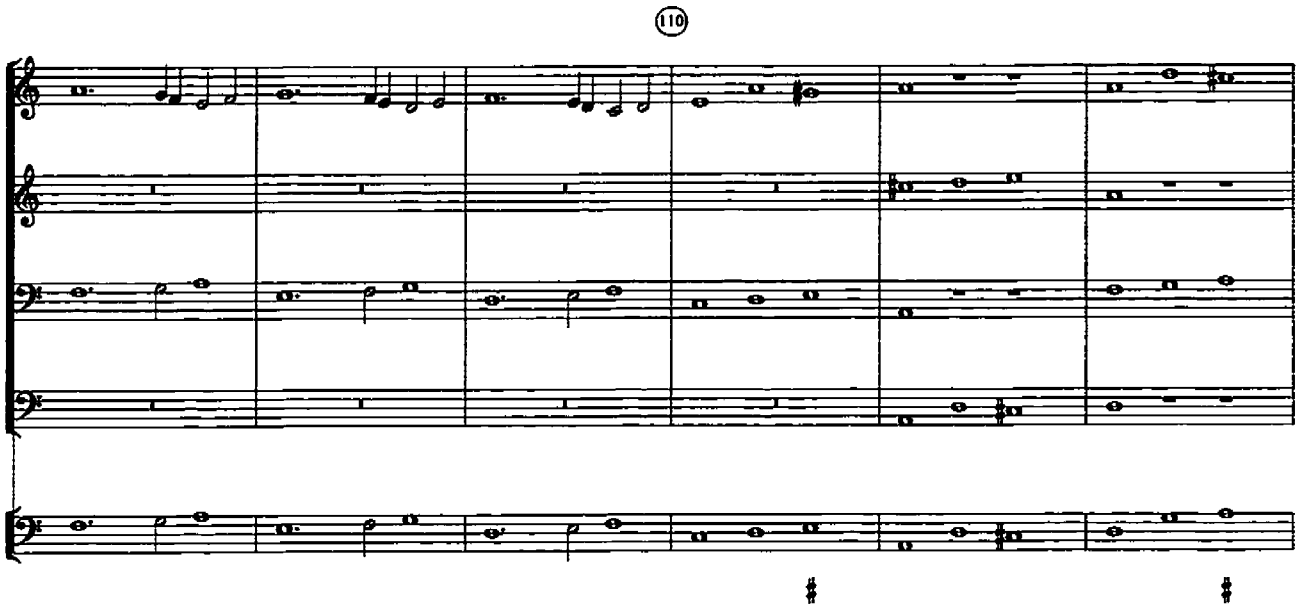
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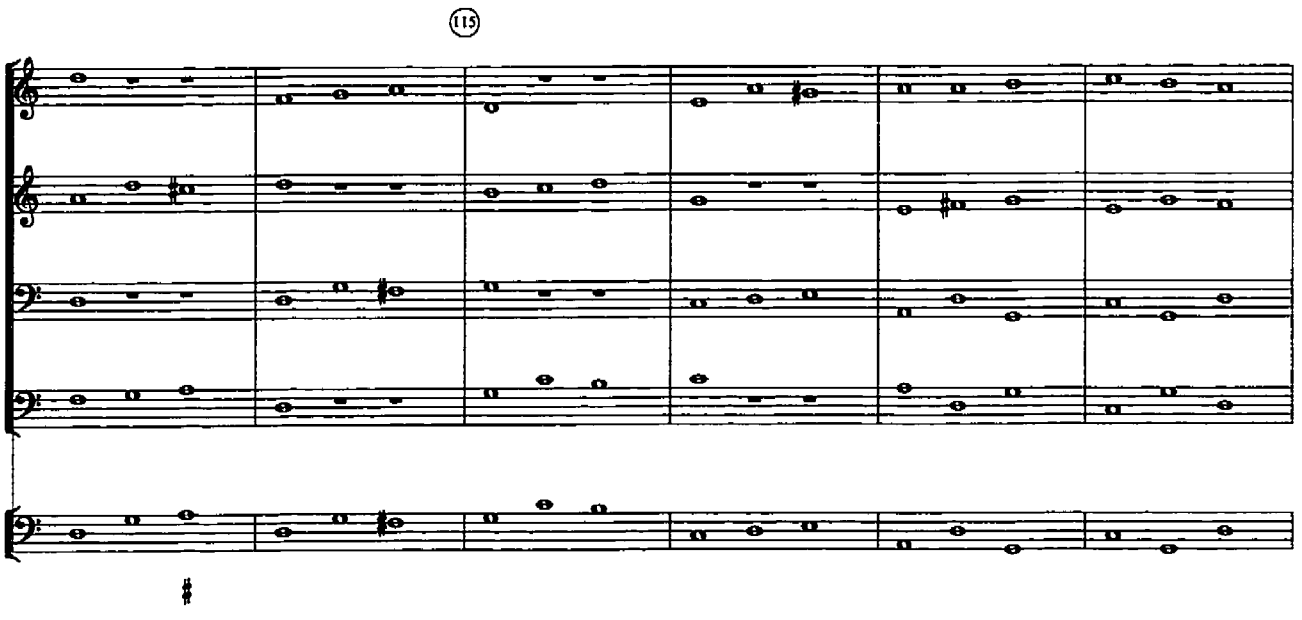
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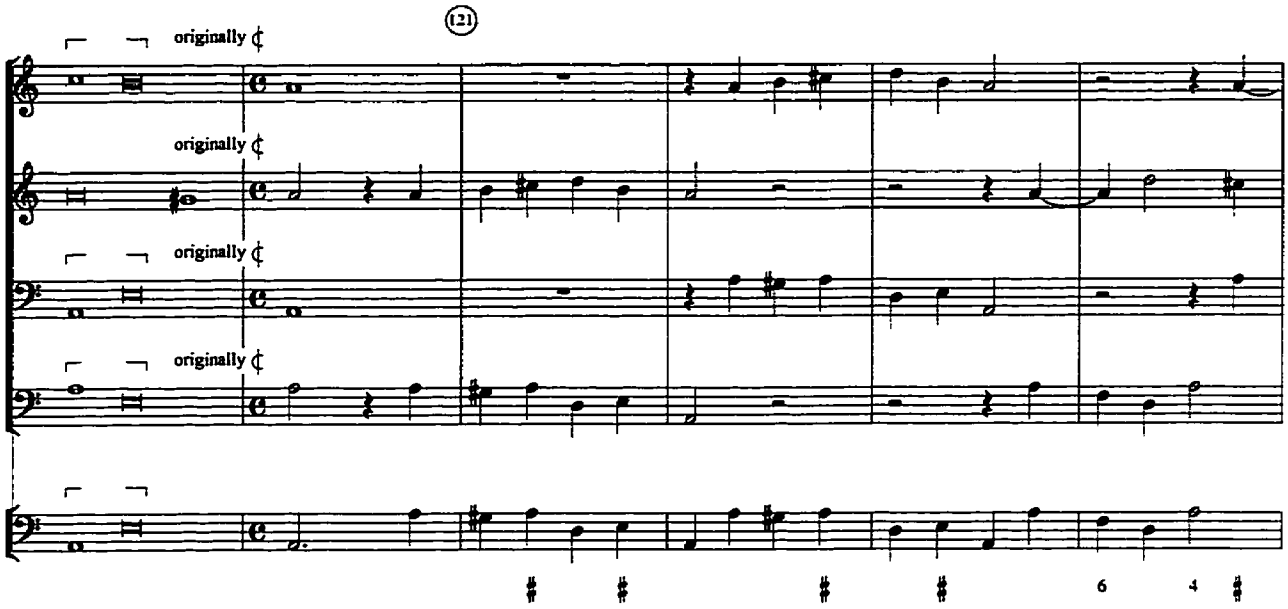
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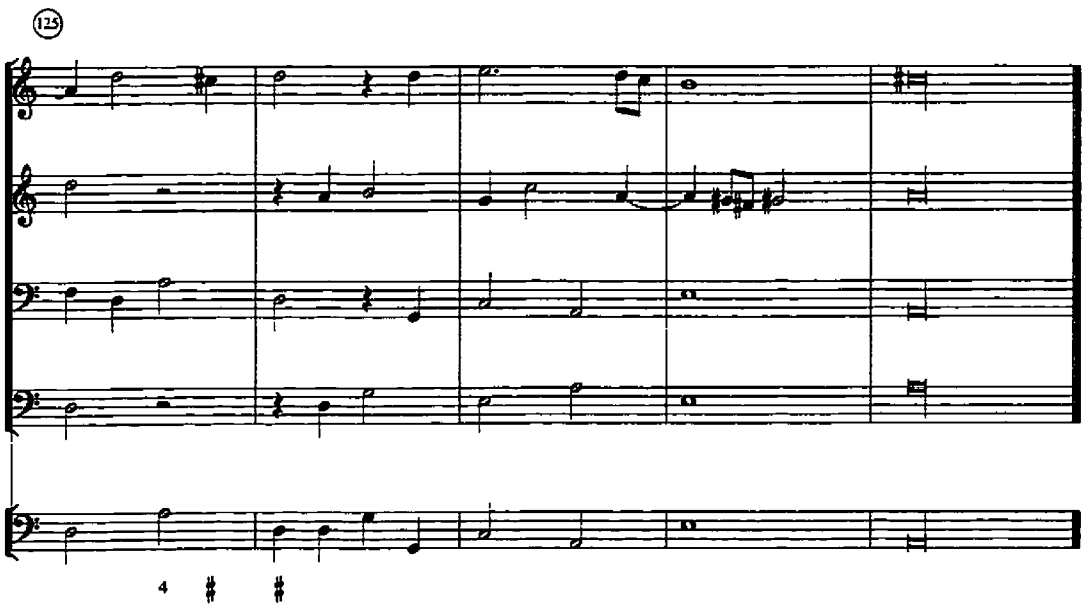
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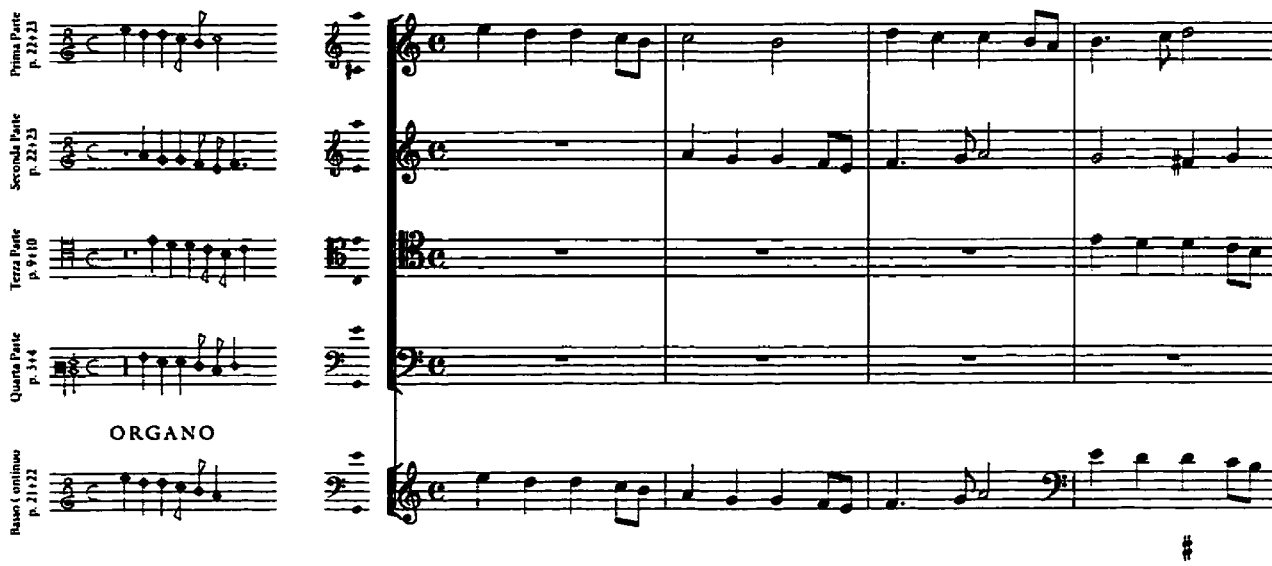
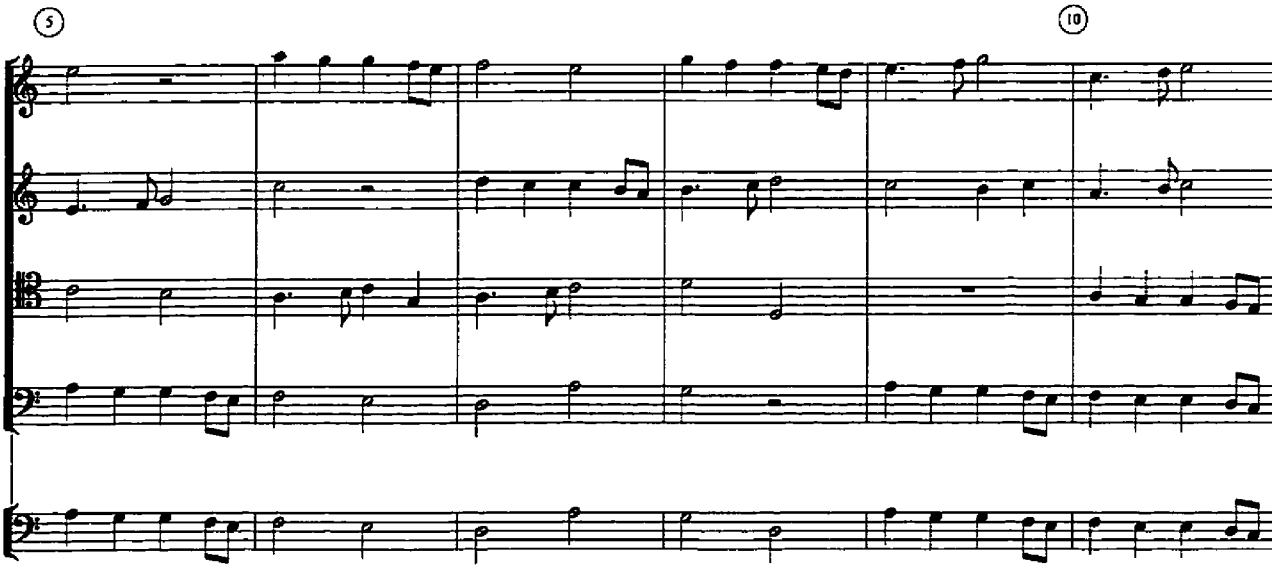
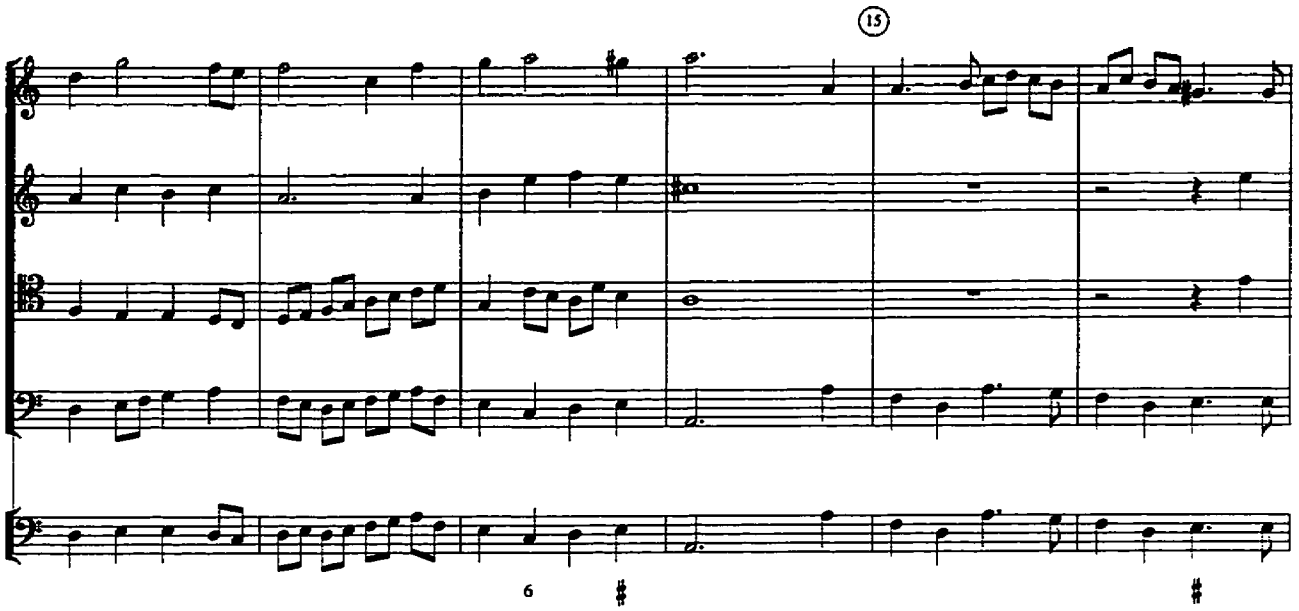
Canzon Undecima

Doi Tromboni, & doi Cornetti



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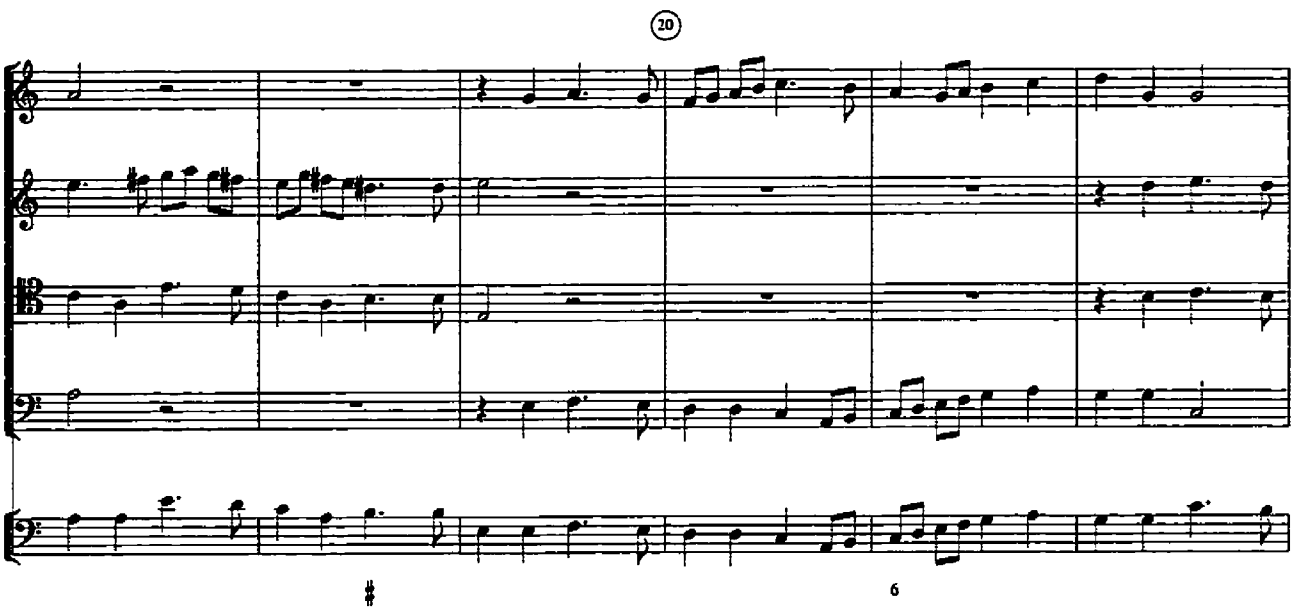
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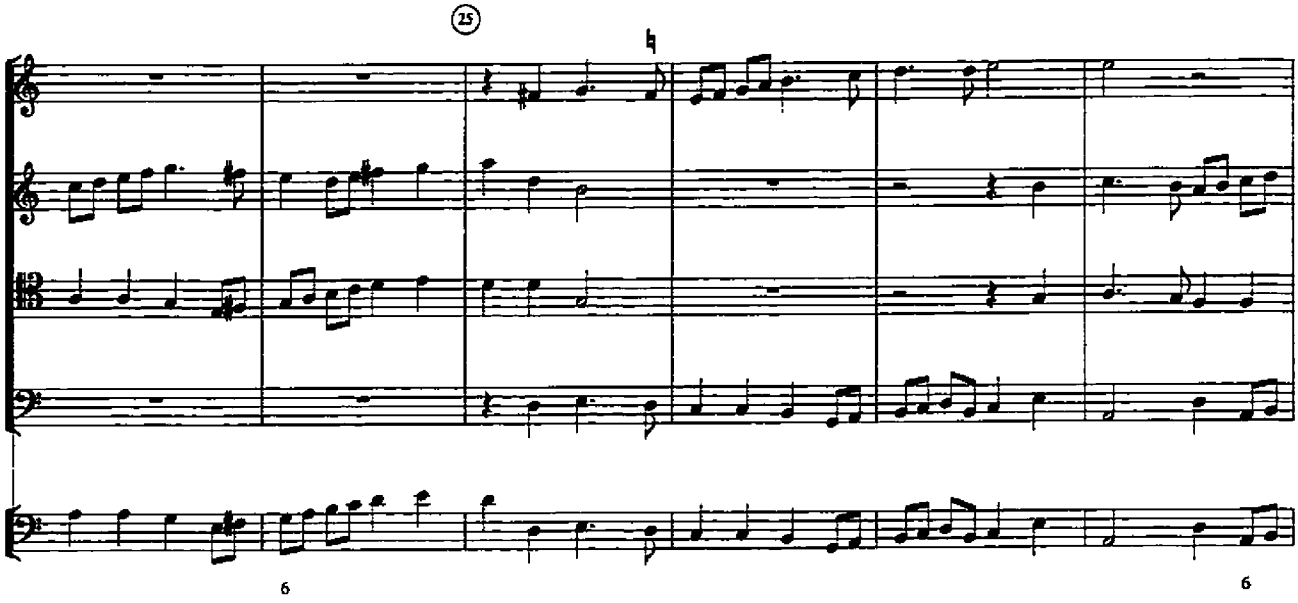
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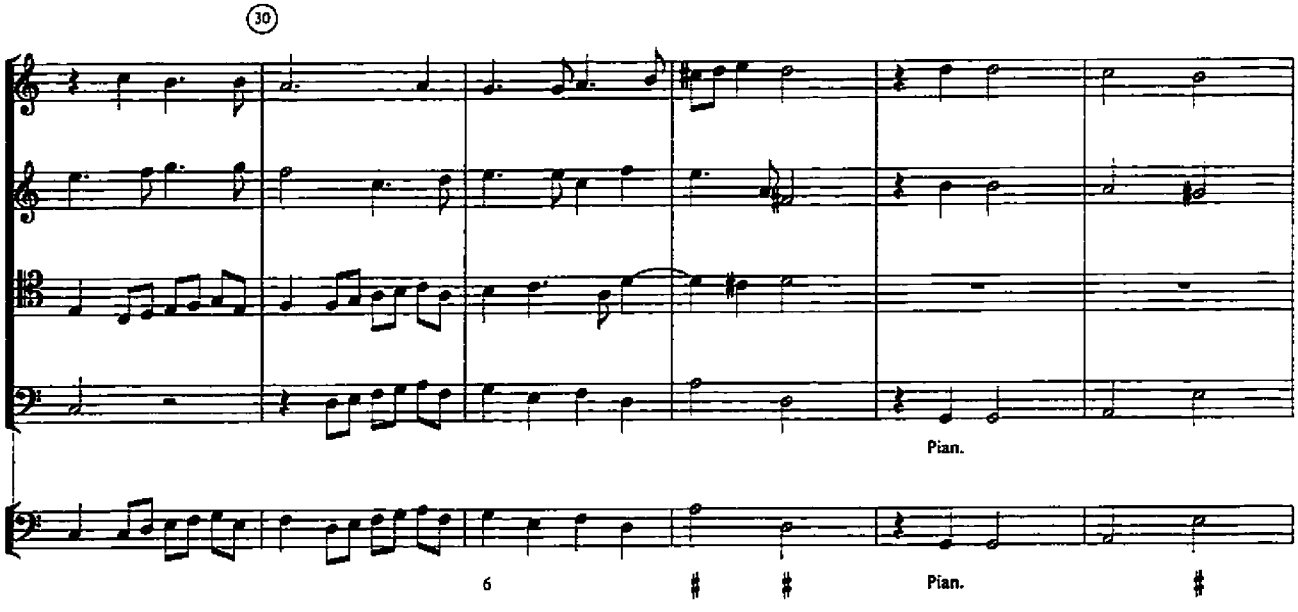
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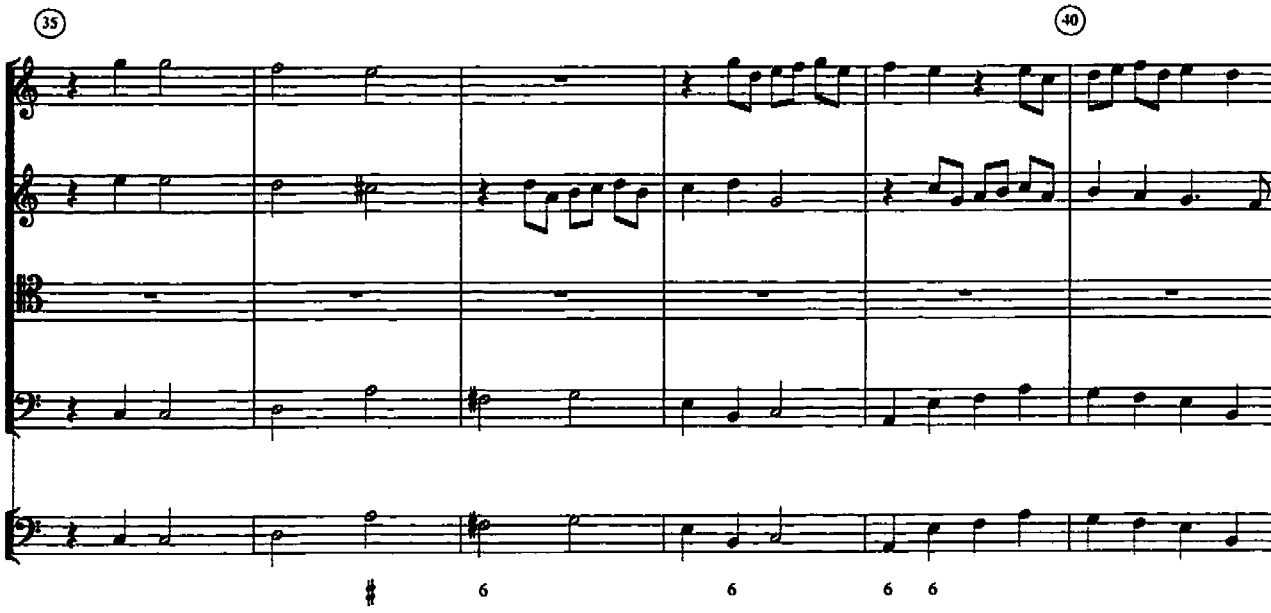
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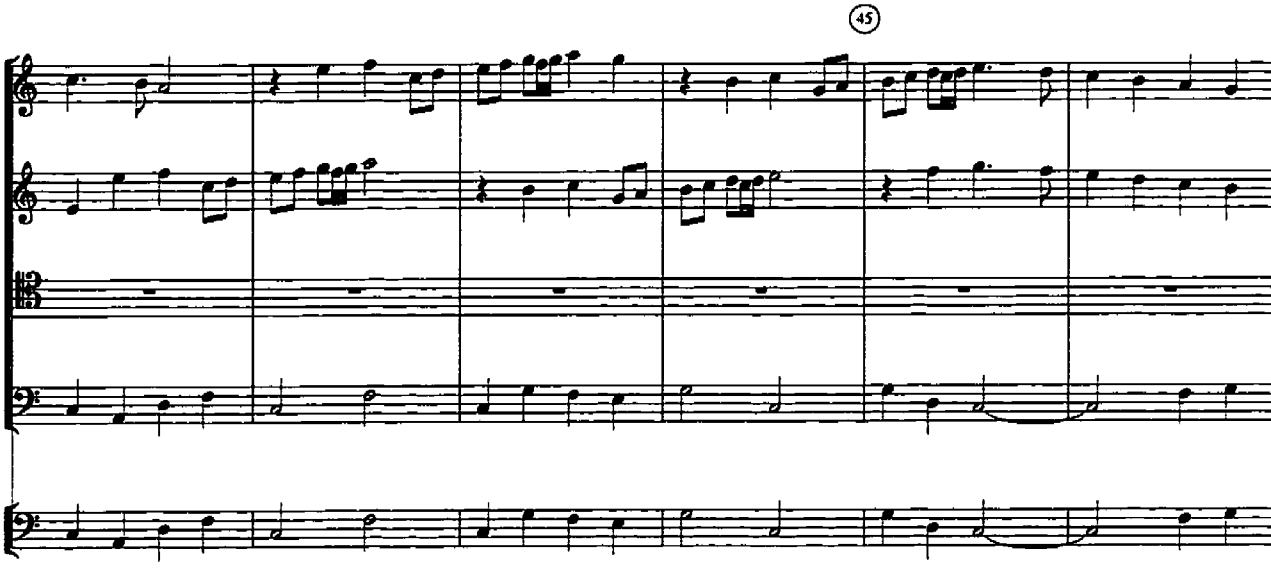
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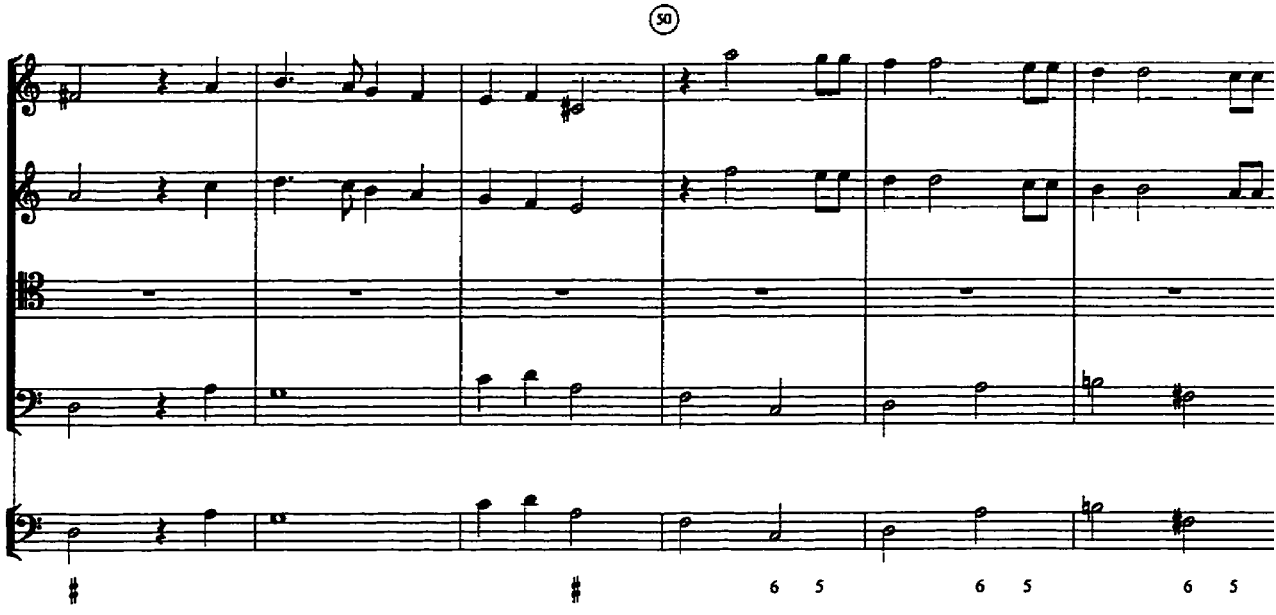
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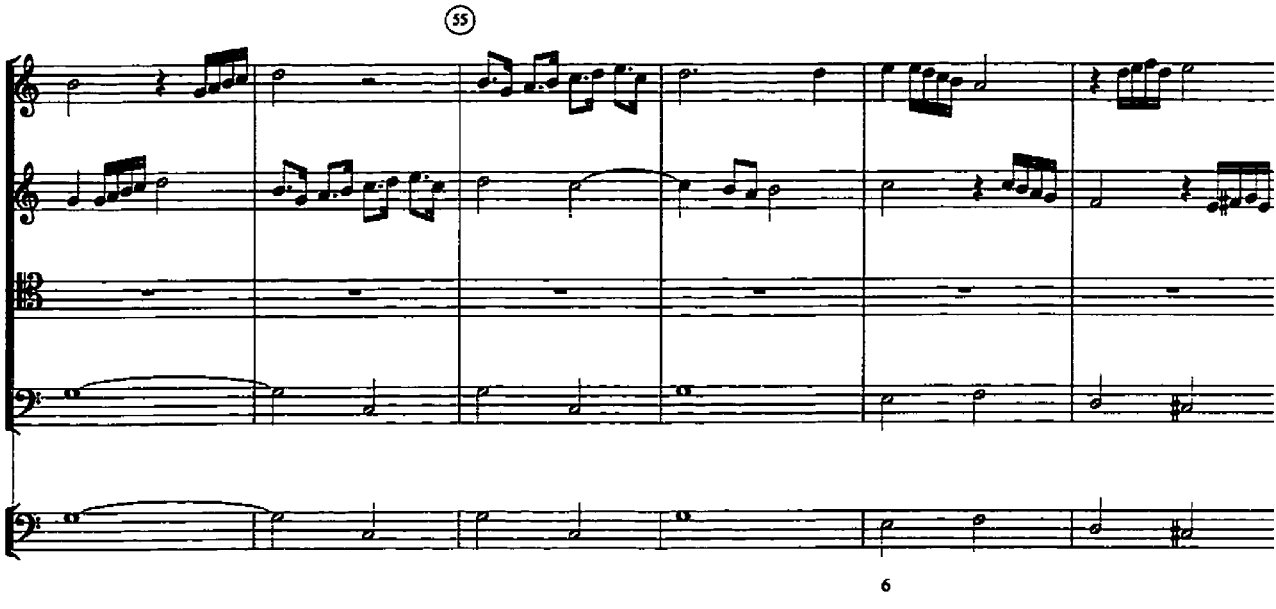
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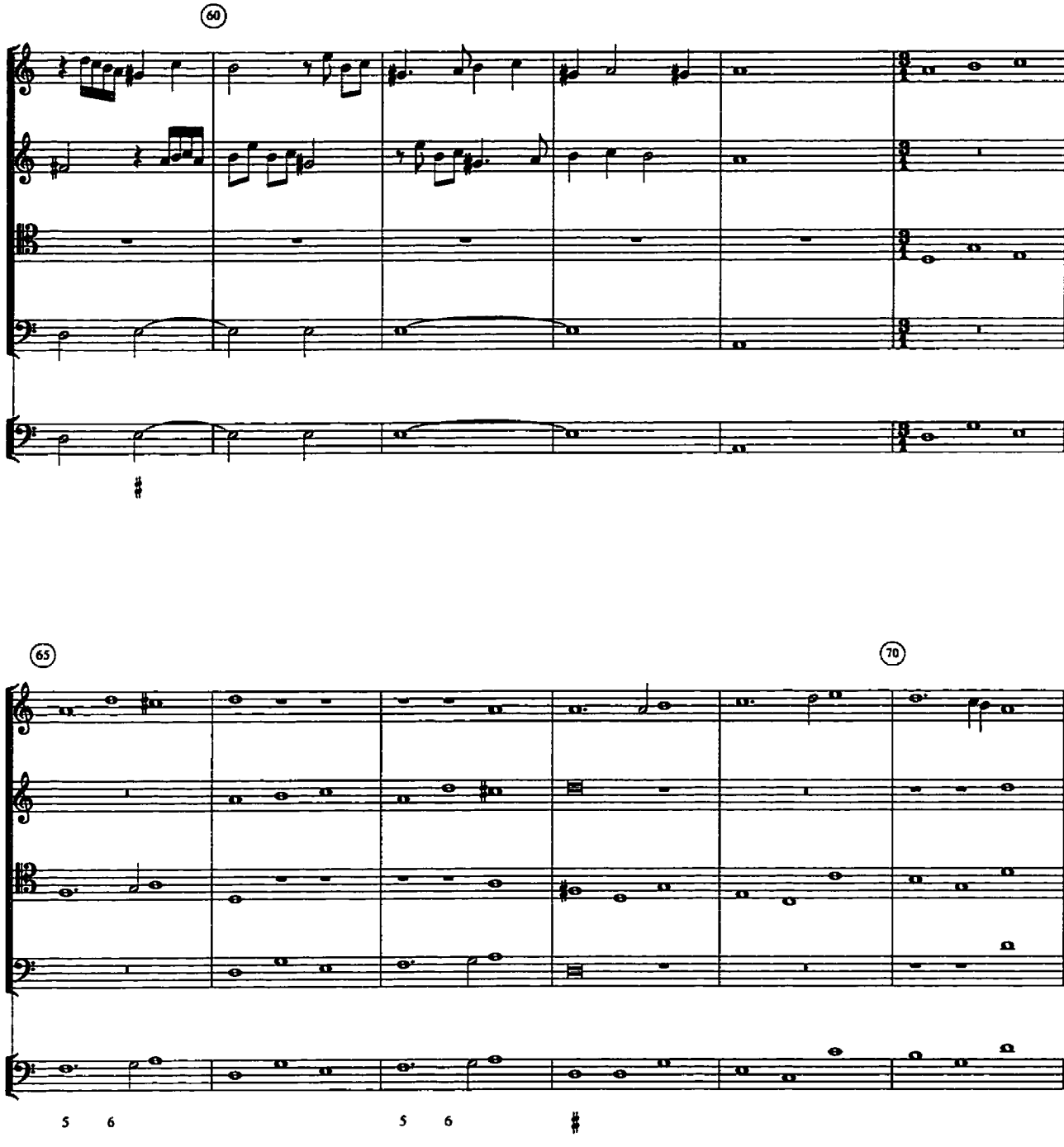
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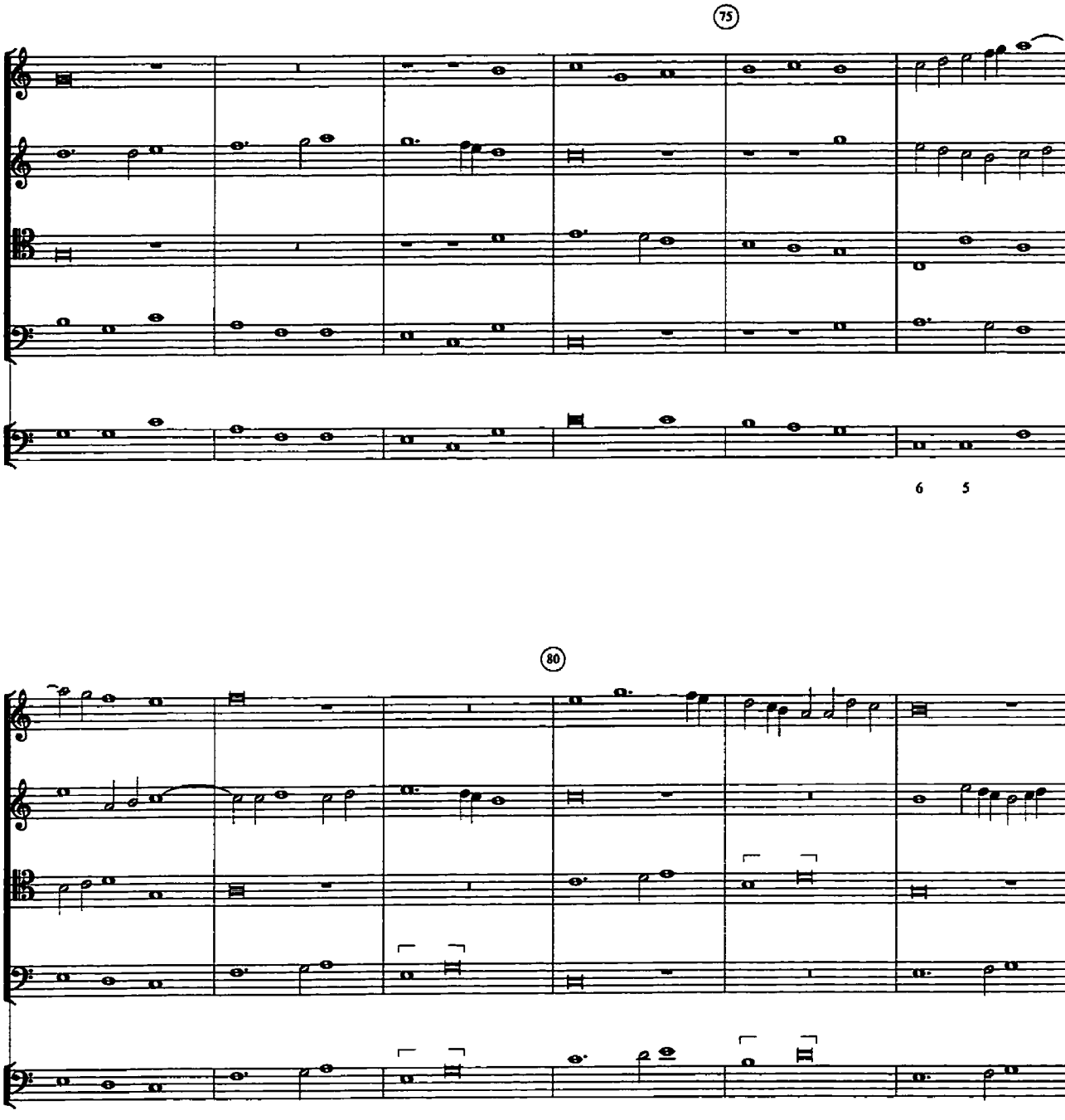
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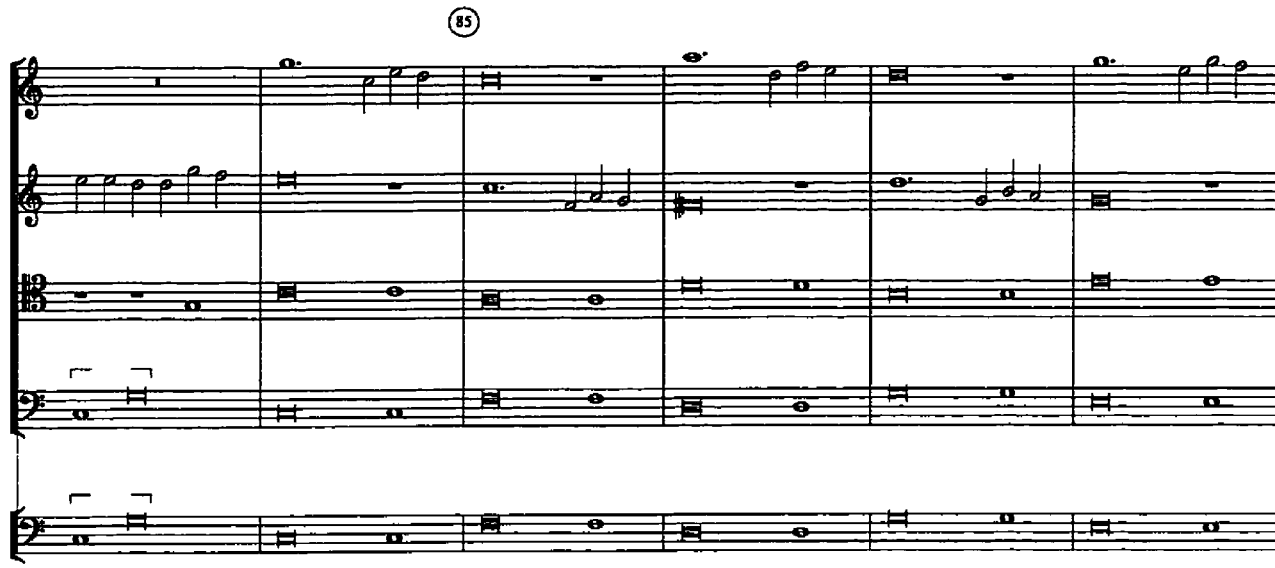
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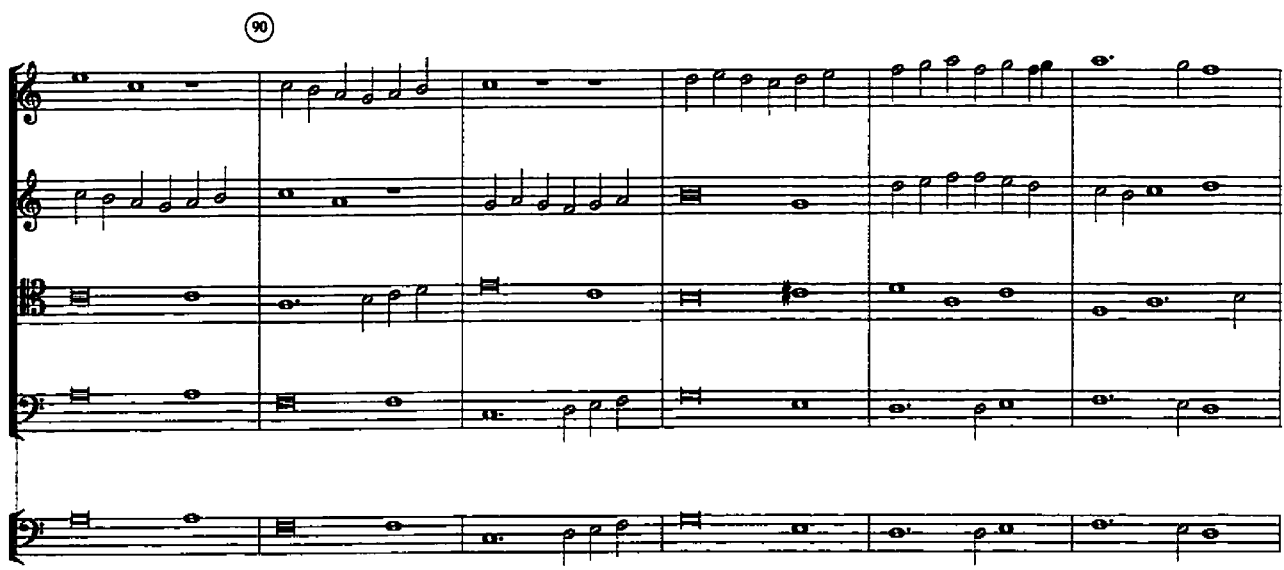
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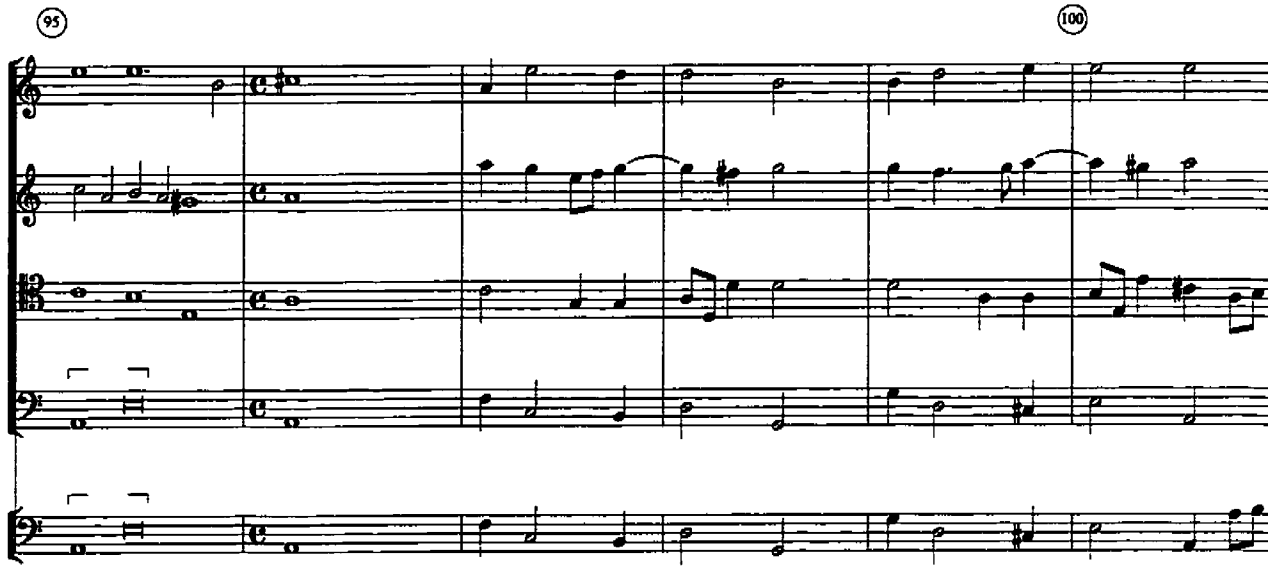
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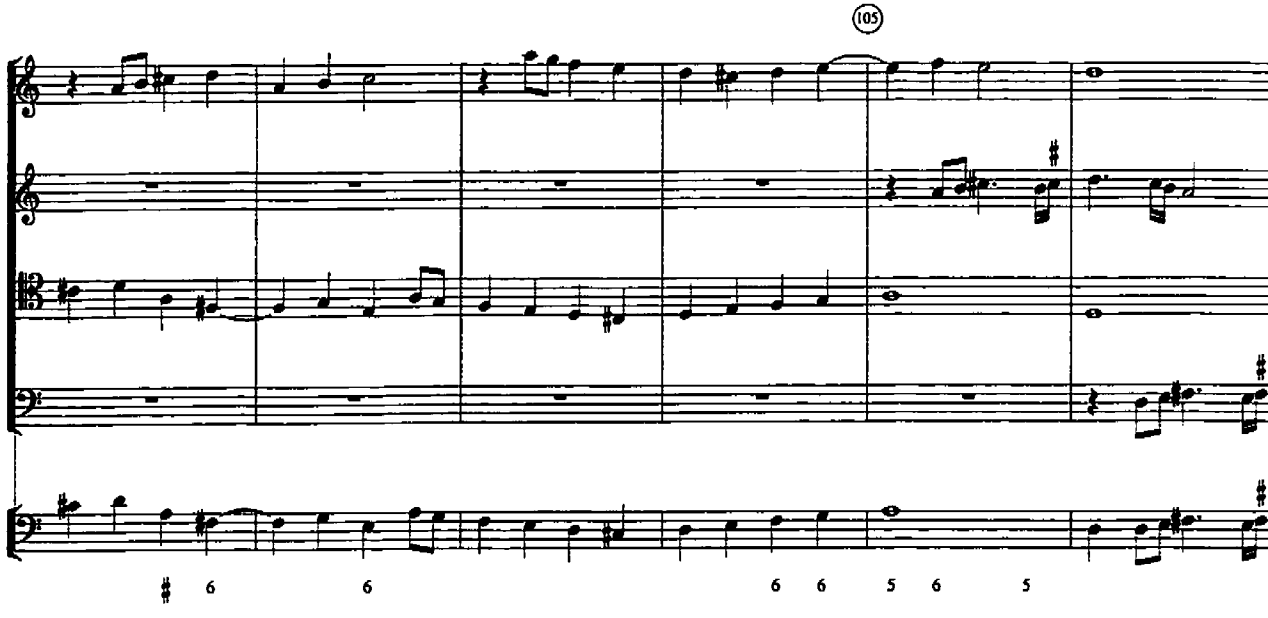
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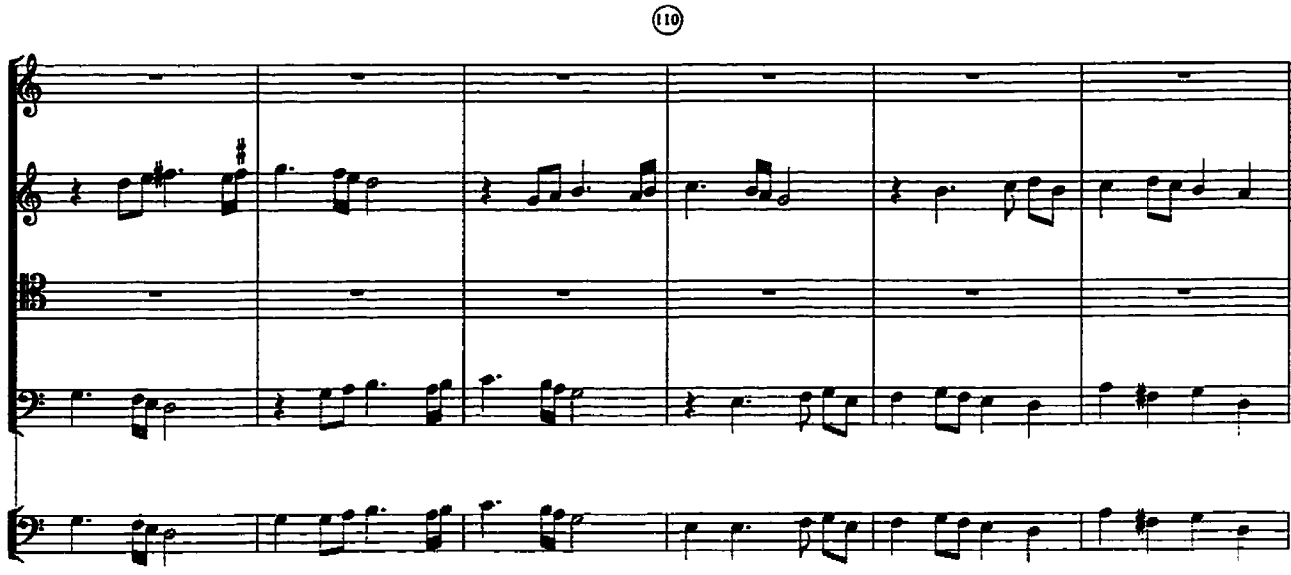
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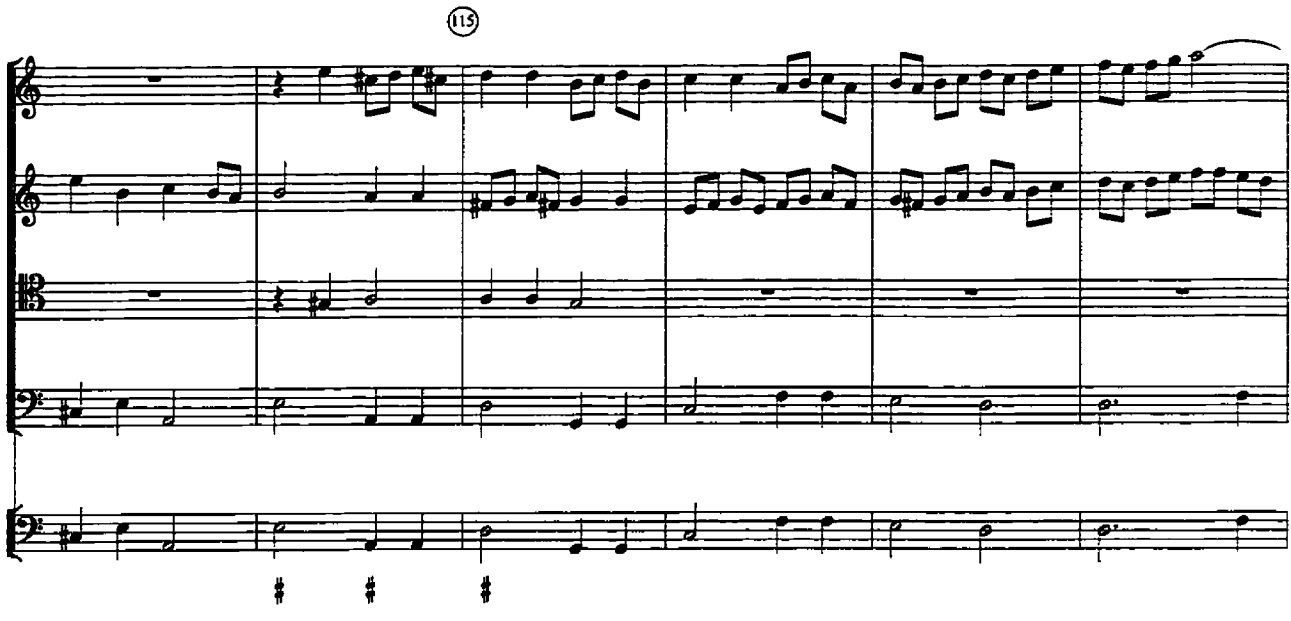
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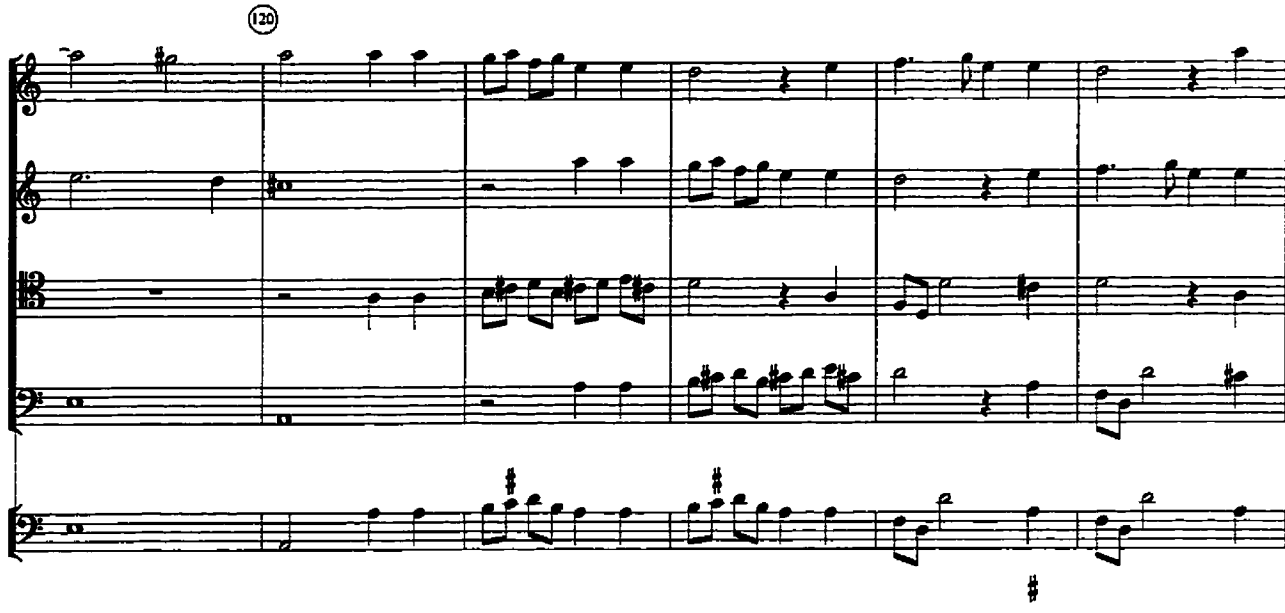
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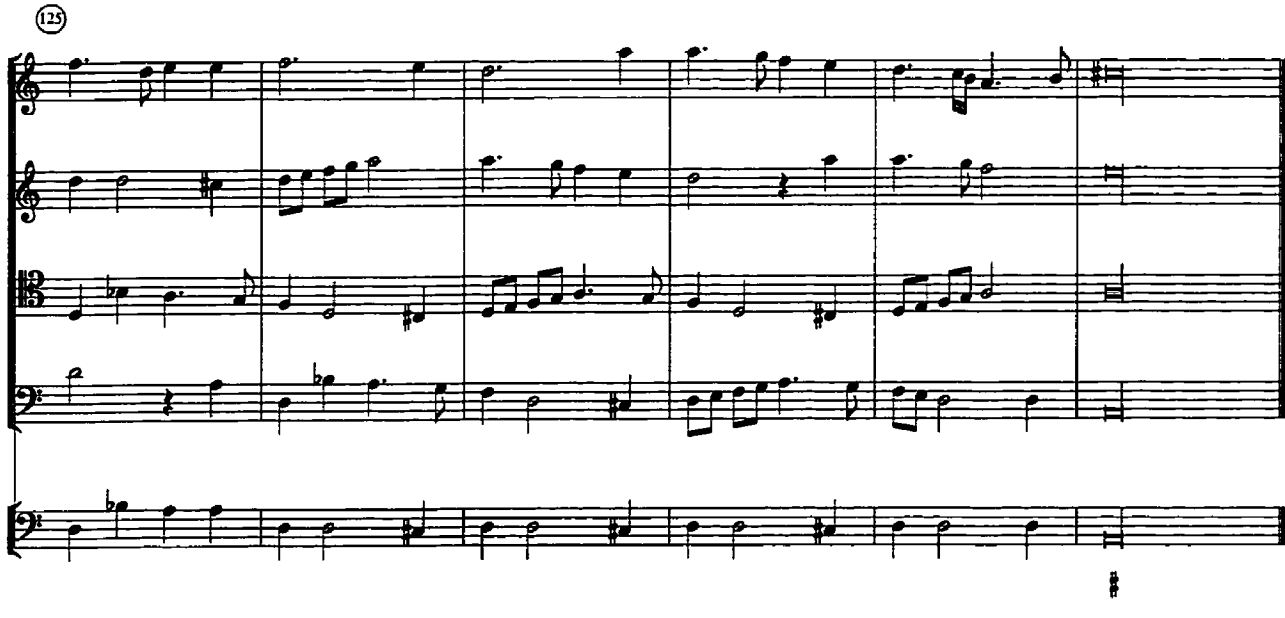
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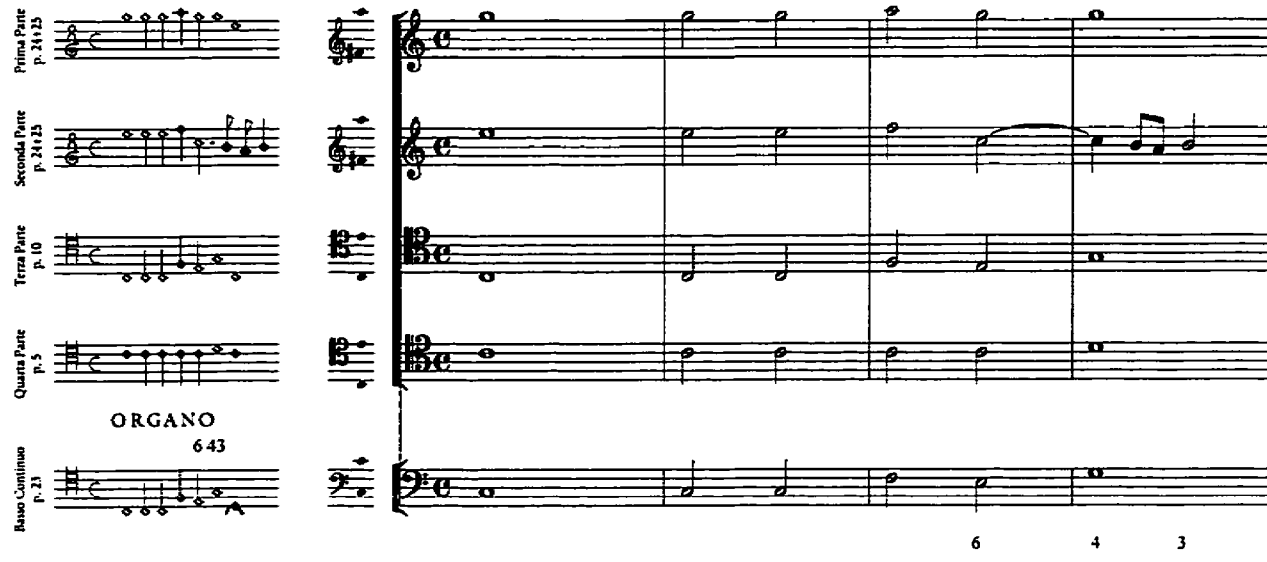
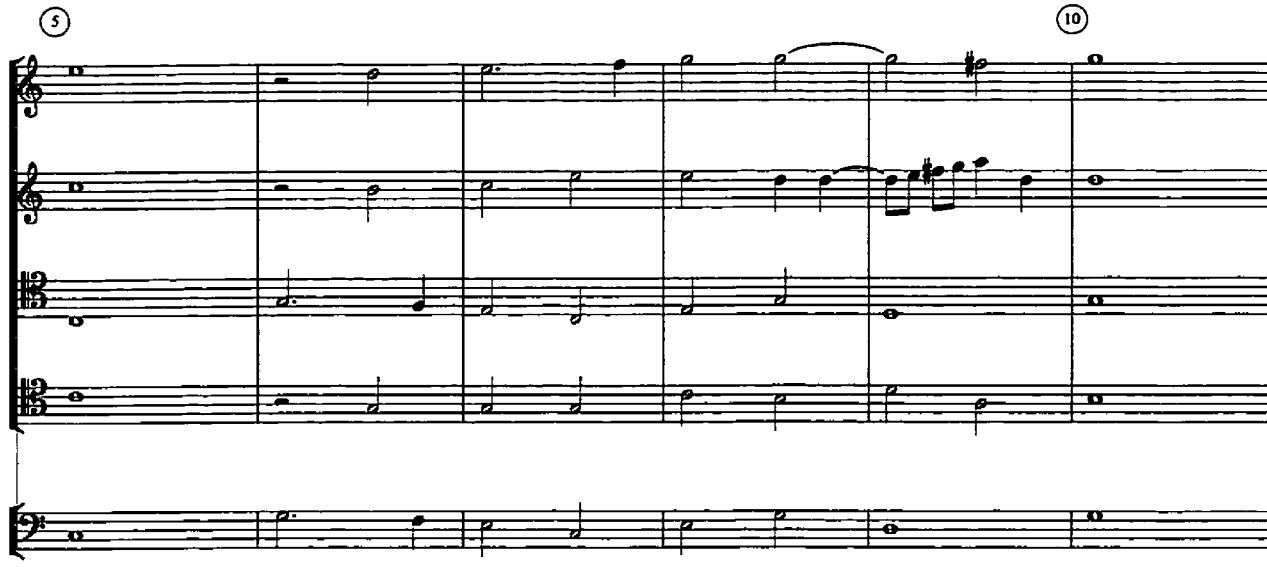
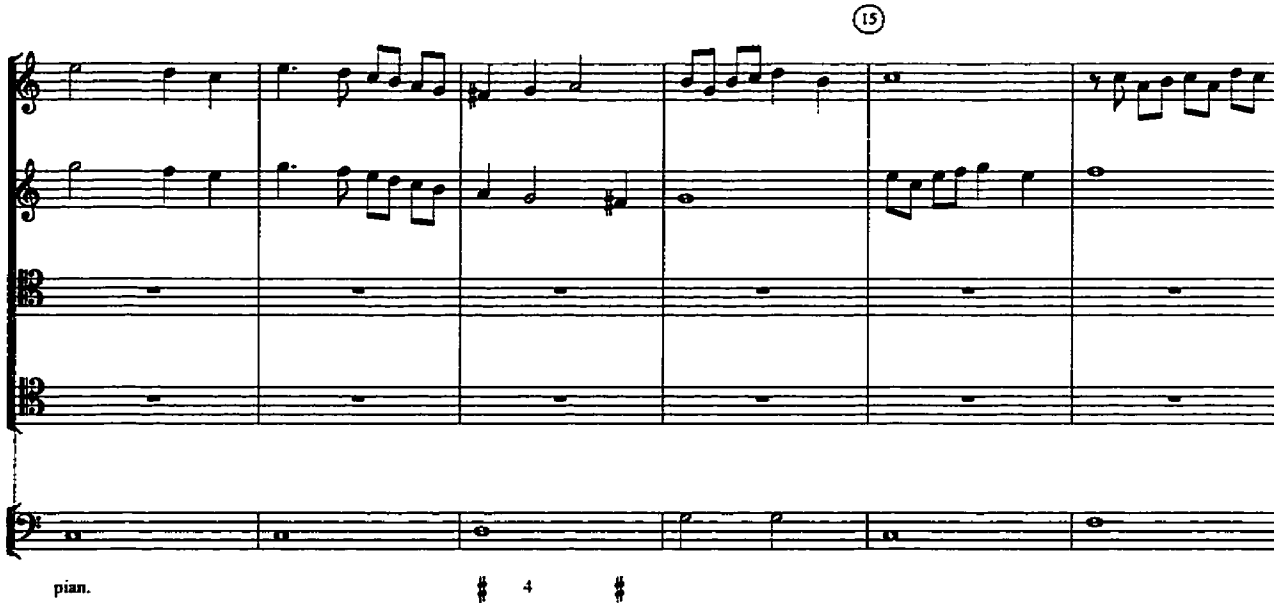
Canzon Duodecima

Doi Tromboni, & doi Violini



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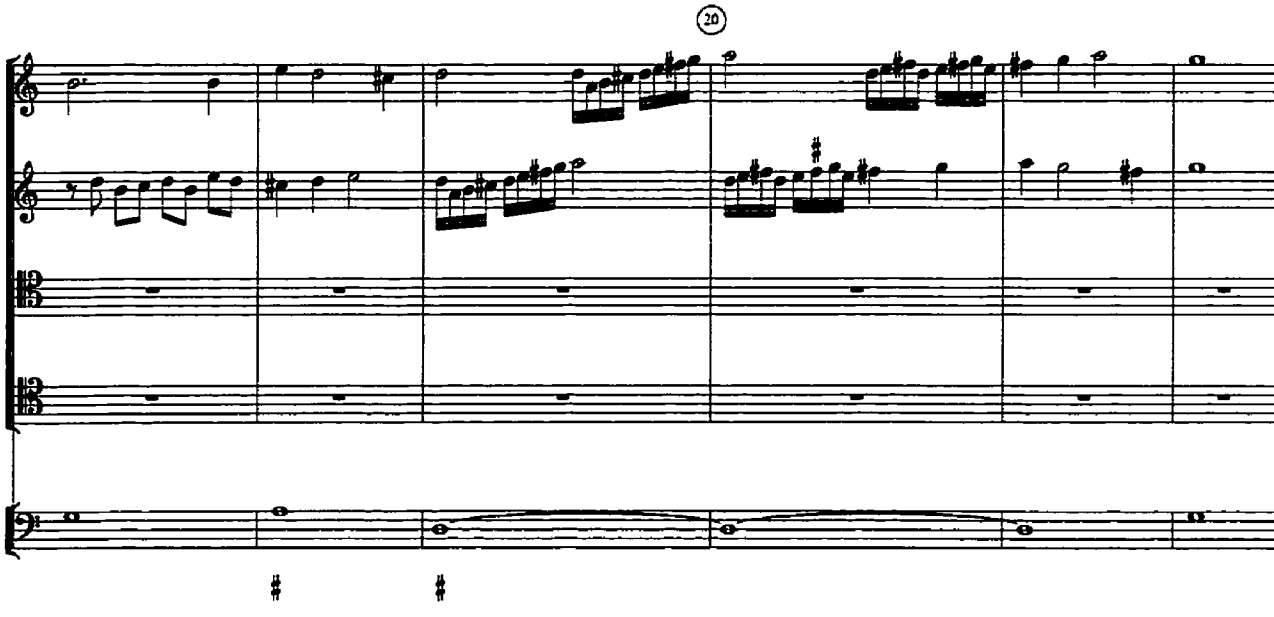
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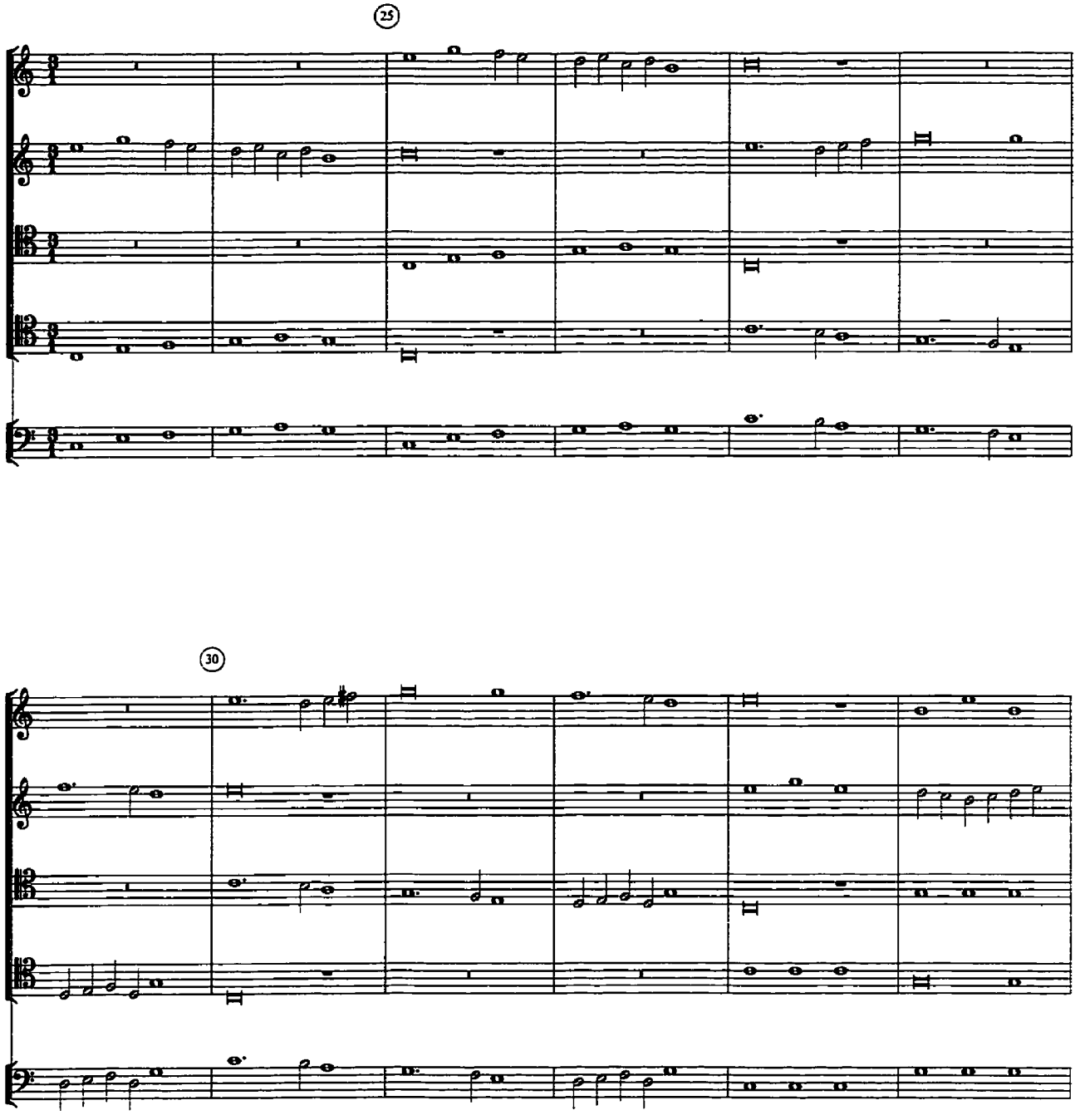
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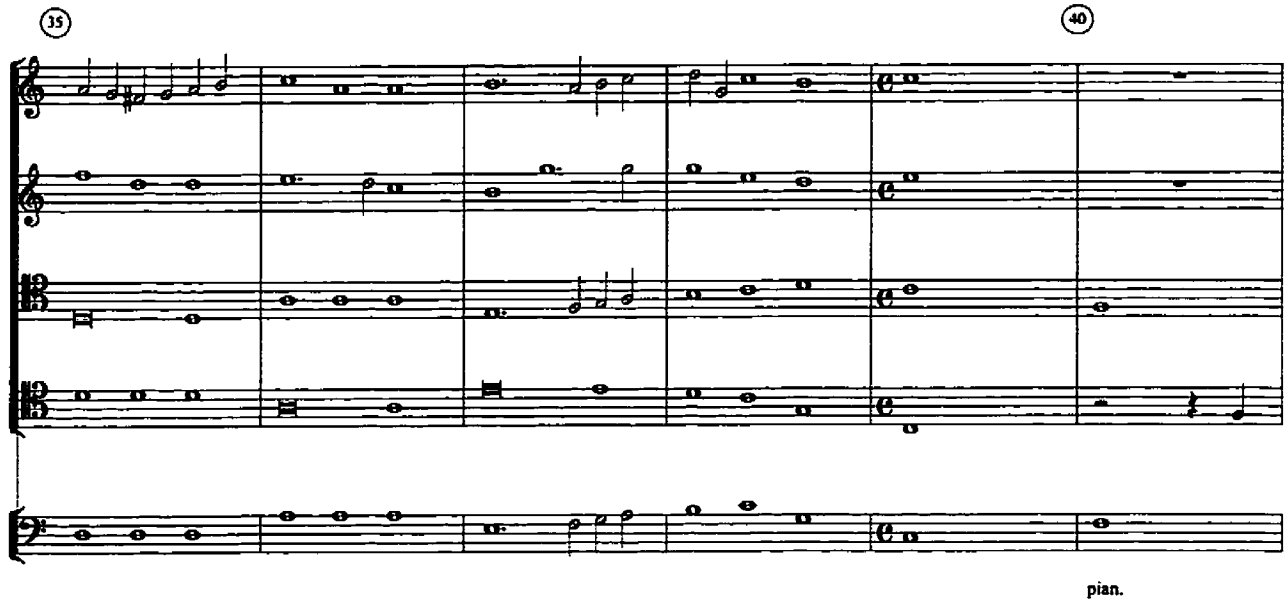
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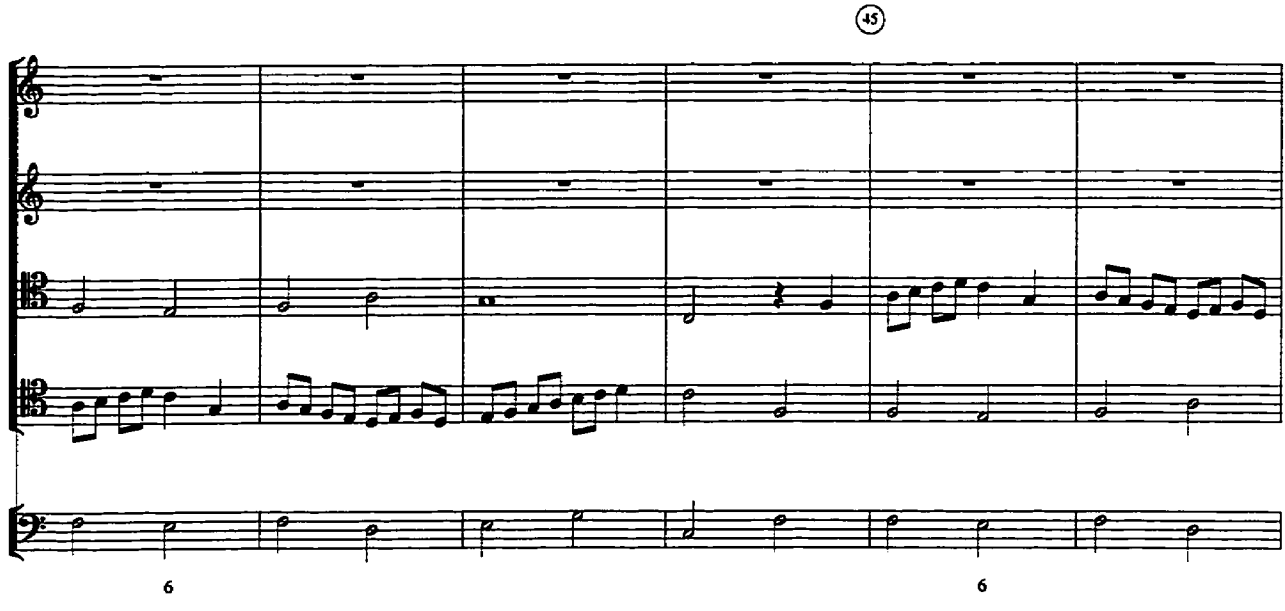
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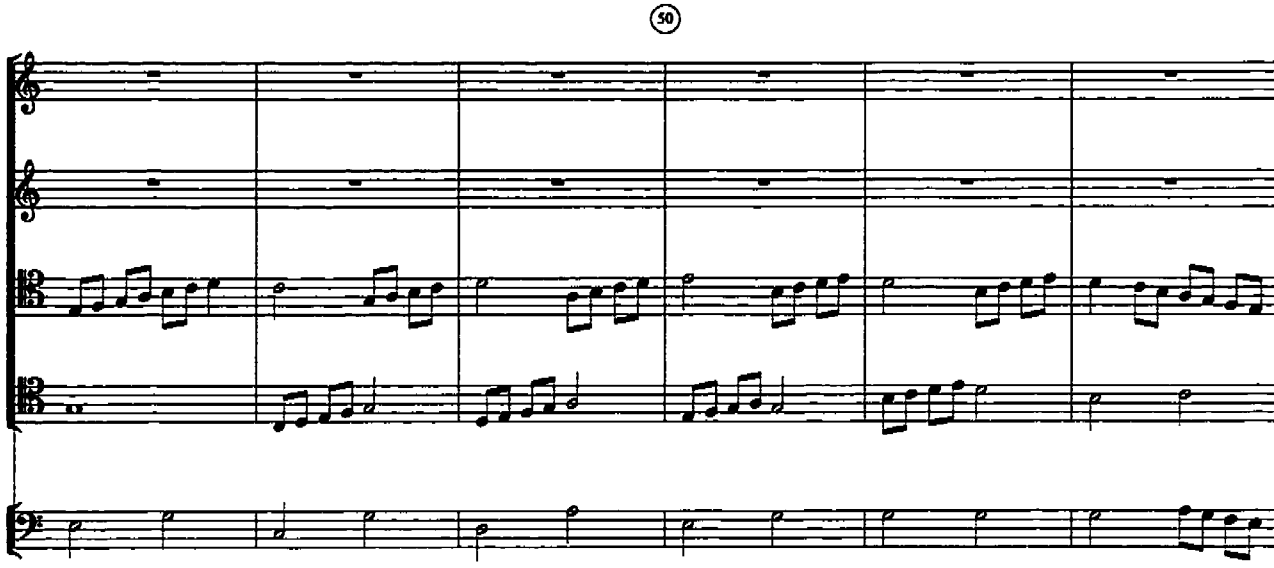
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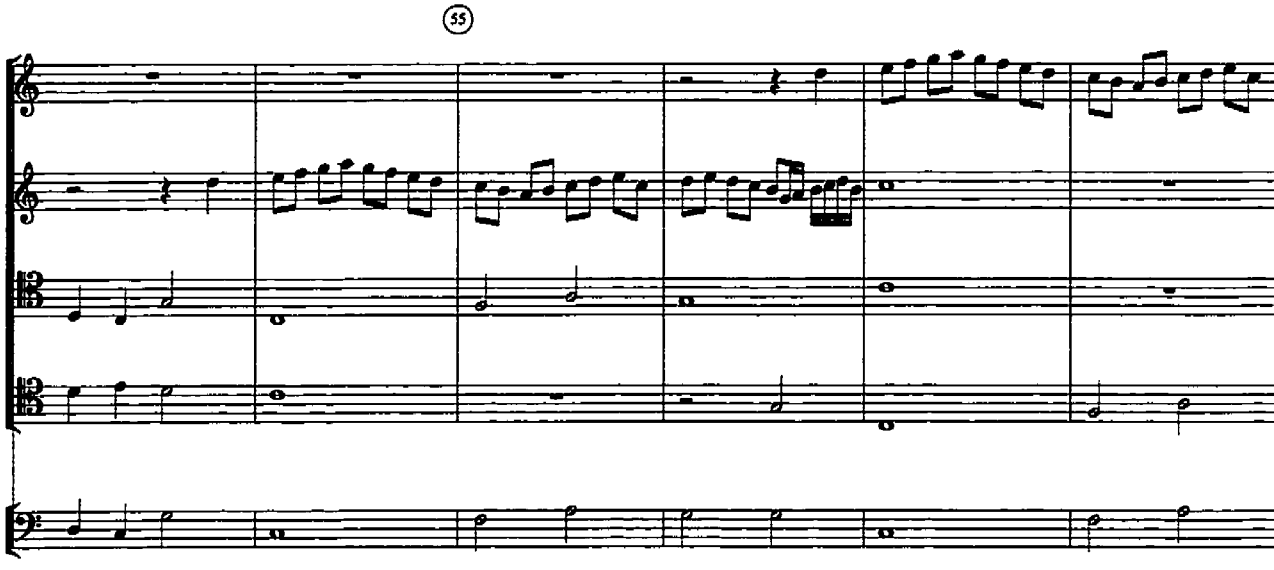
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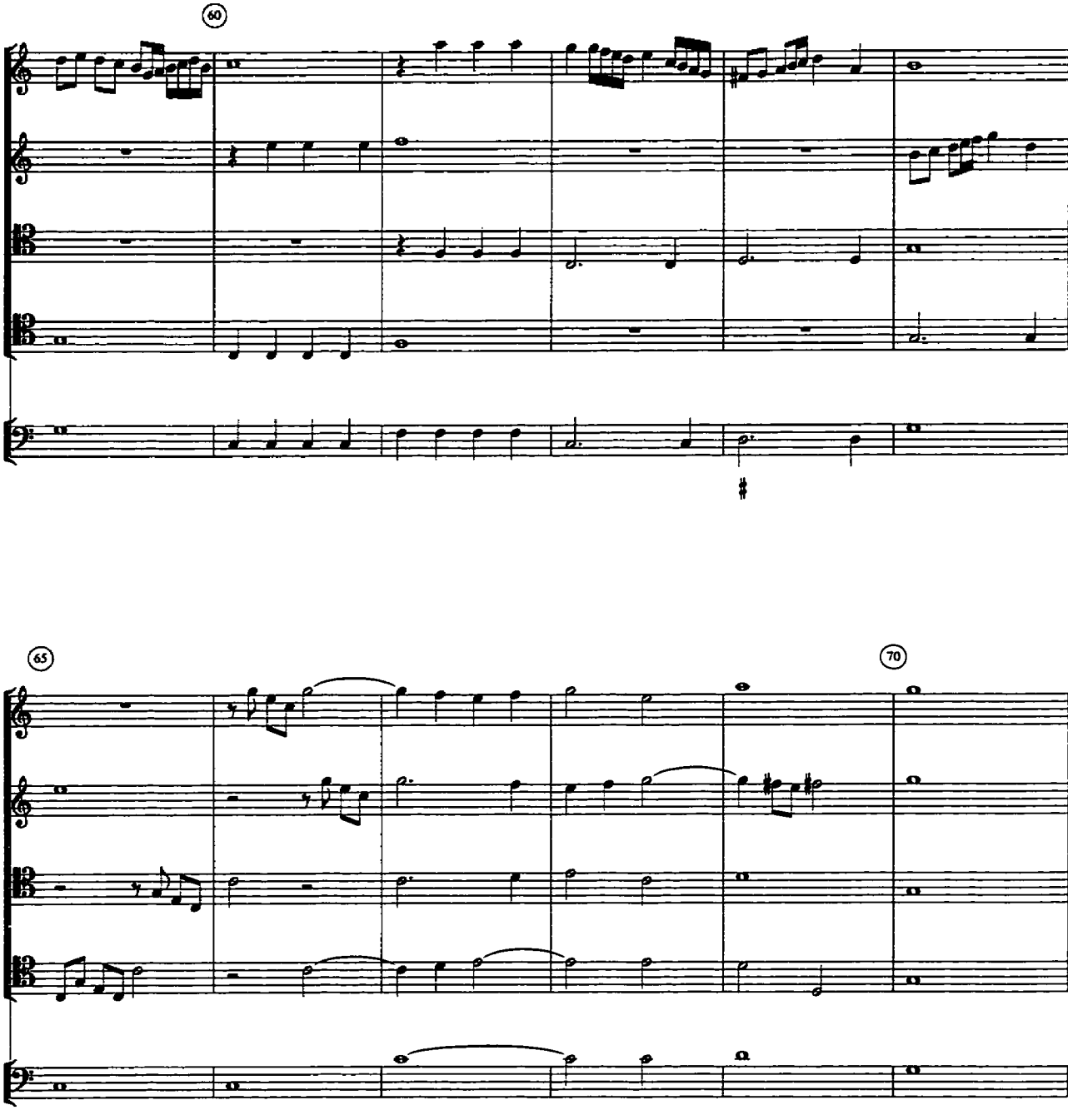
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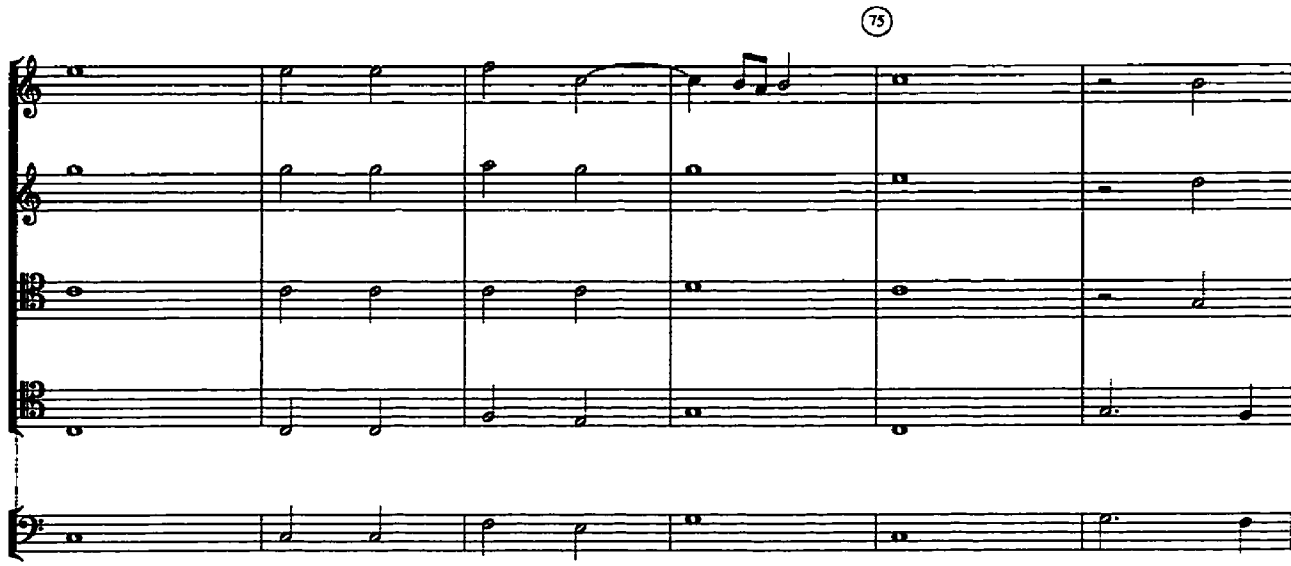
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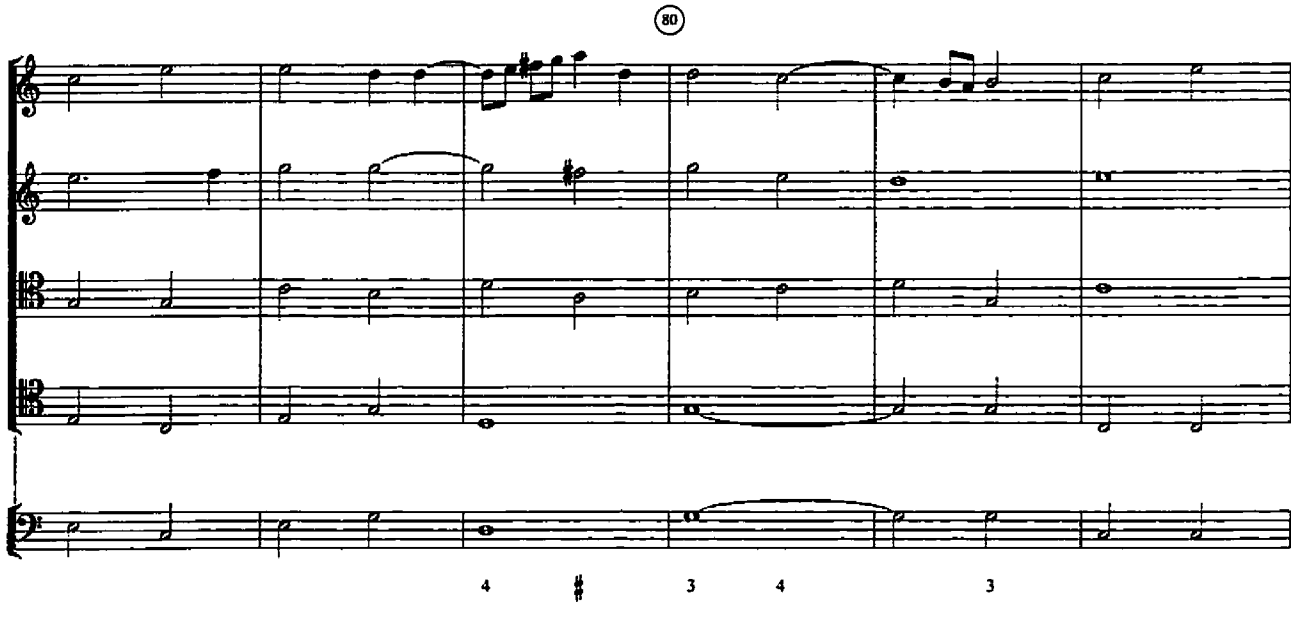
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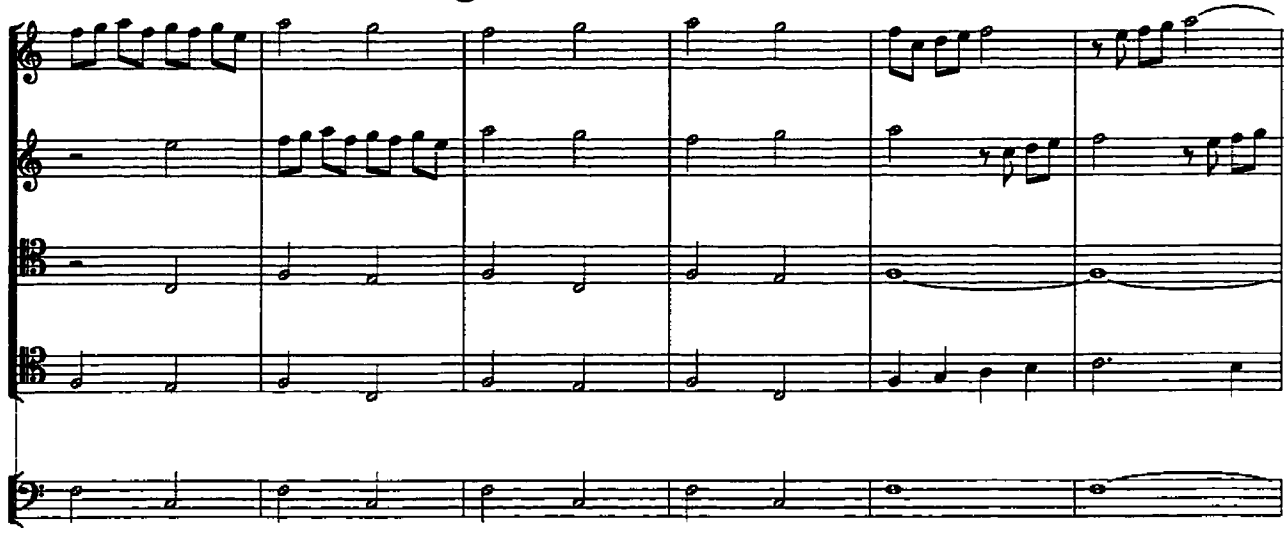
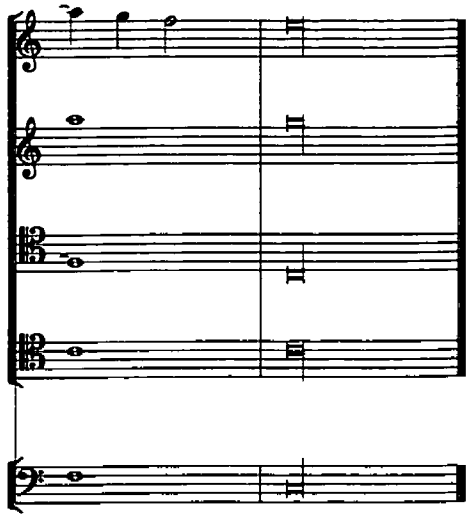
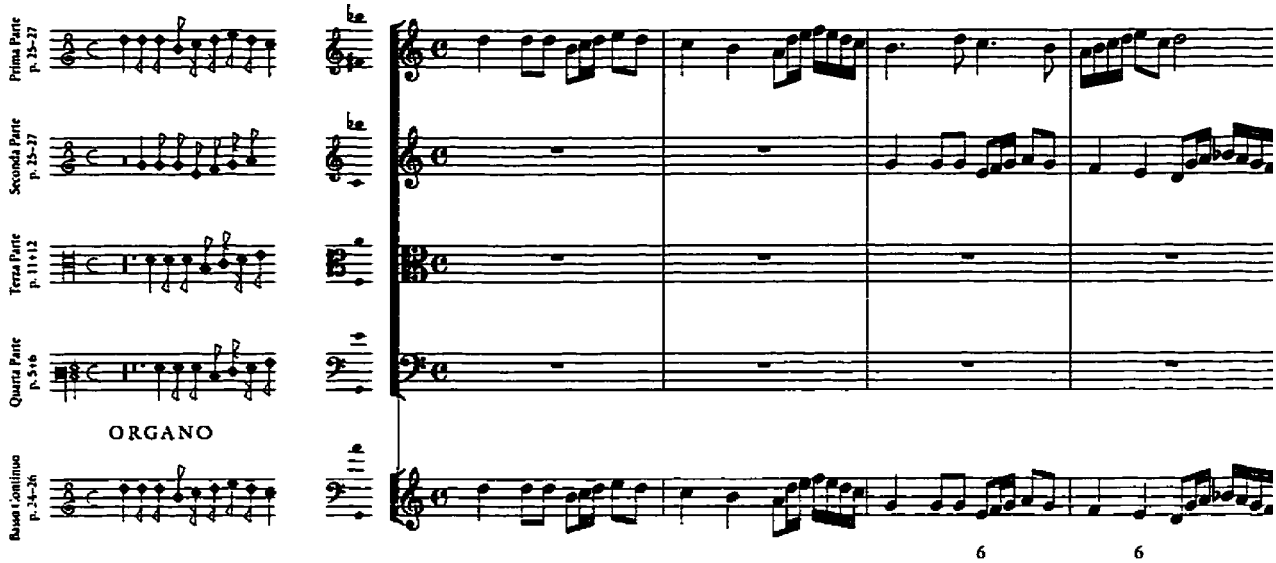
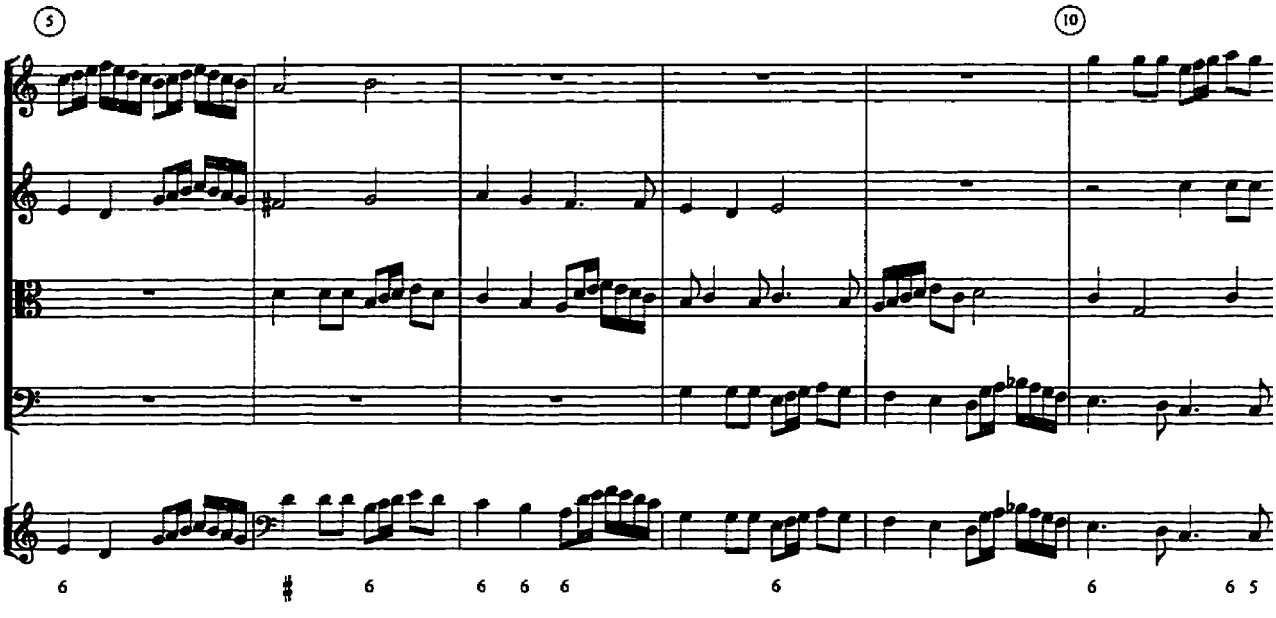


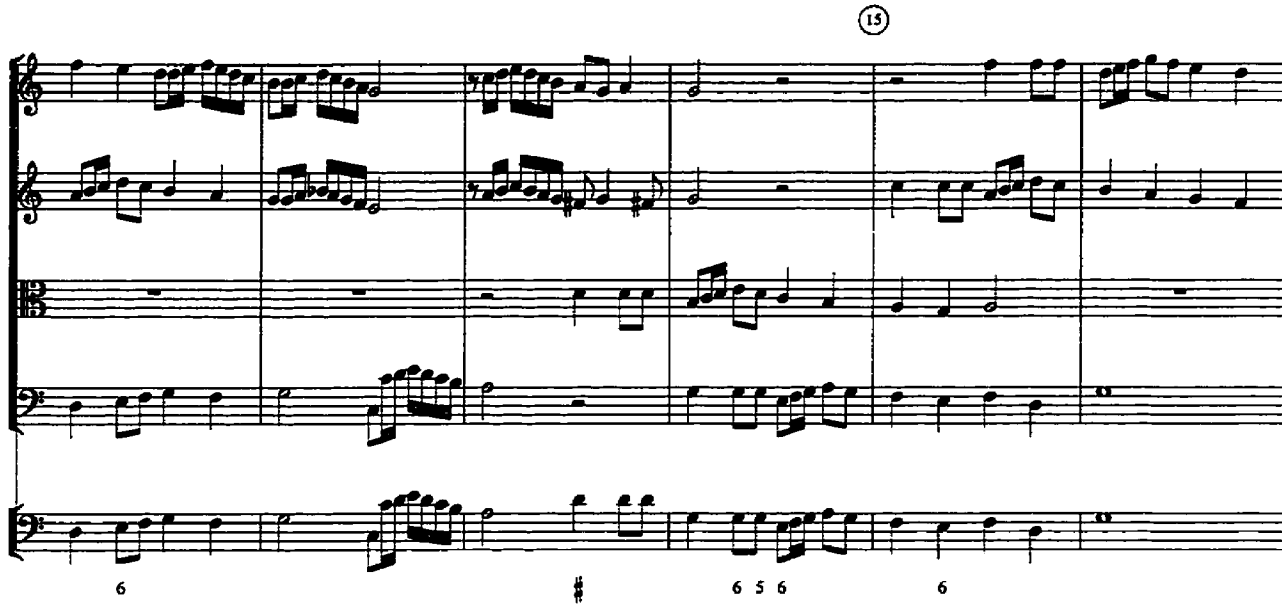


Canzon Decima Terza

Doi Tromboni, & doi Cornetti



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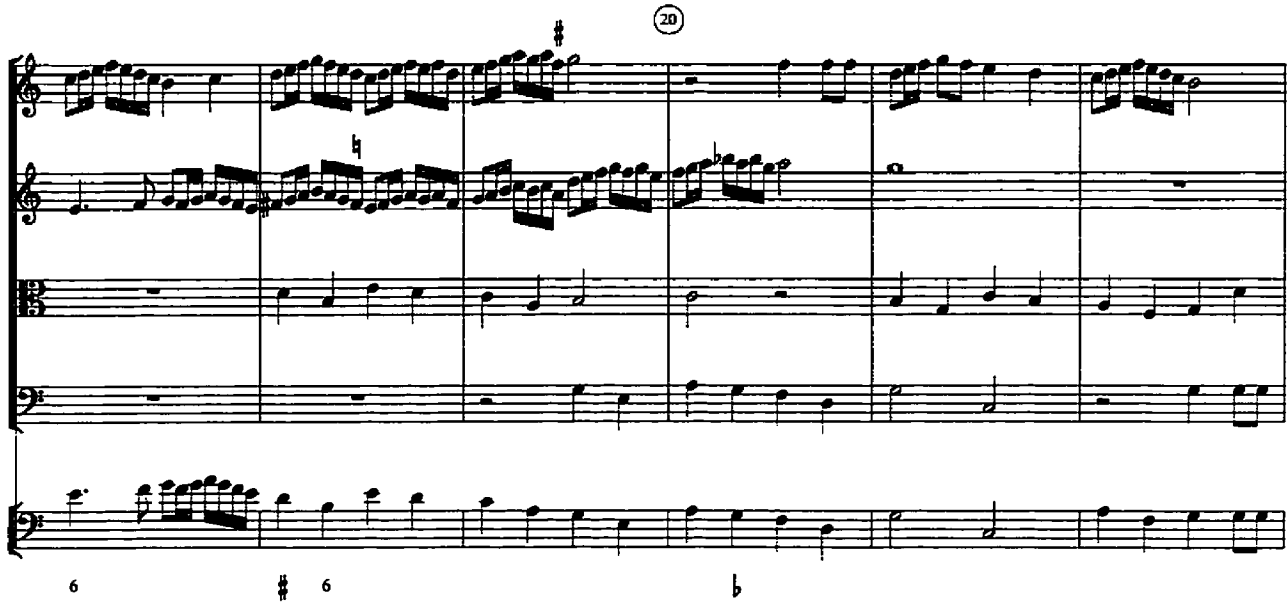
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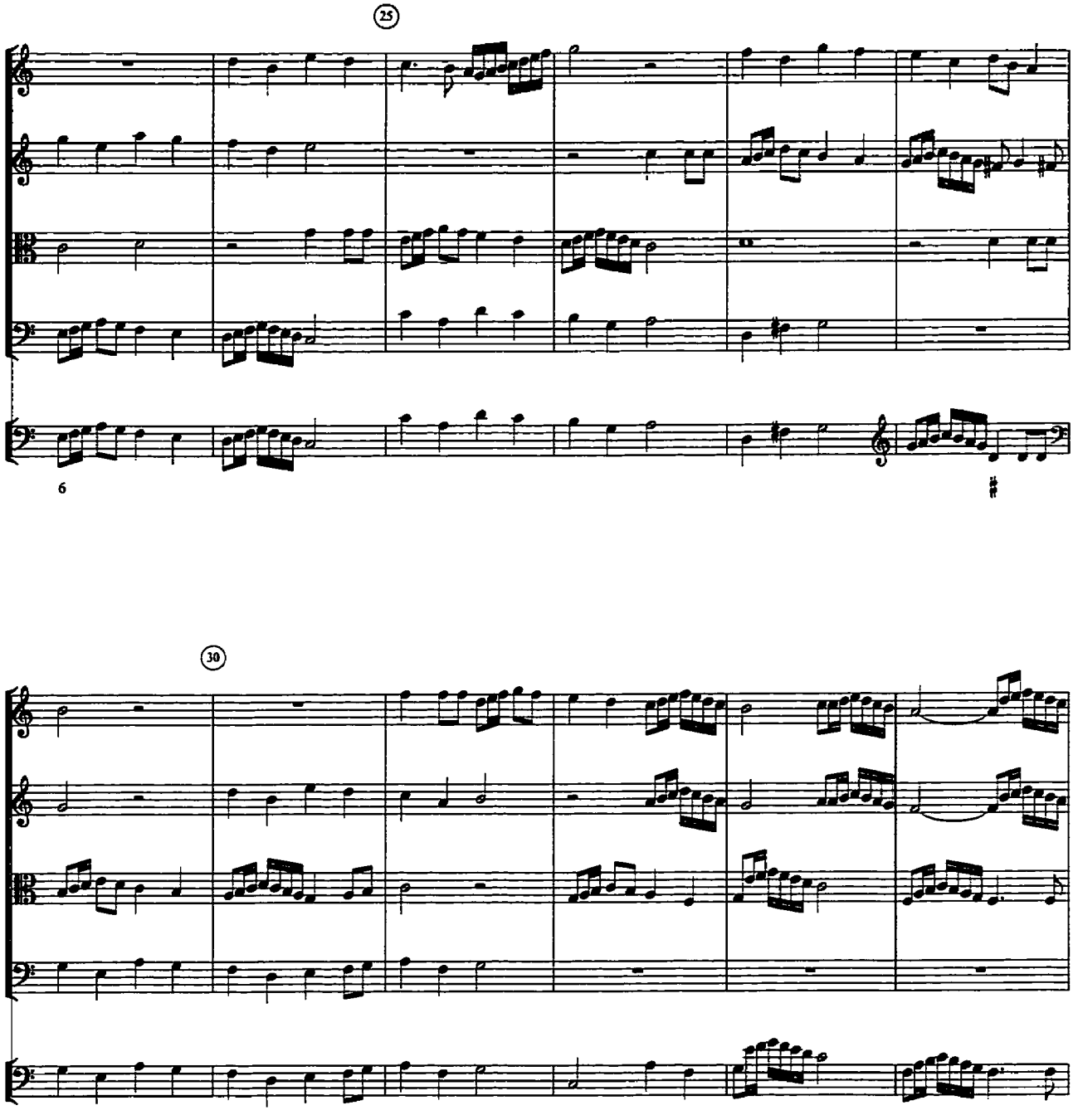
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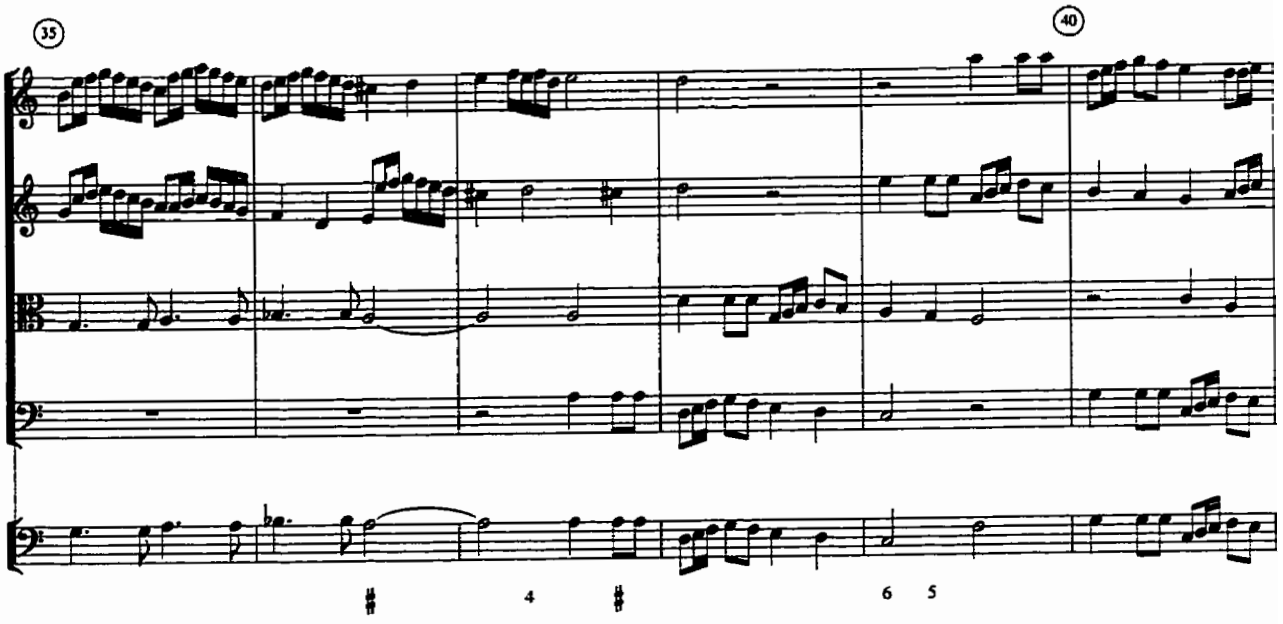
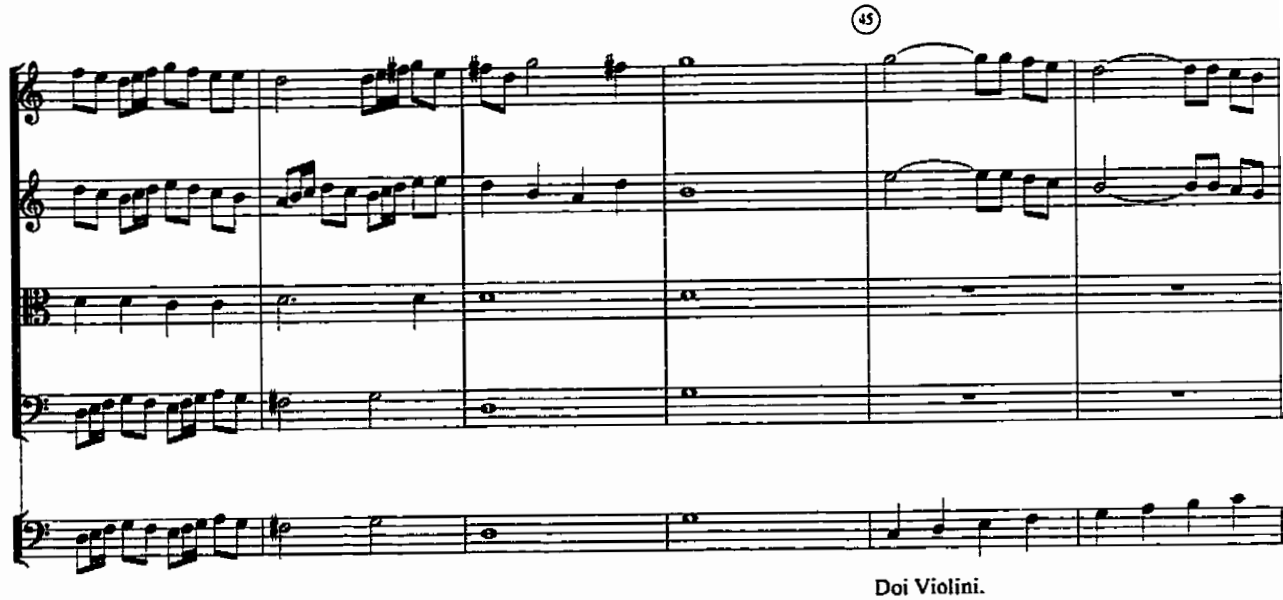
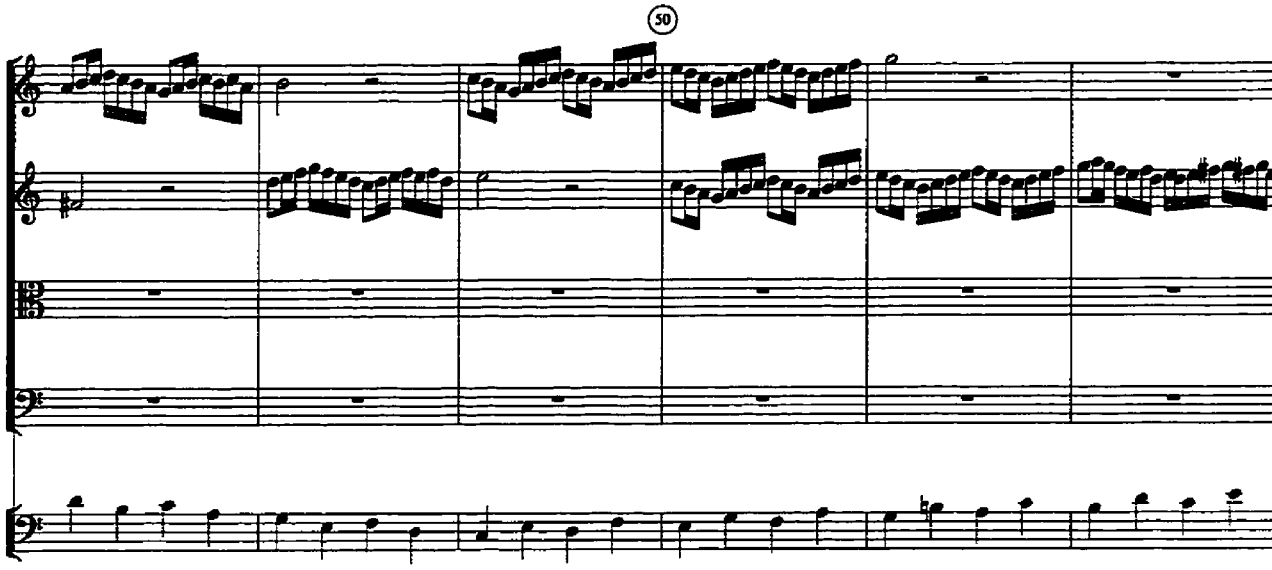




Doi Violini.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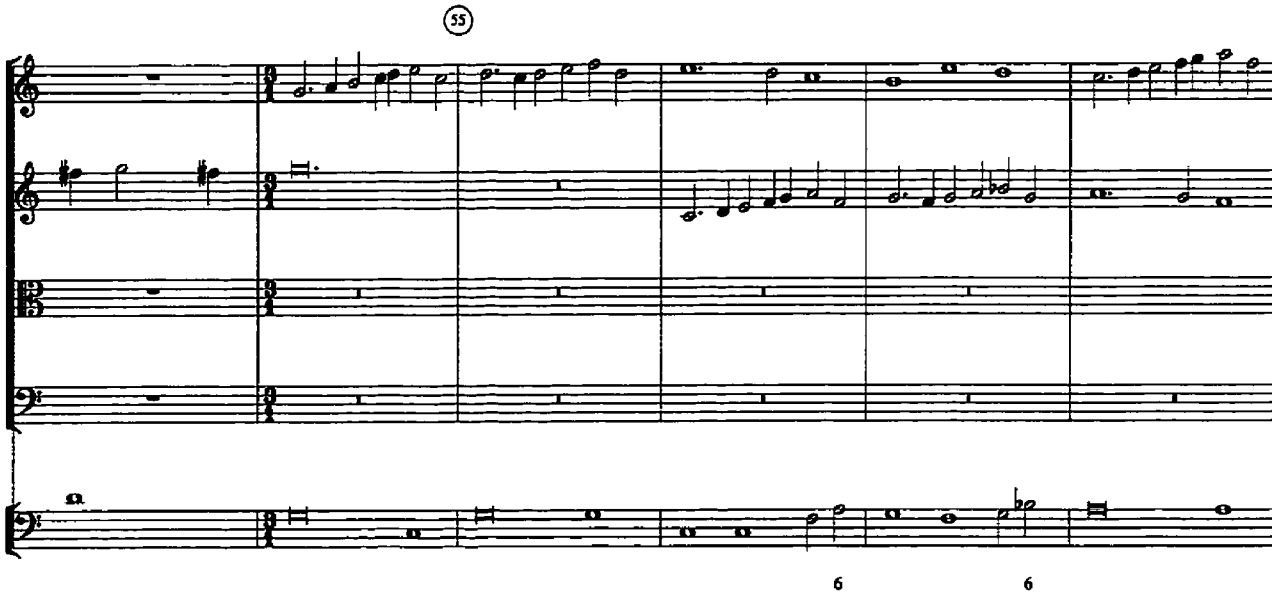
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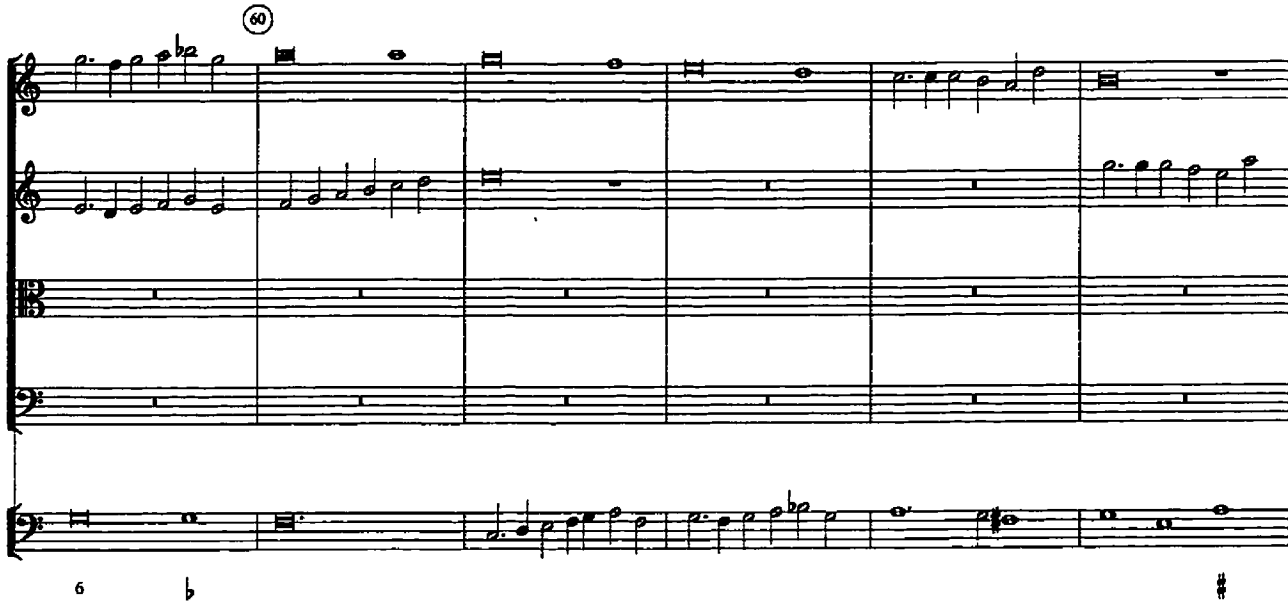
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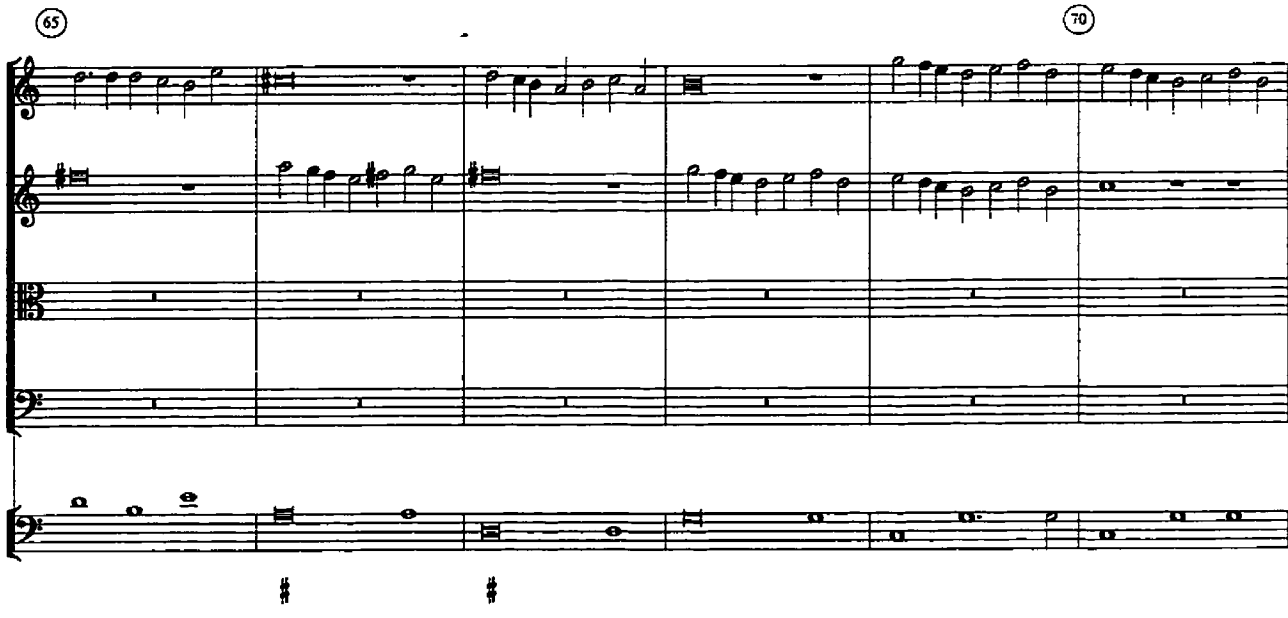
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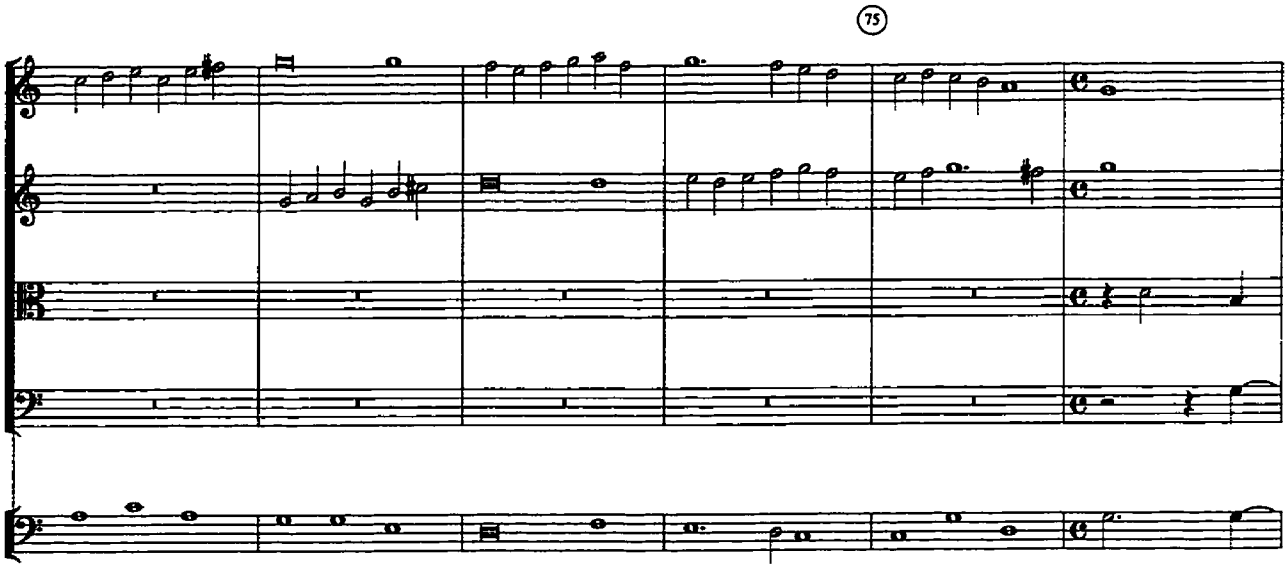
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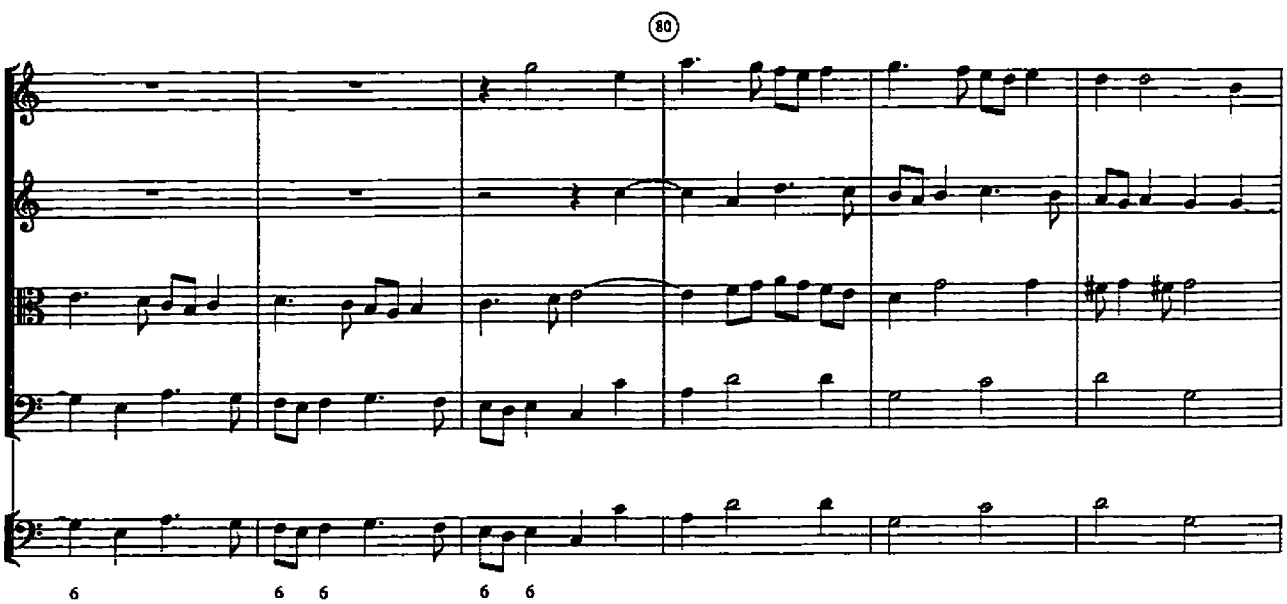
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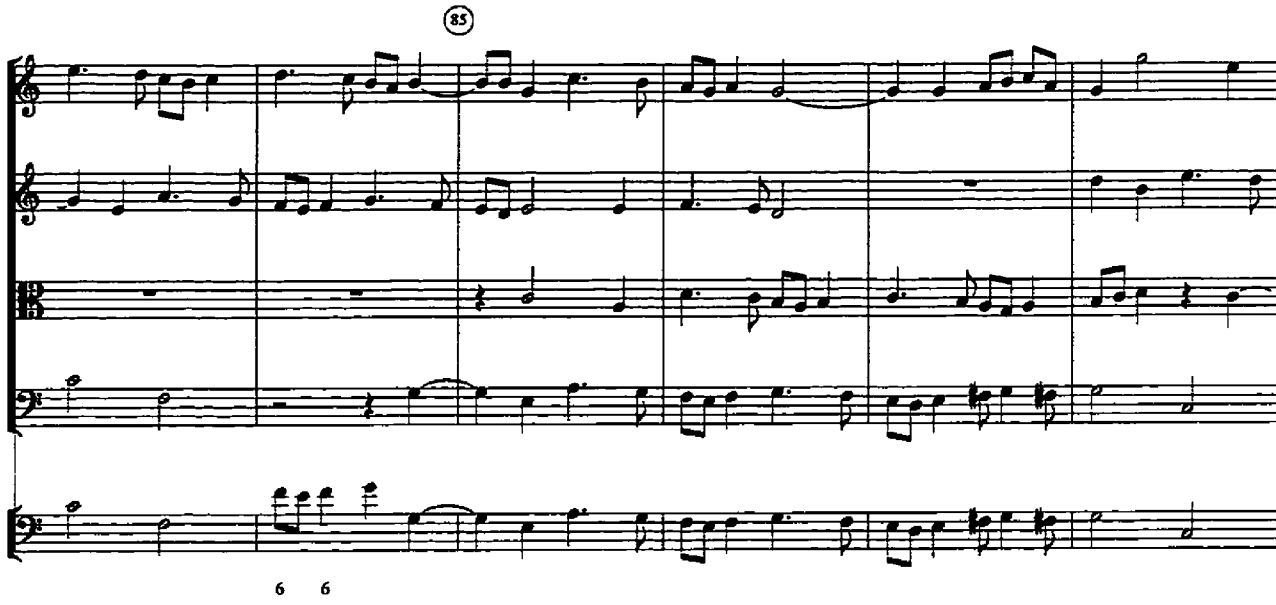
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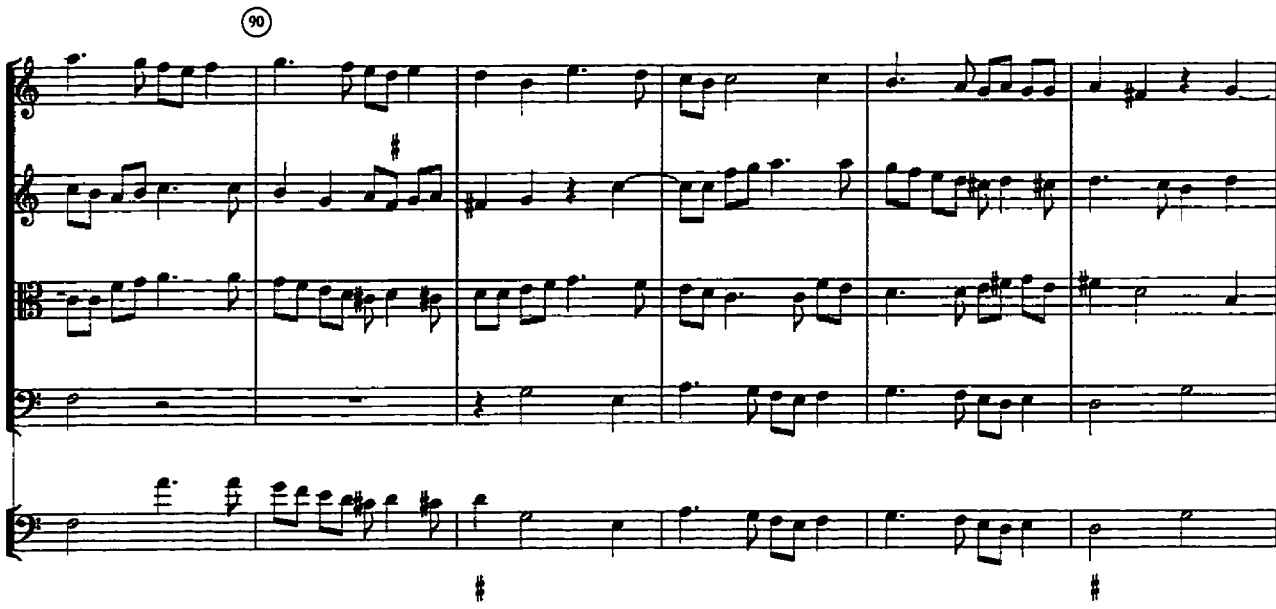
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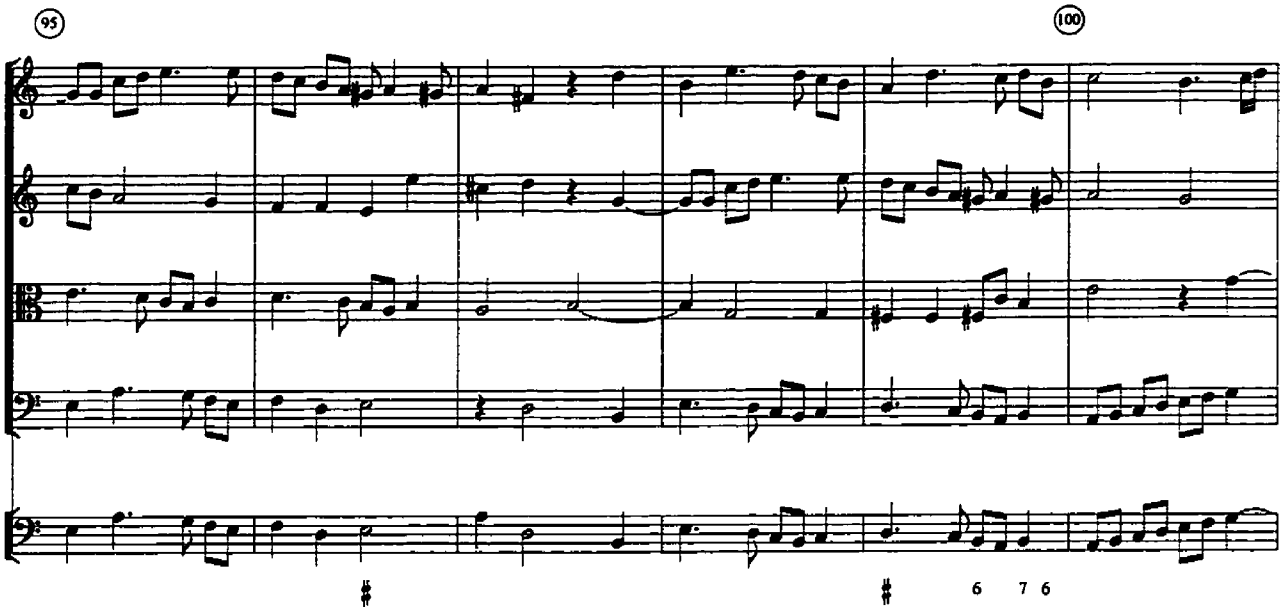
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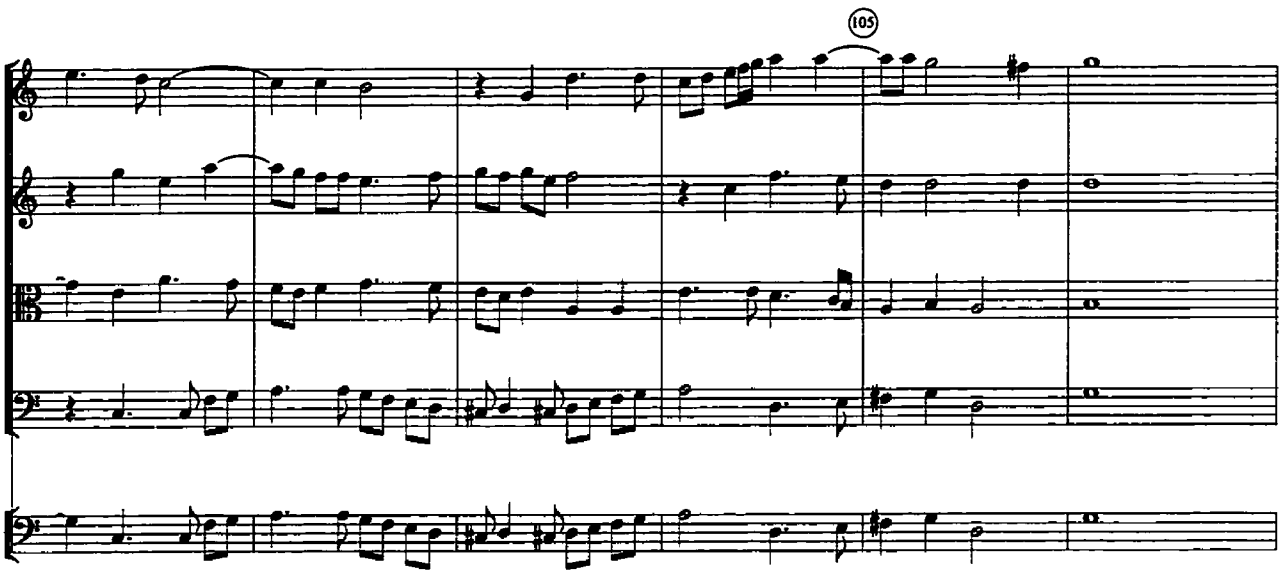
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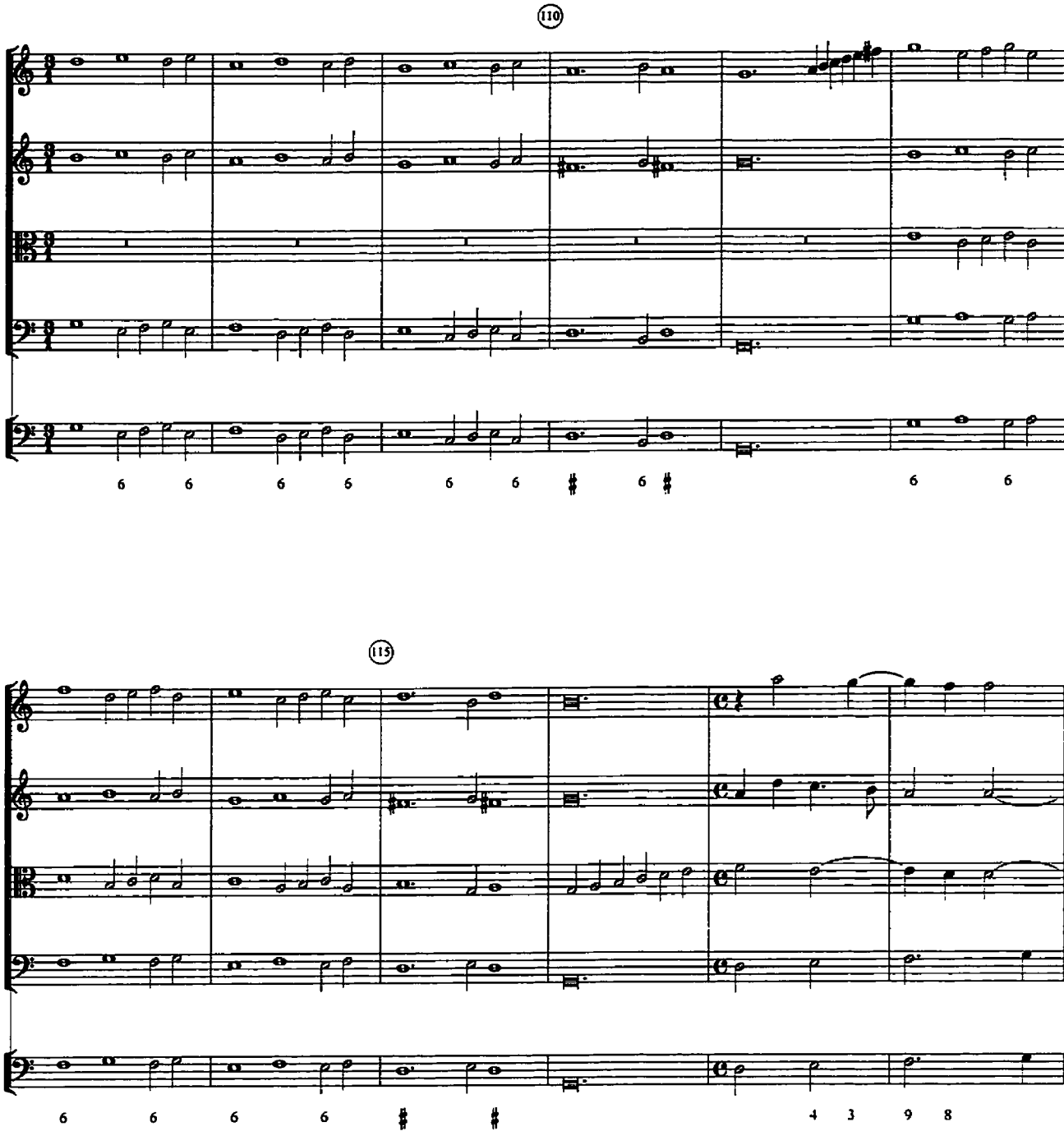
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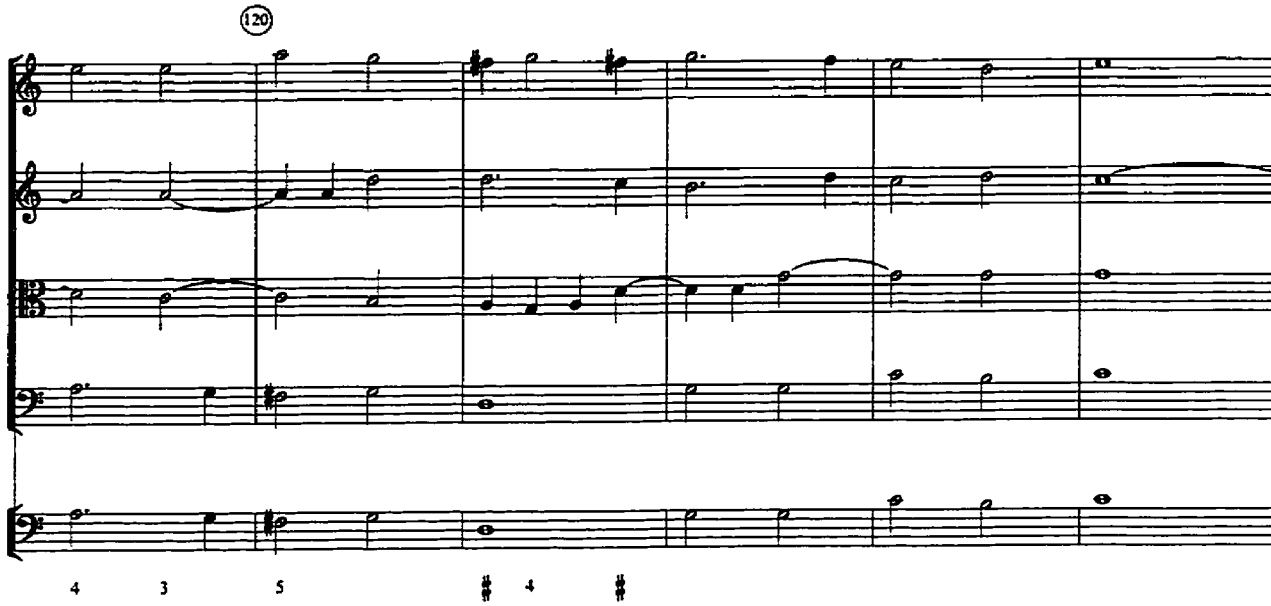
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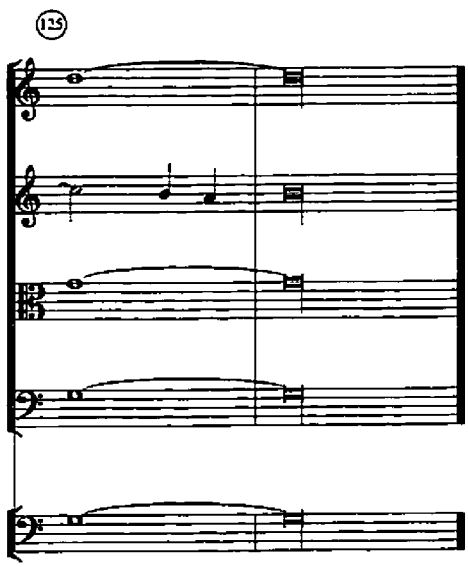
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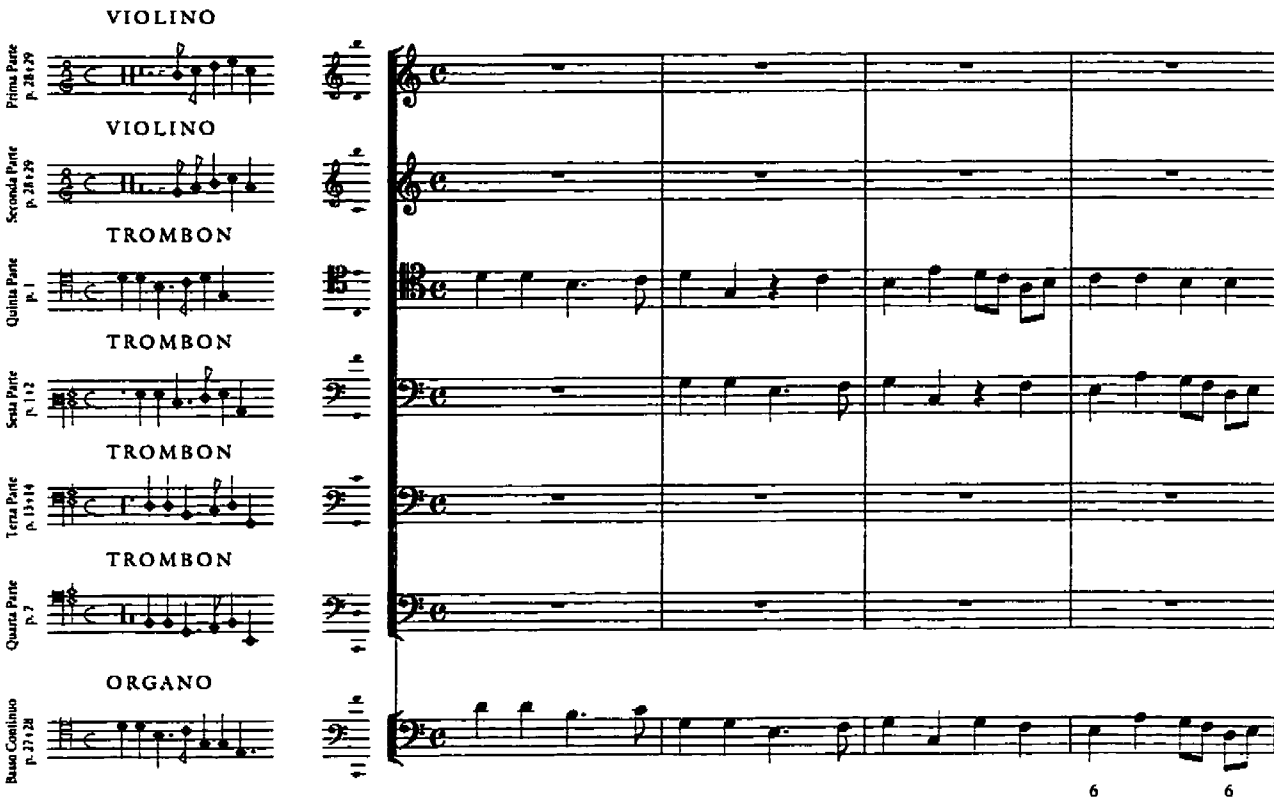
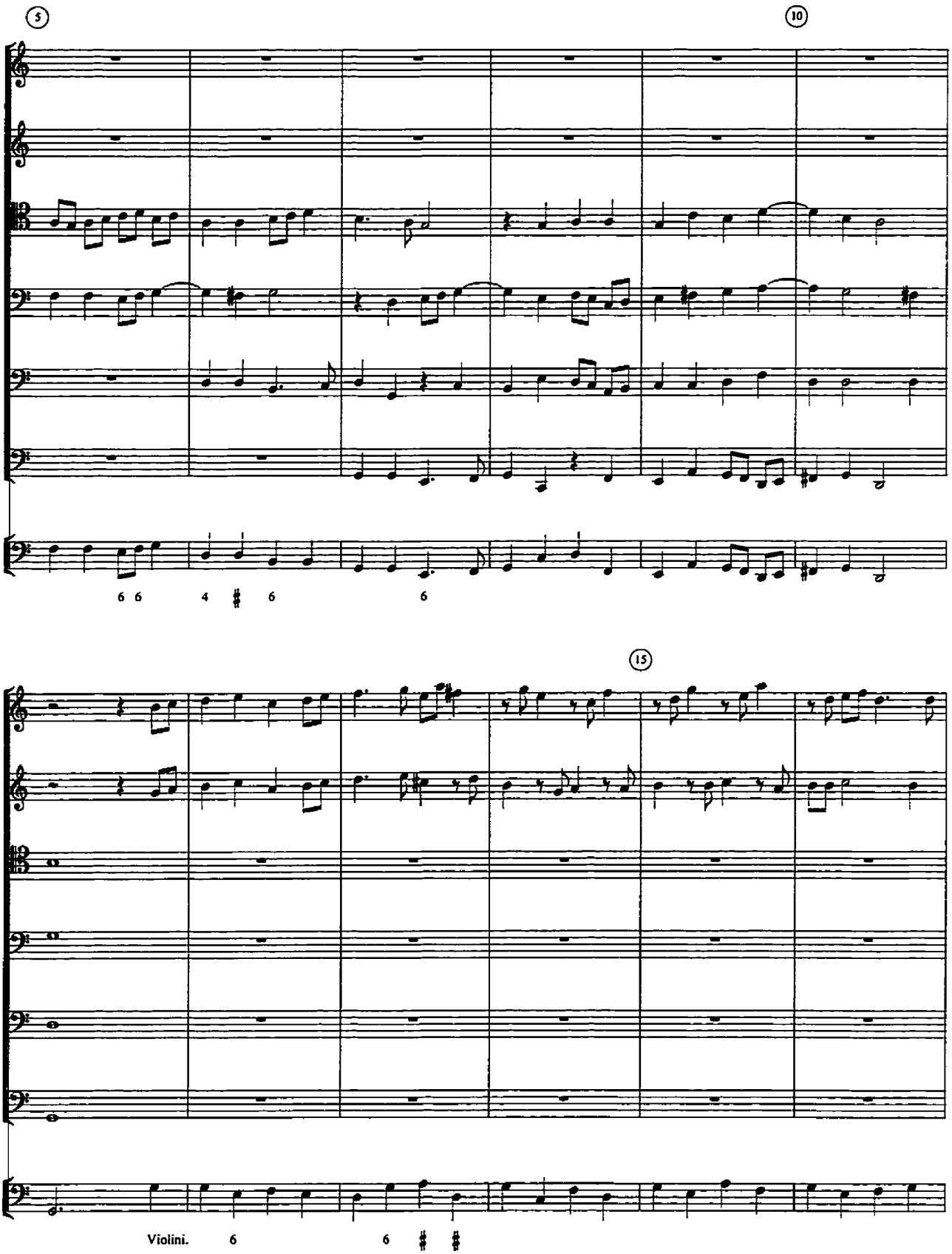
Canzon Decima Quarta

Quattro Tromboni, & doi Violini, ò Corn

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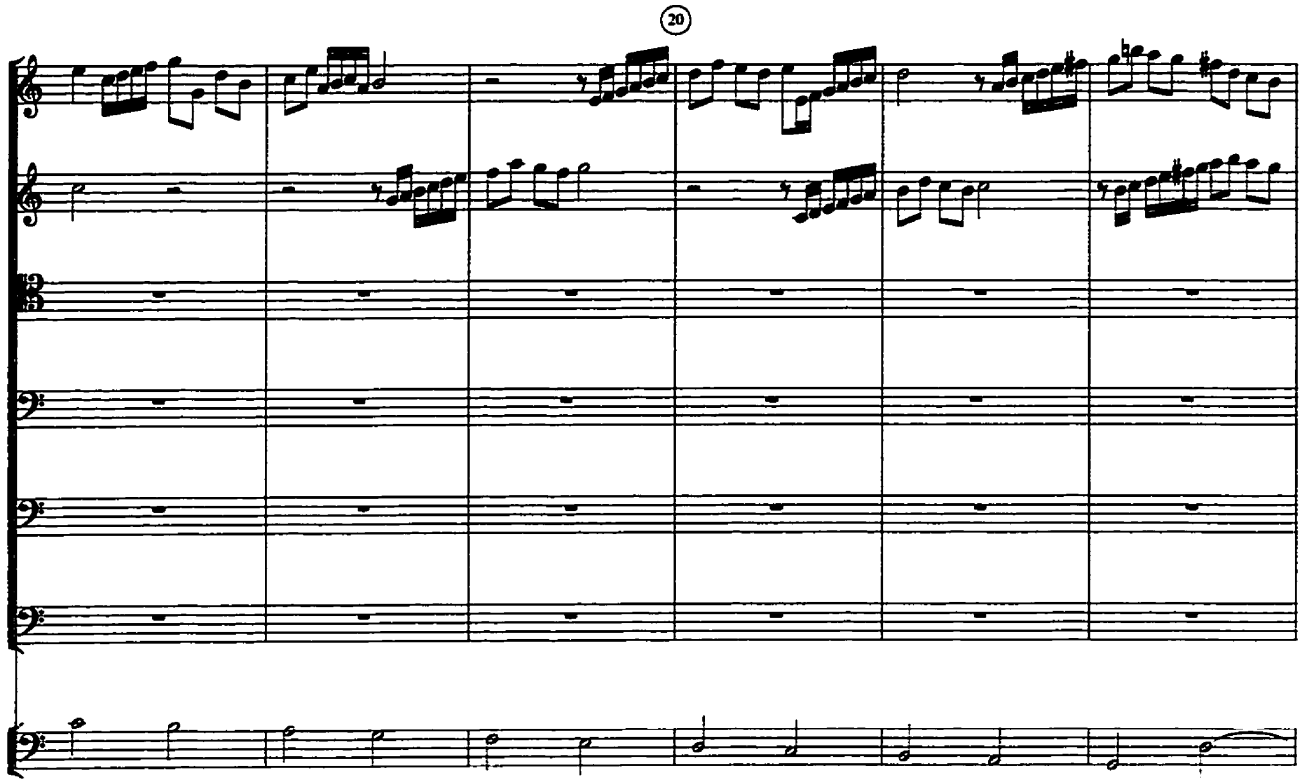

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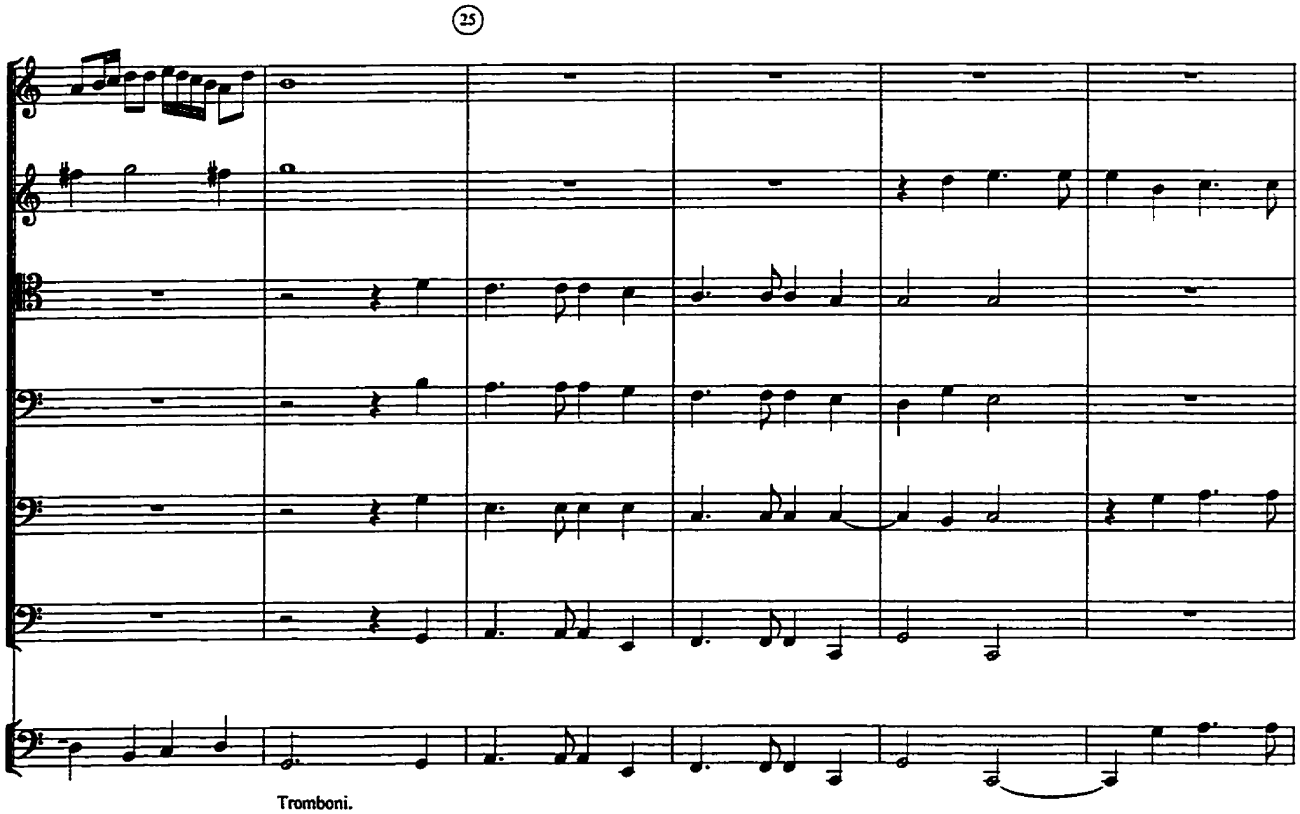

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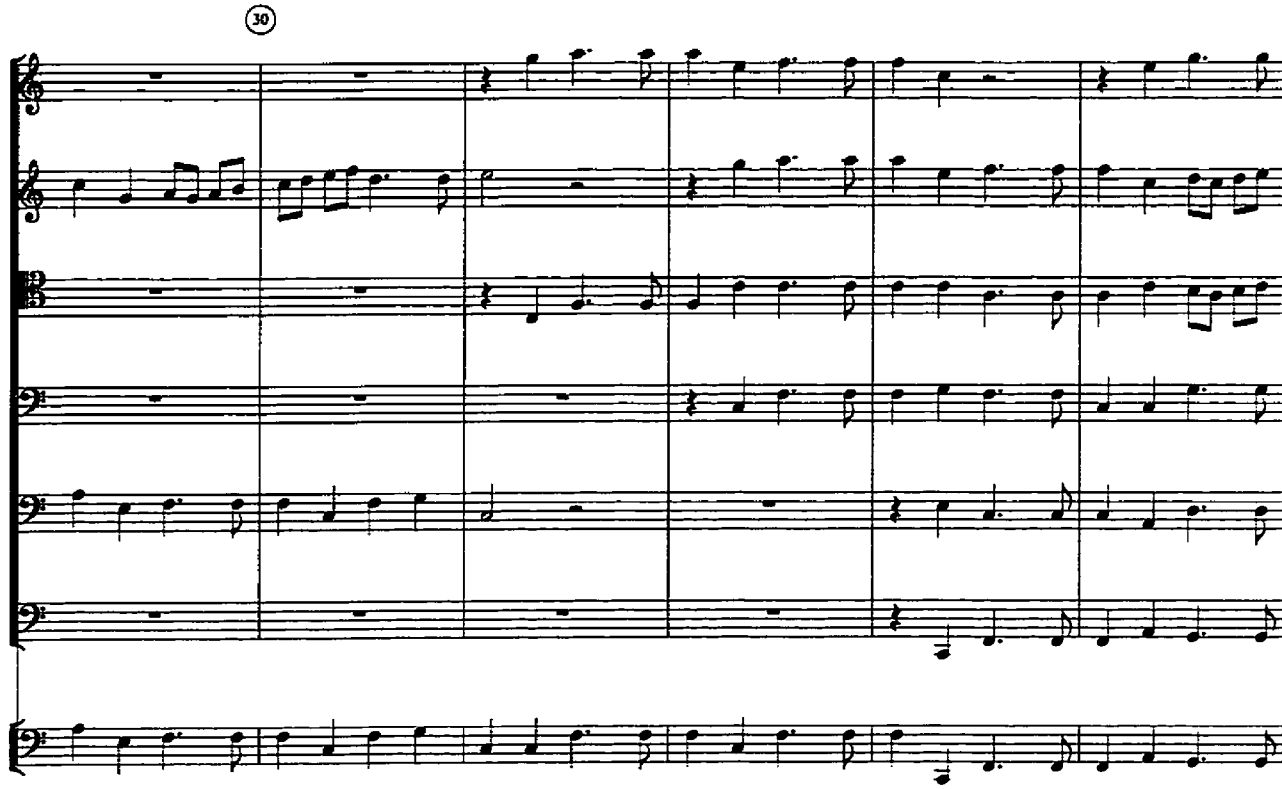
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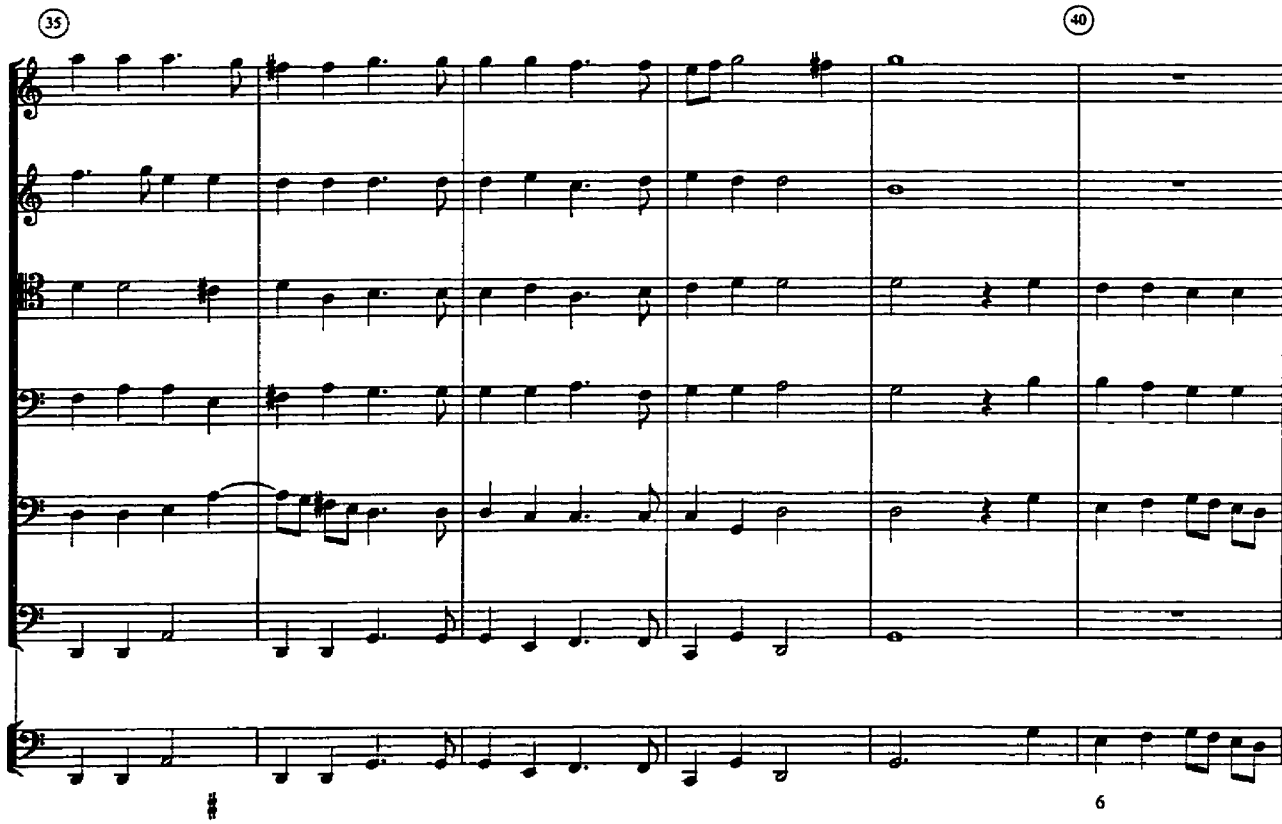
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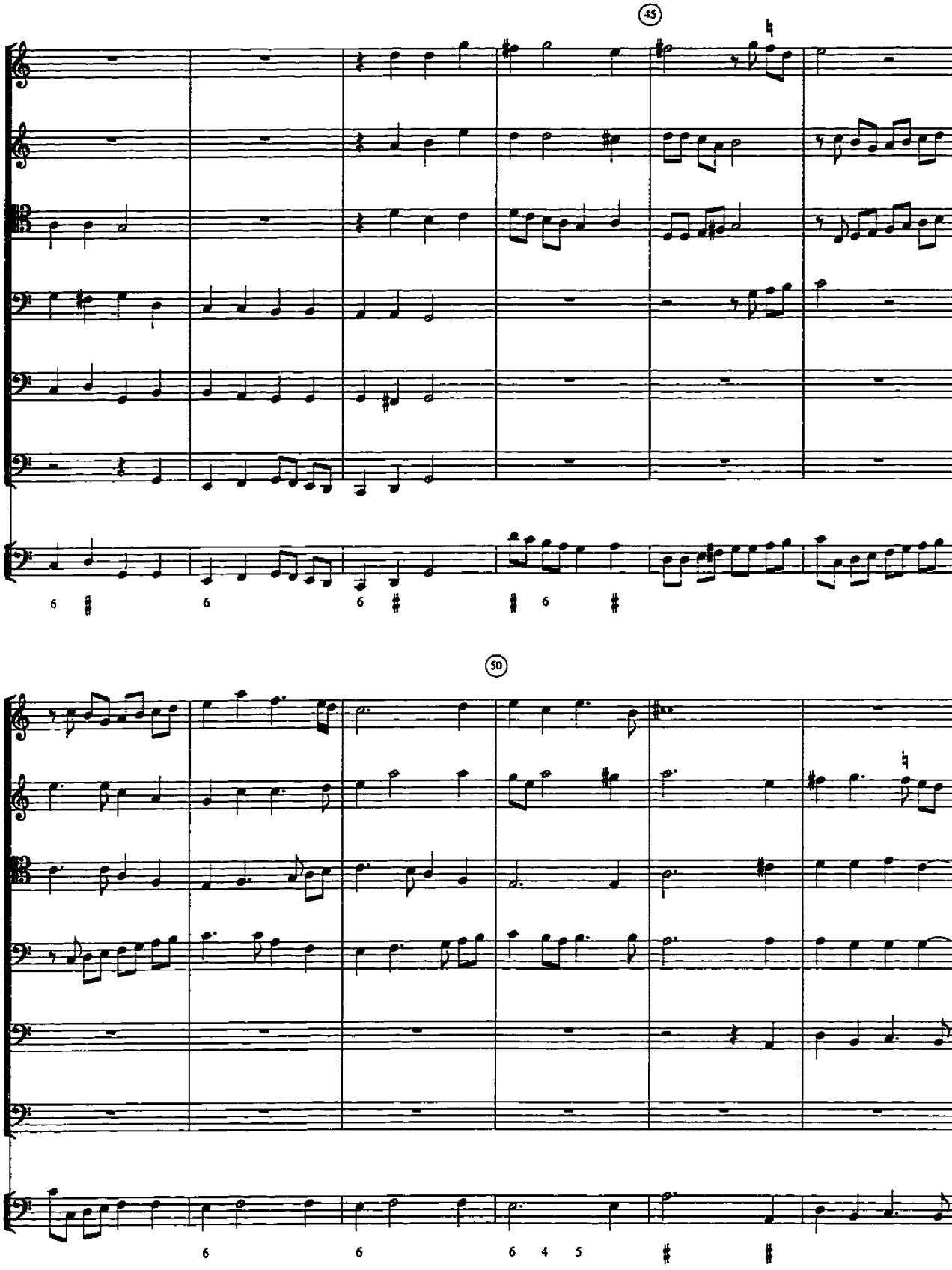
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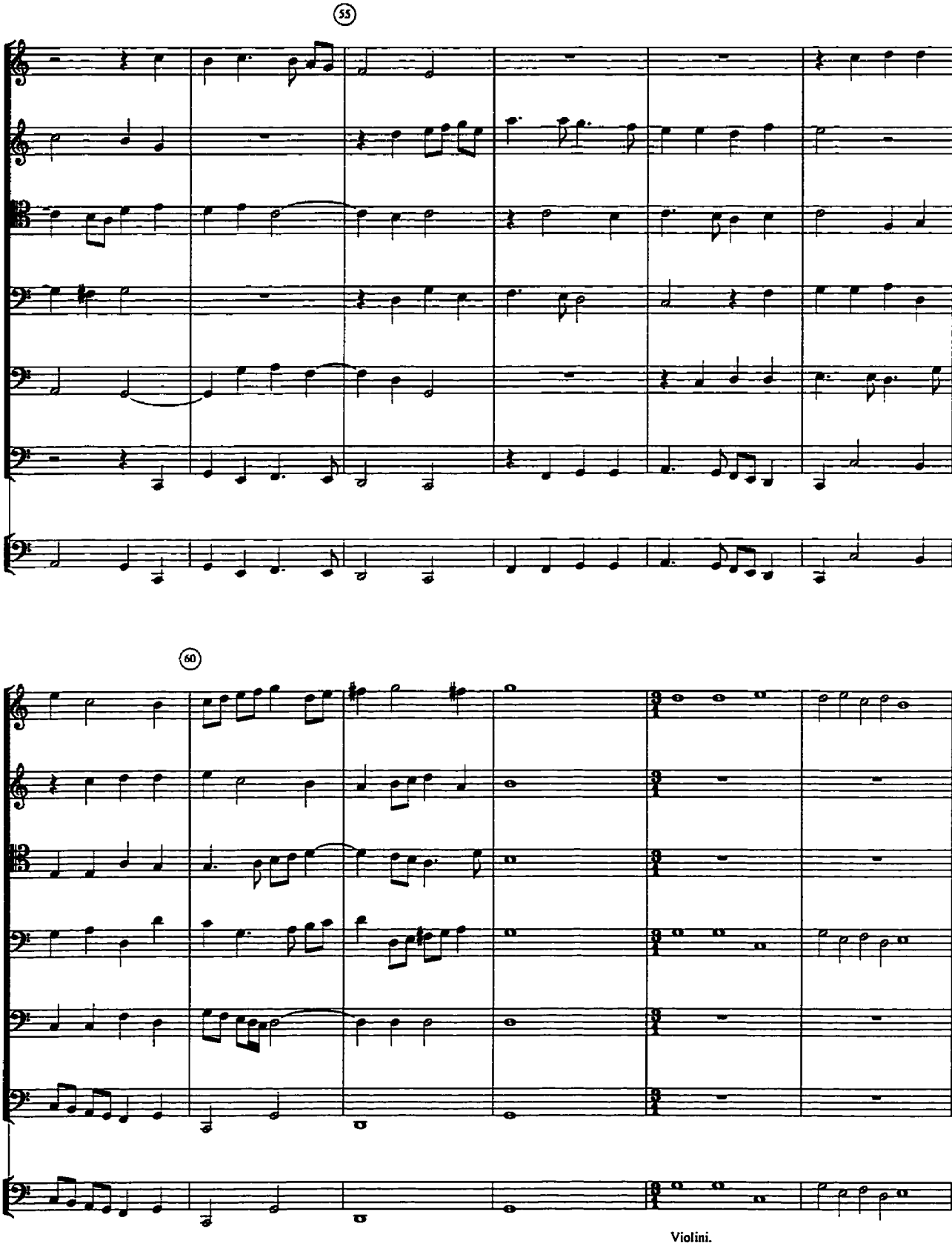
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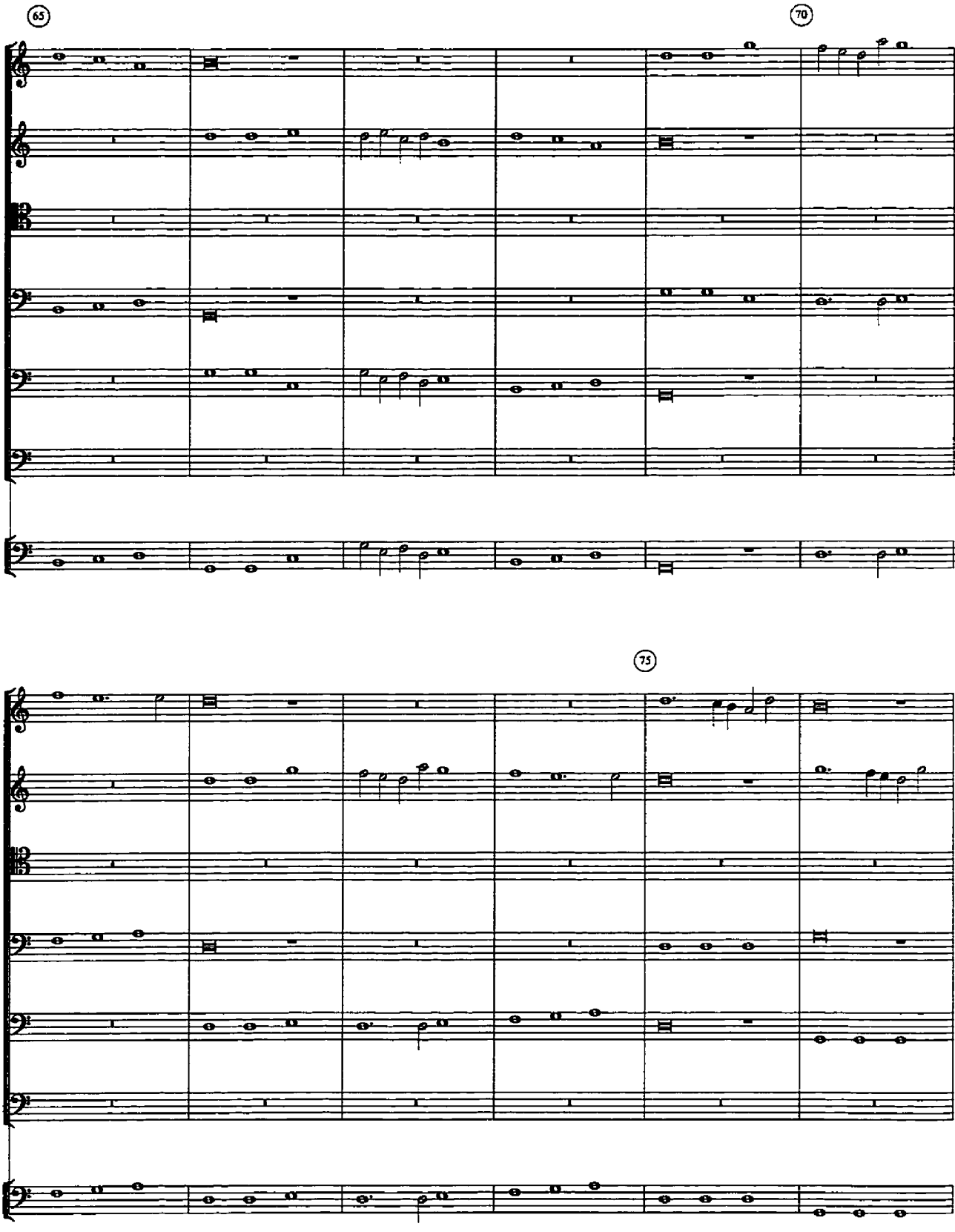
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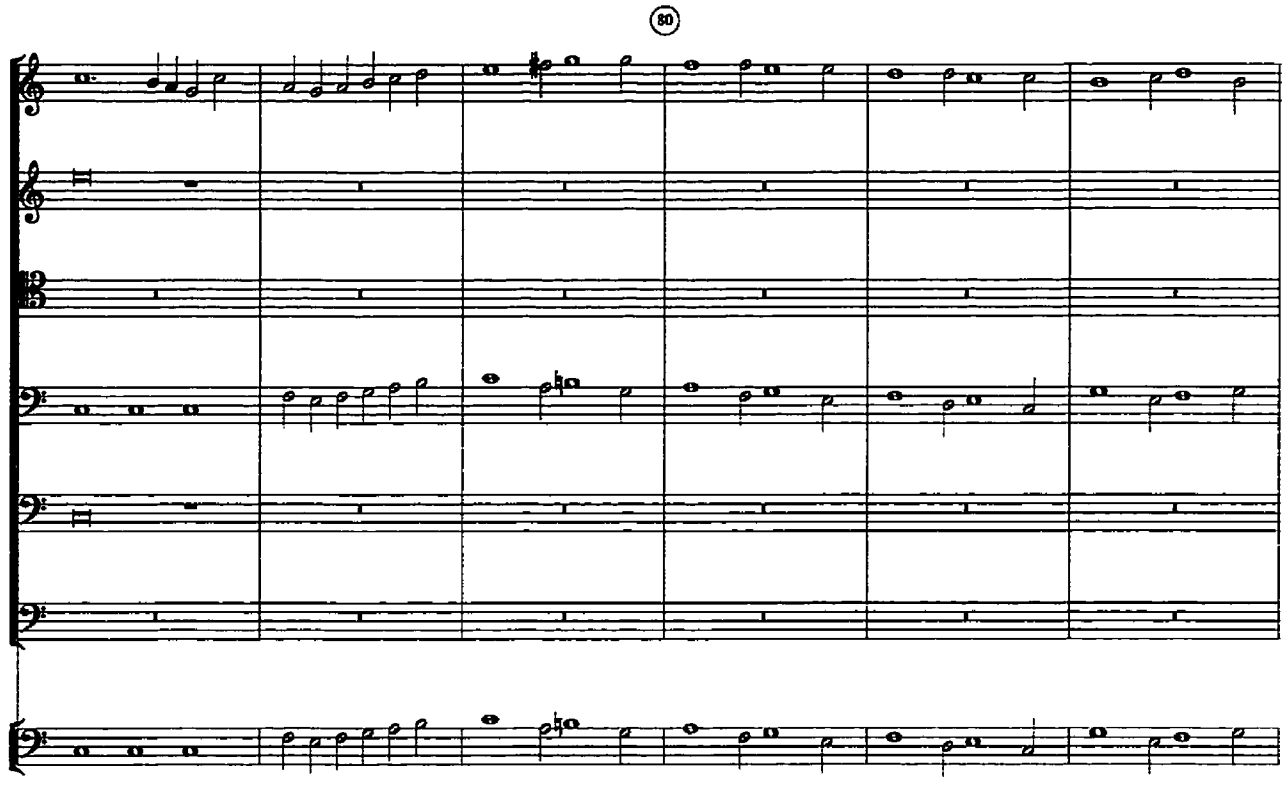
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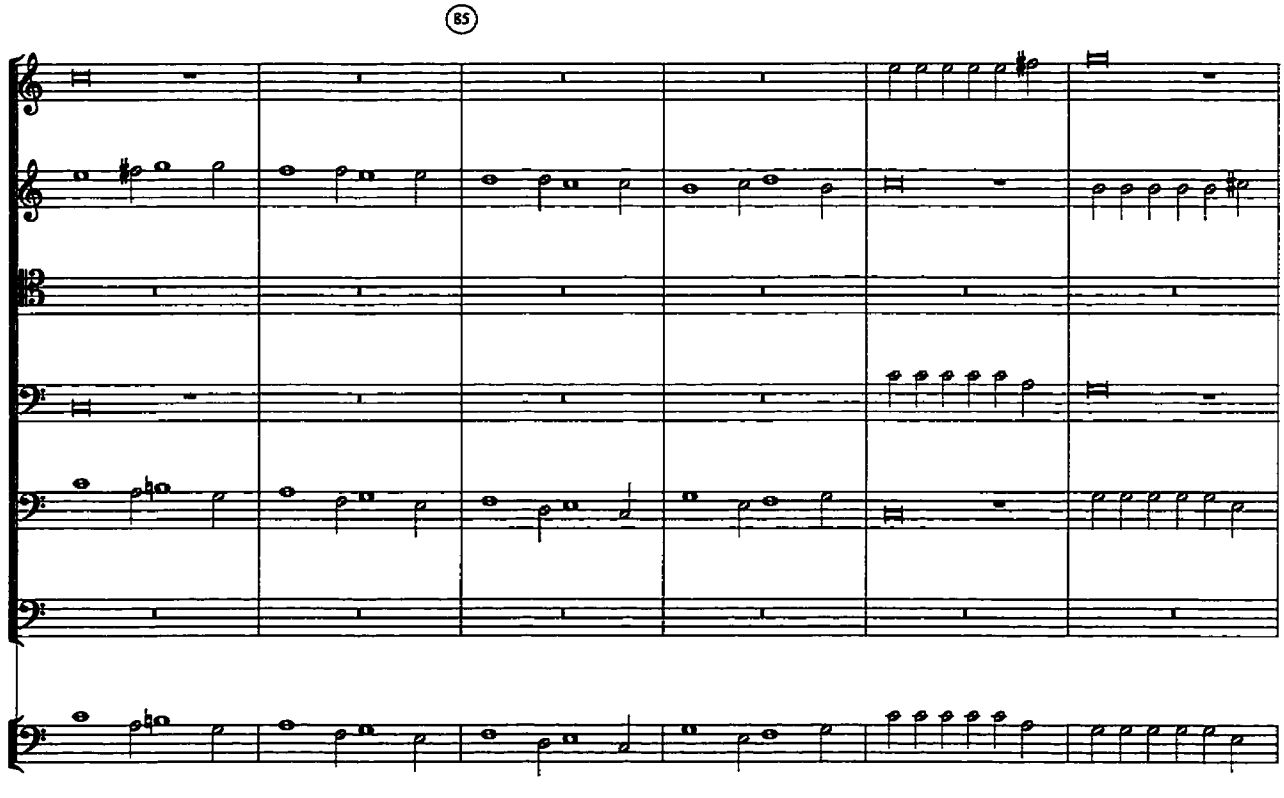
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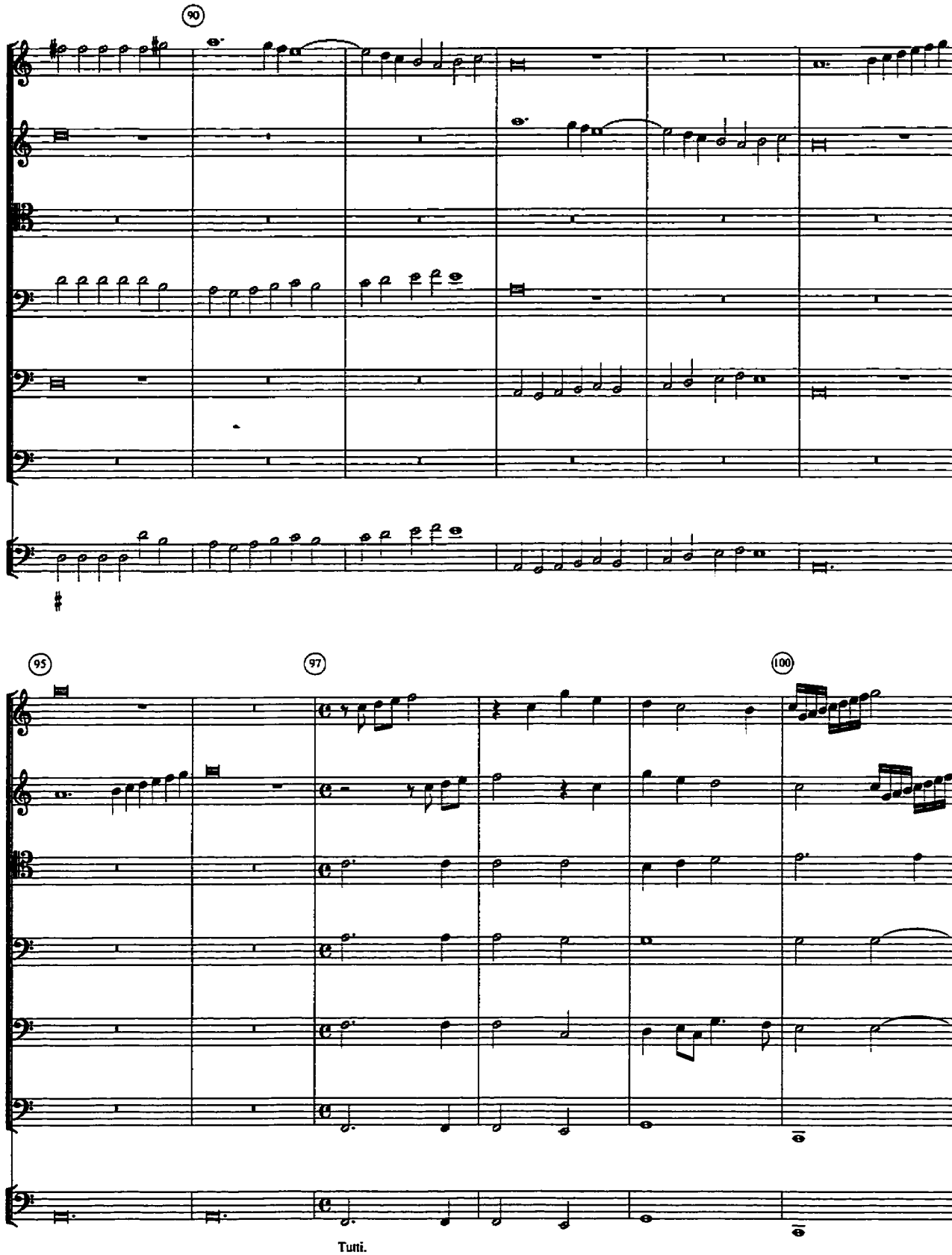
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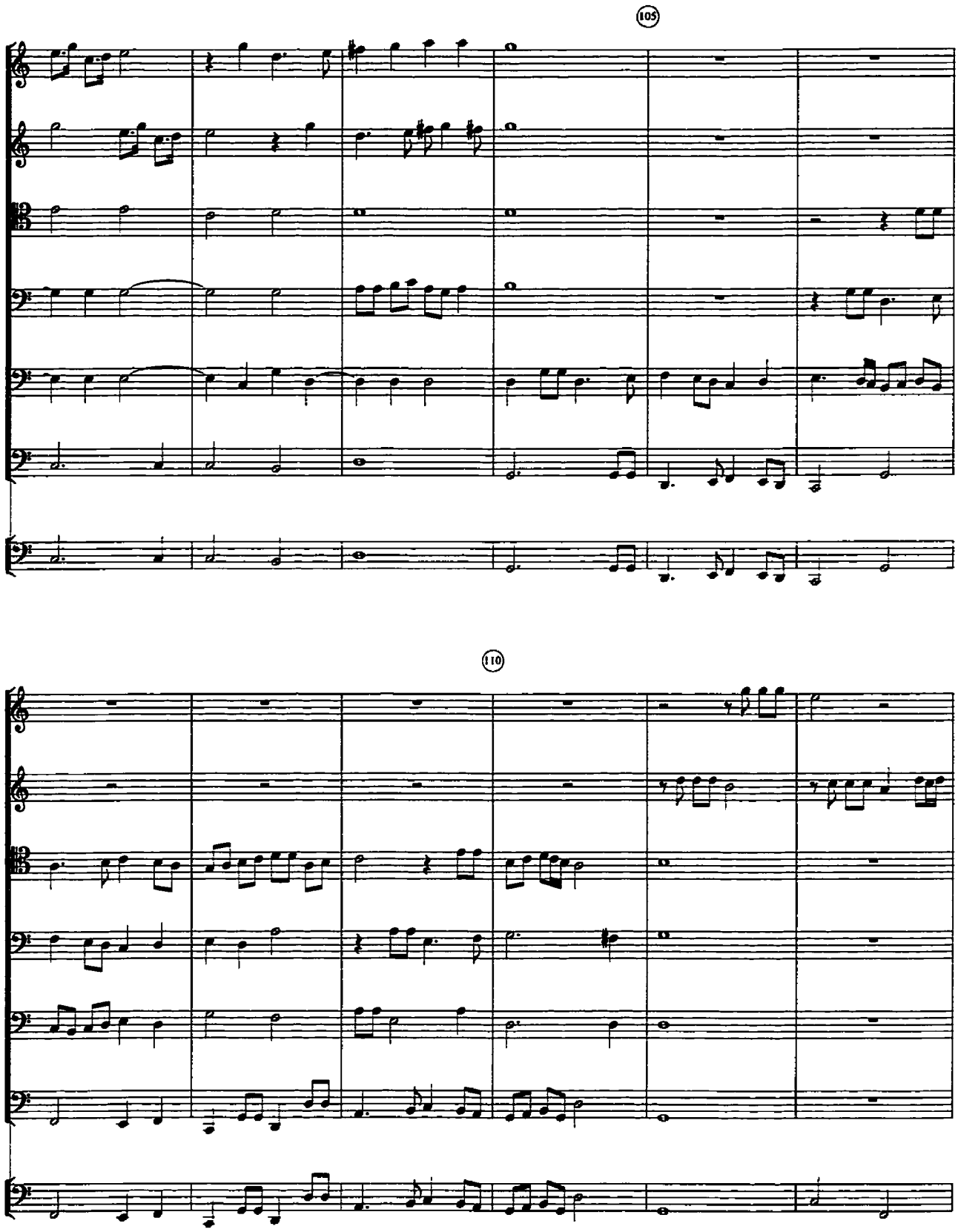
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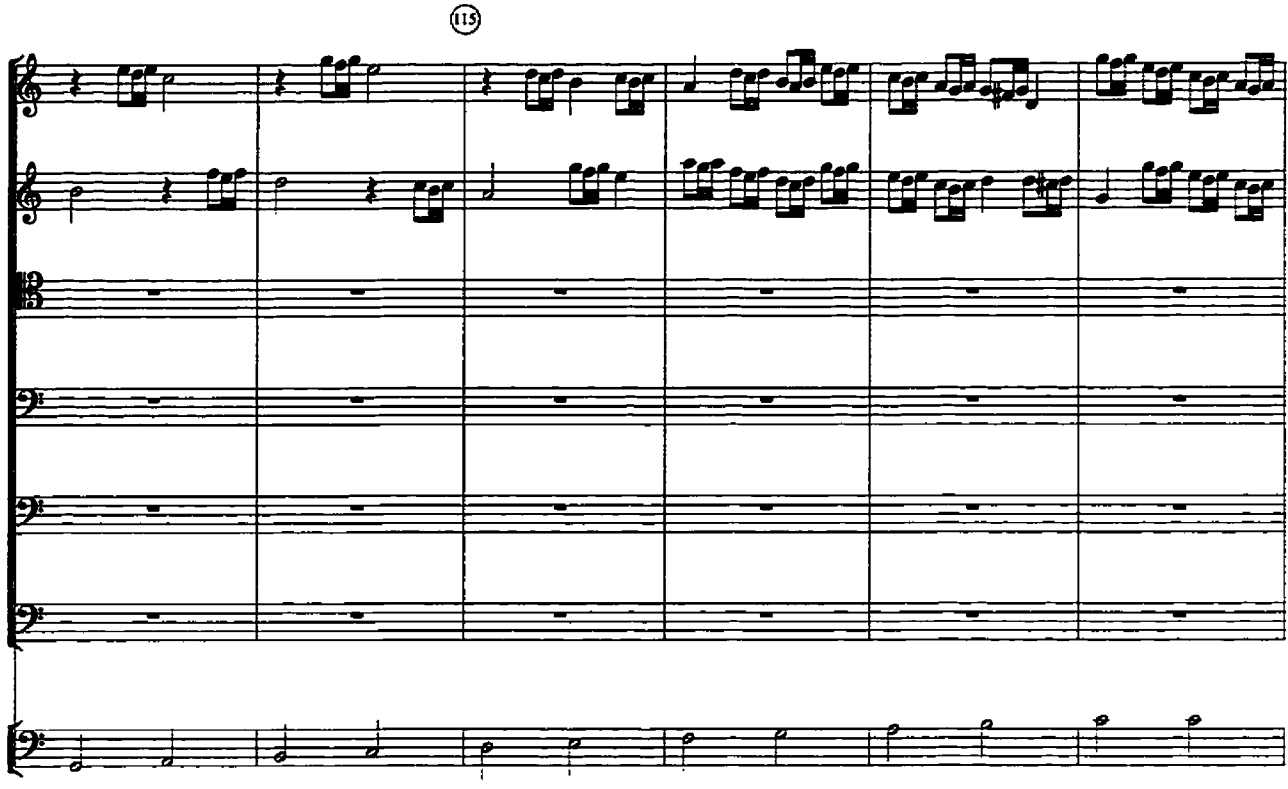
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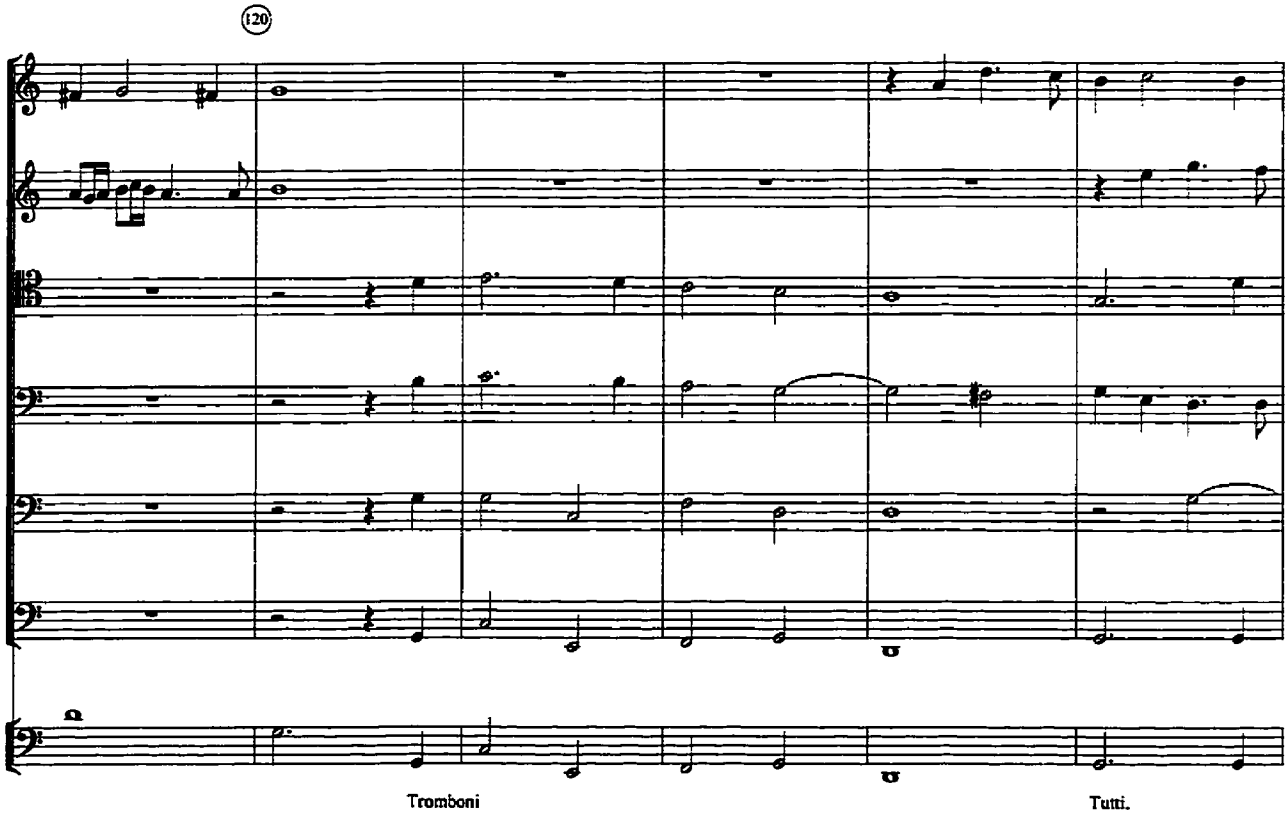
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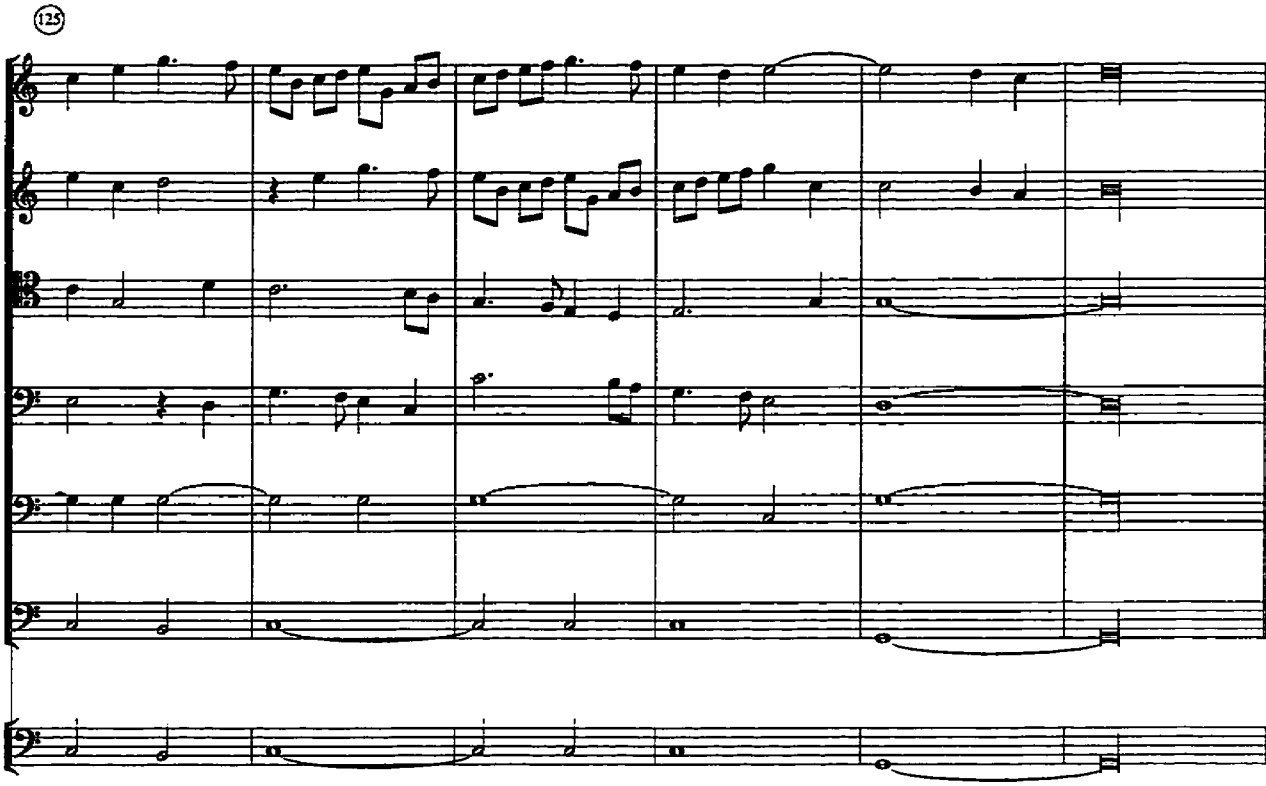
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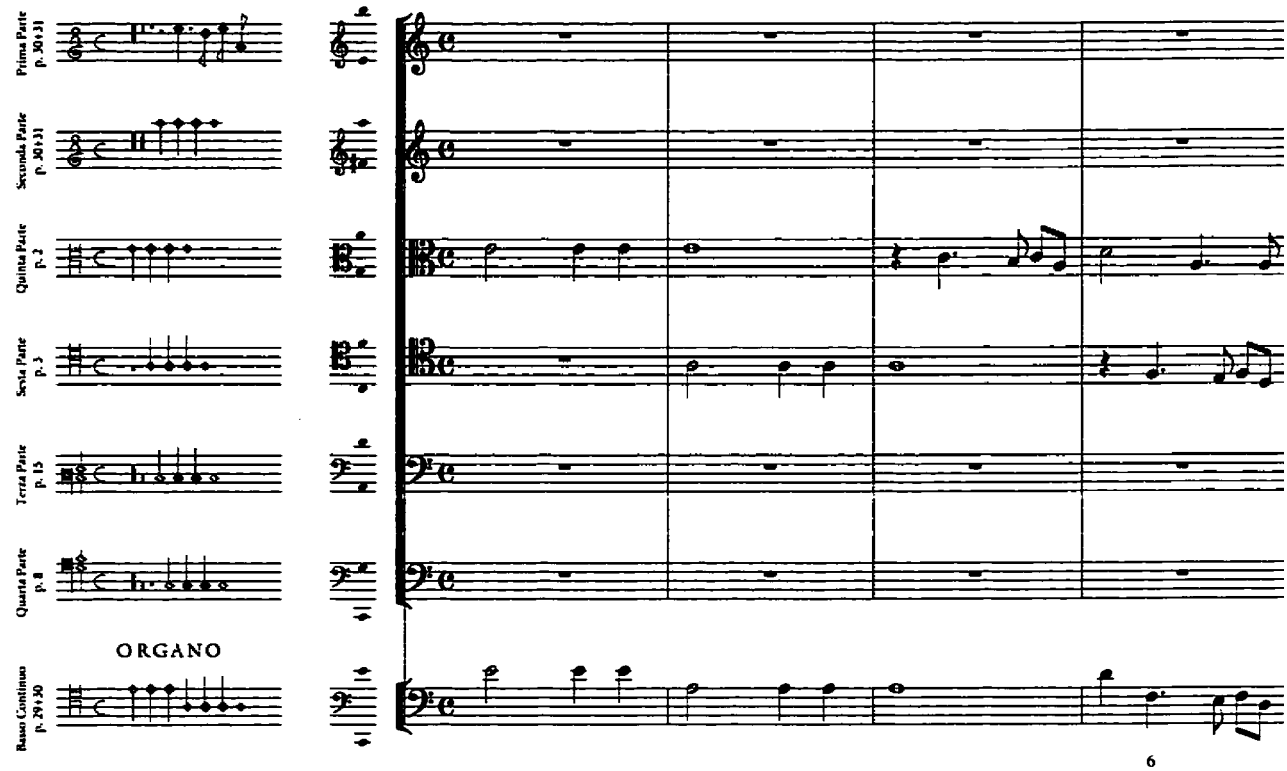
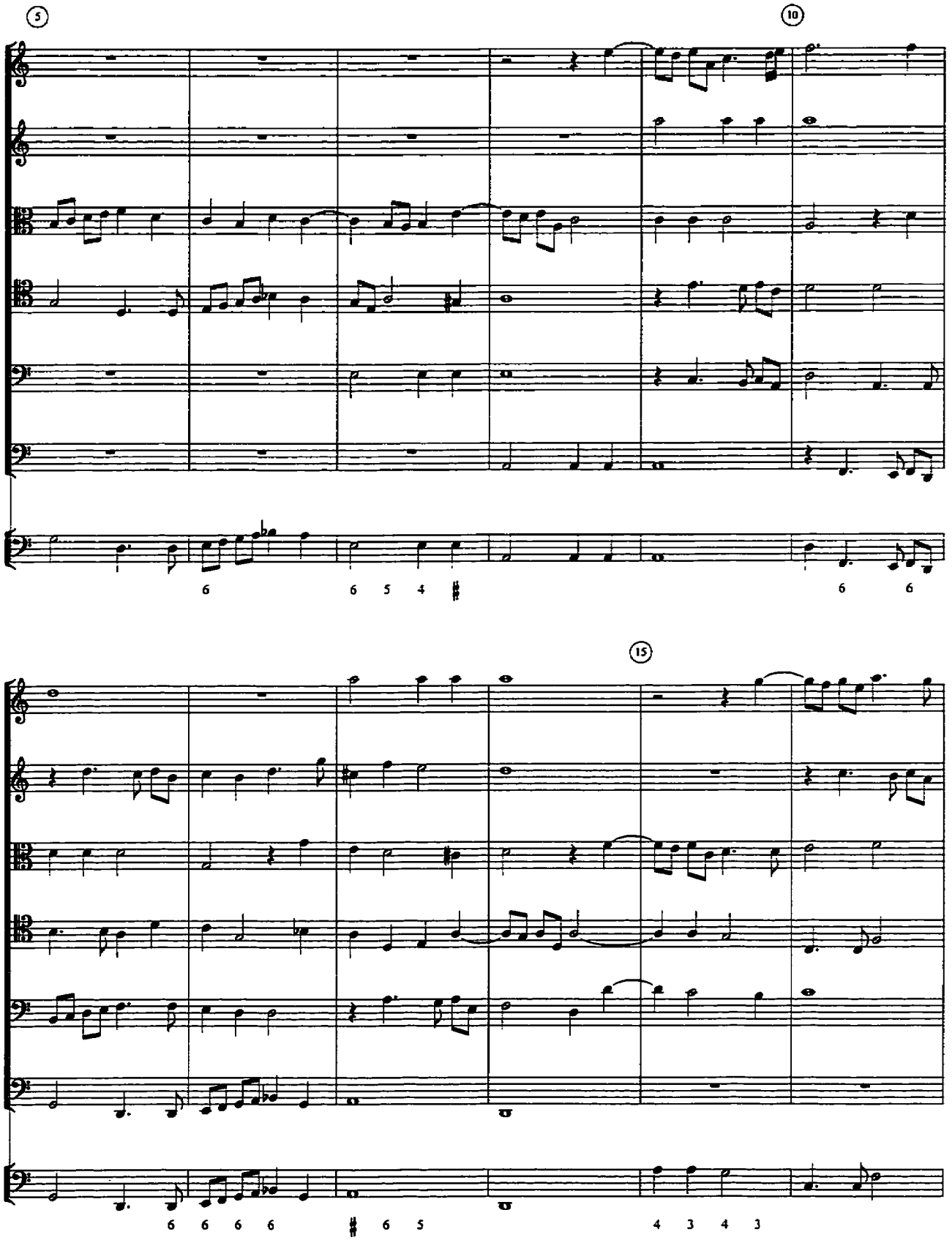
Quattro Tromboni, & doi Violini

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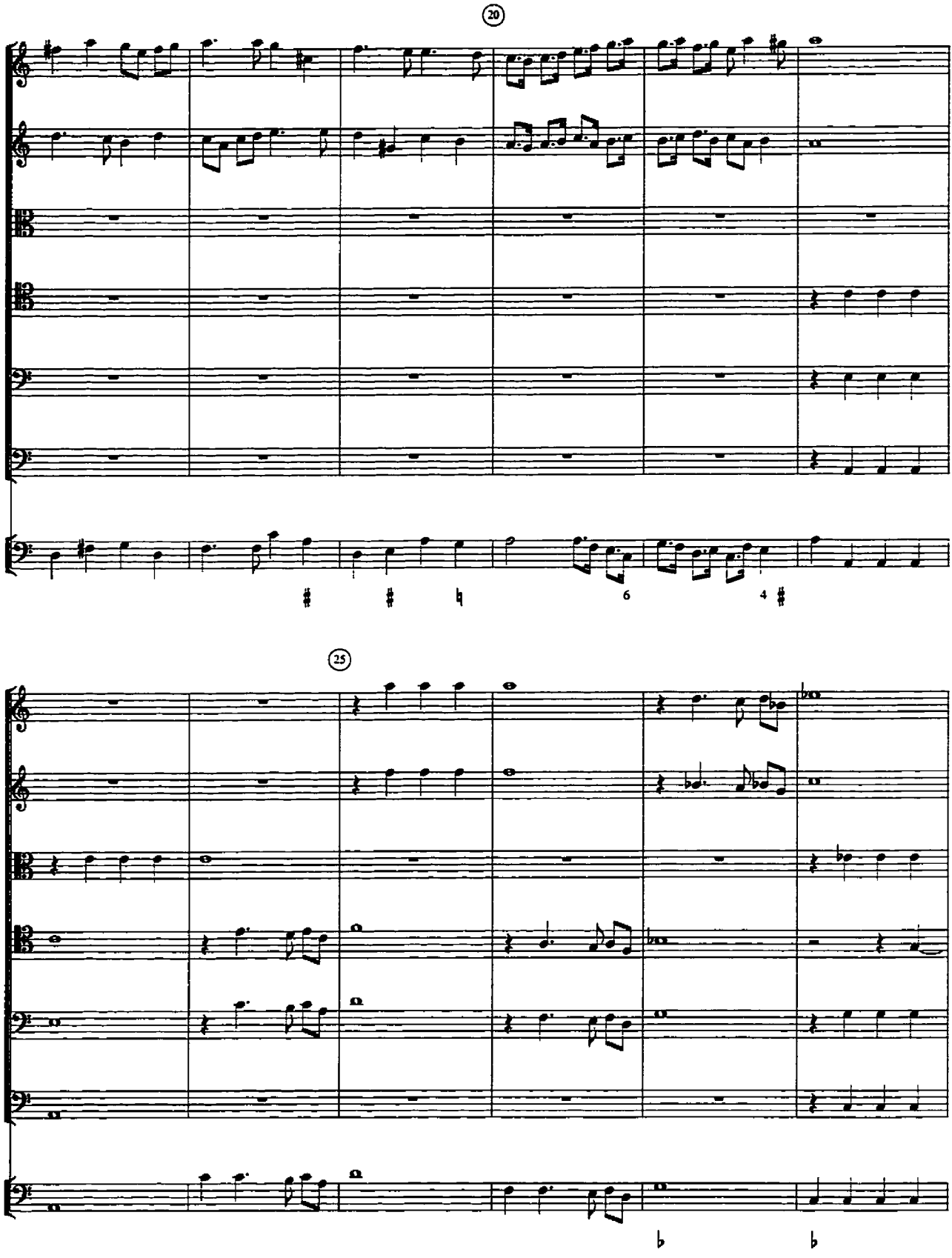
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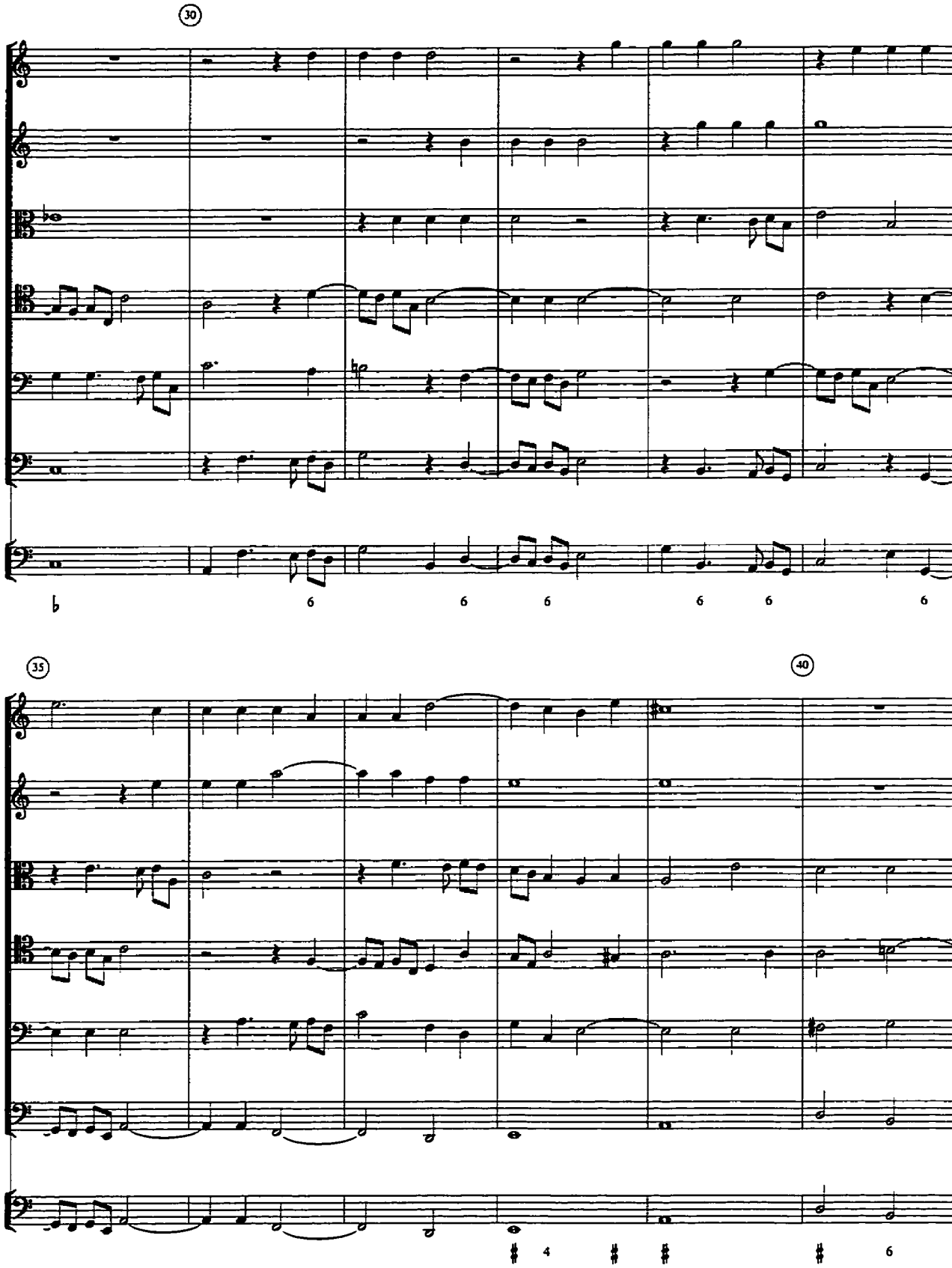
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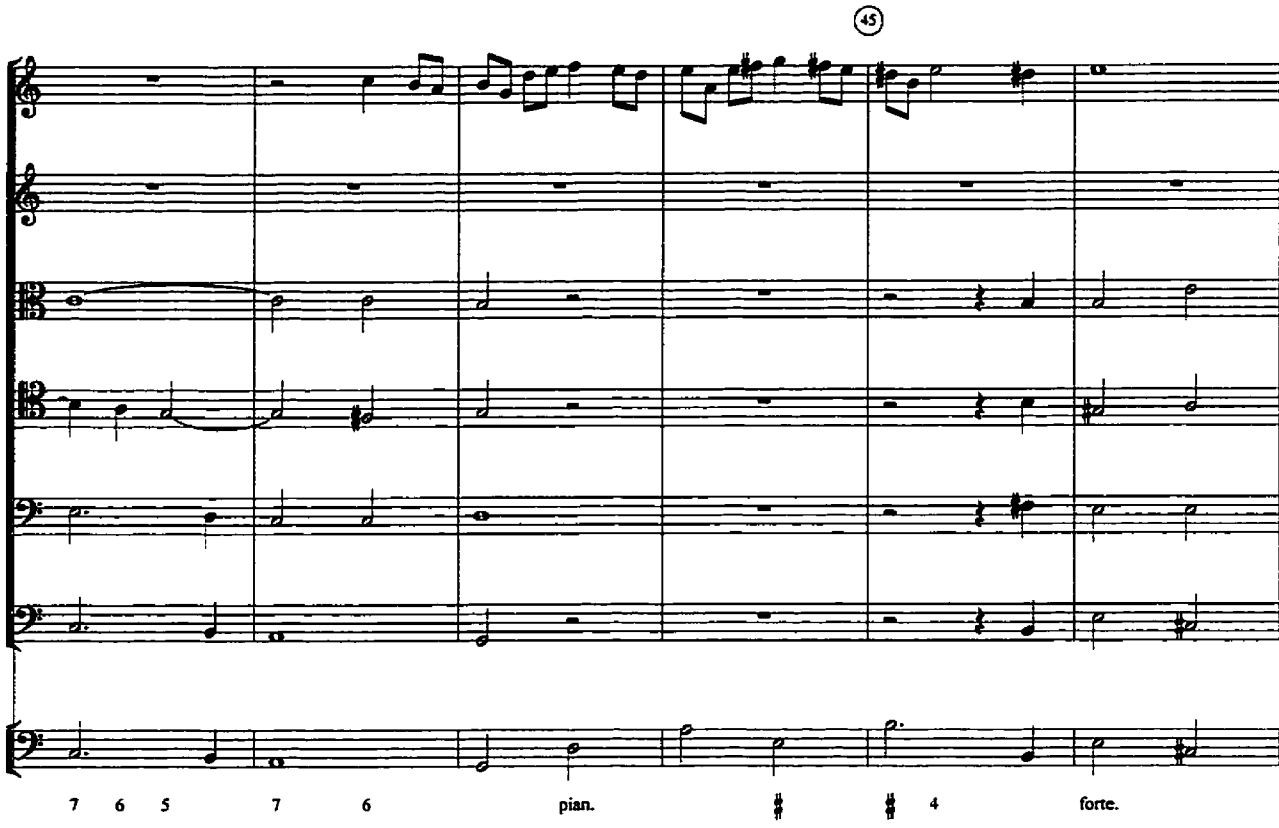
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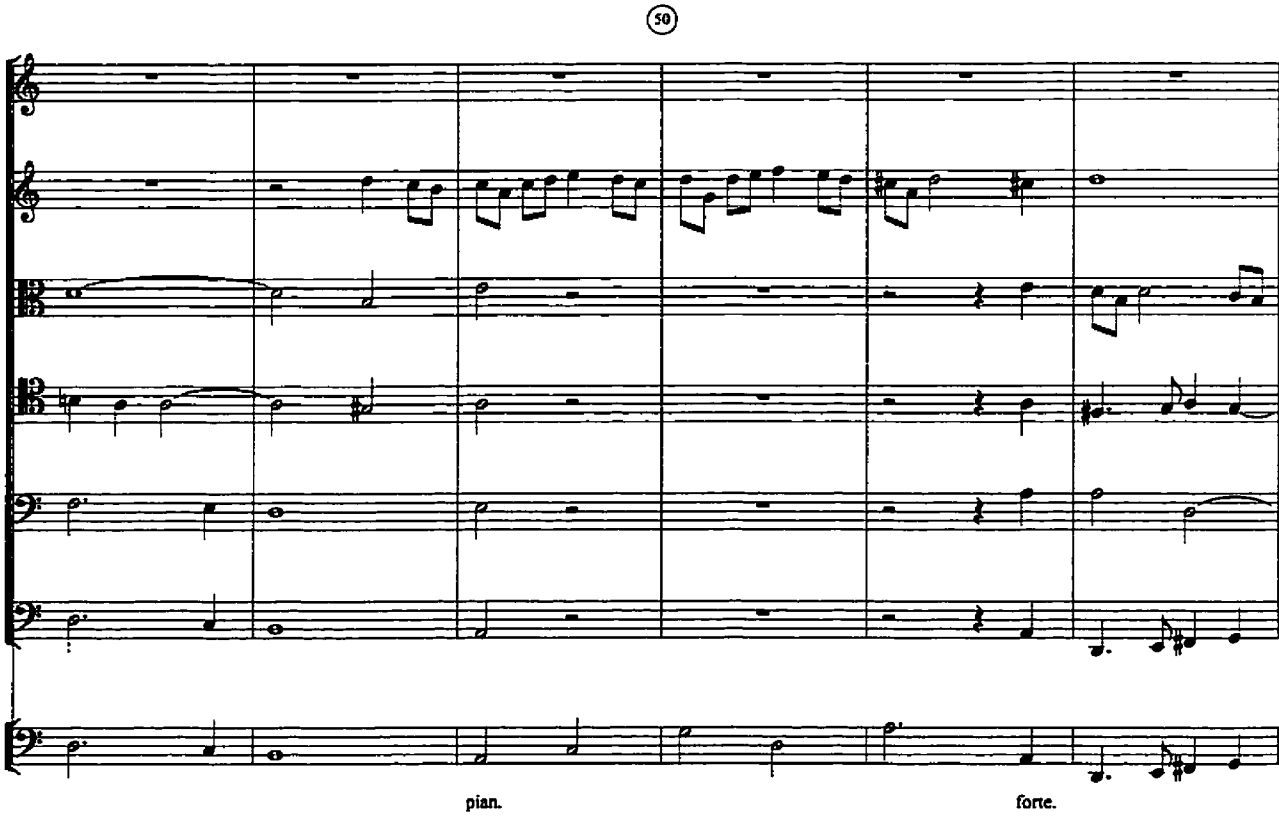
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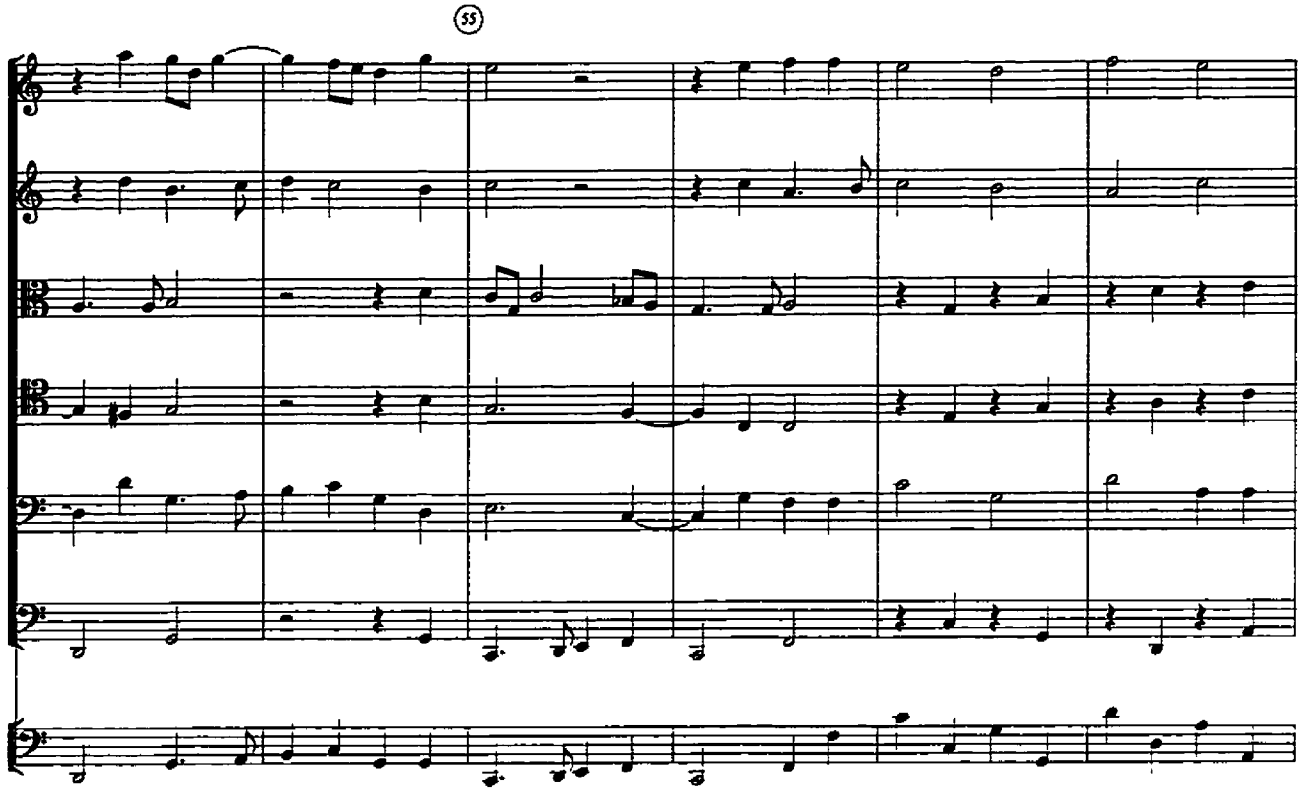
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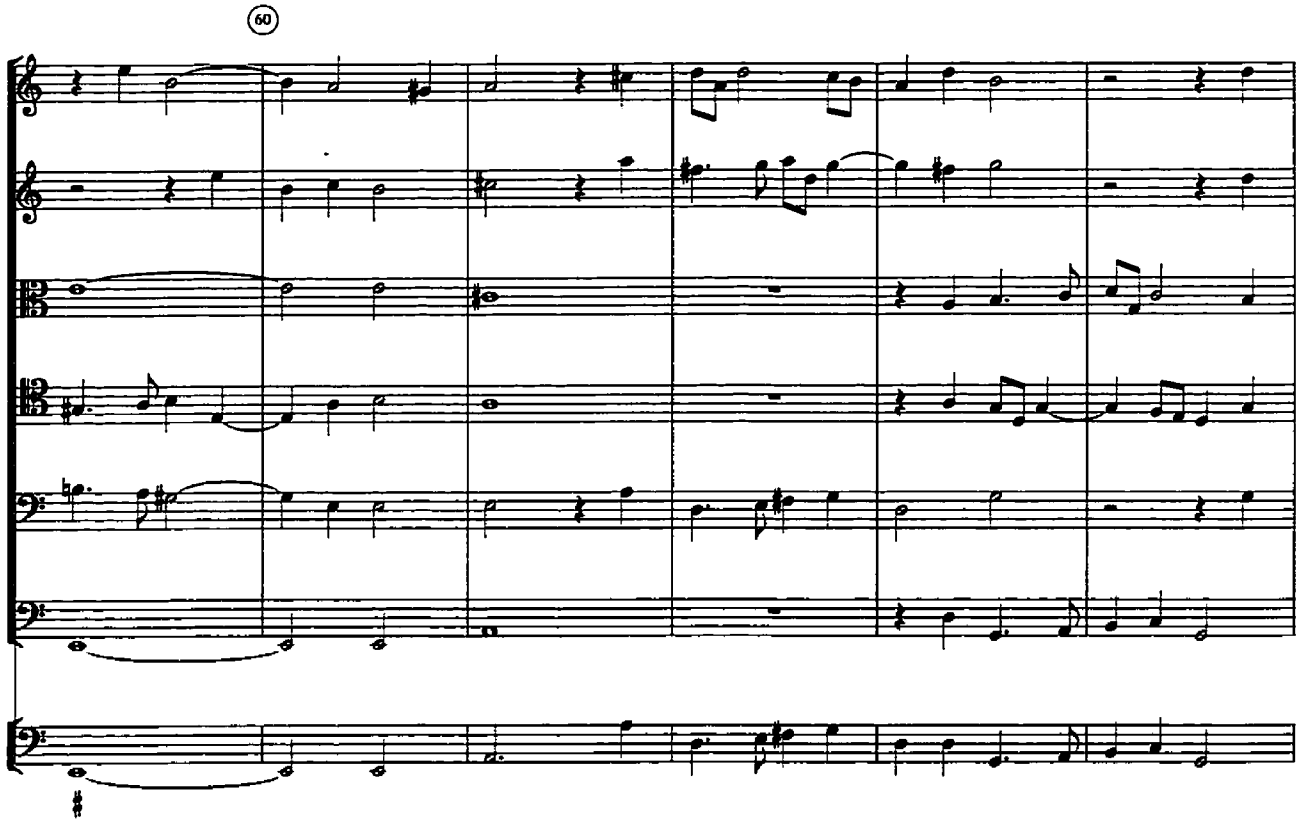
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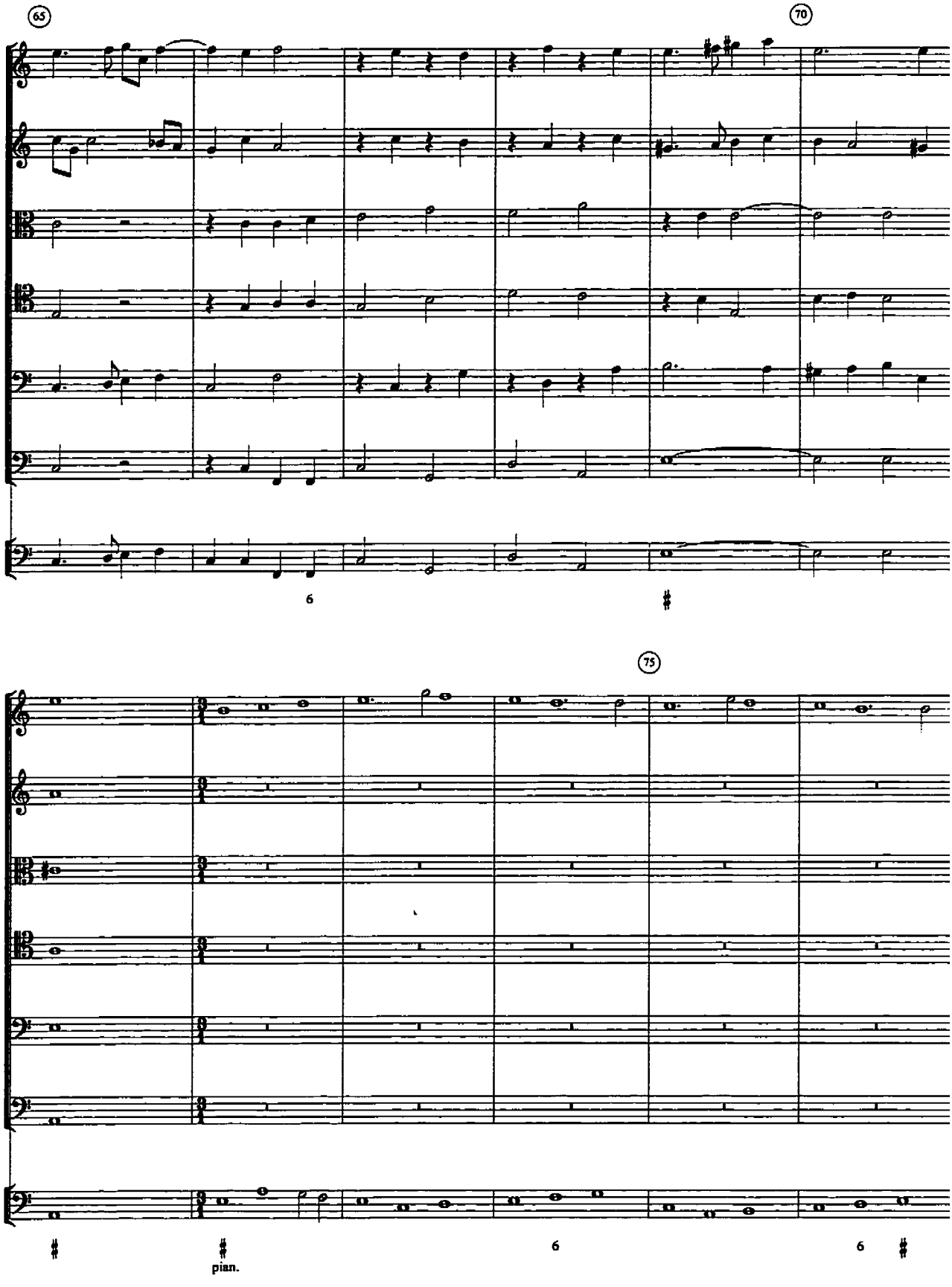
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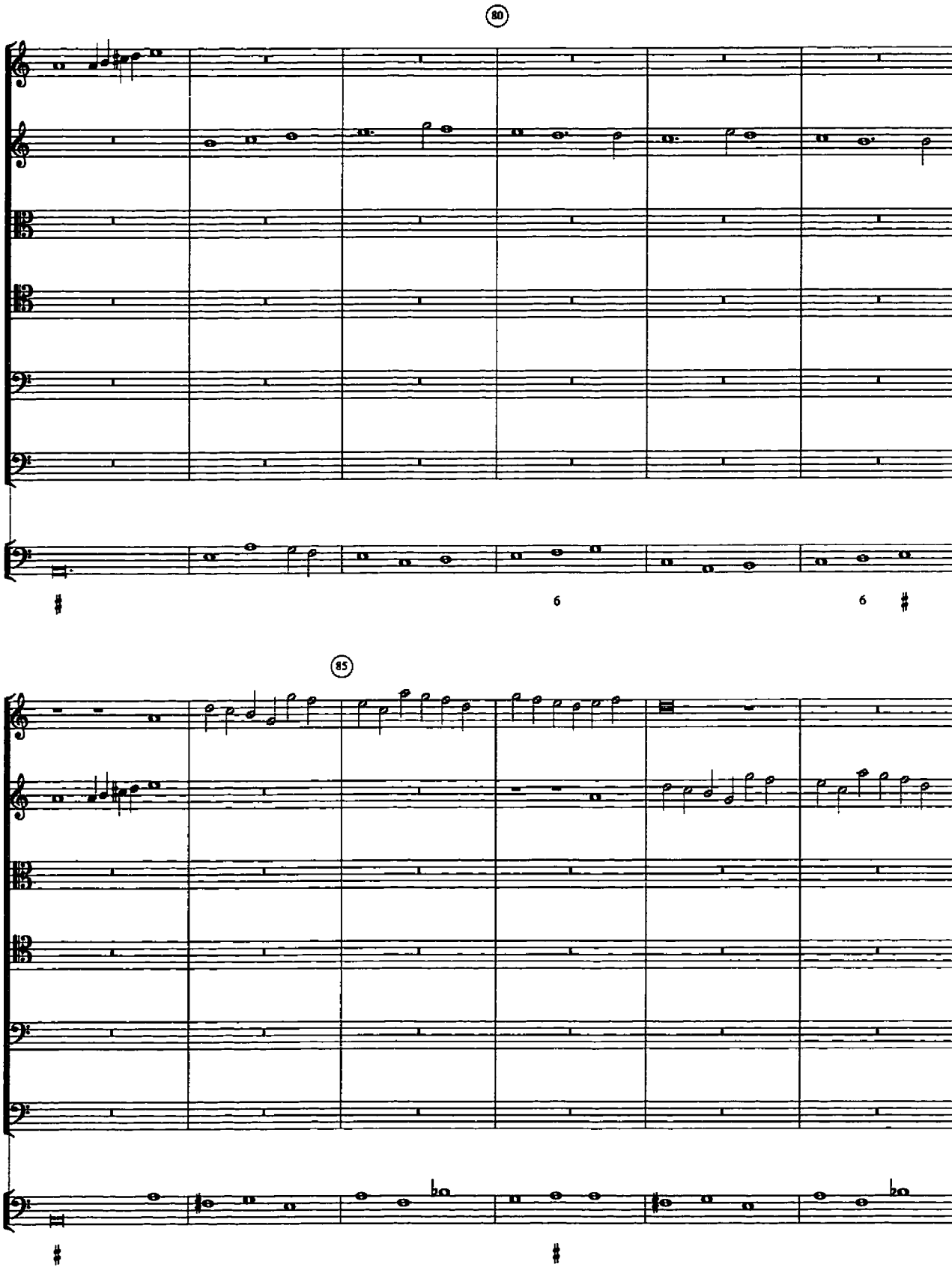
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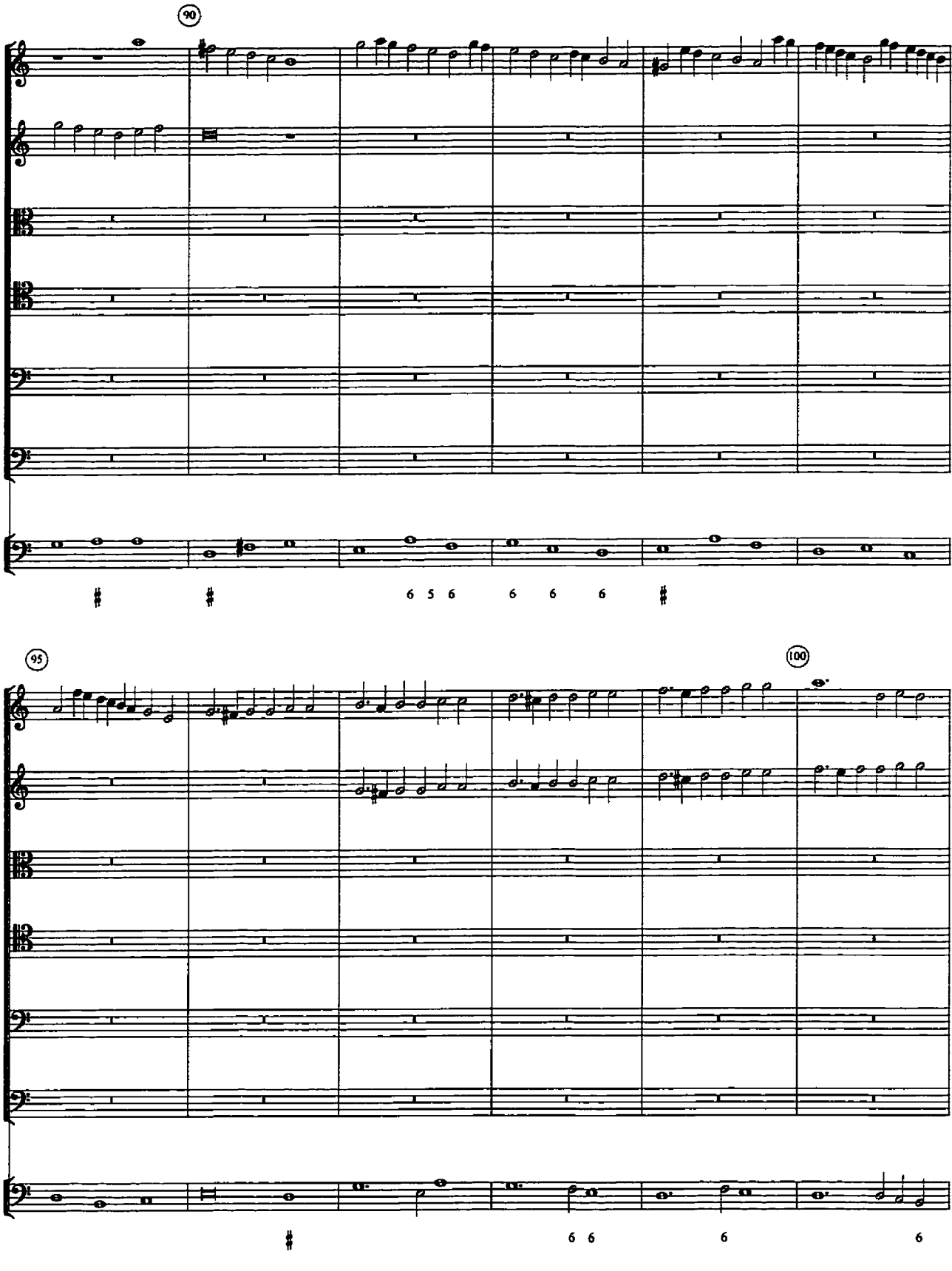
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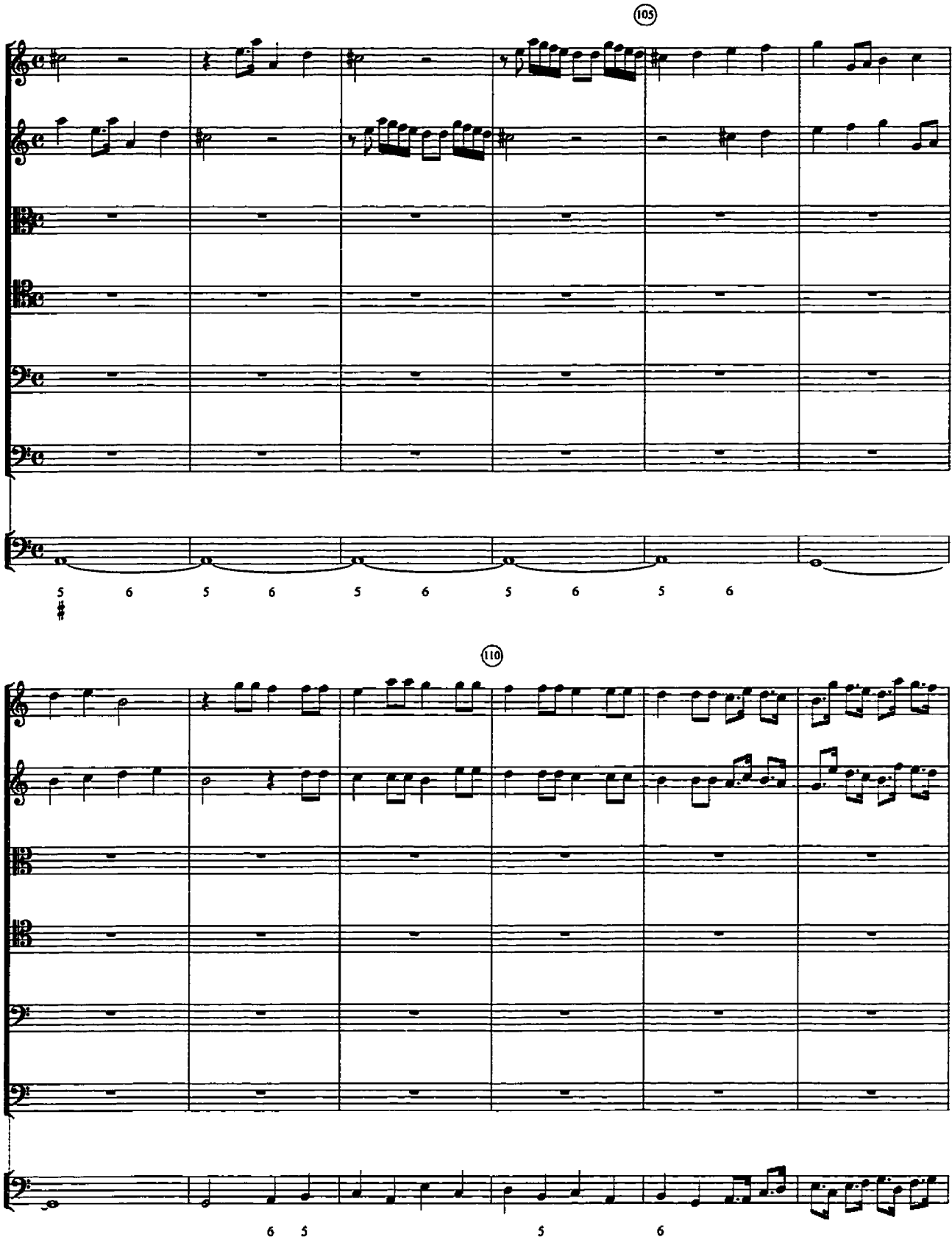
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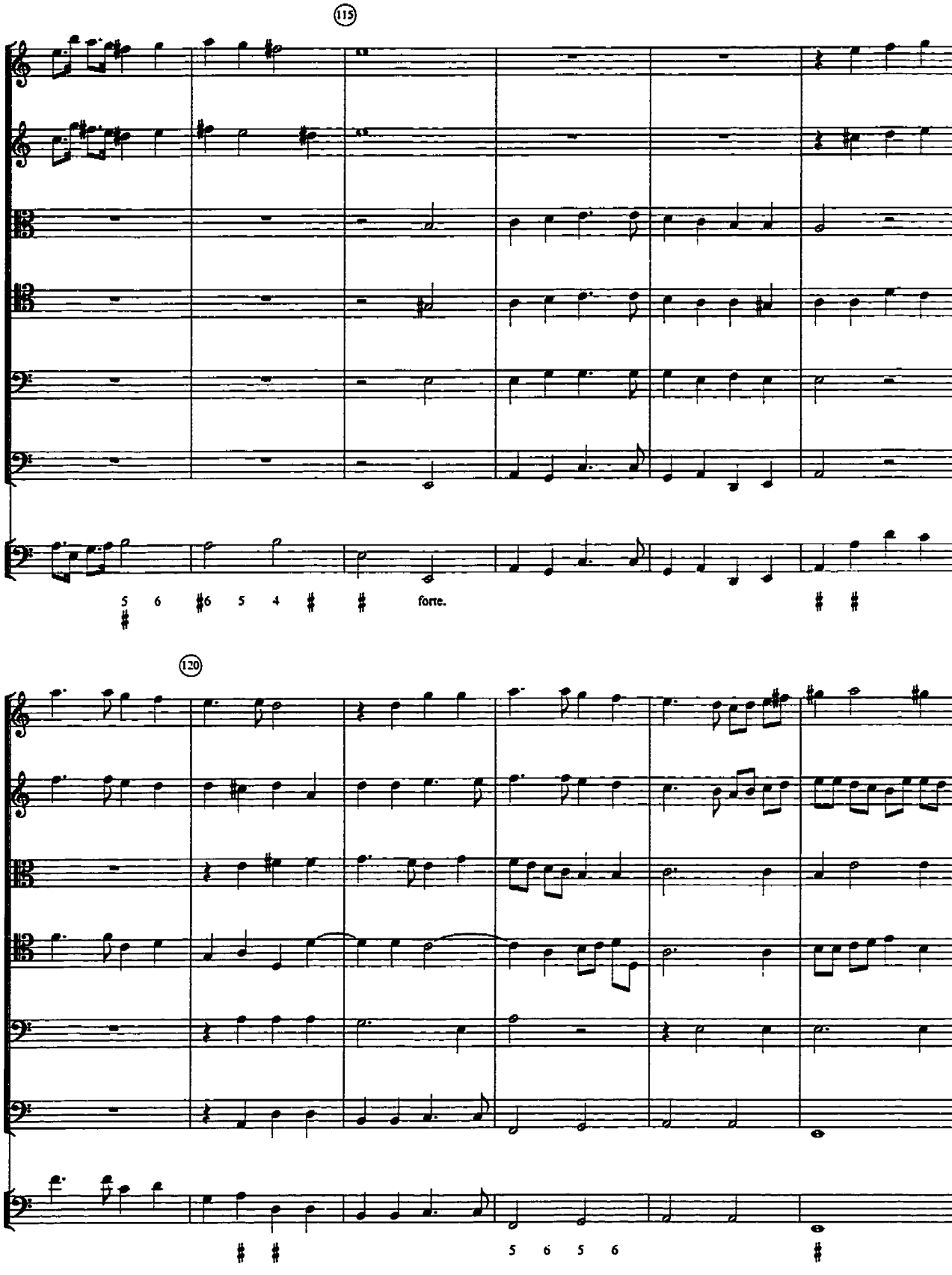
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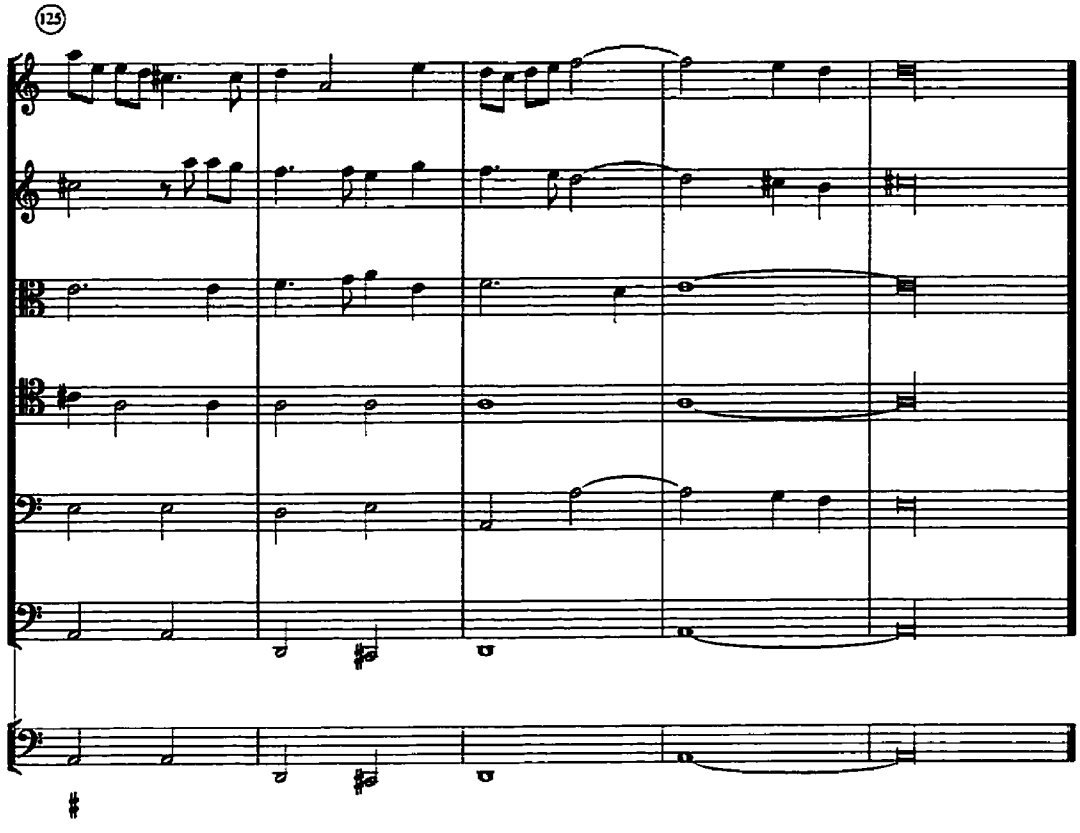
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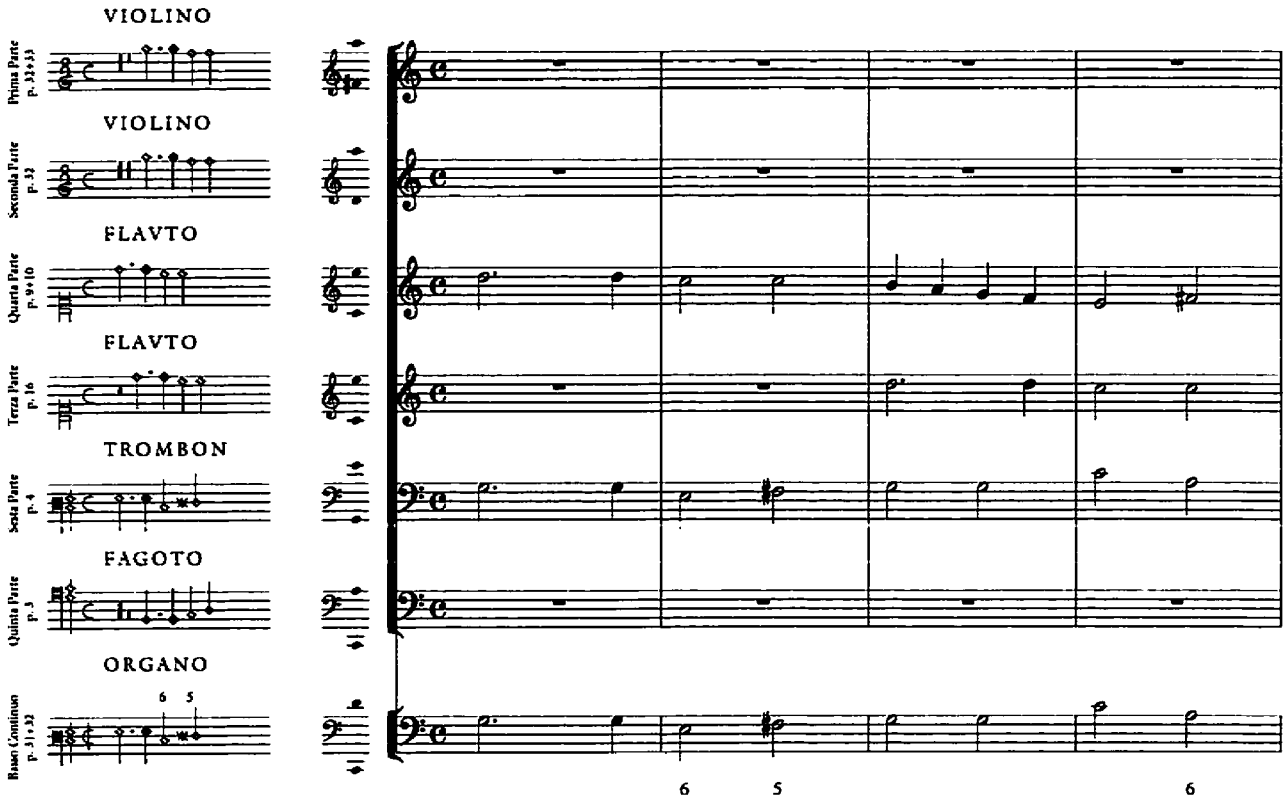
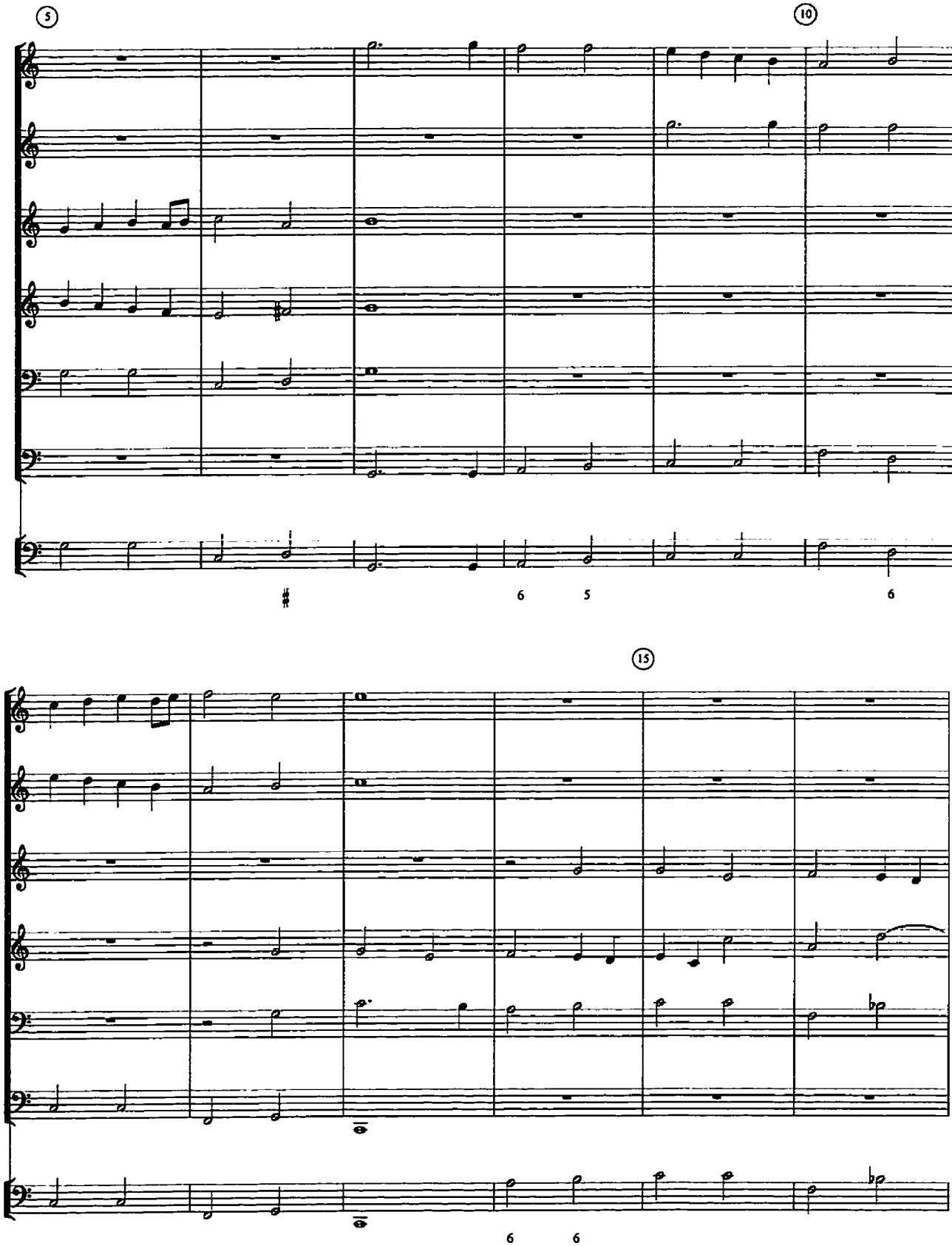
Sonata Decima Sesta

Doi Violini, doi Flauti, Trombon, e Fagotto.

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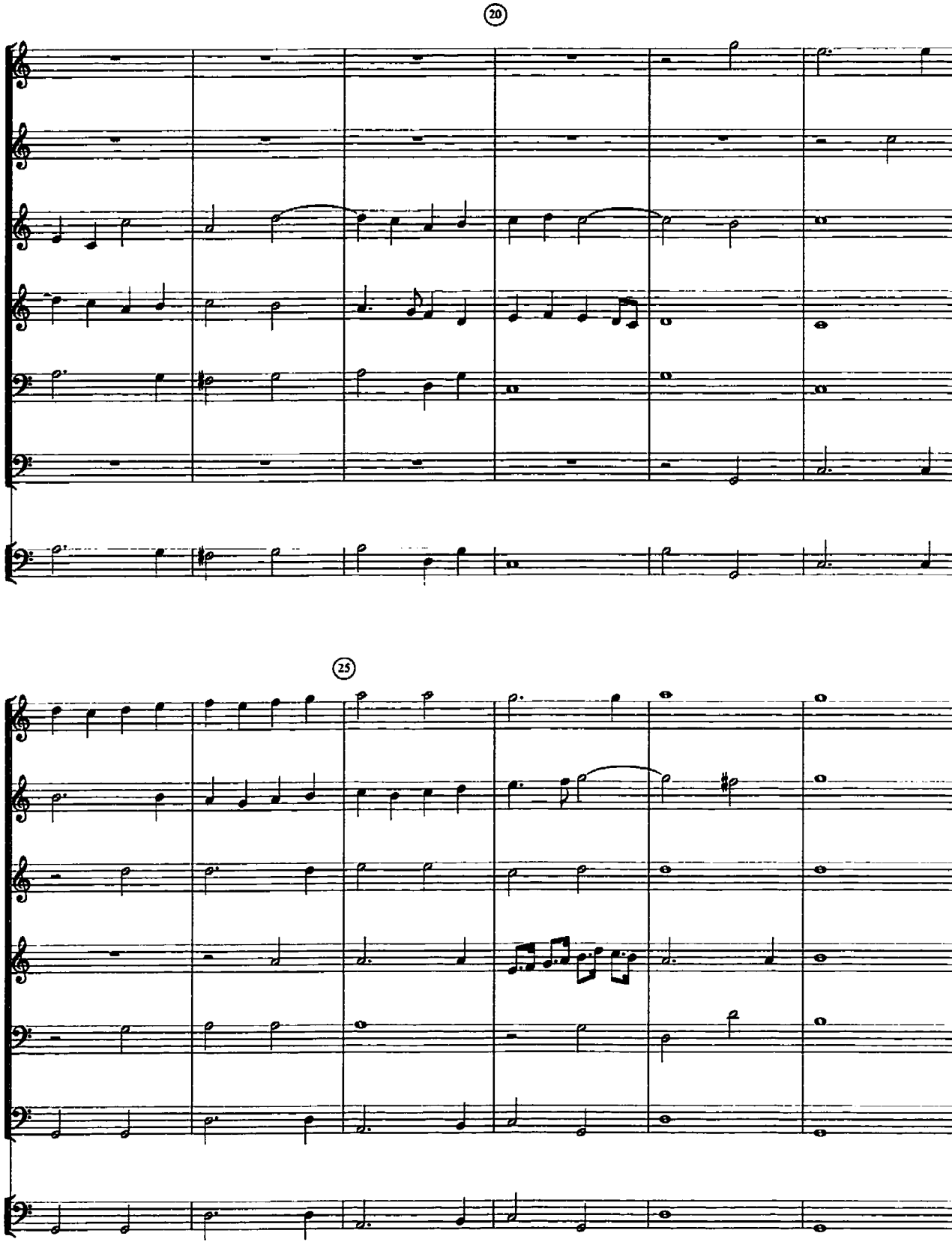
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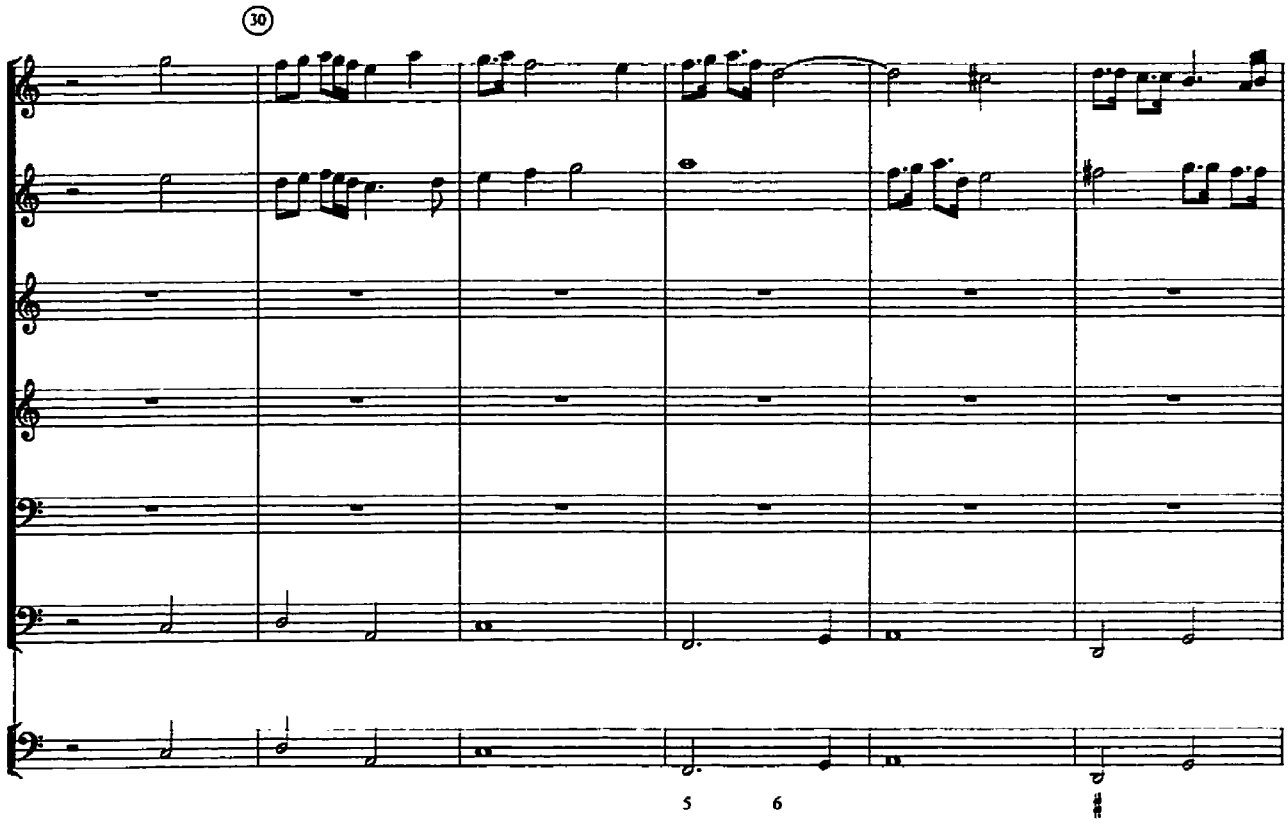
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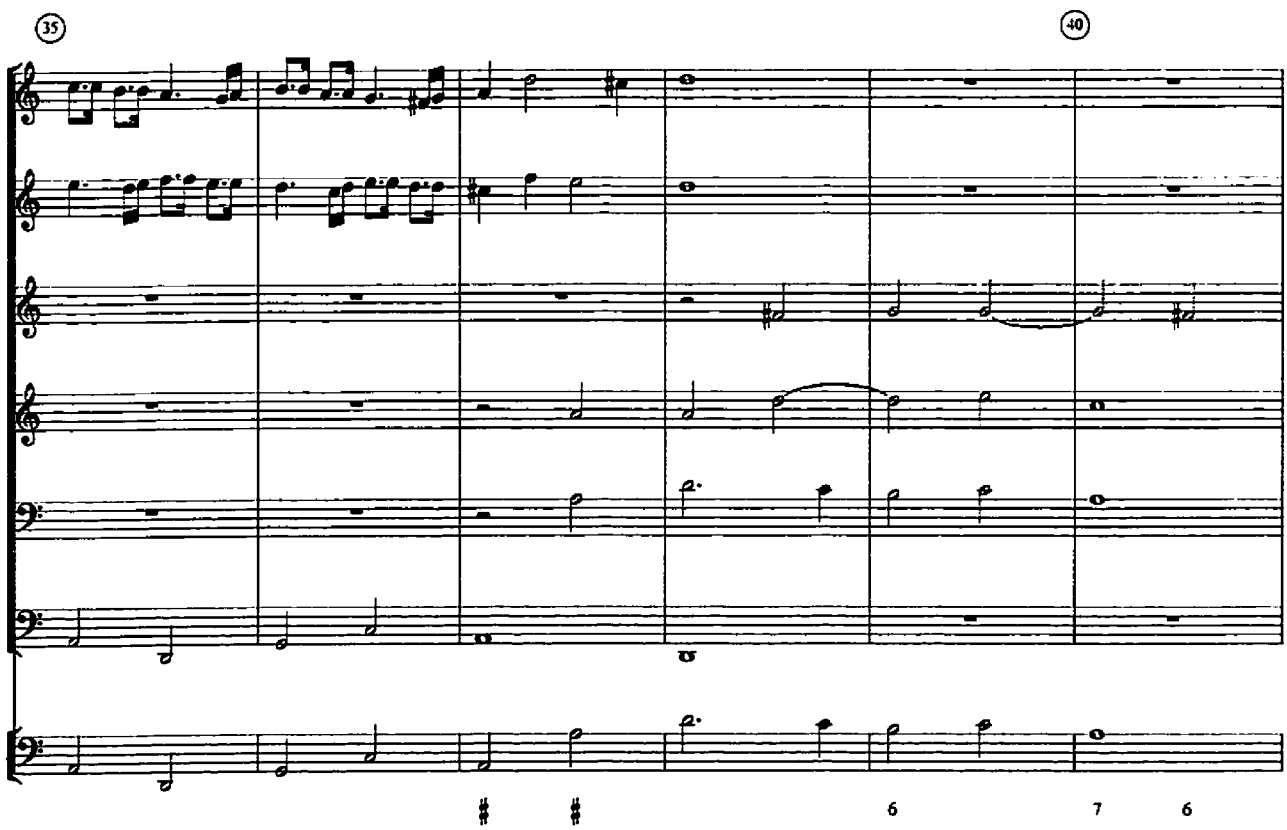
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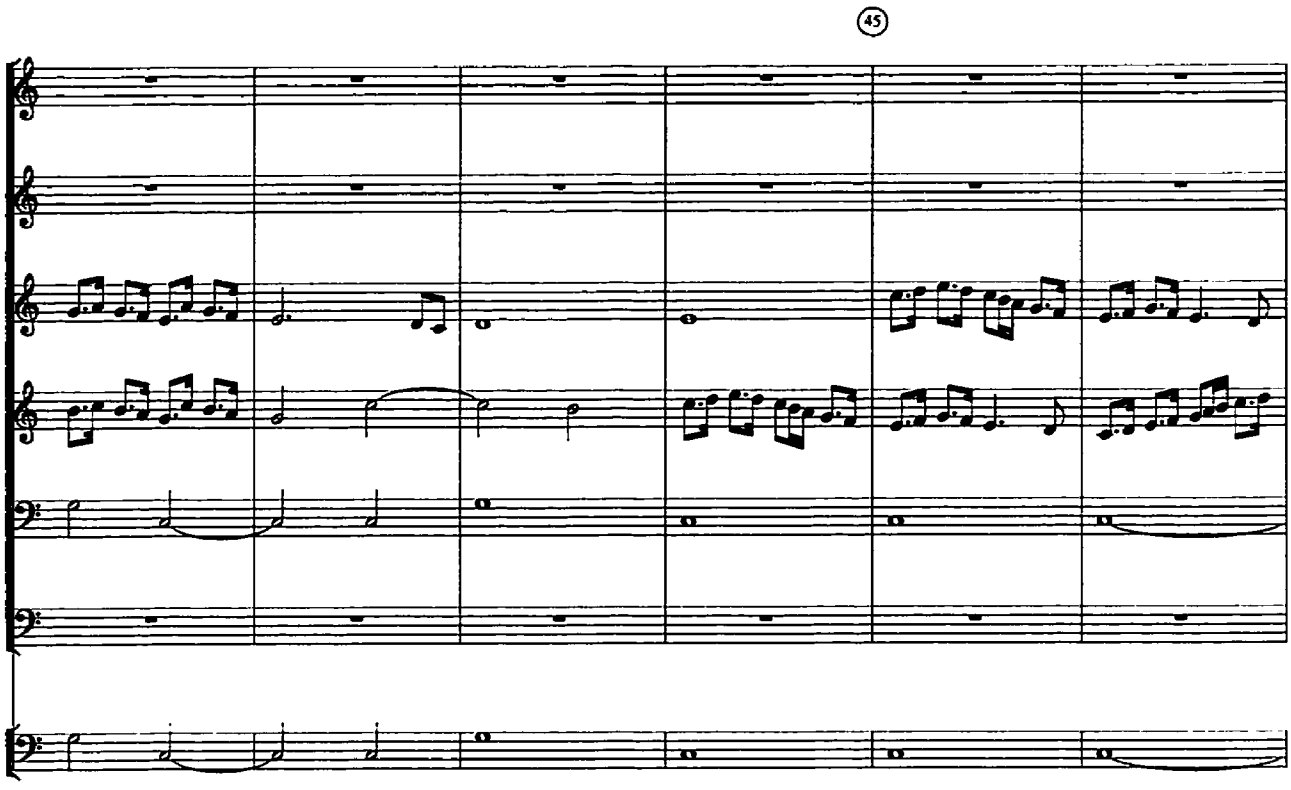
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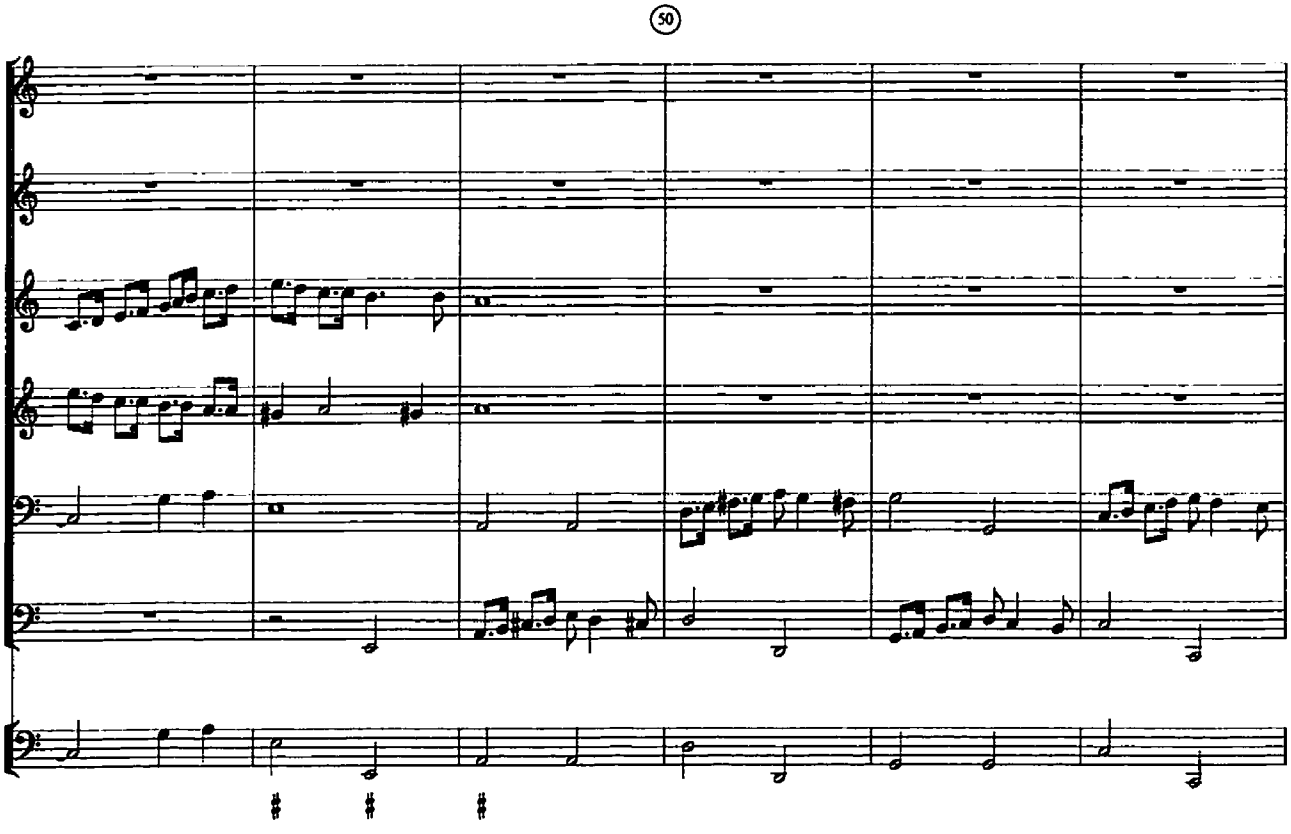
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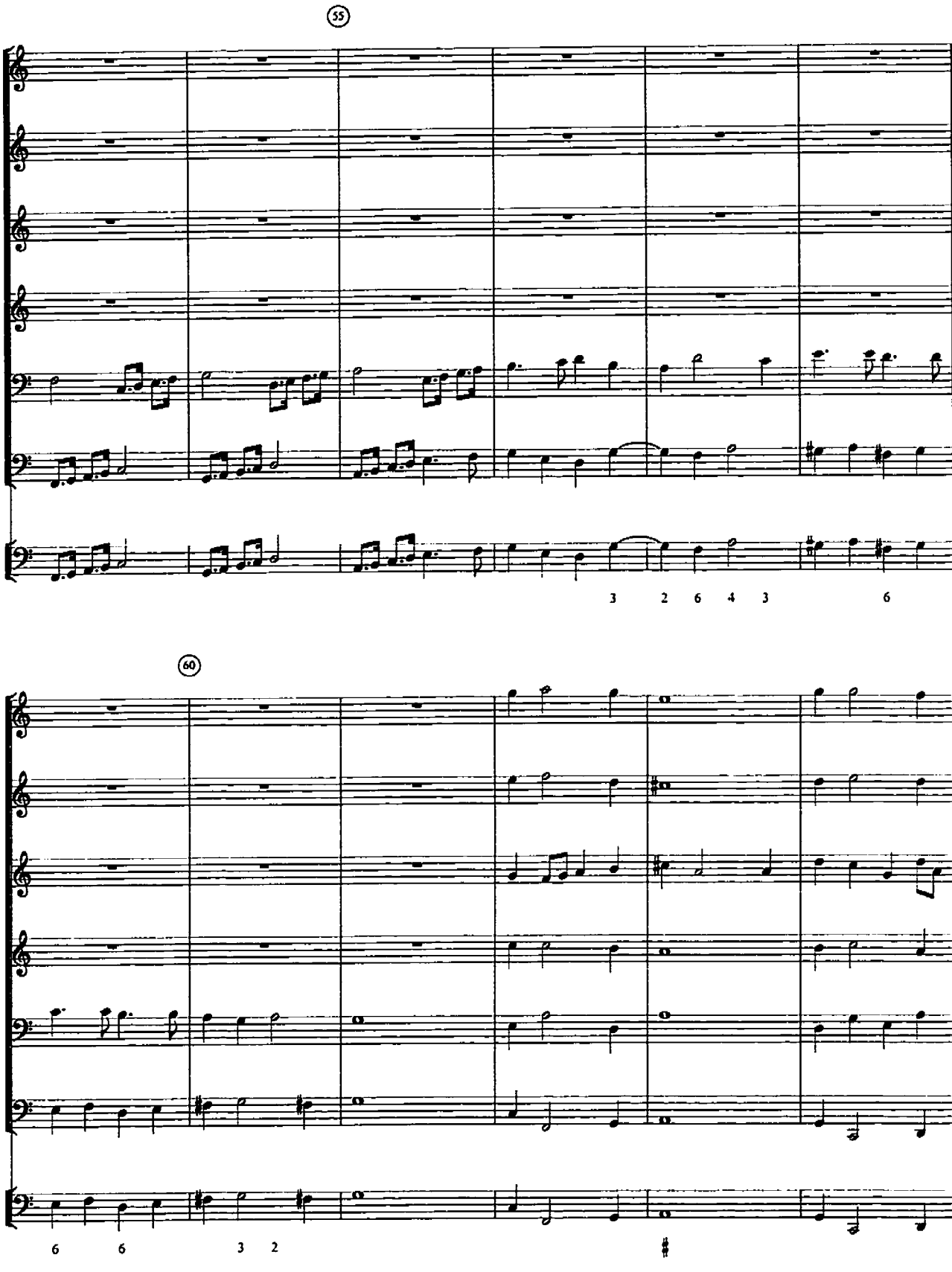
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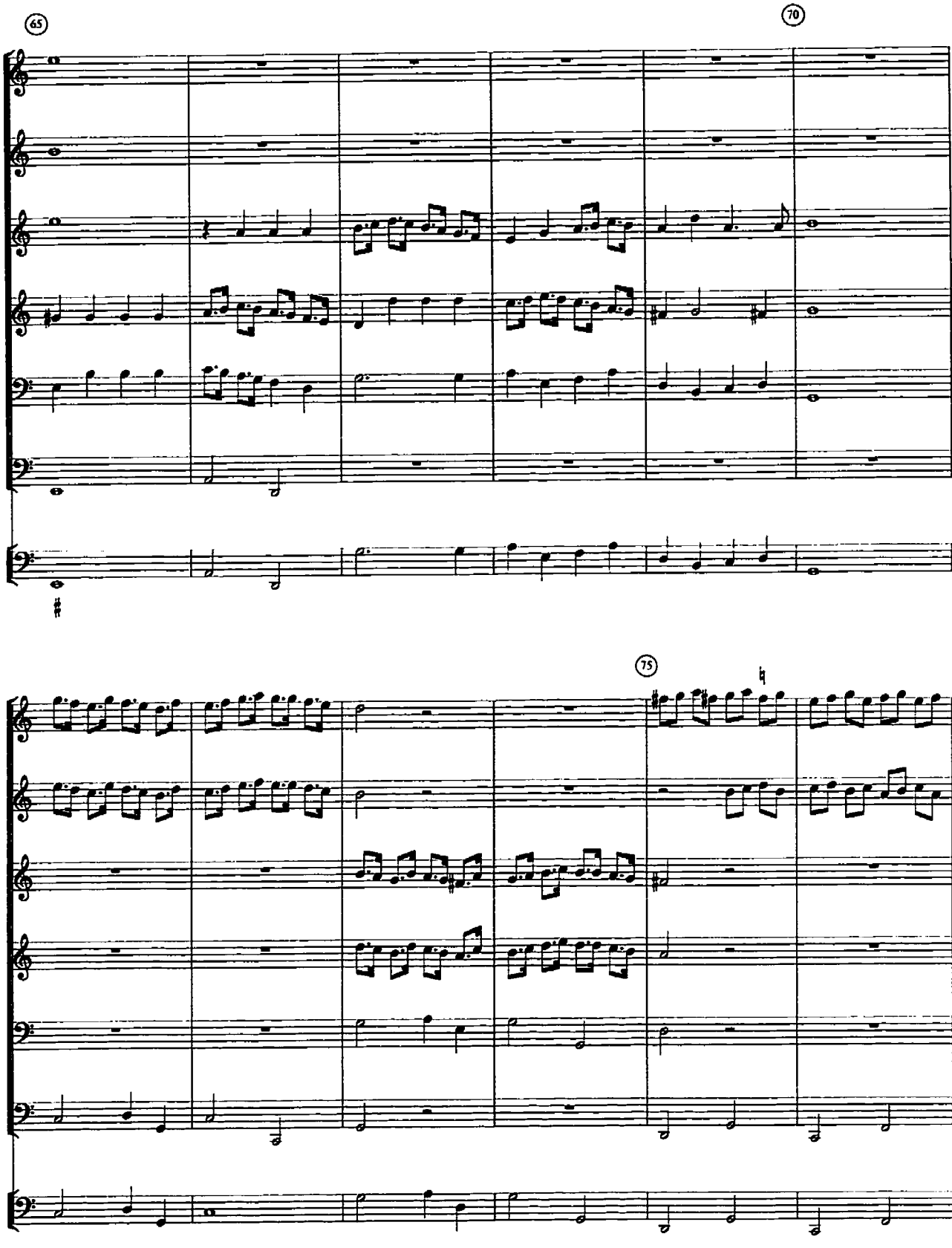
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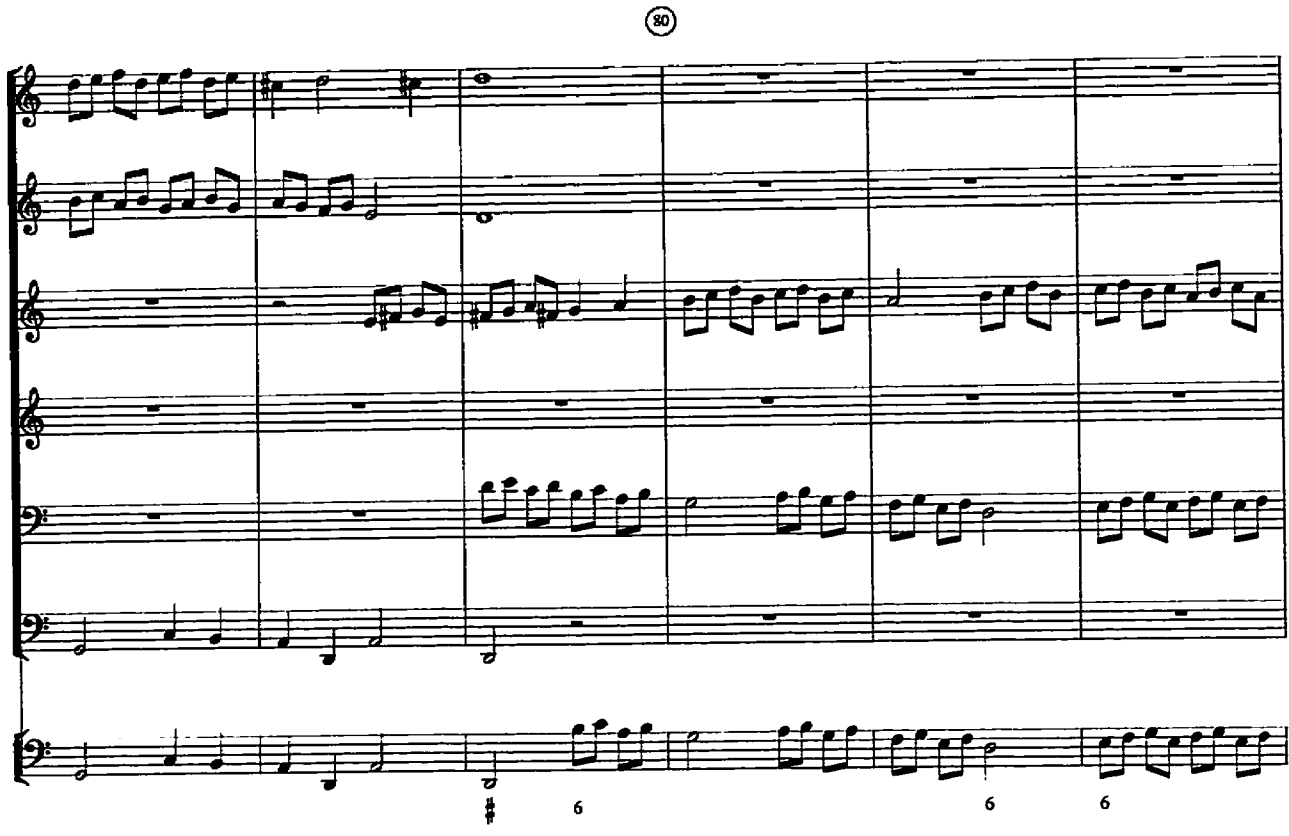
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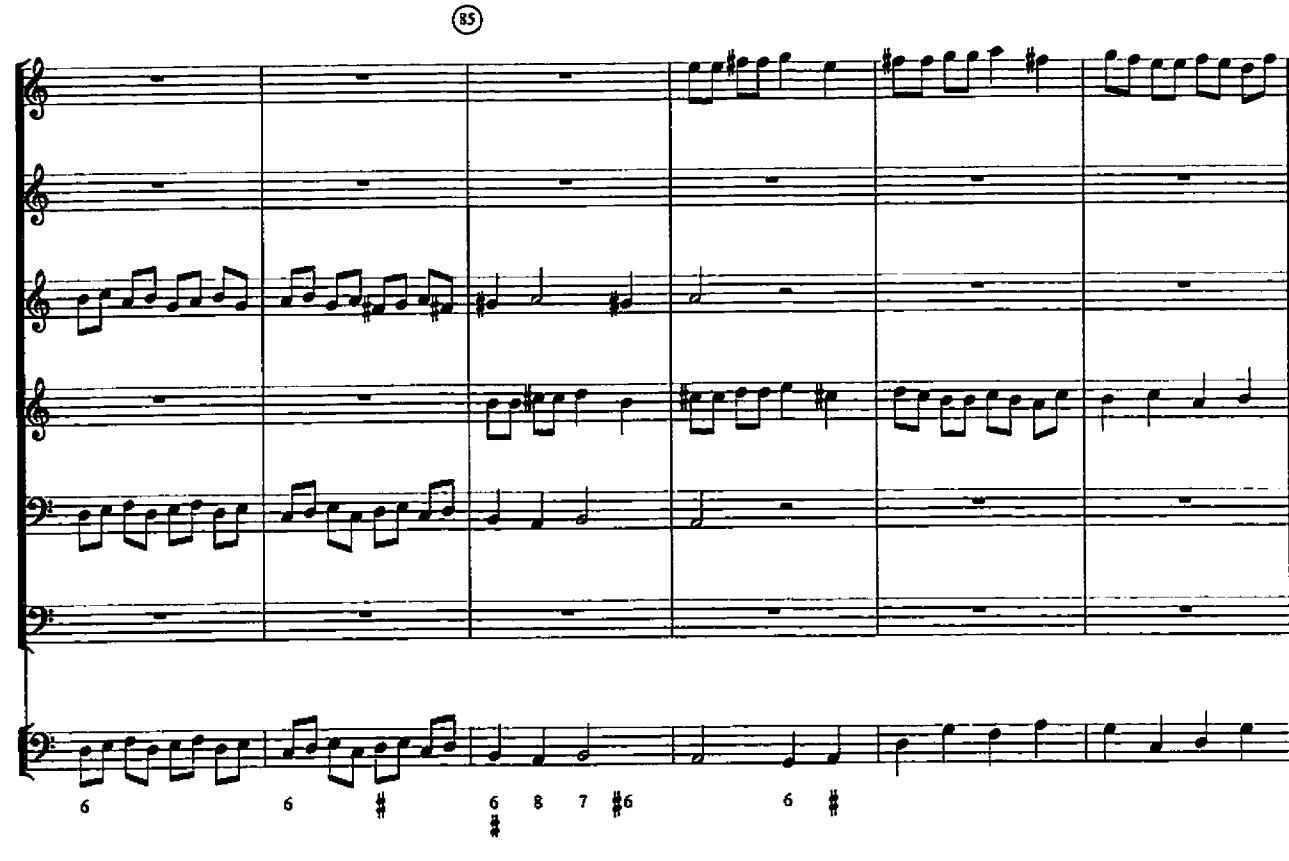
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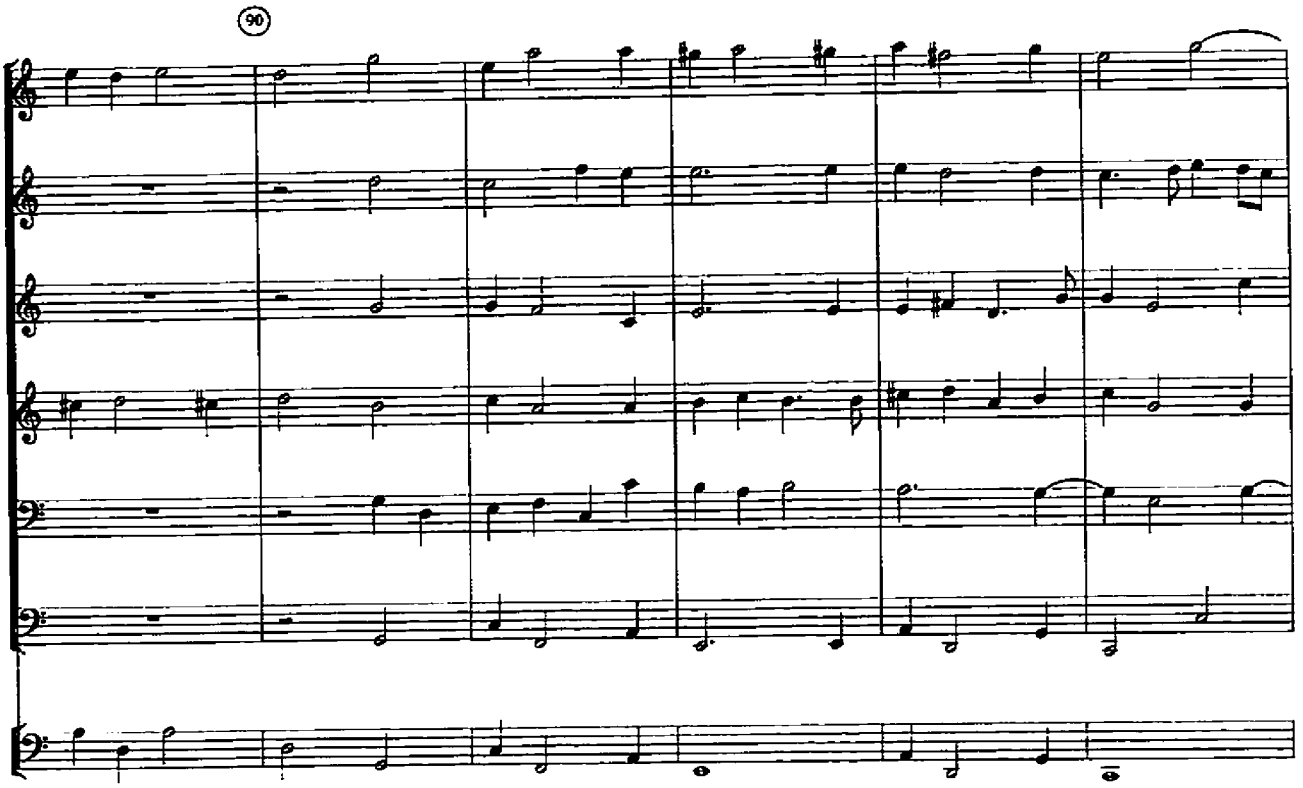
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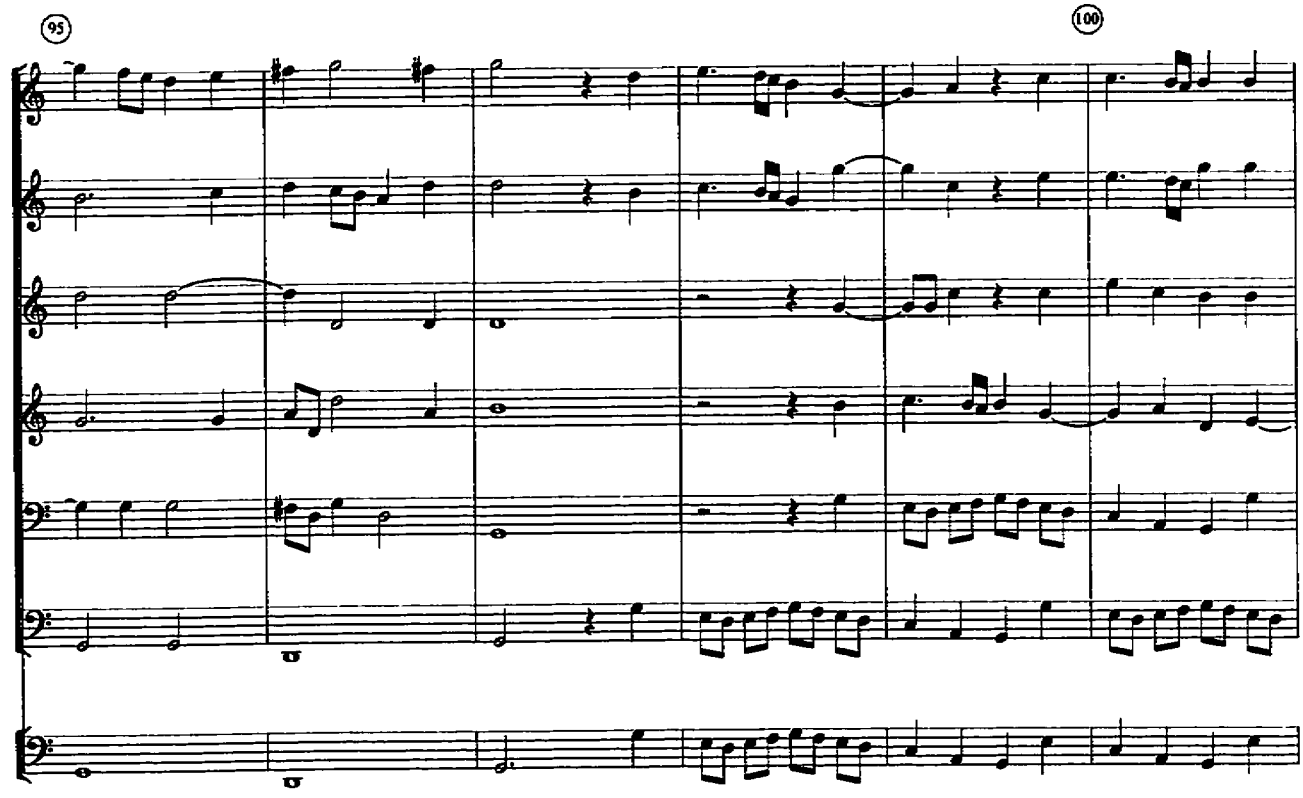
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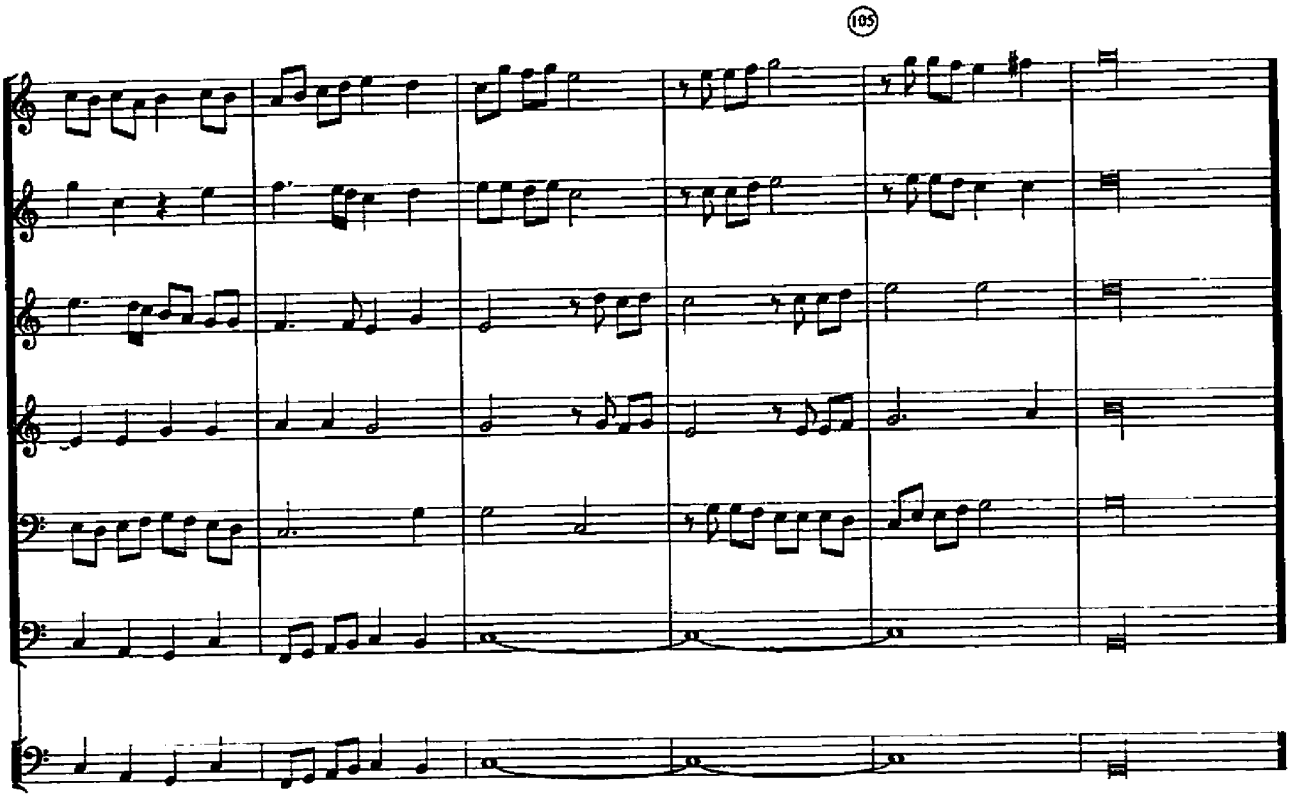
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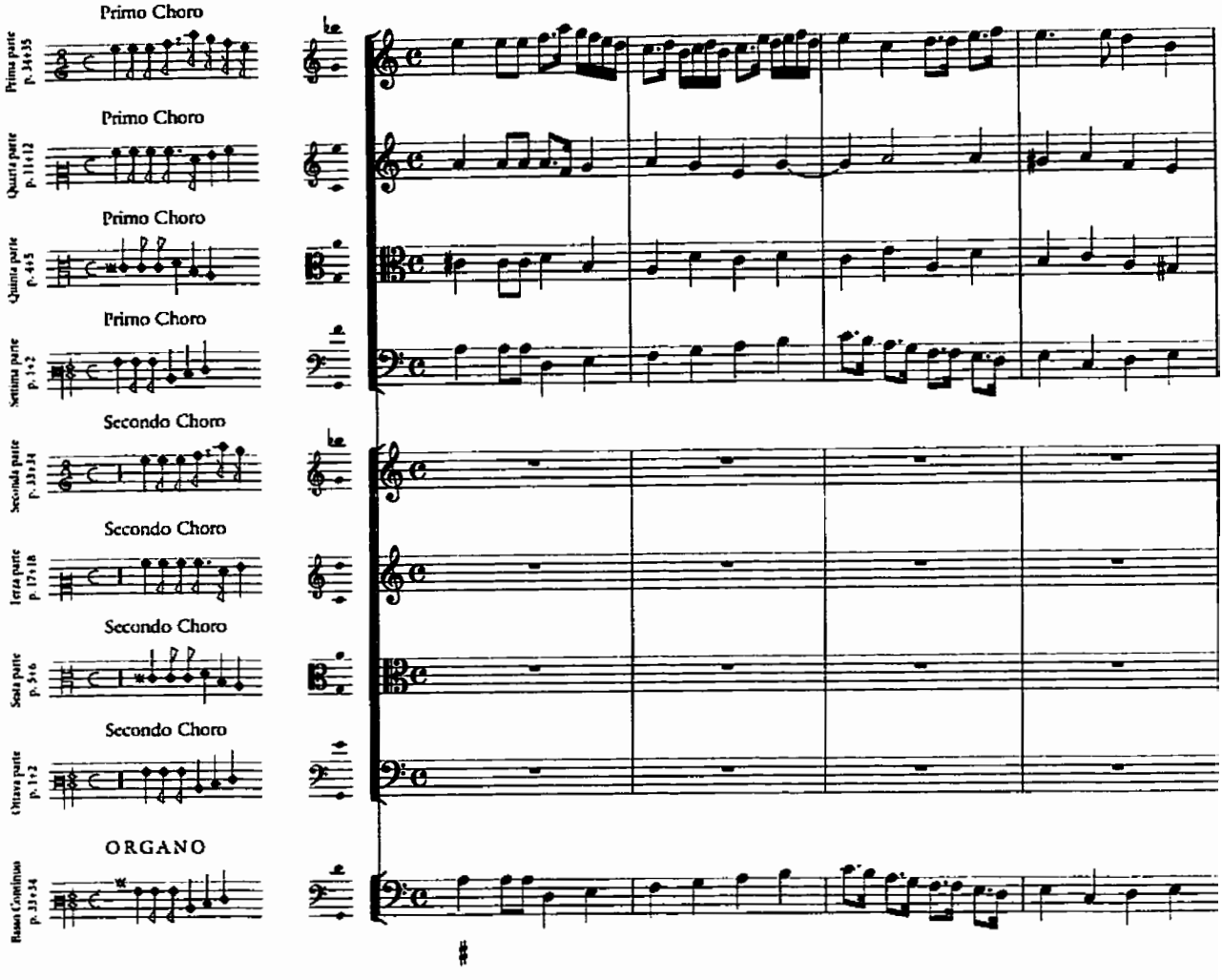
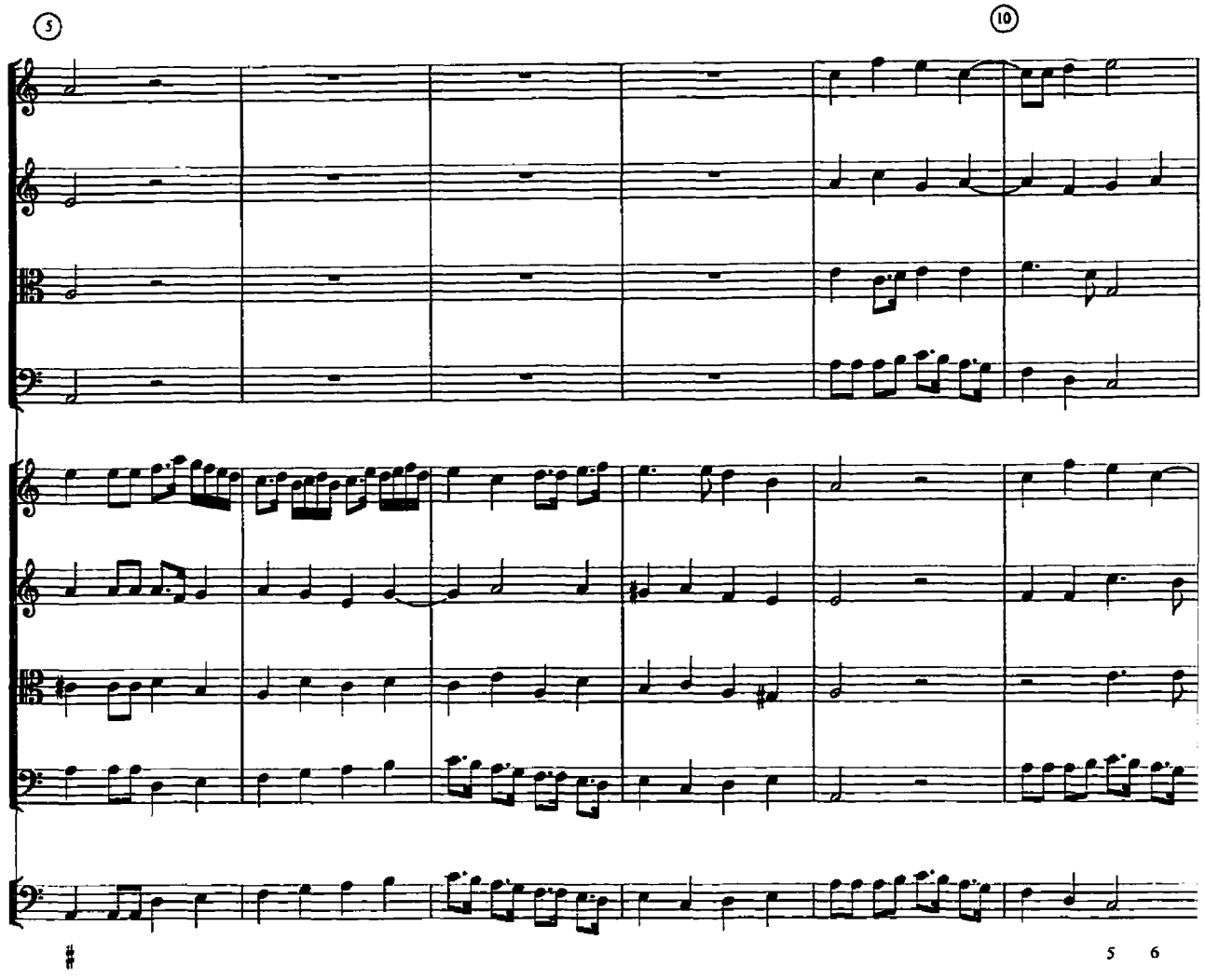
A Doi Chori

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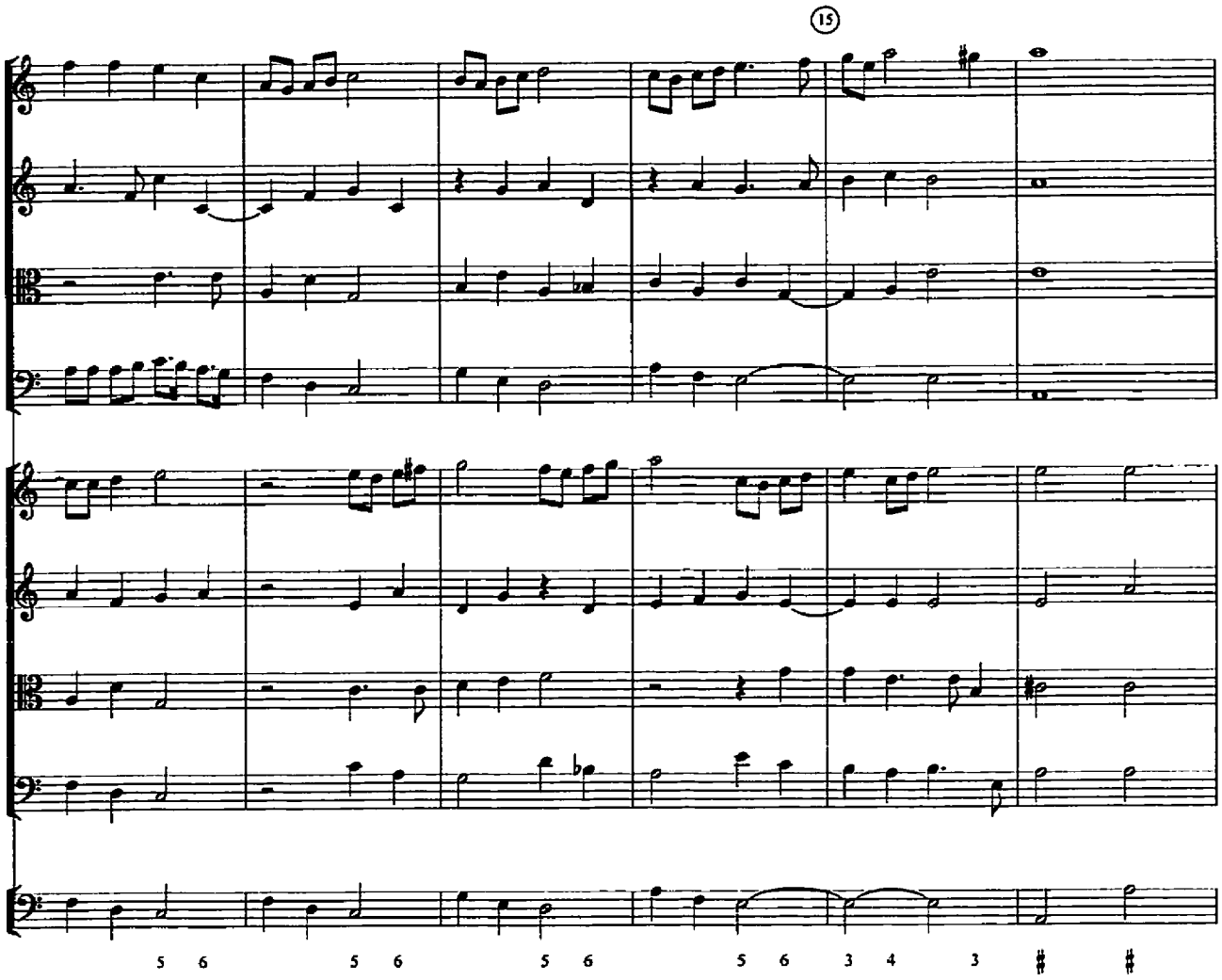
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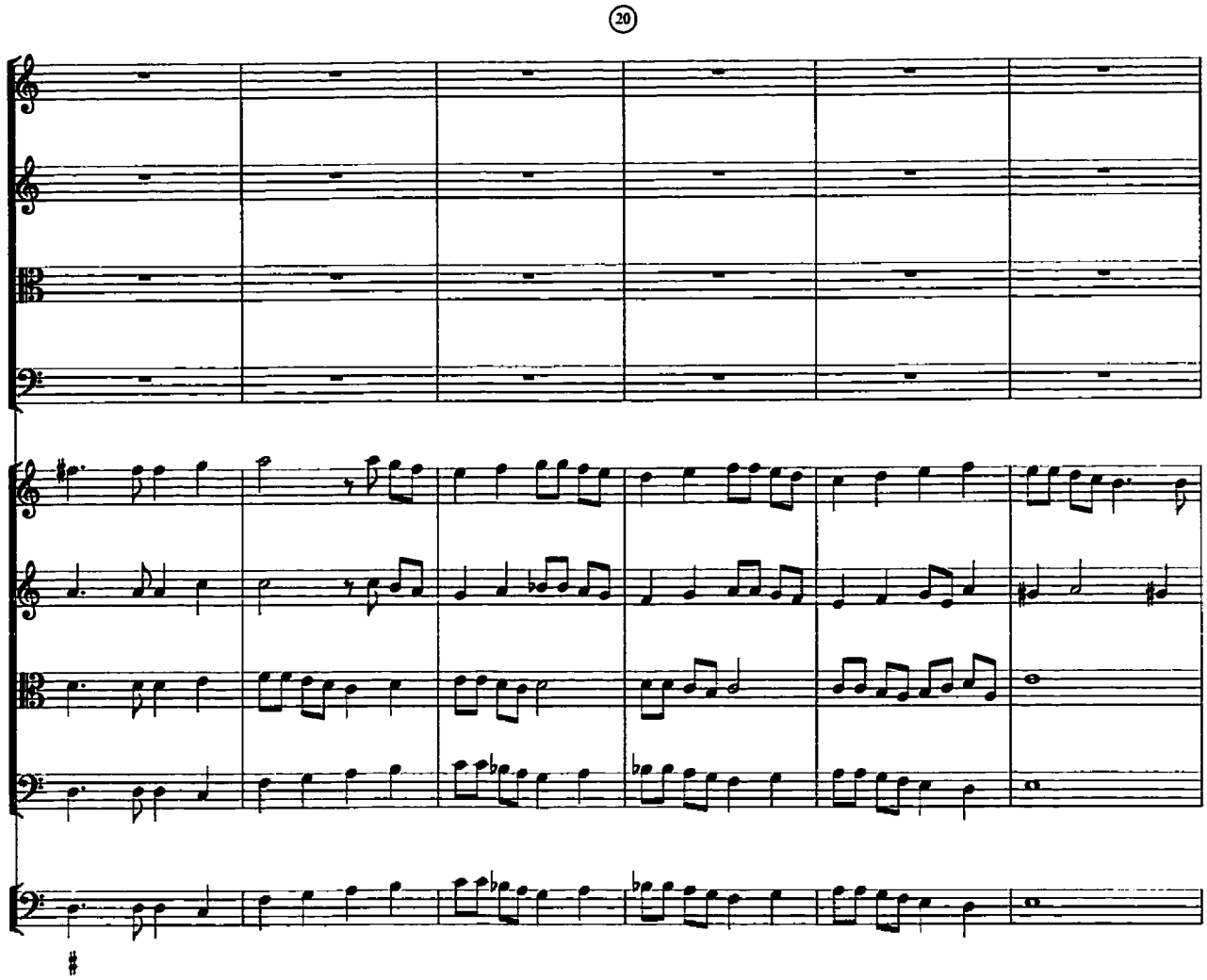
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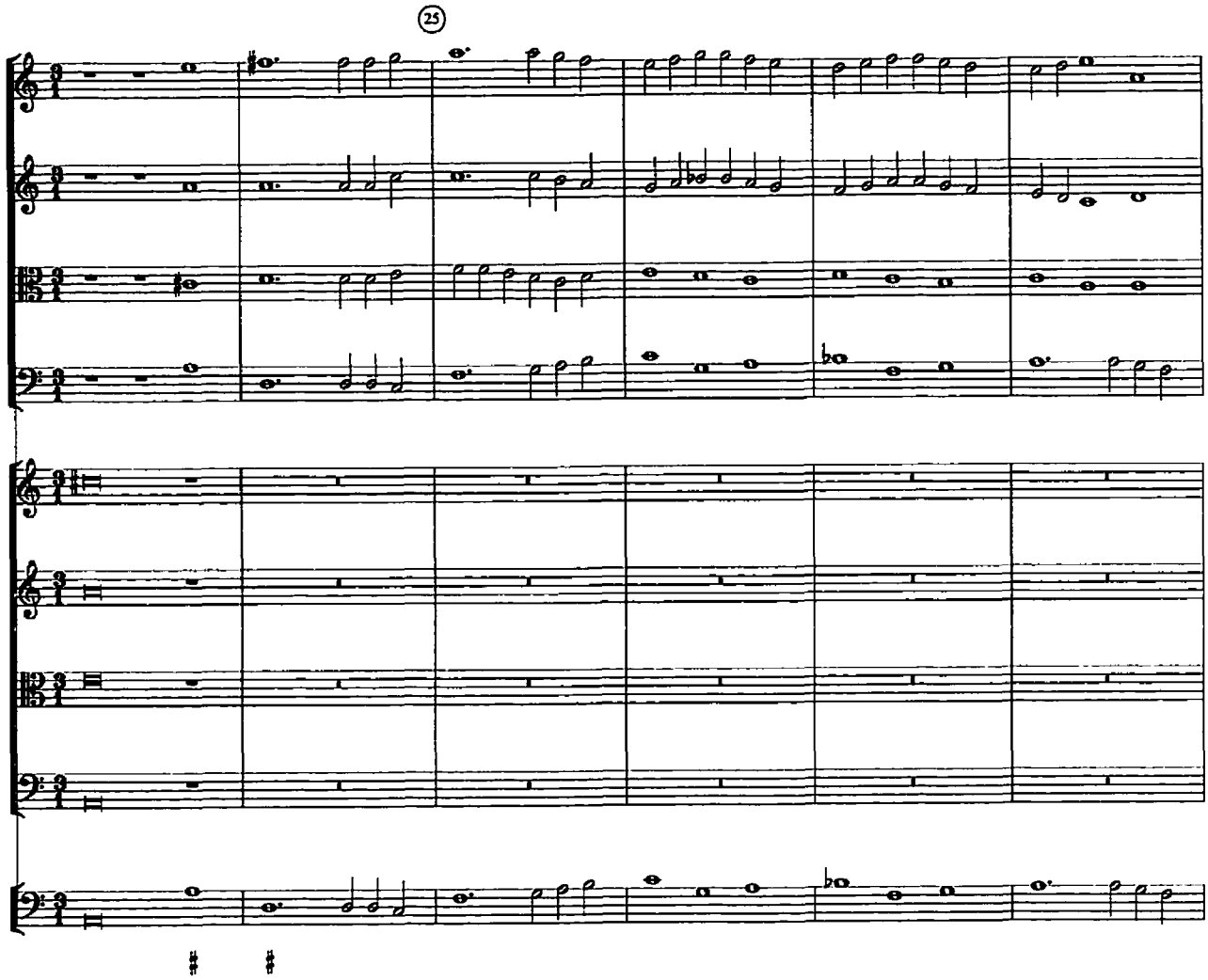
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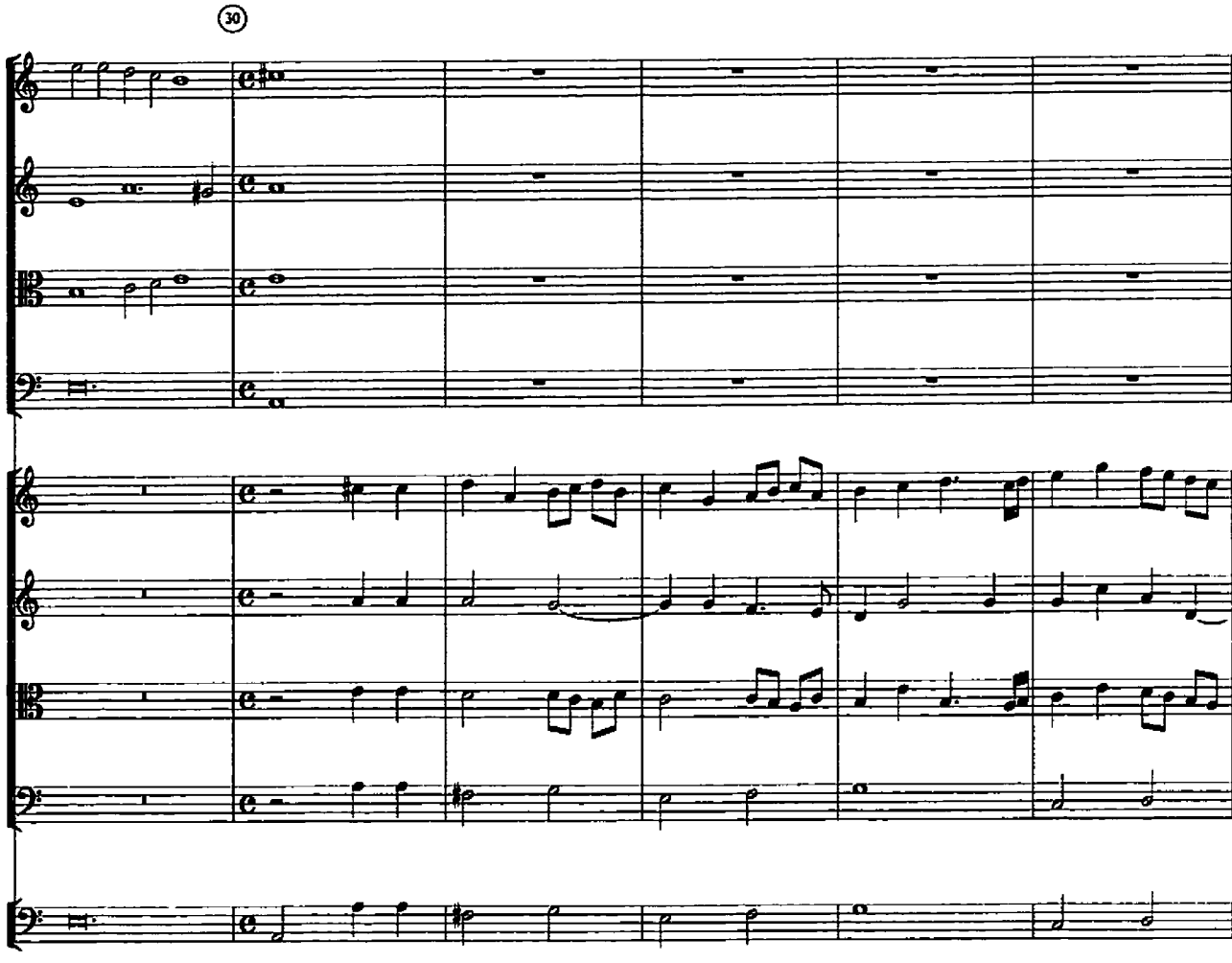
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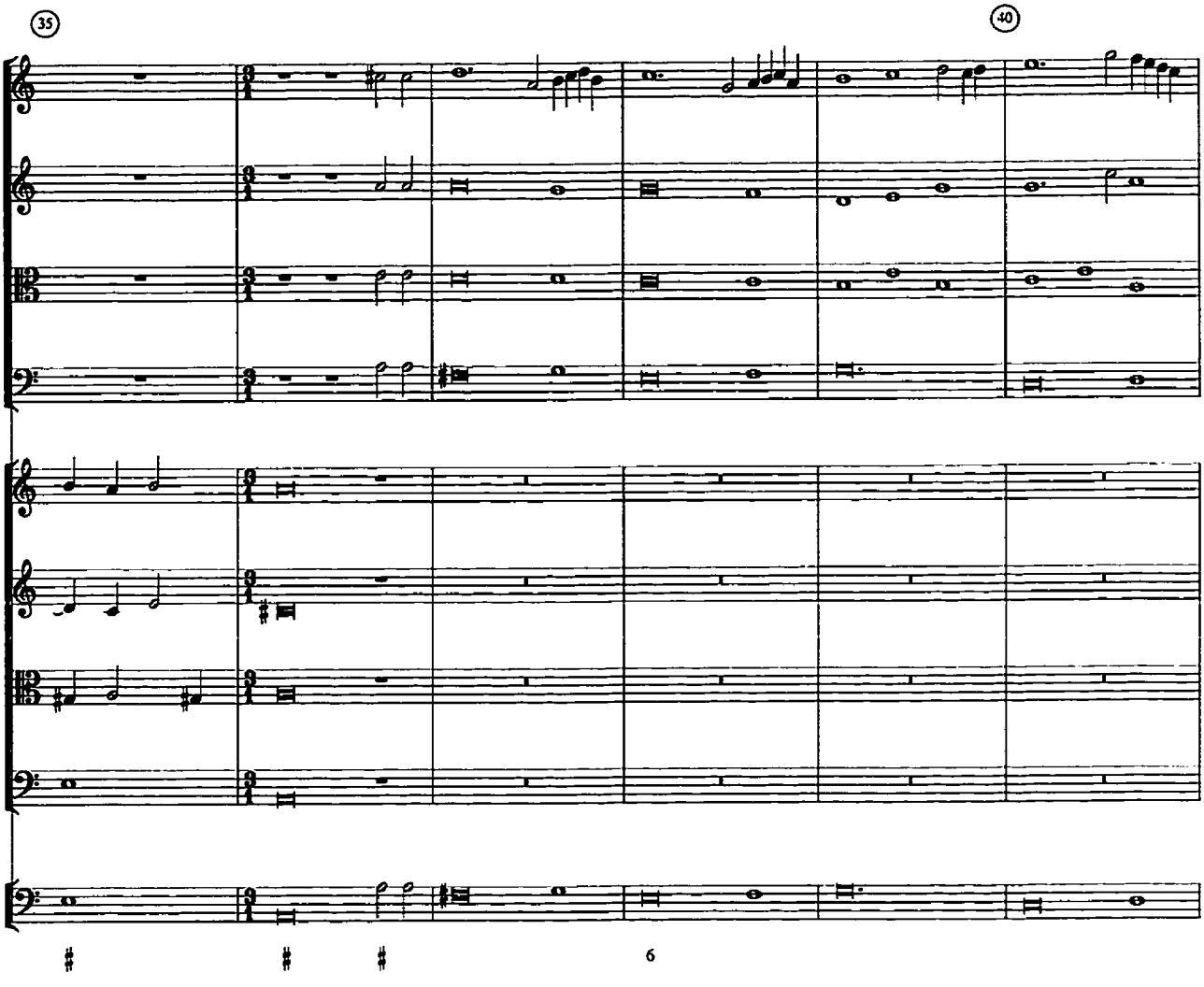
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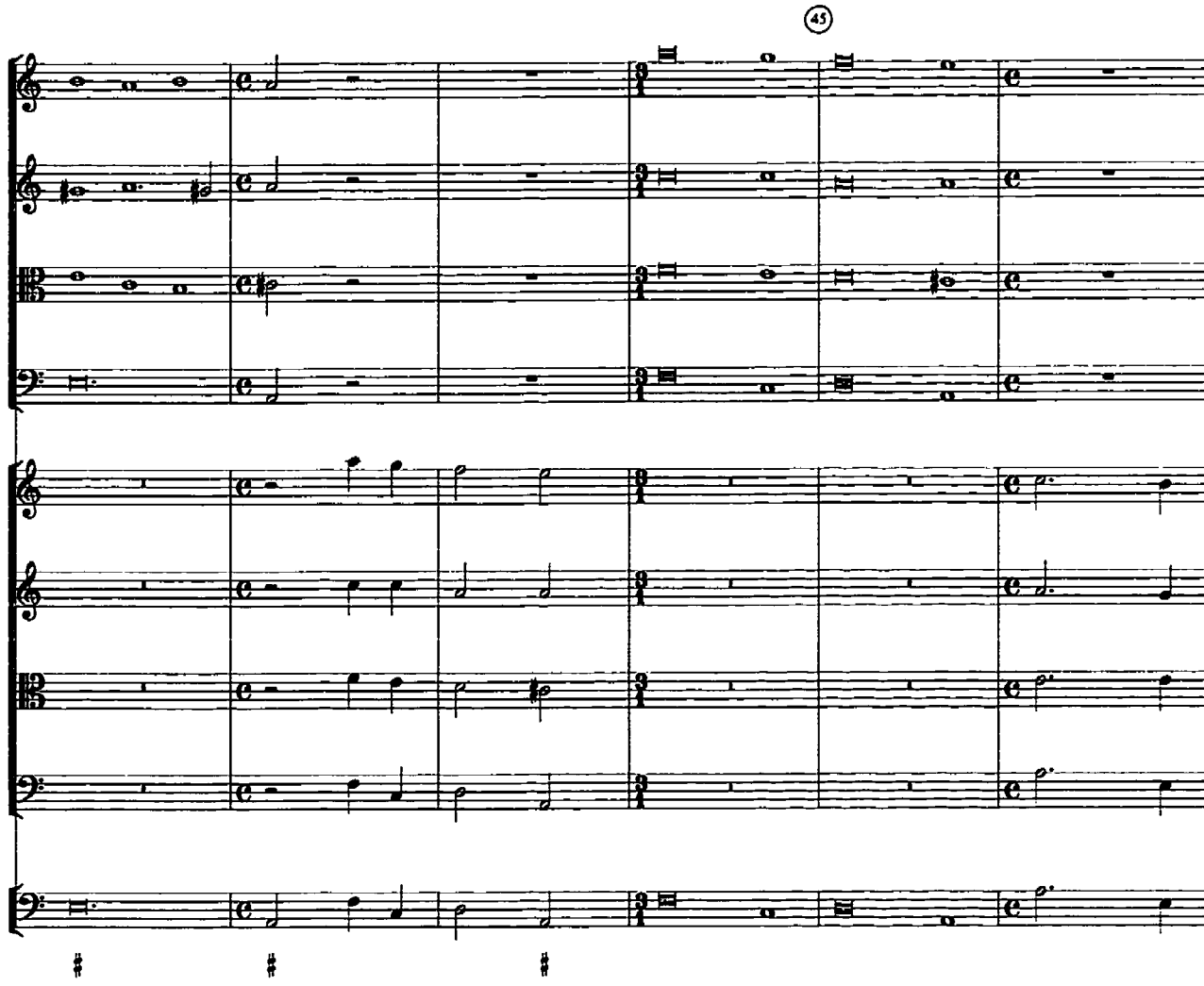
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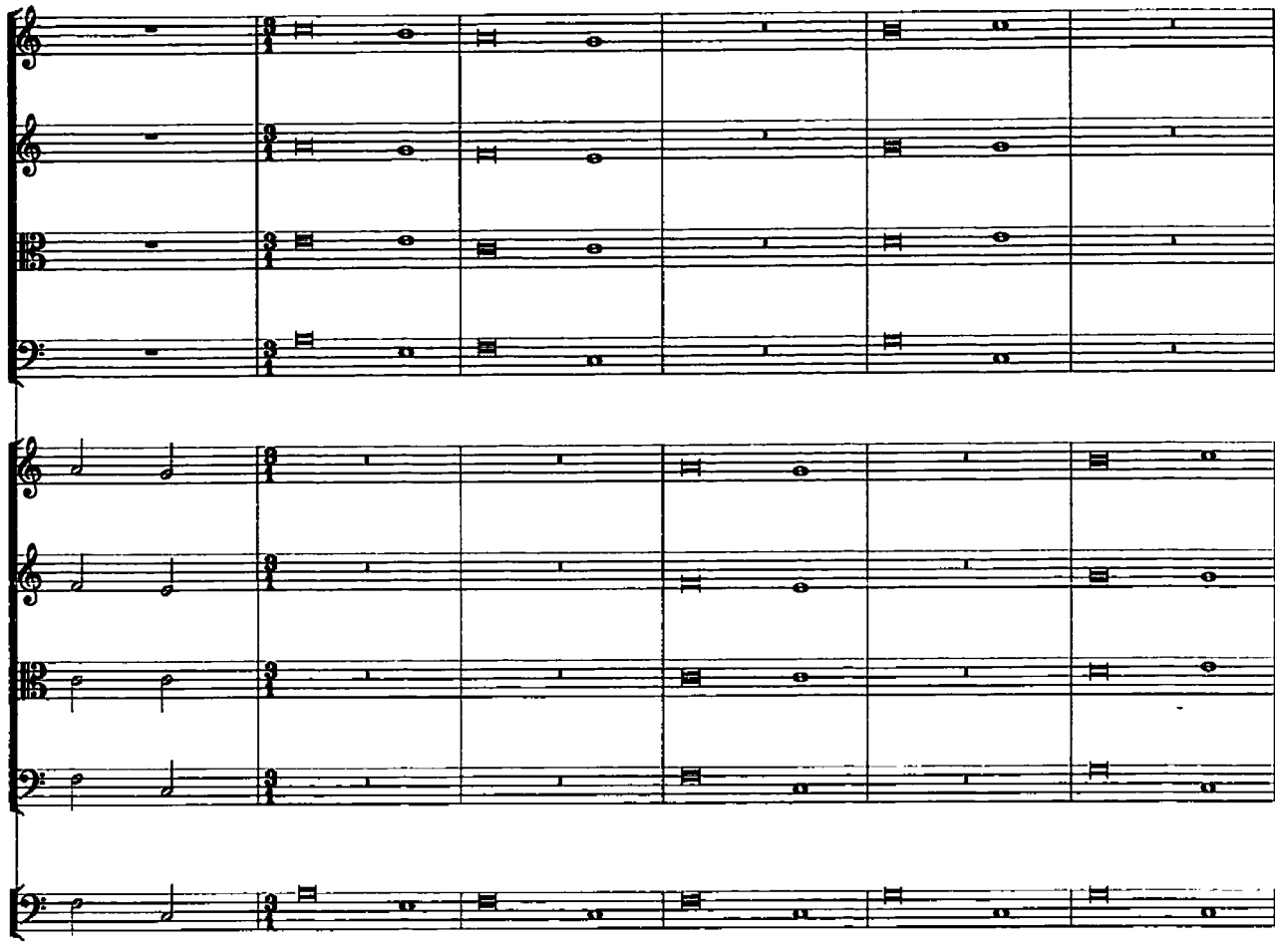

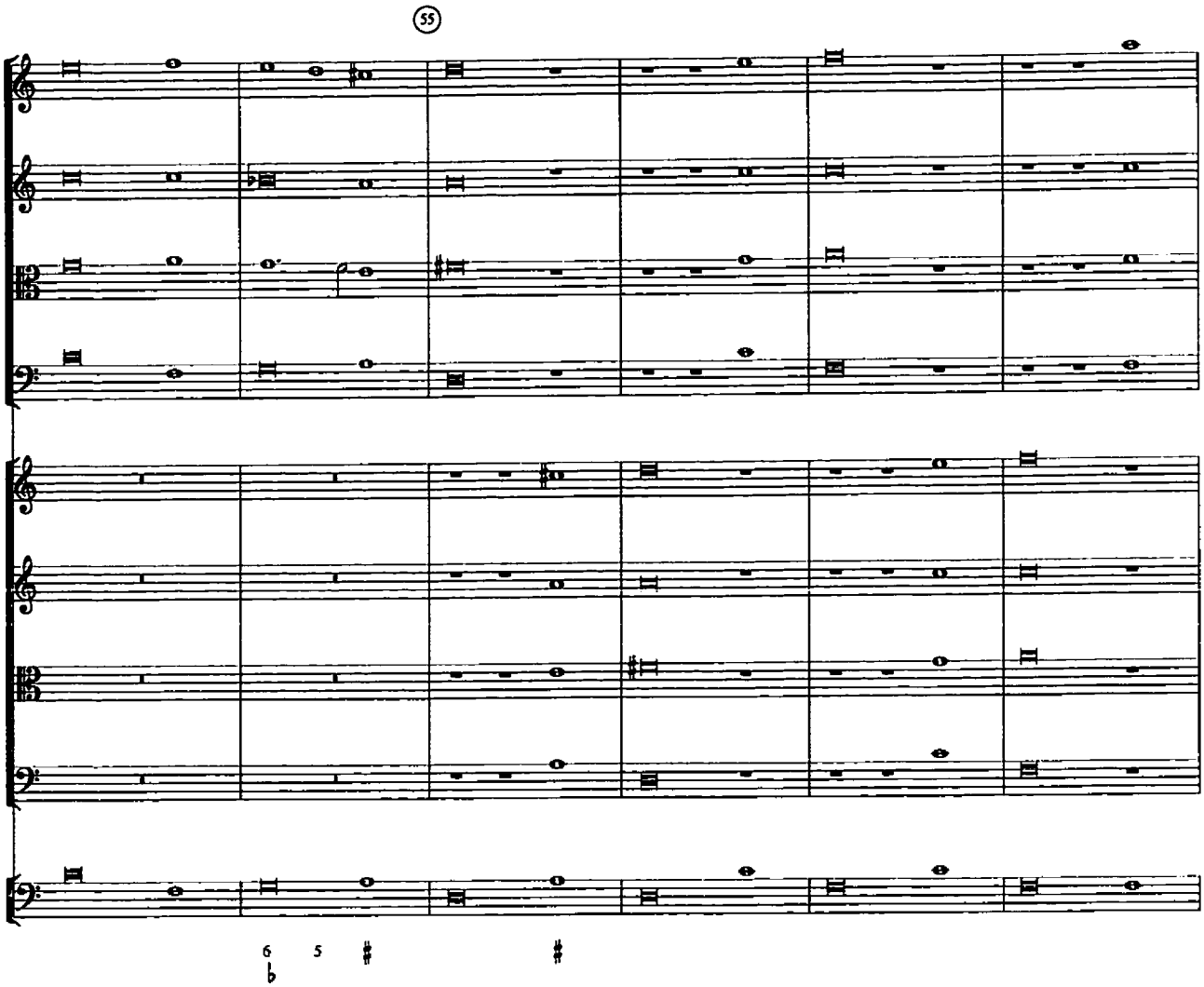
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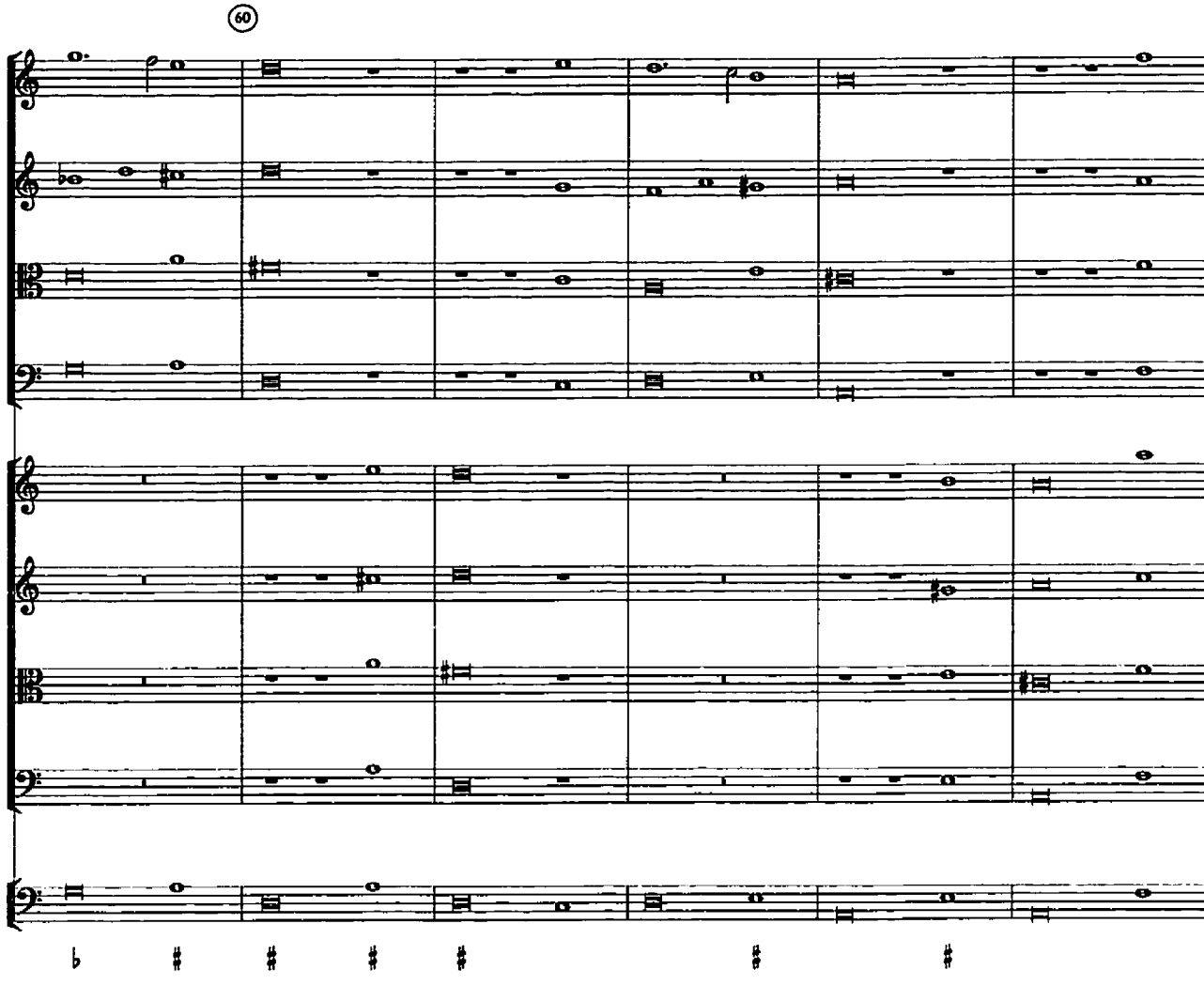
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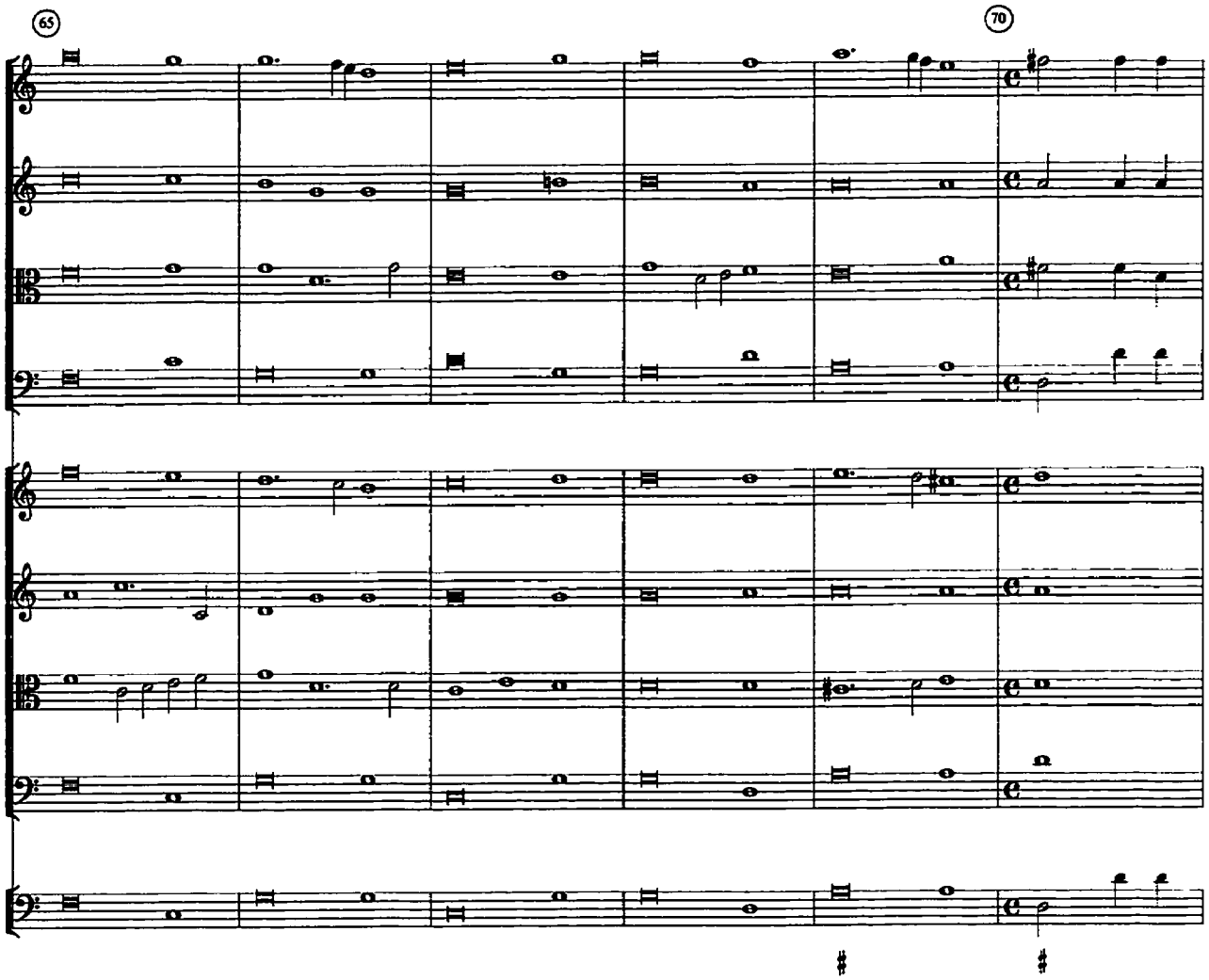
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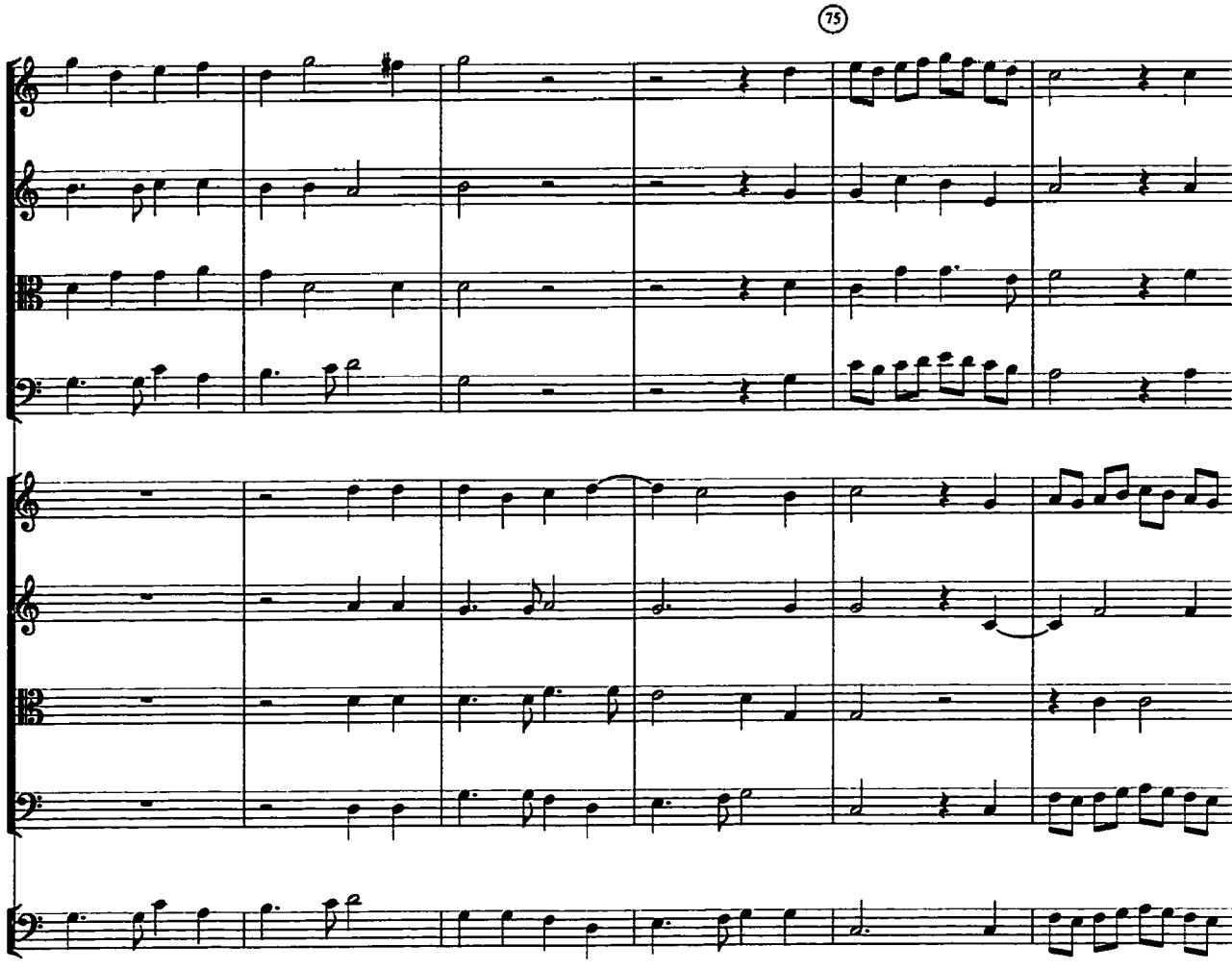

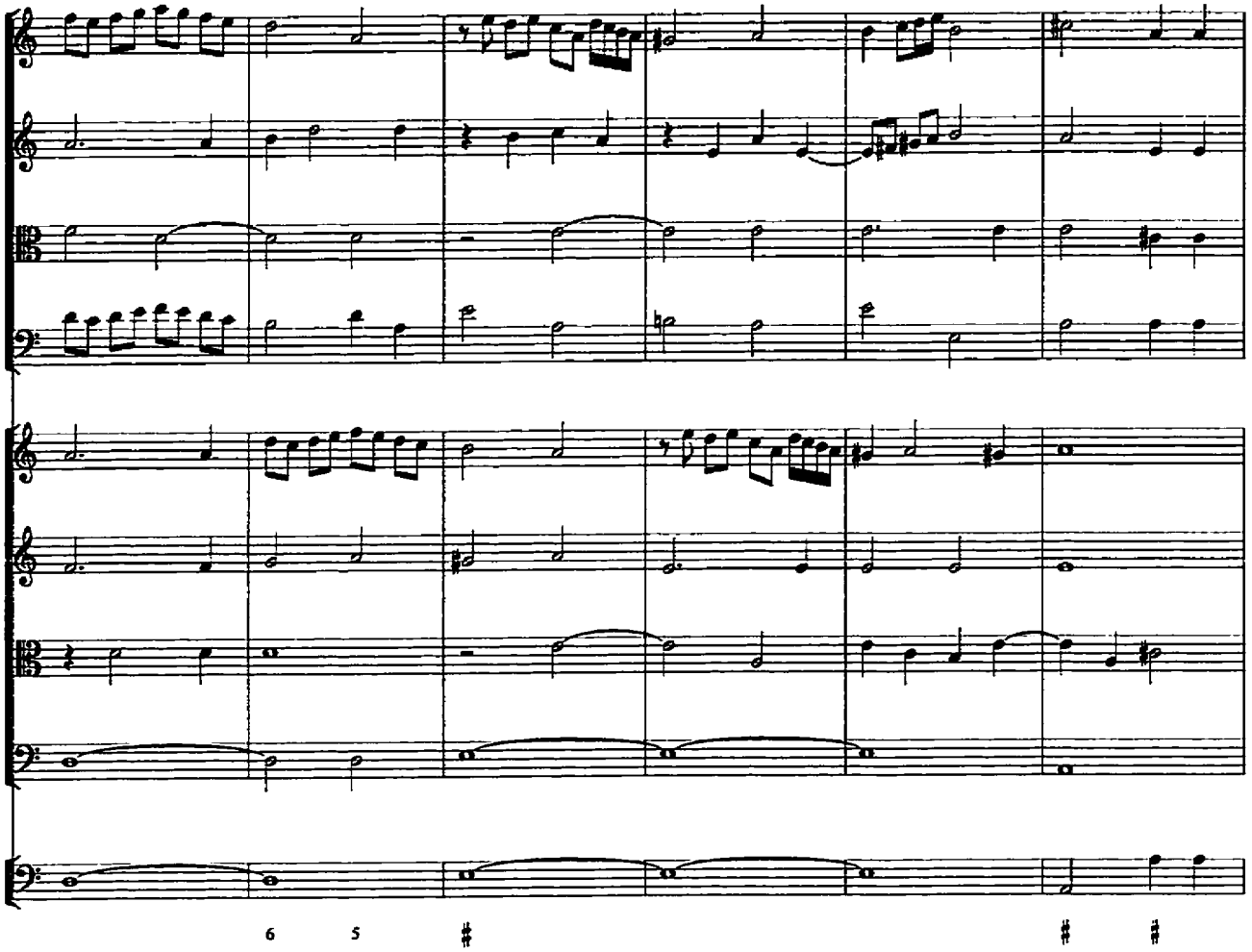
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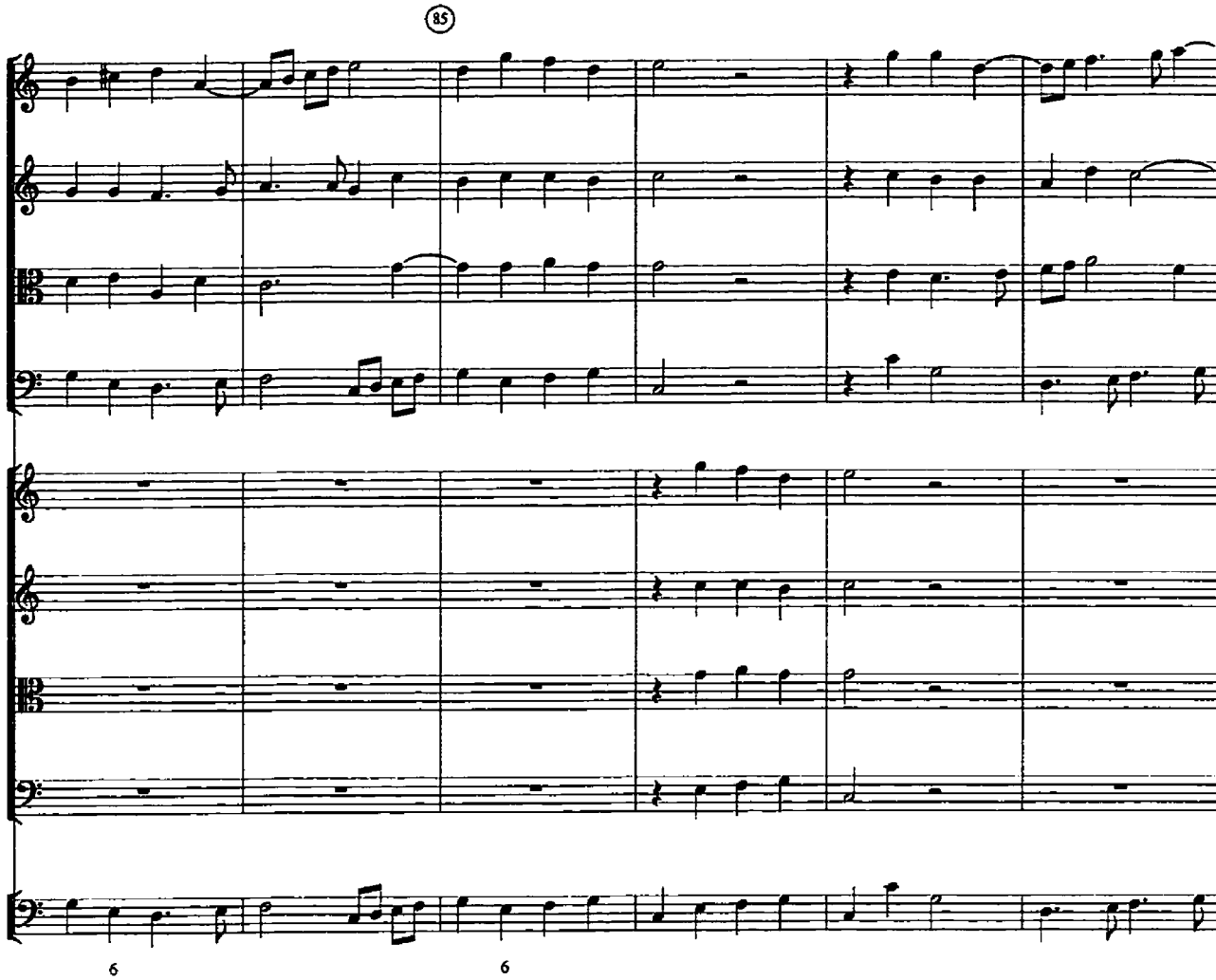
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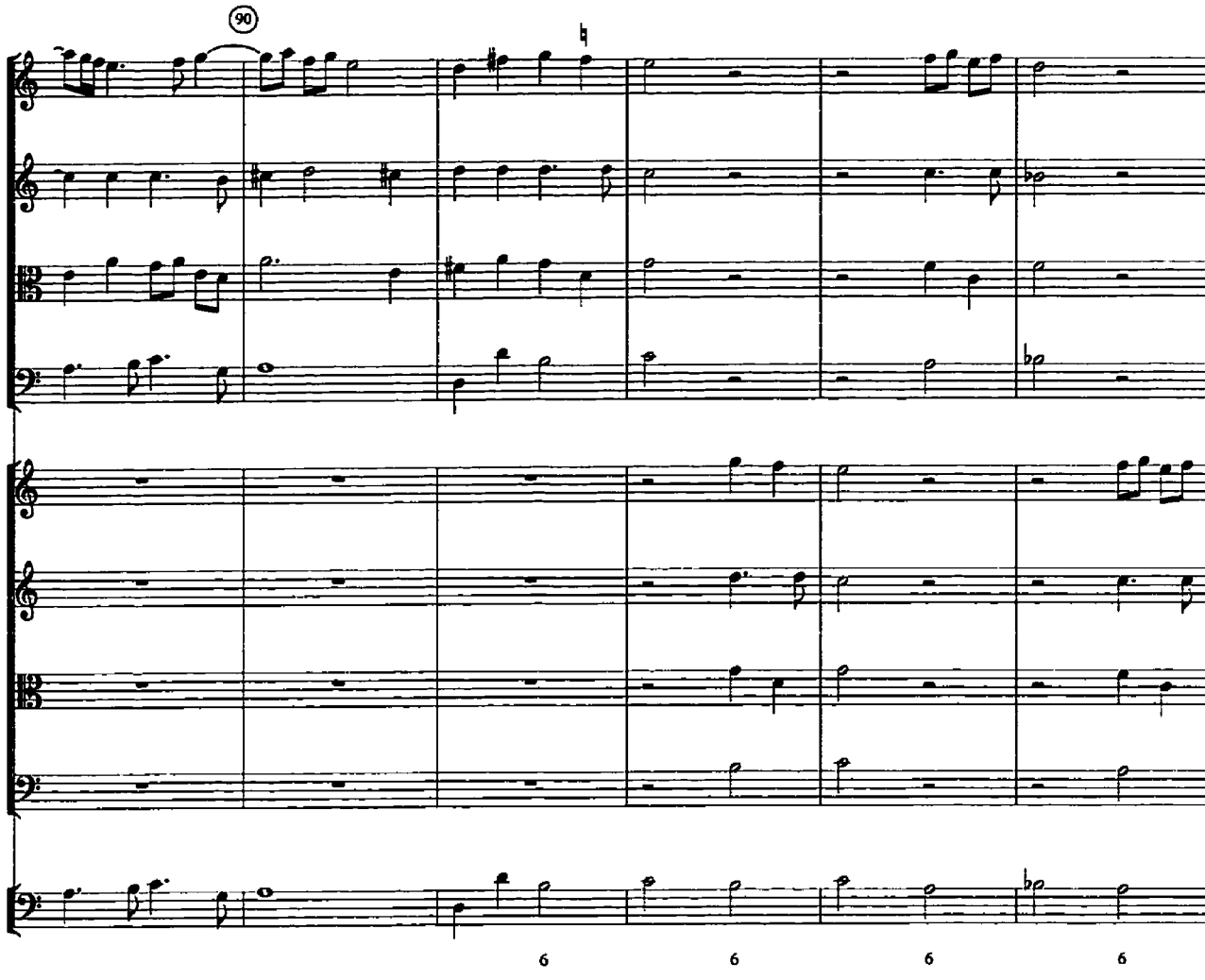
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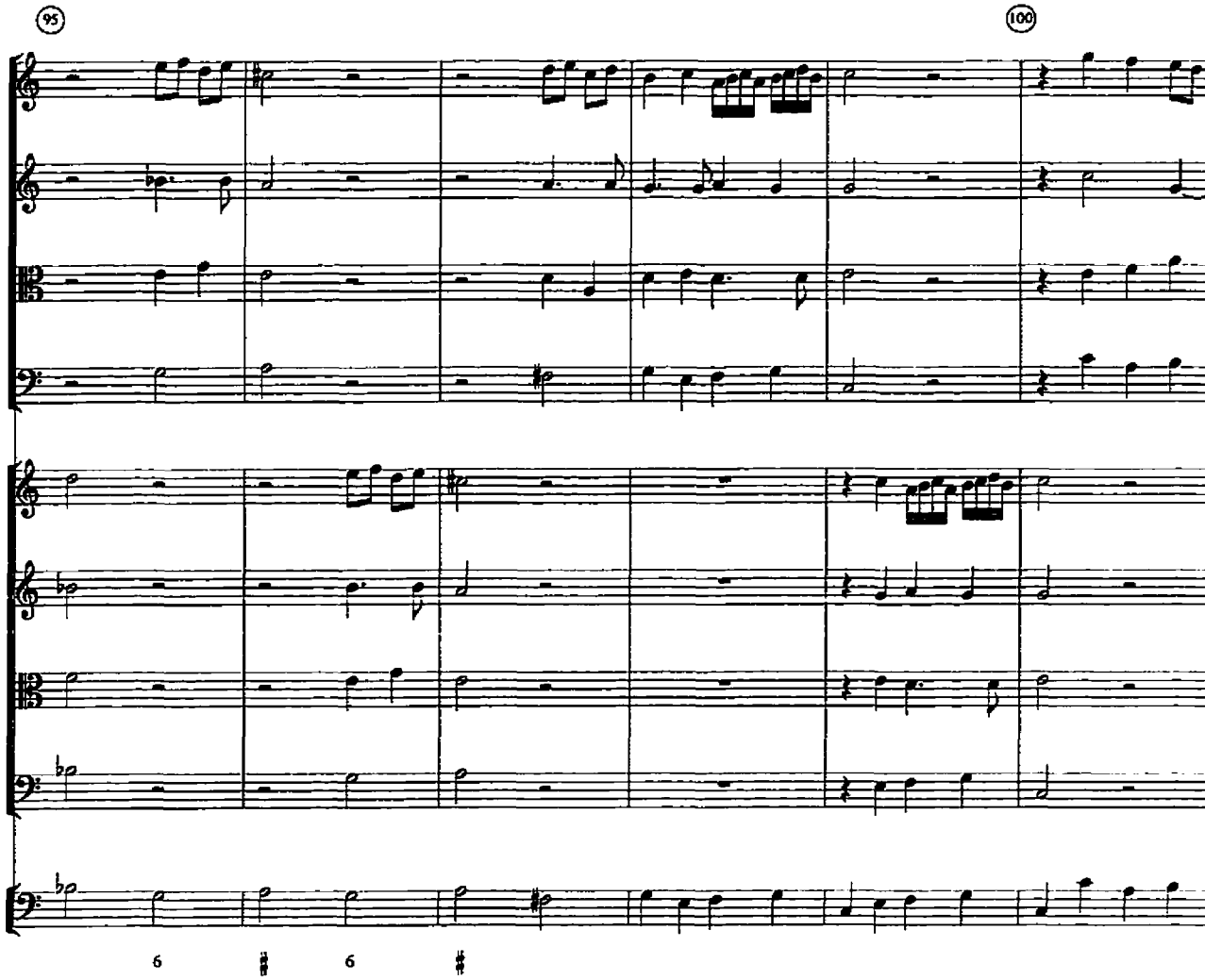
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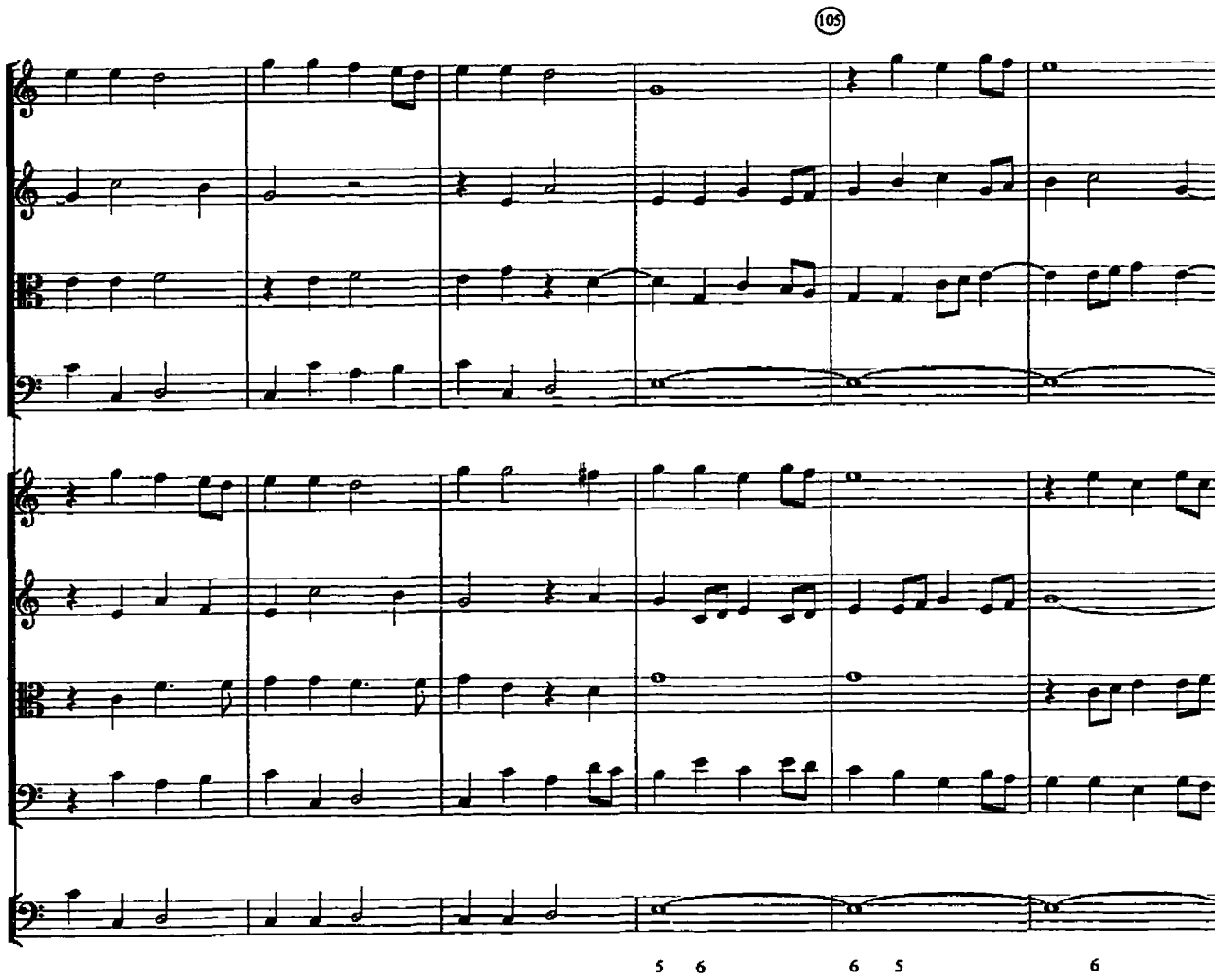
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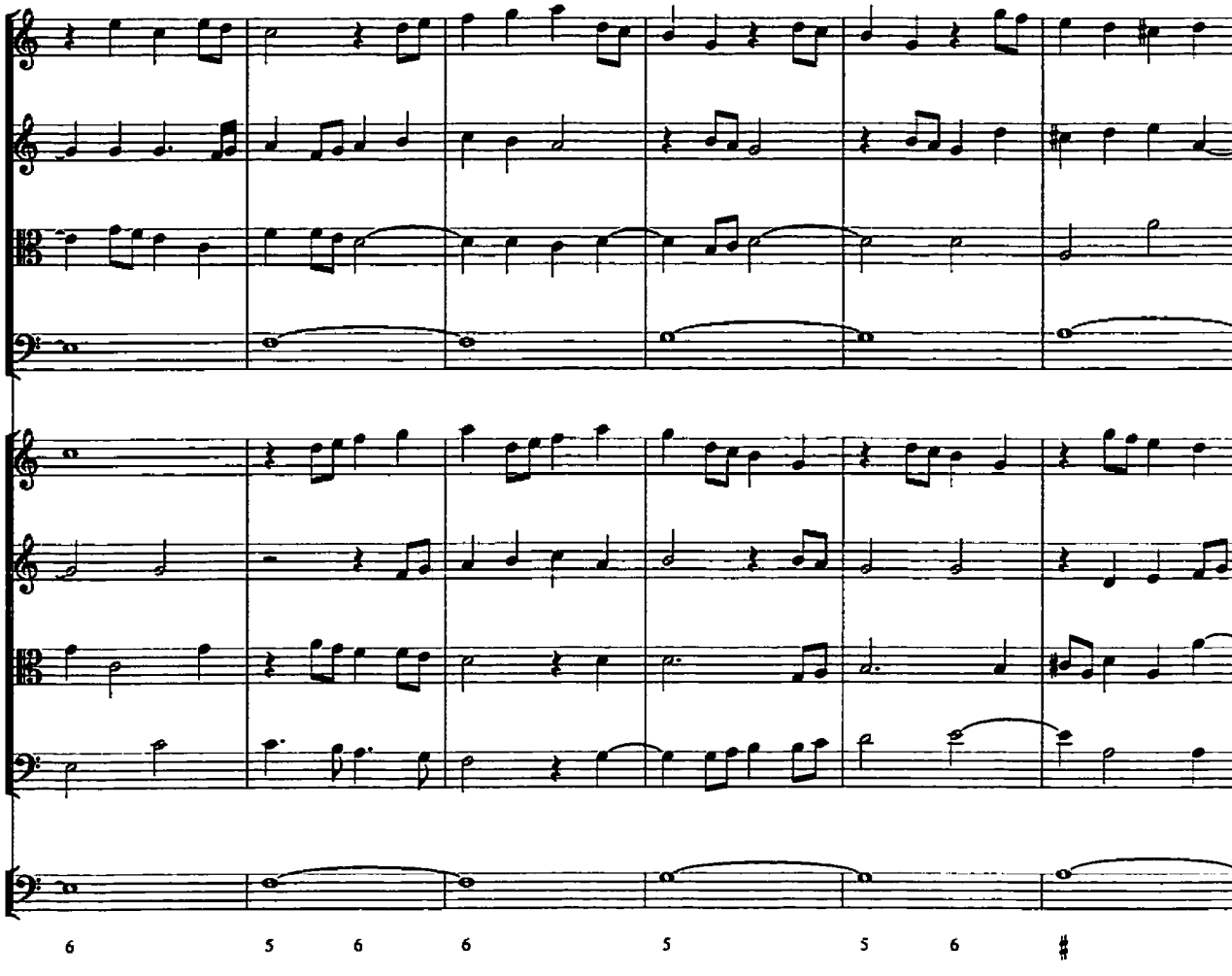
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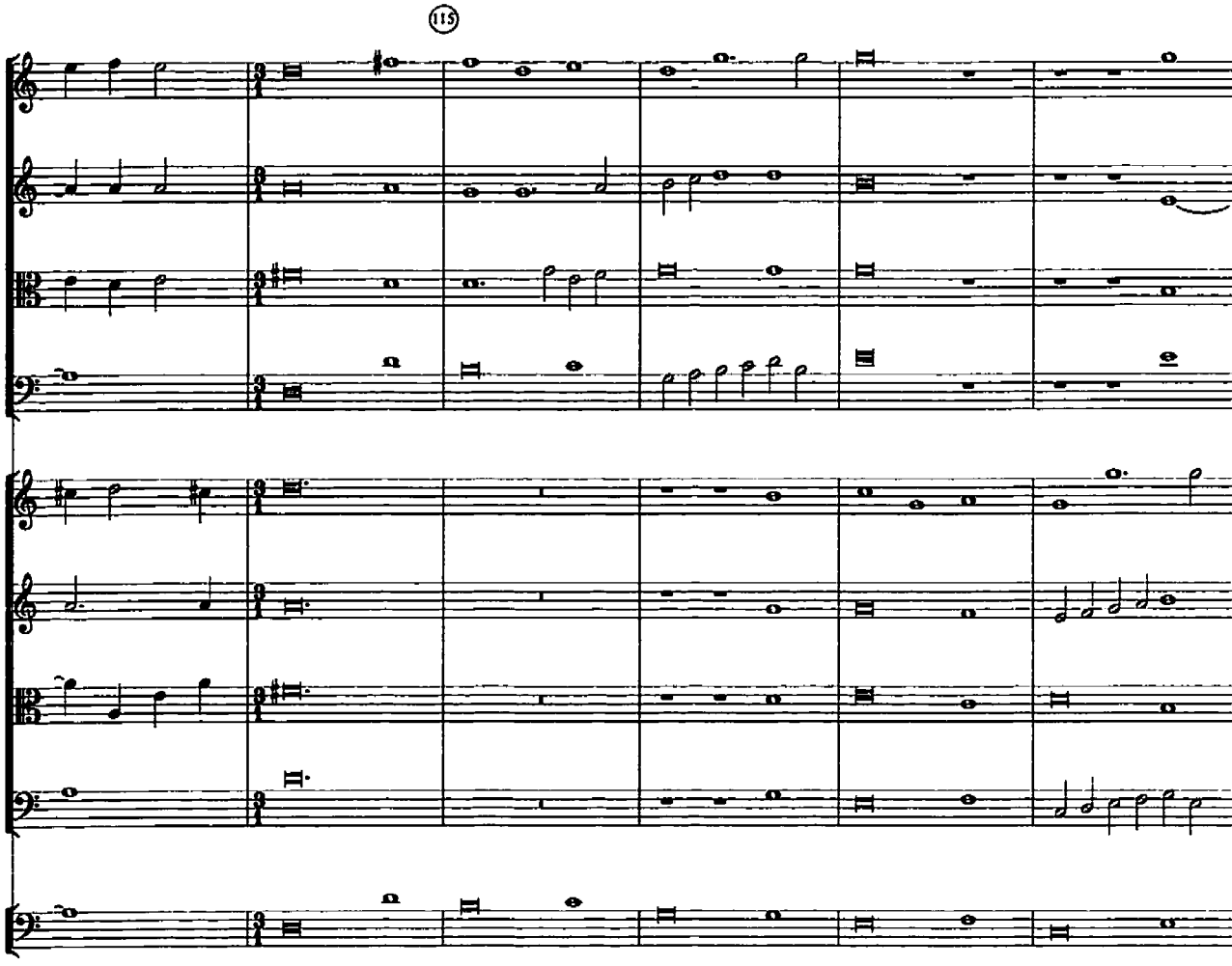
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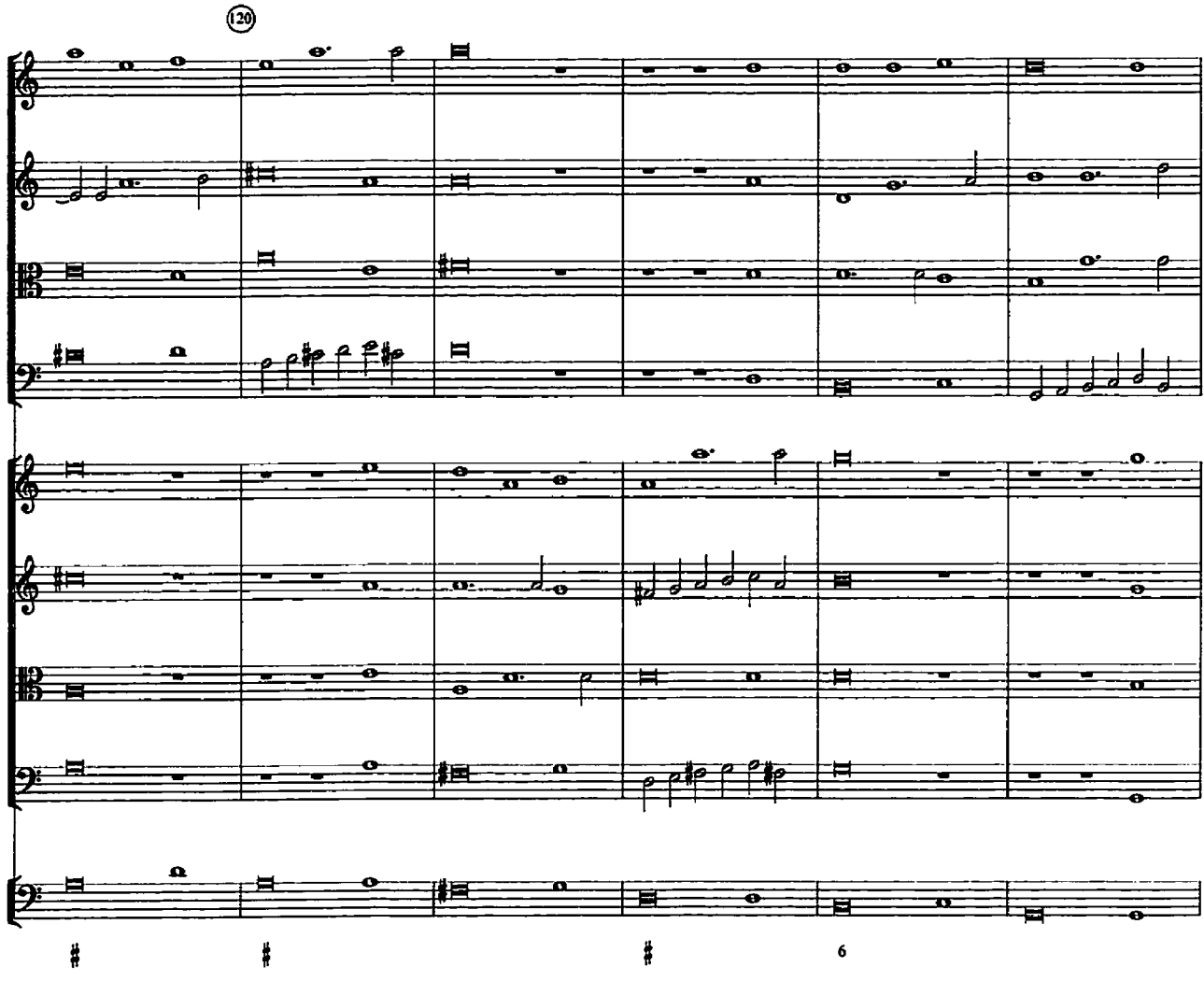
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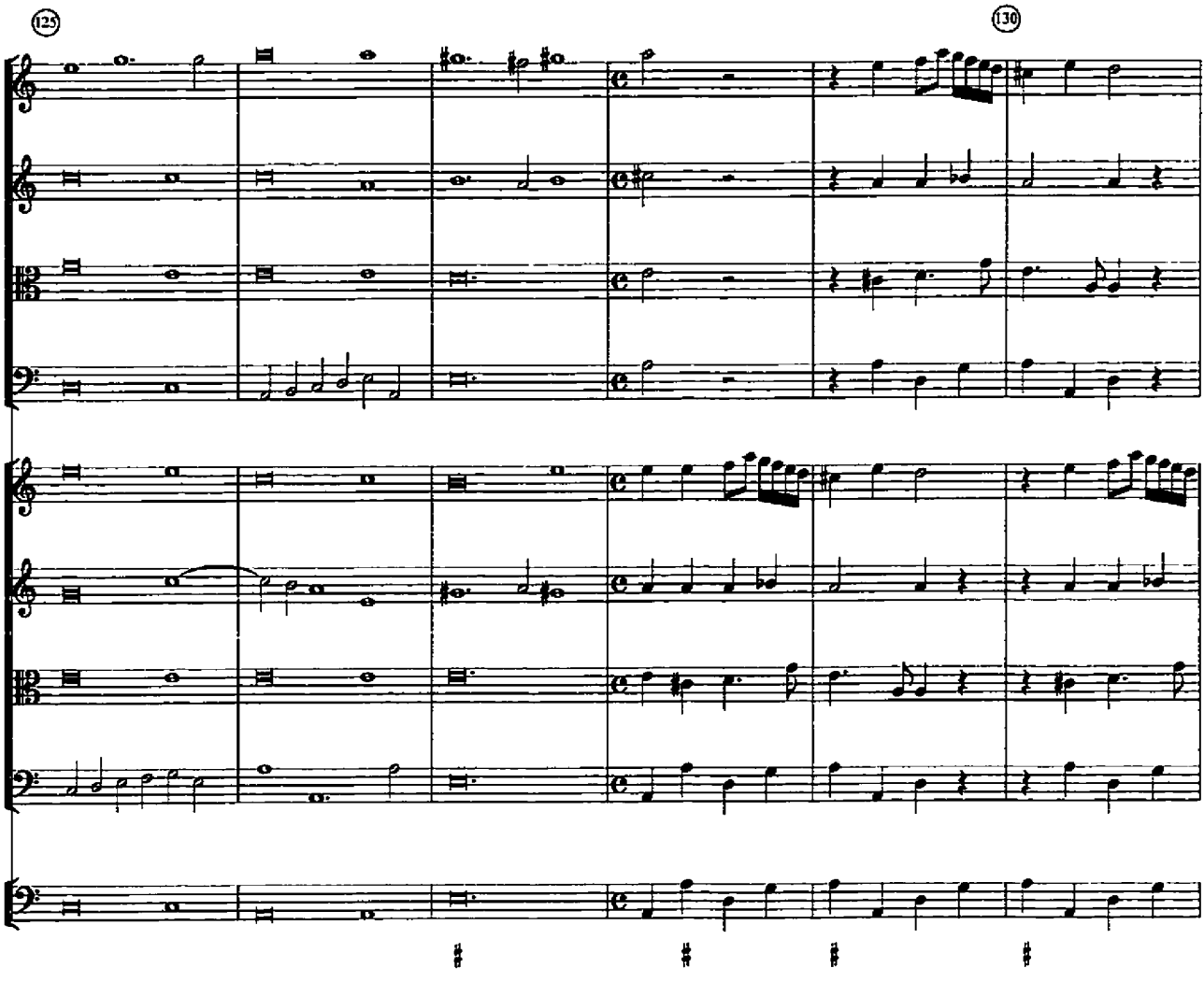
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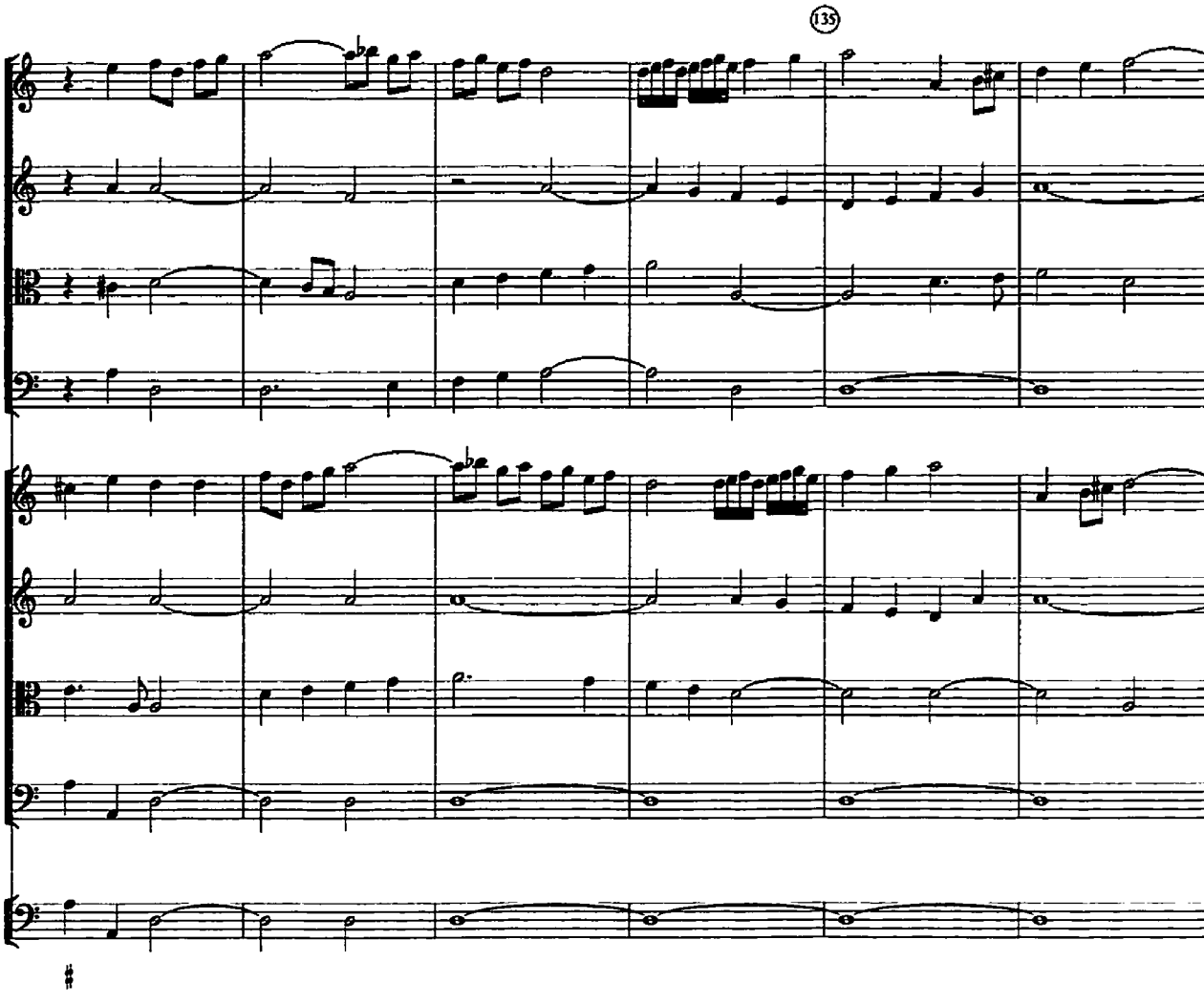
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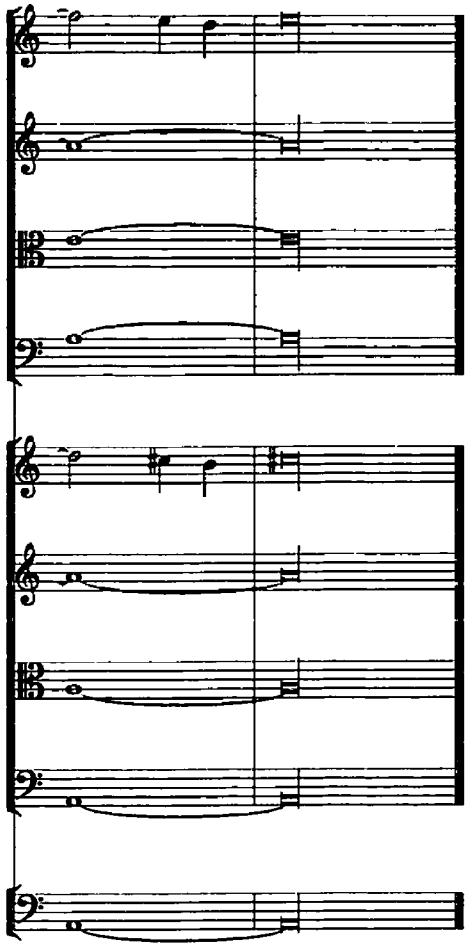

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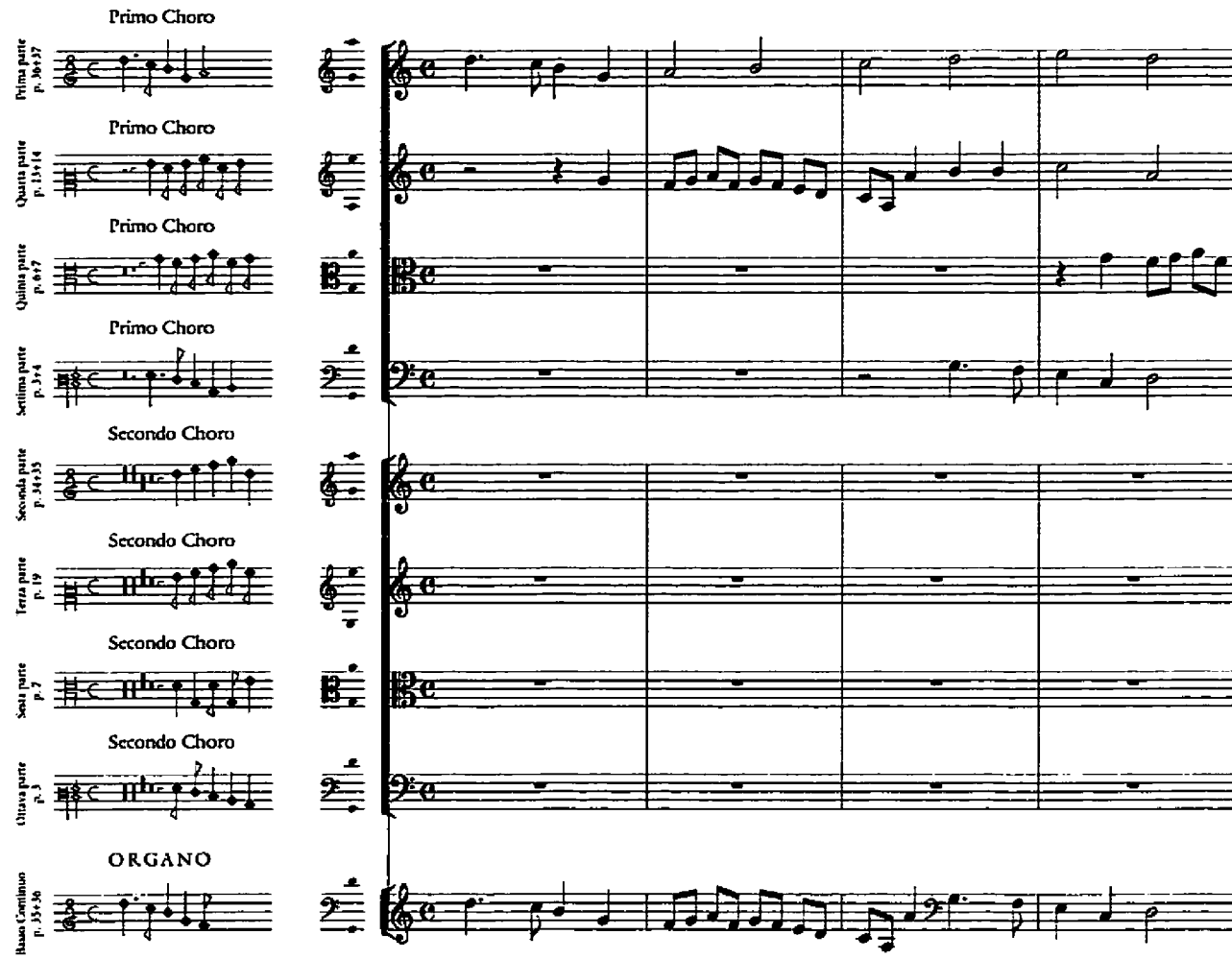

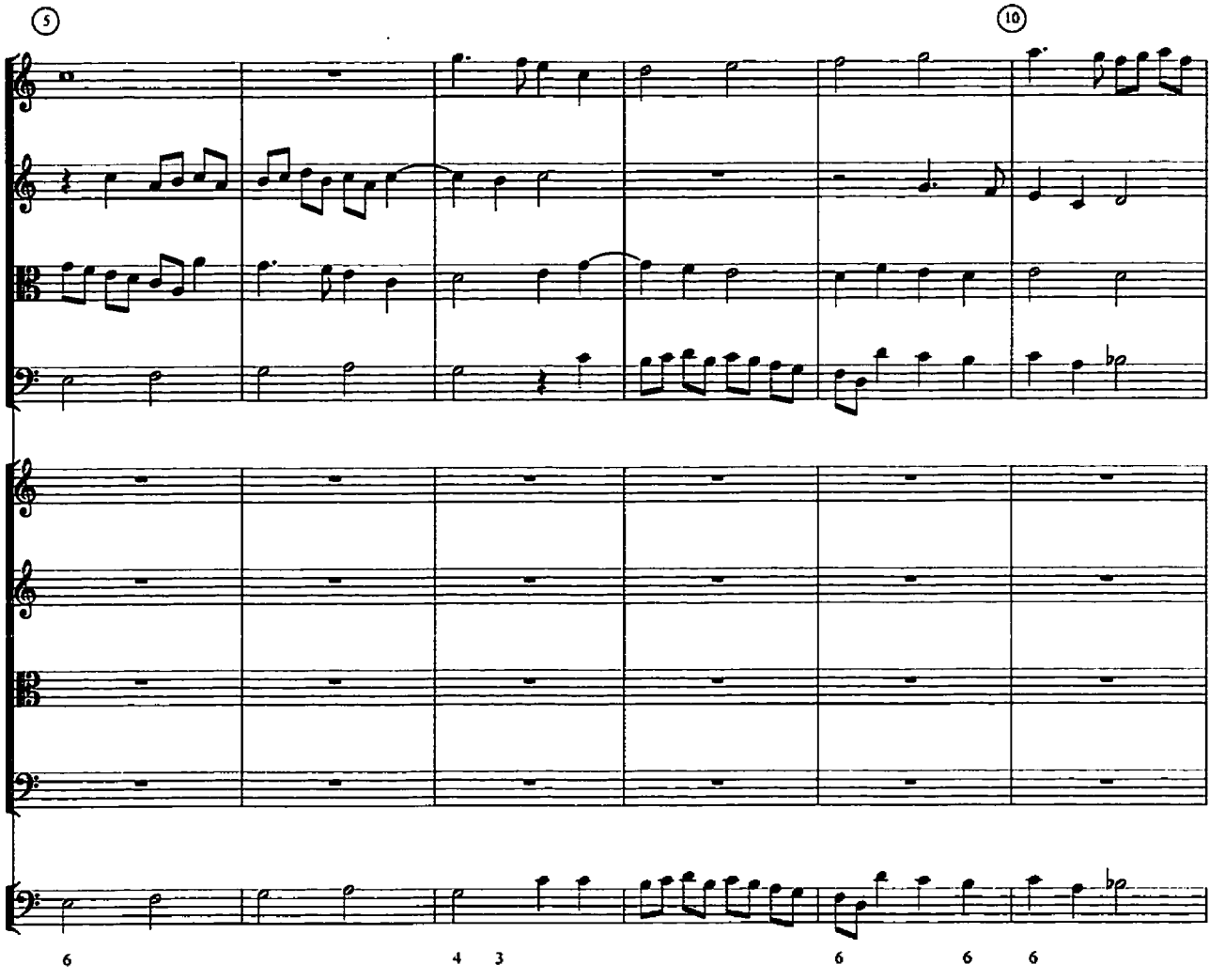
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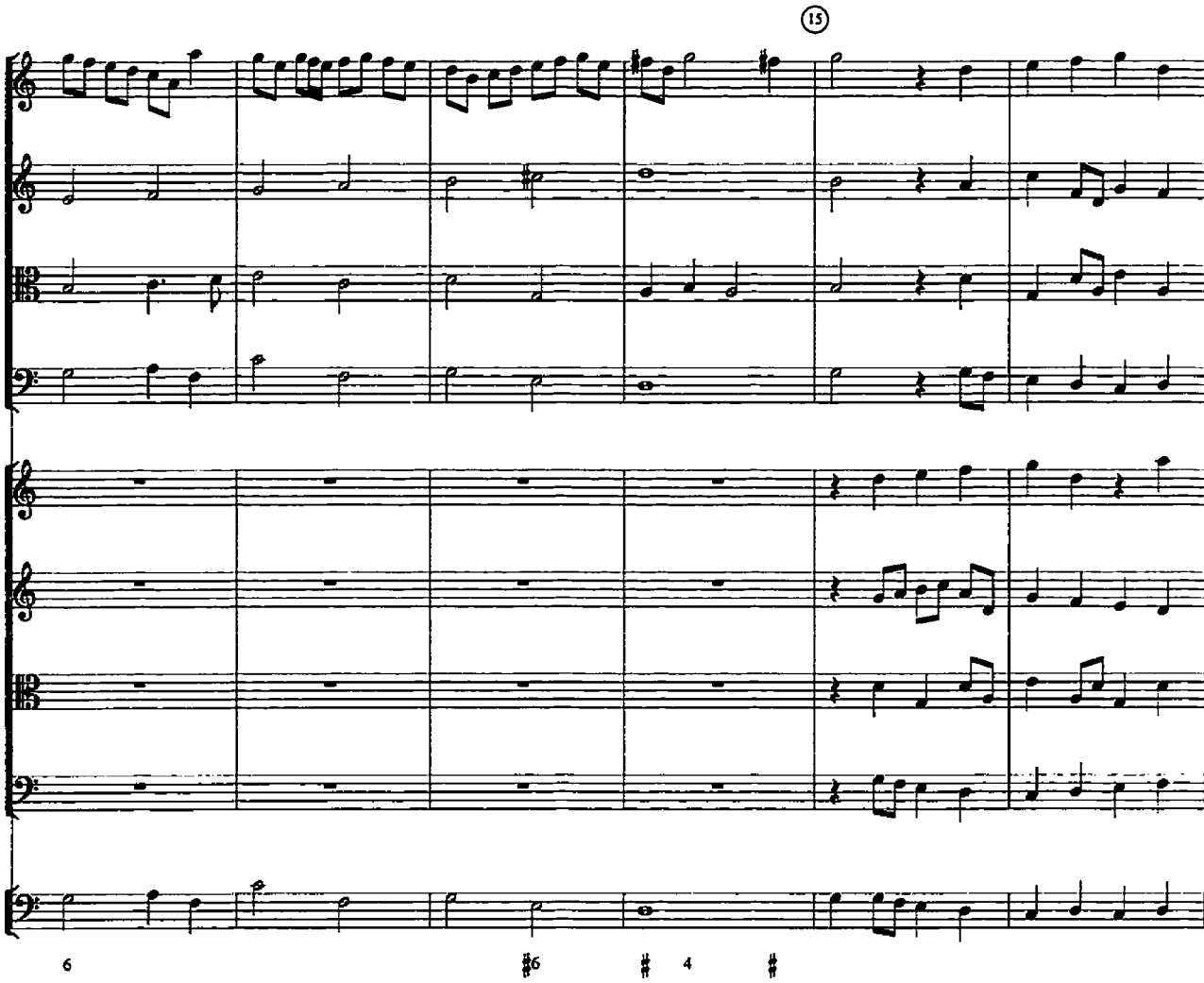
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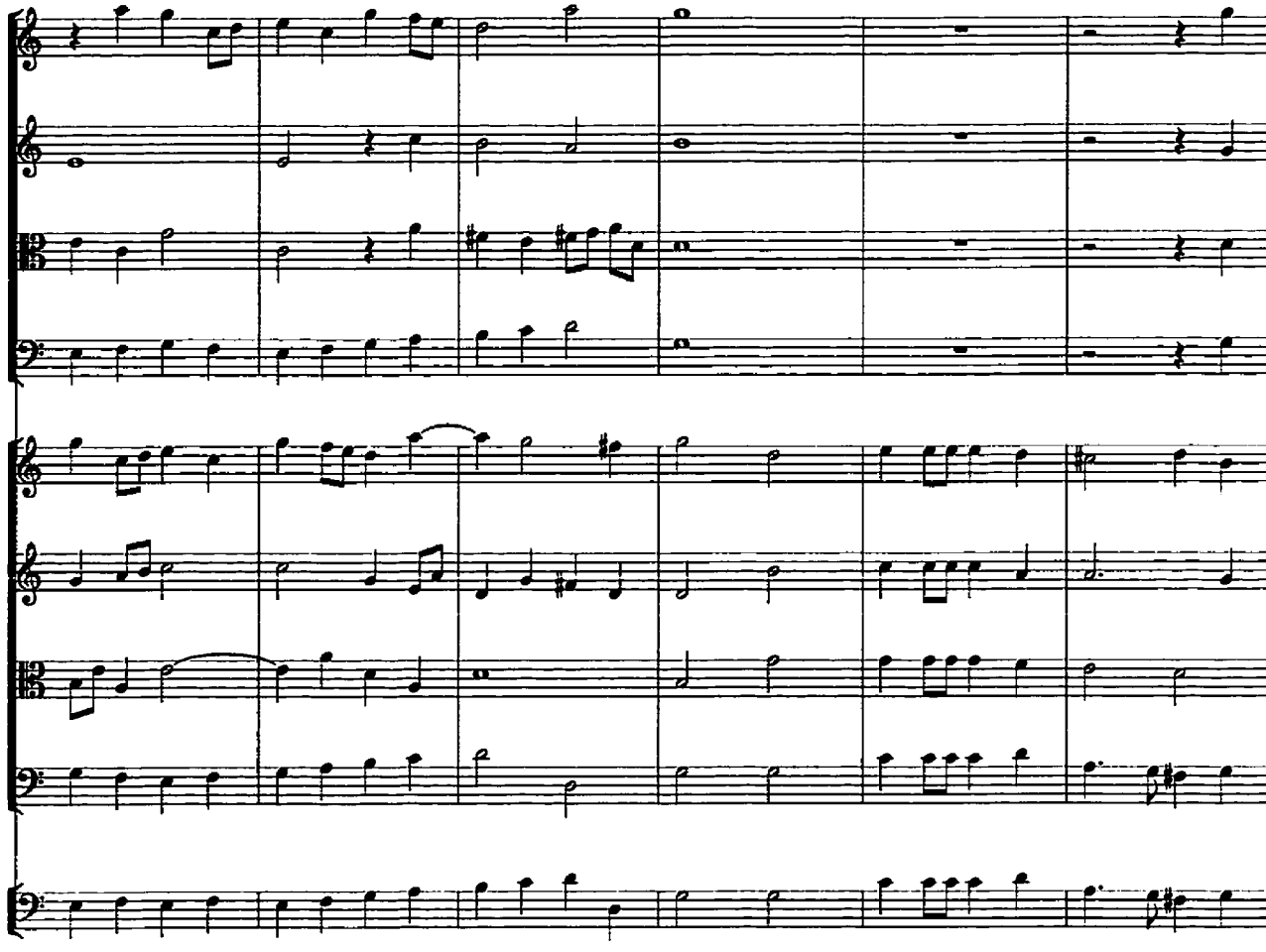

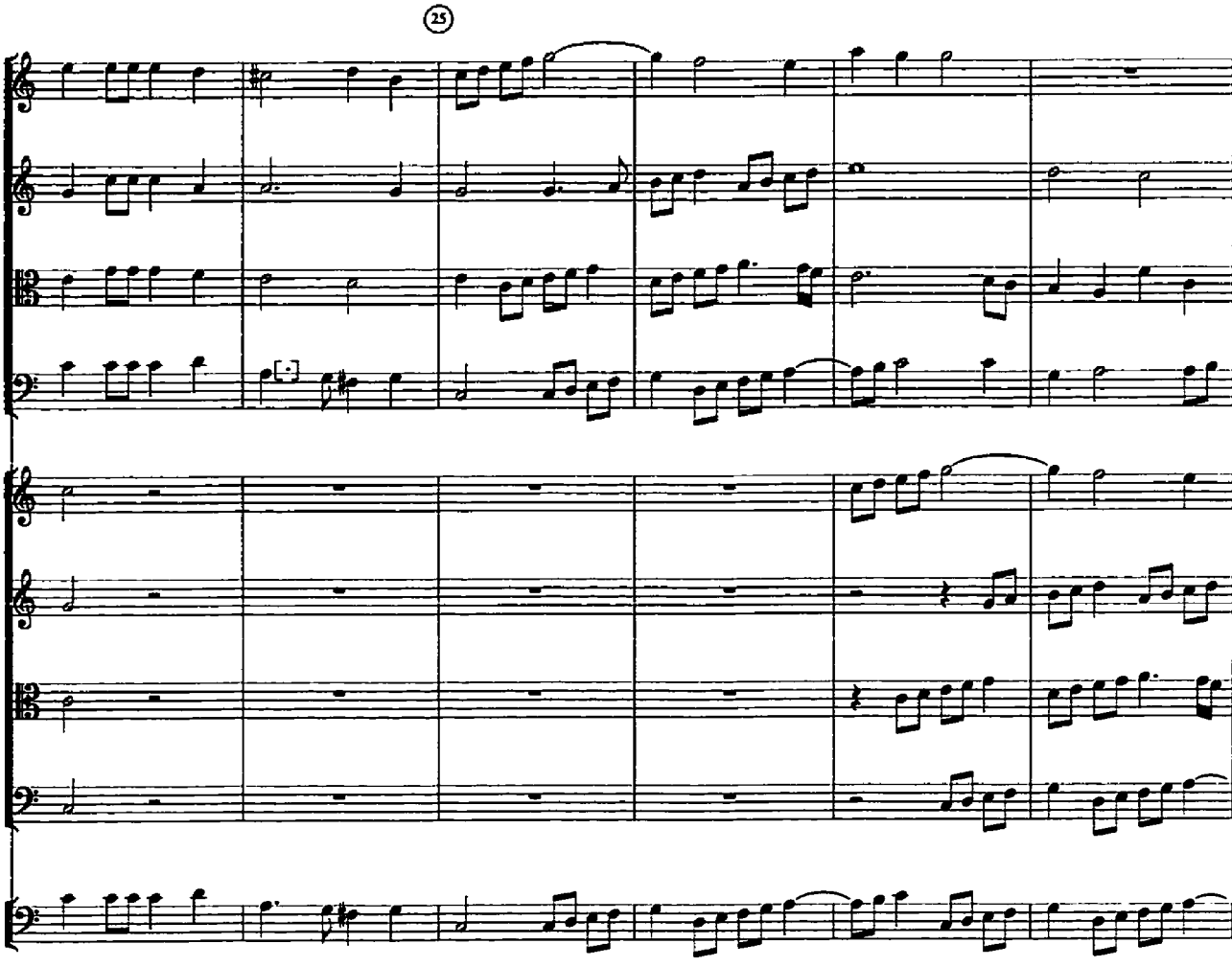
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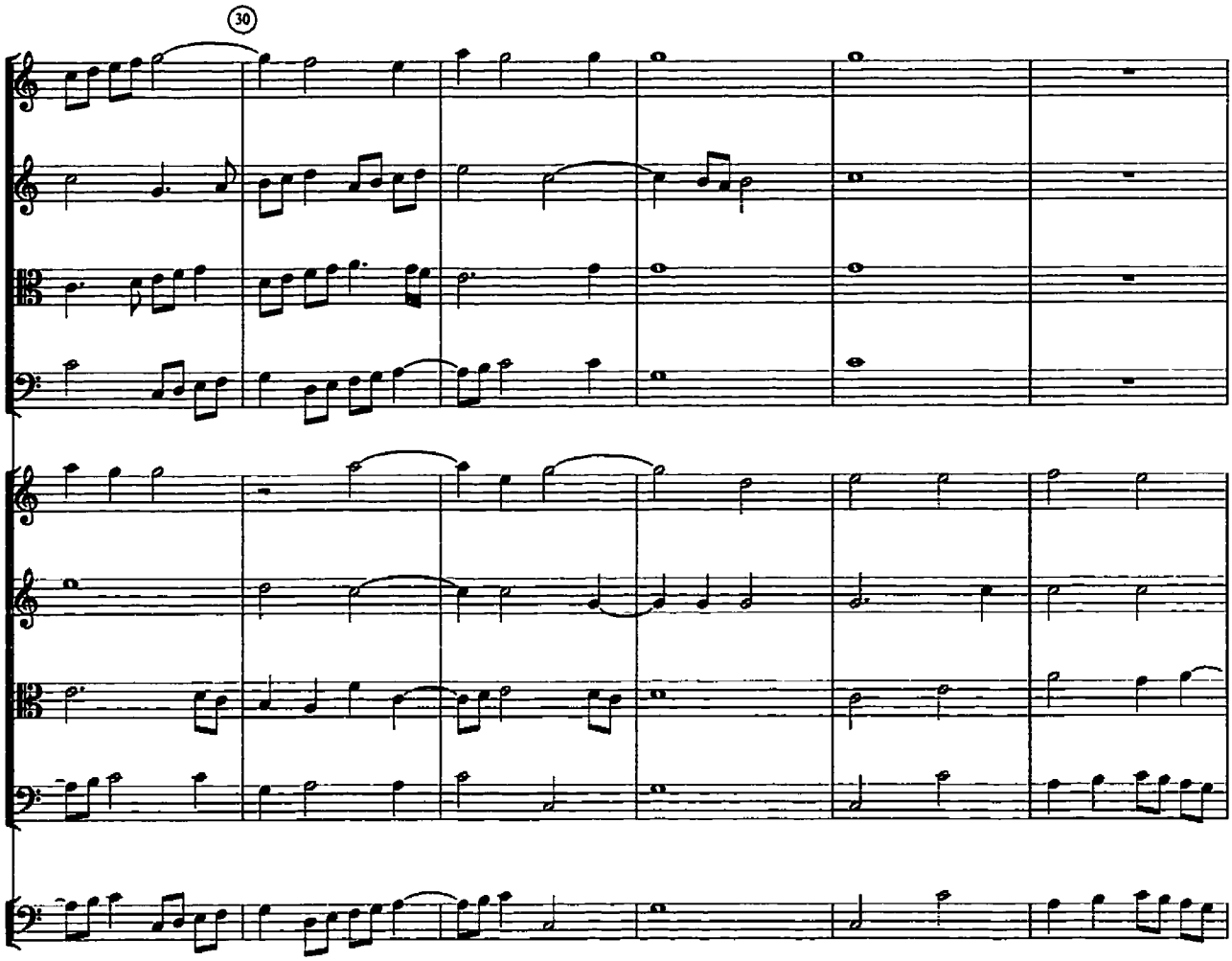
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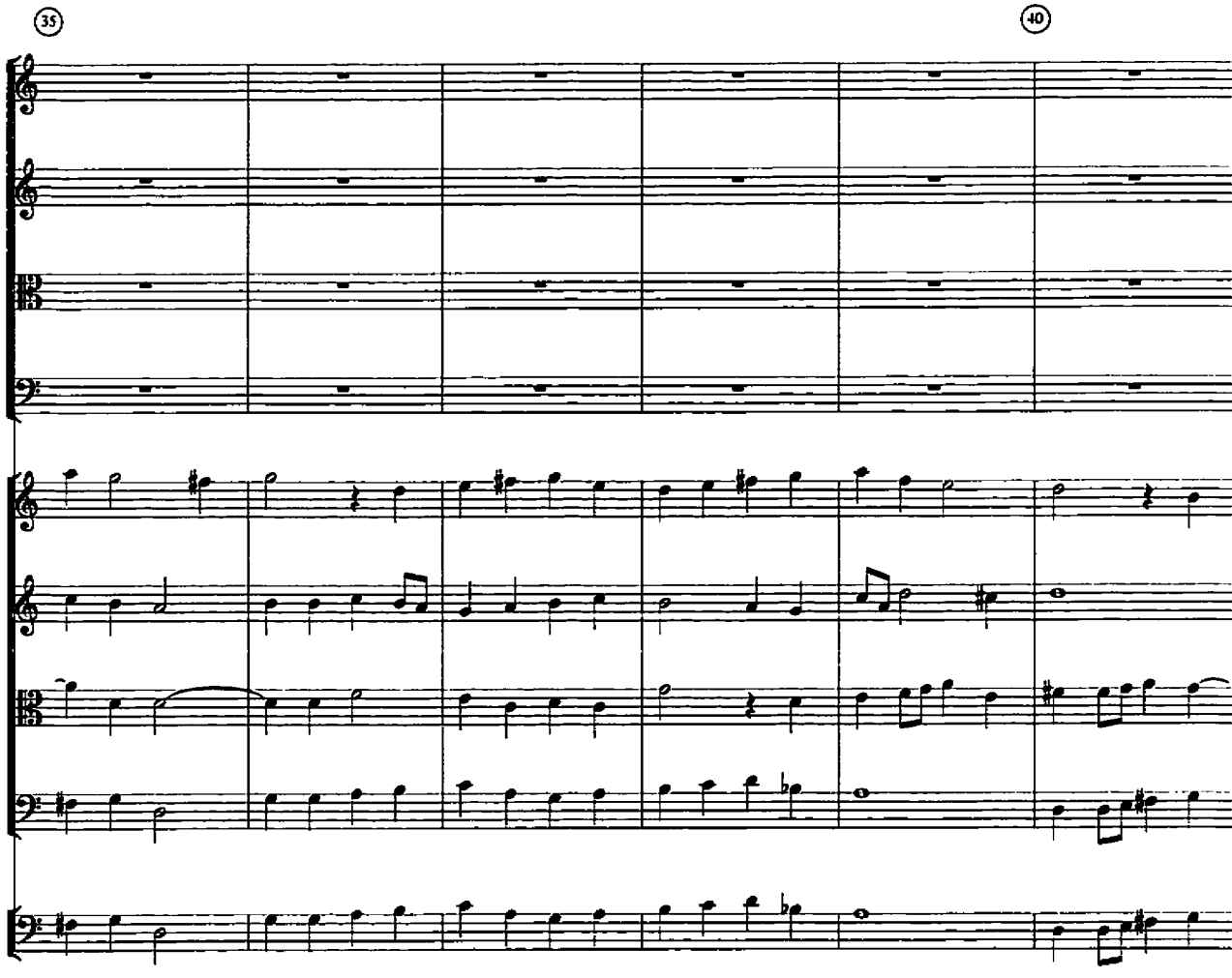
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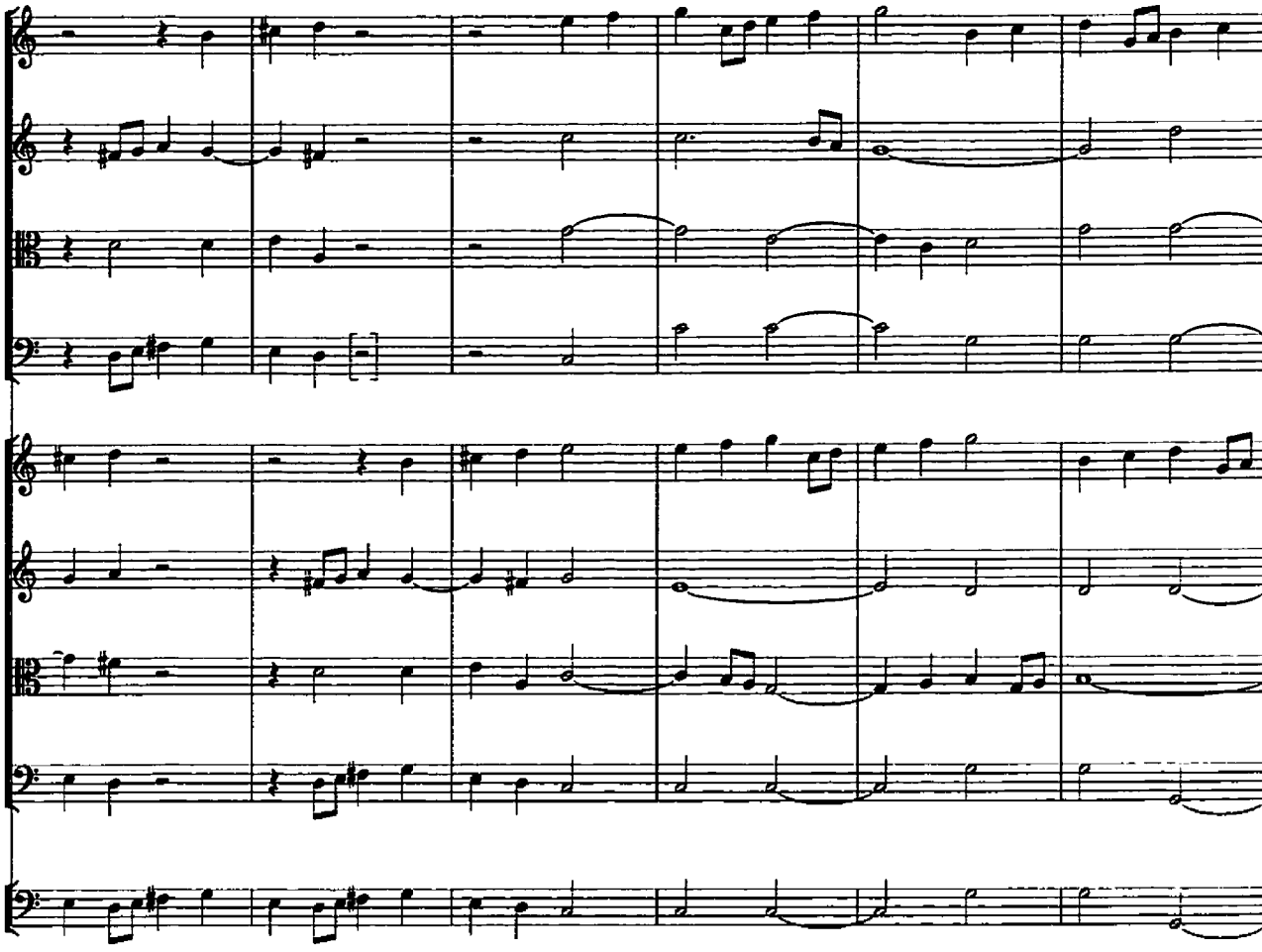

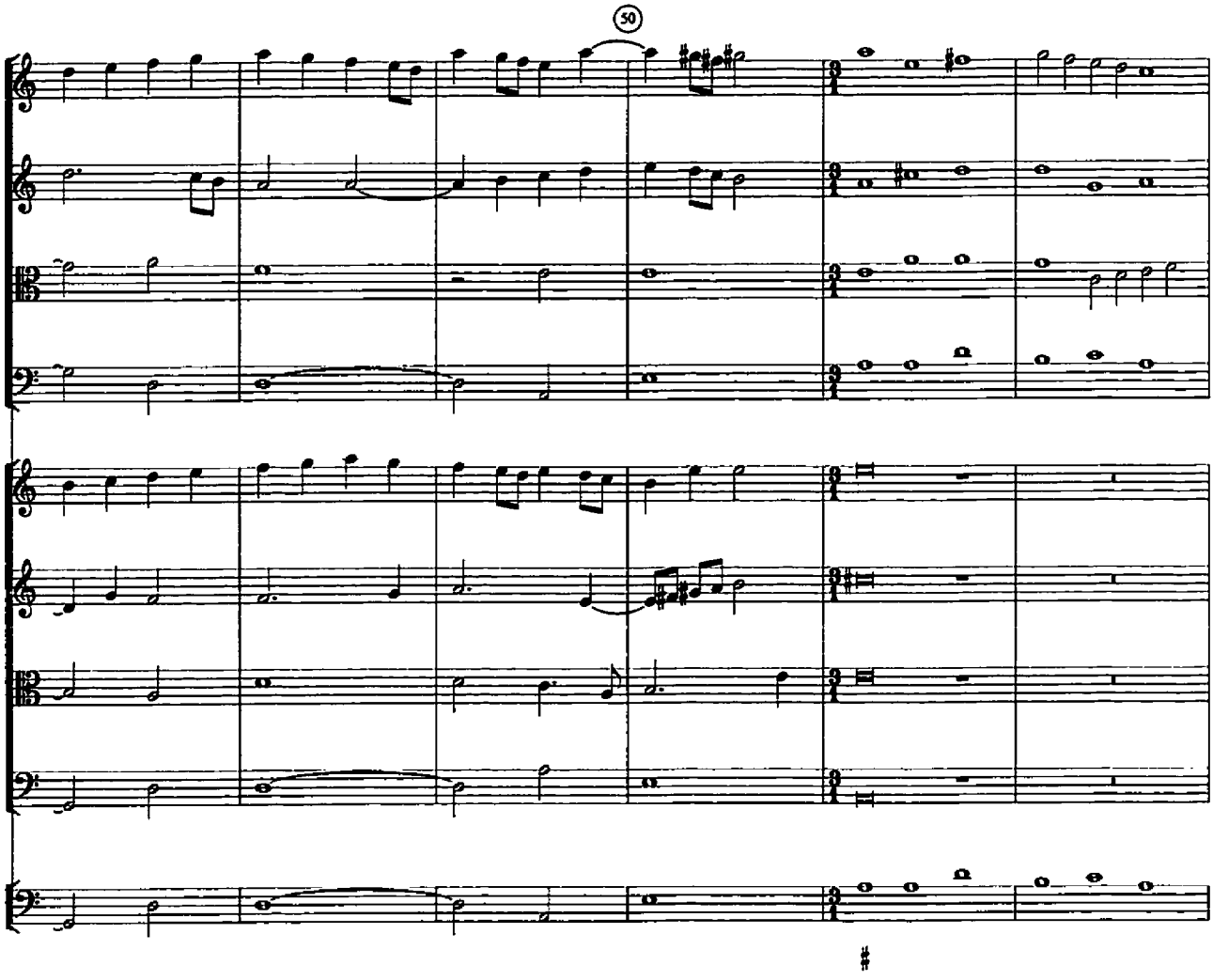
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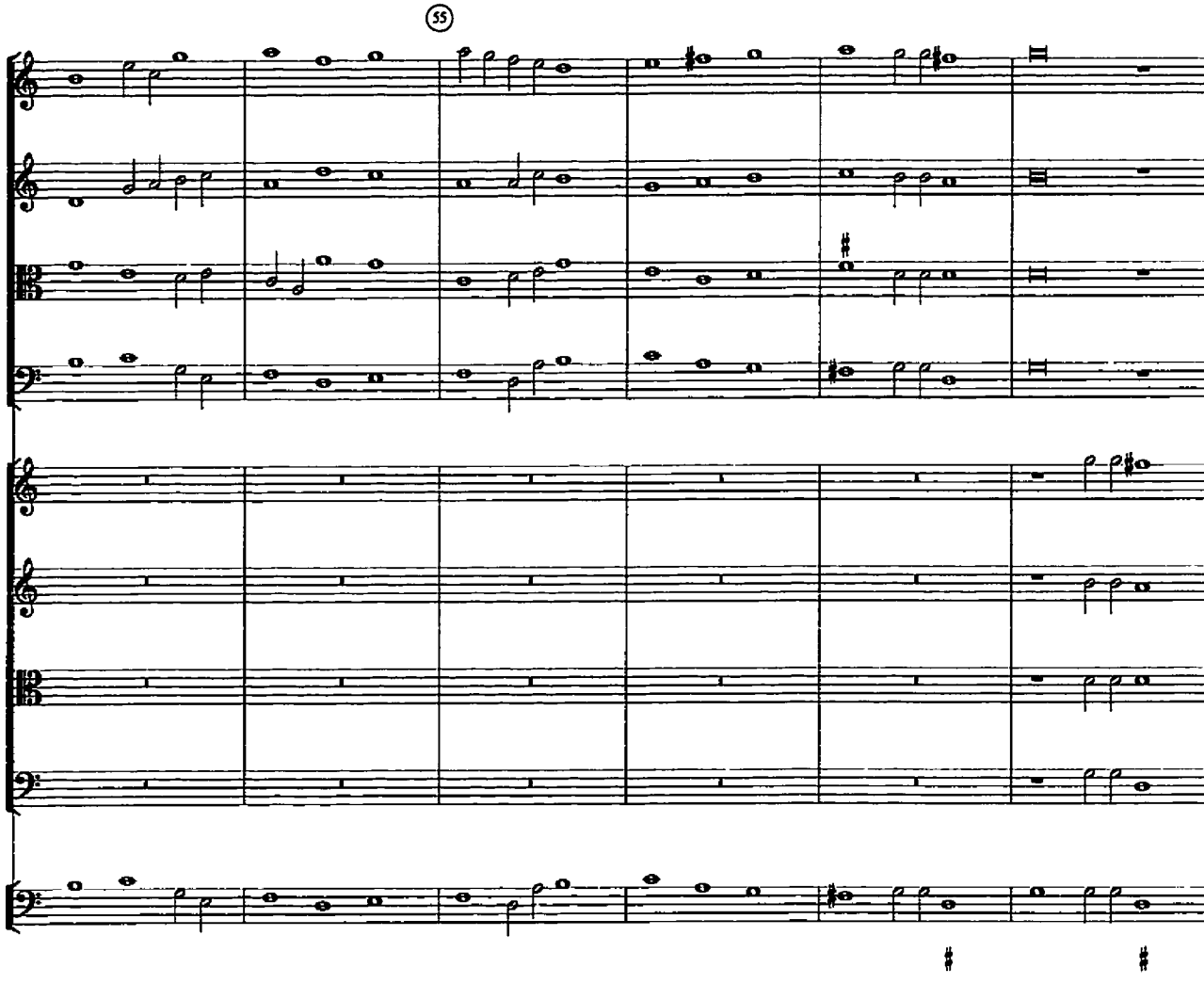
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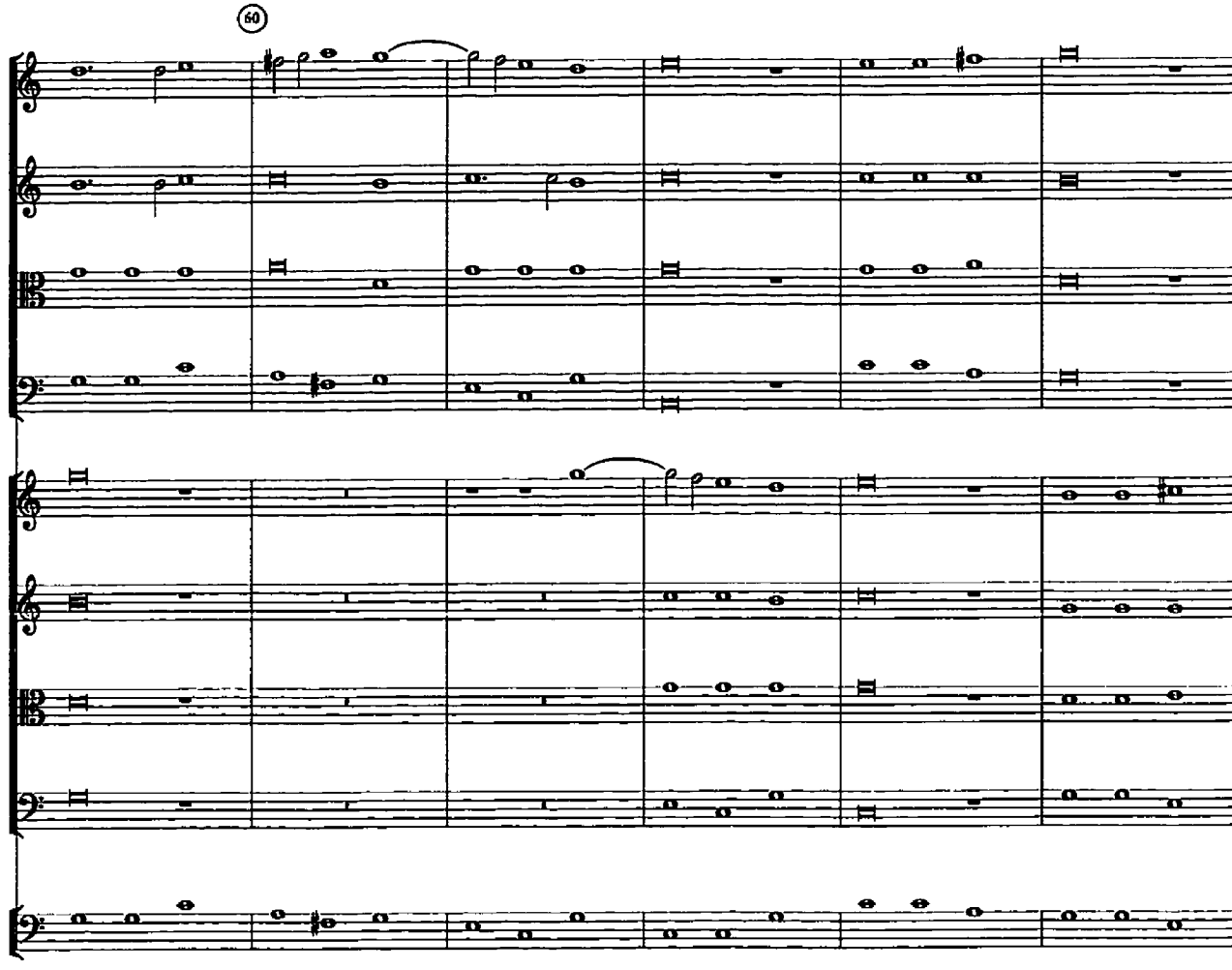
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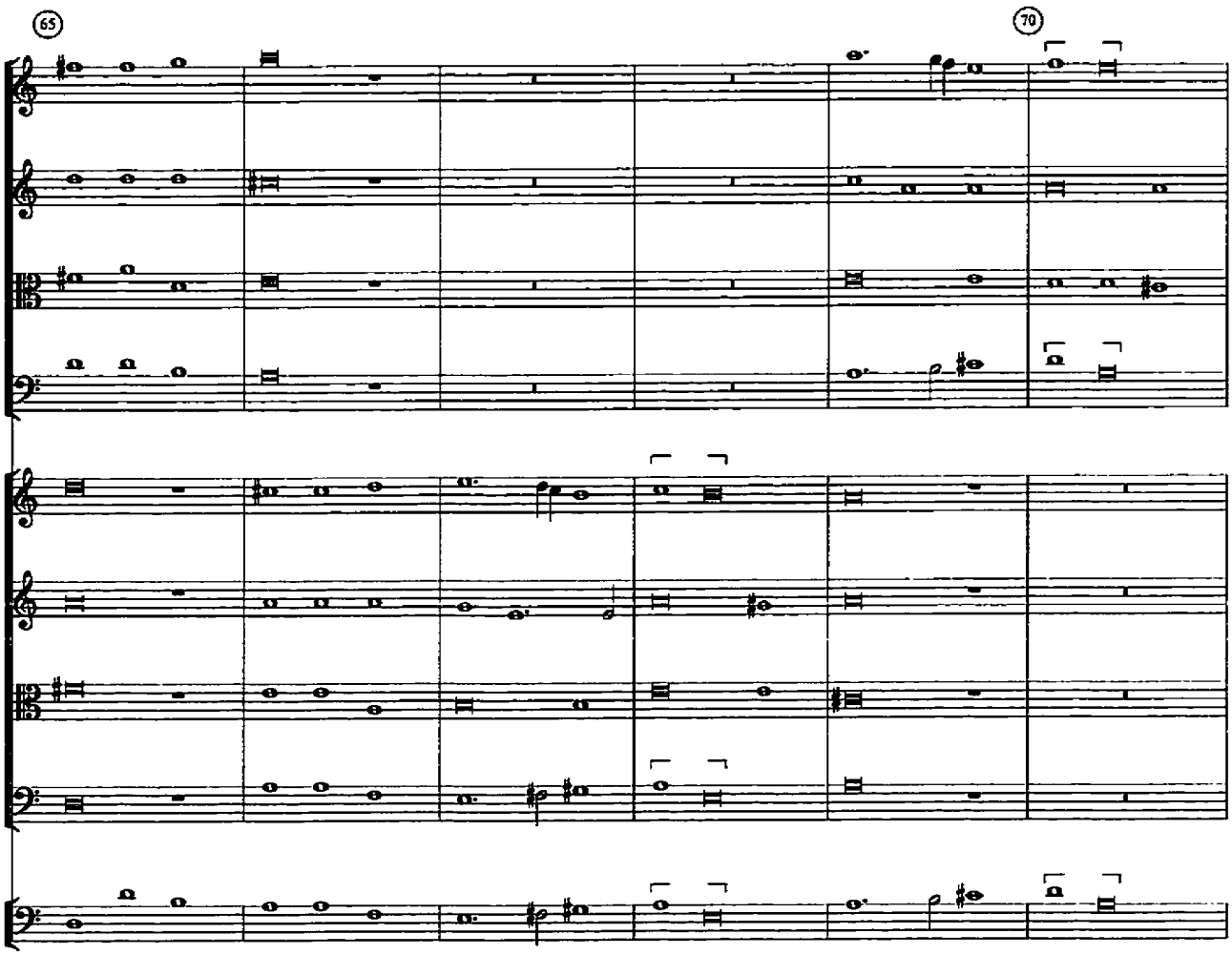
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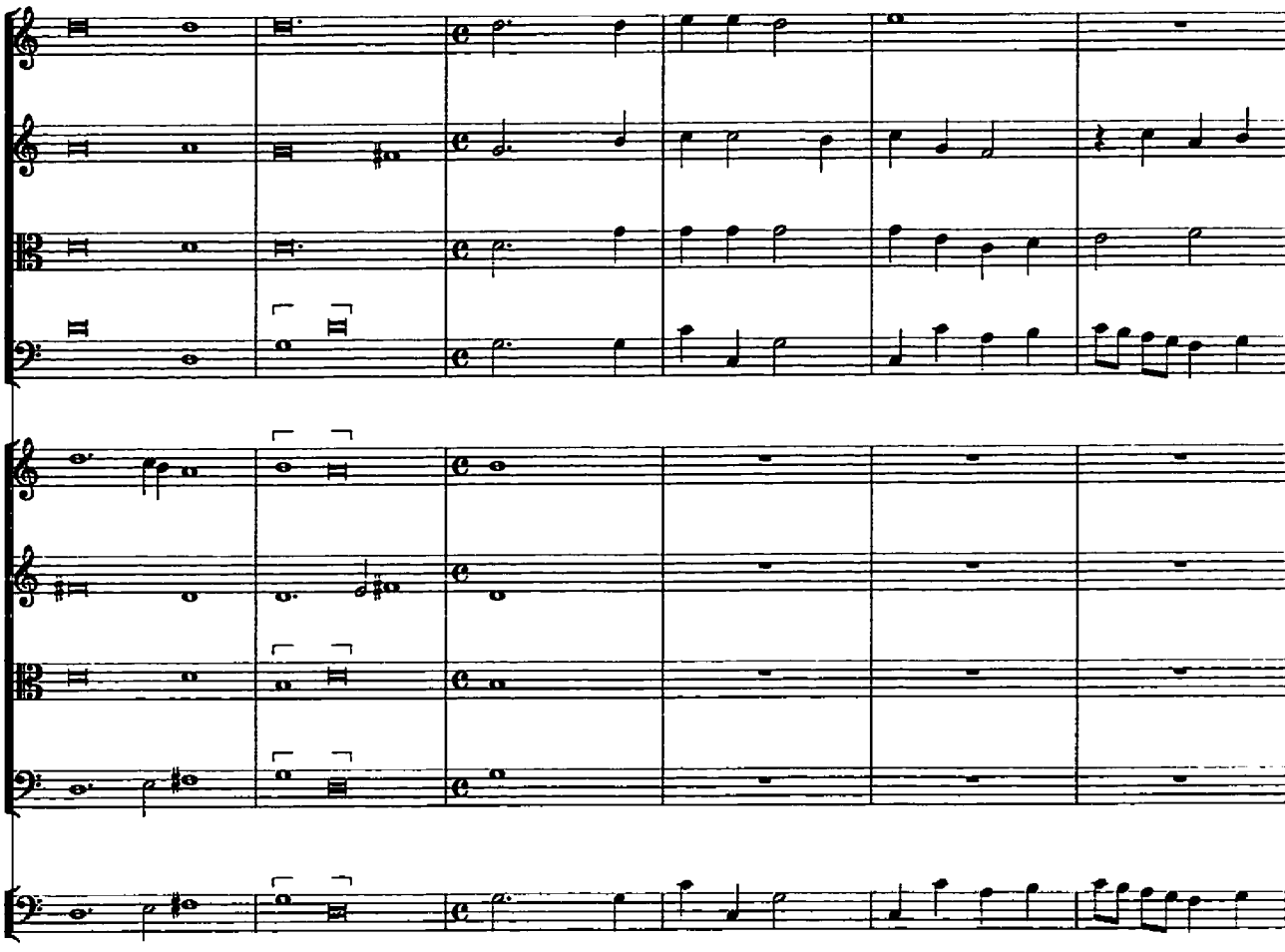

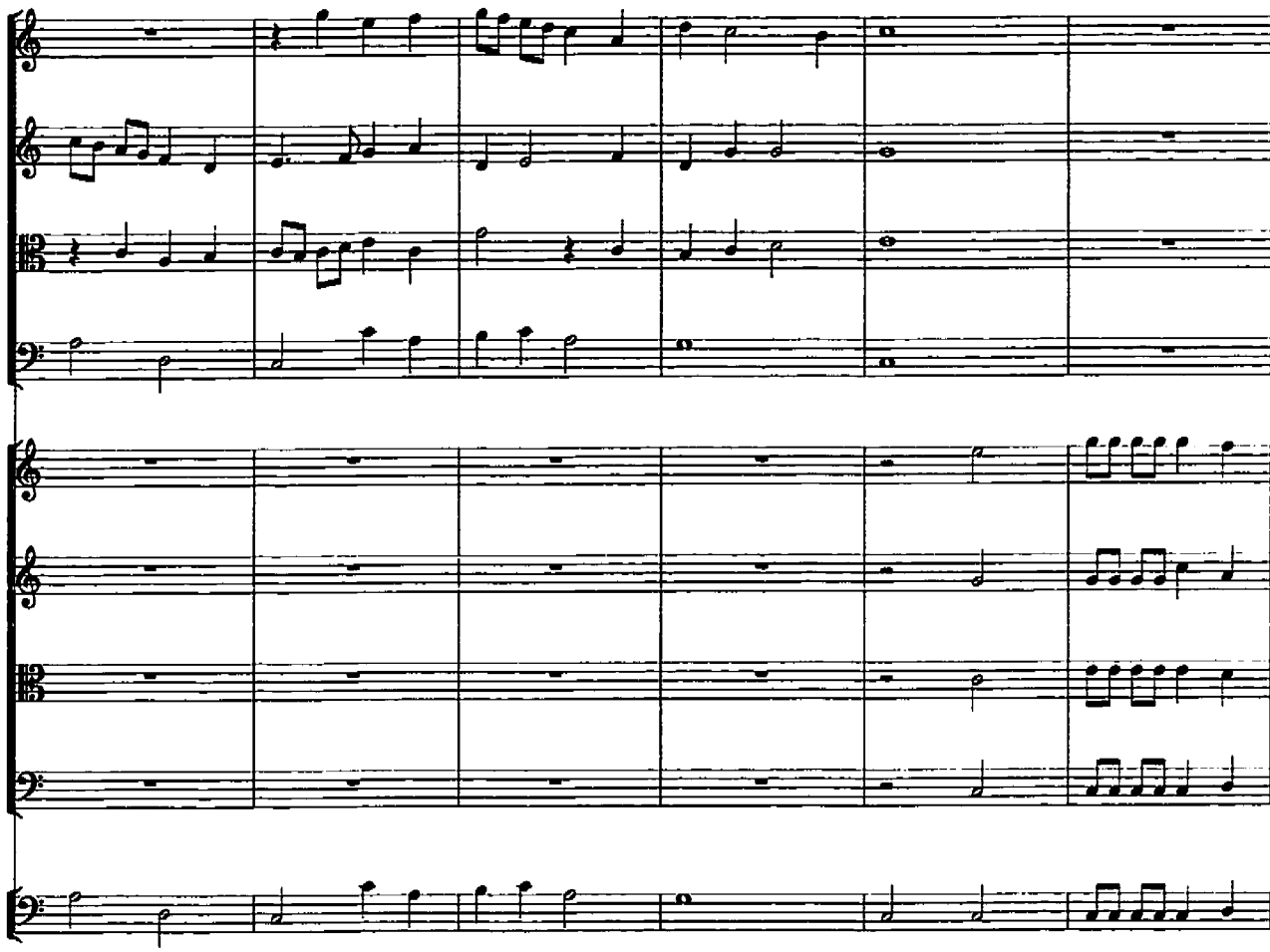

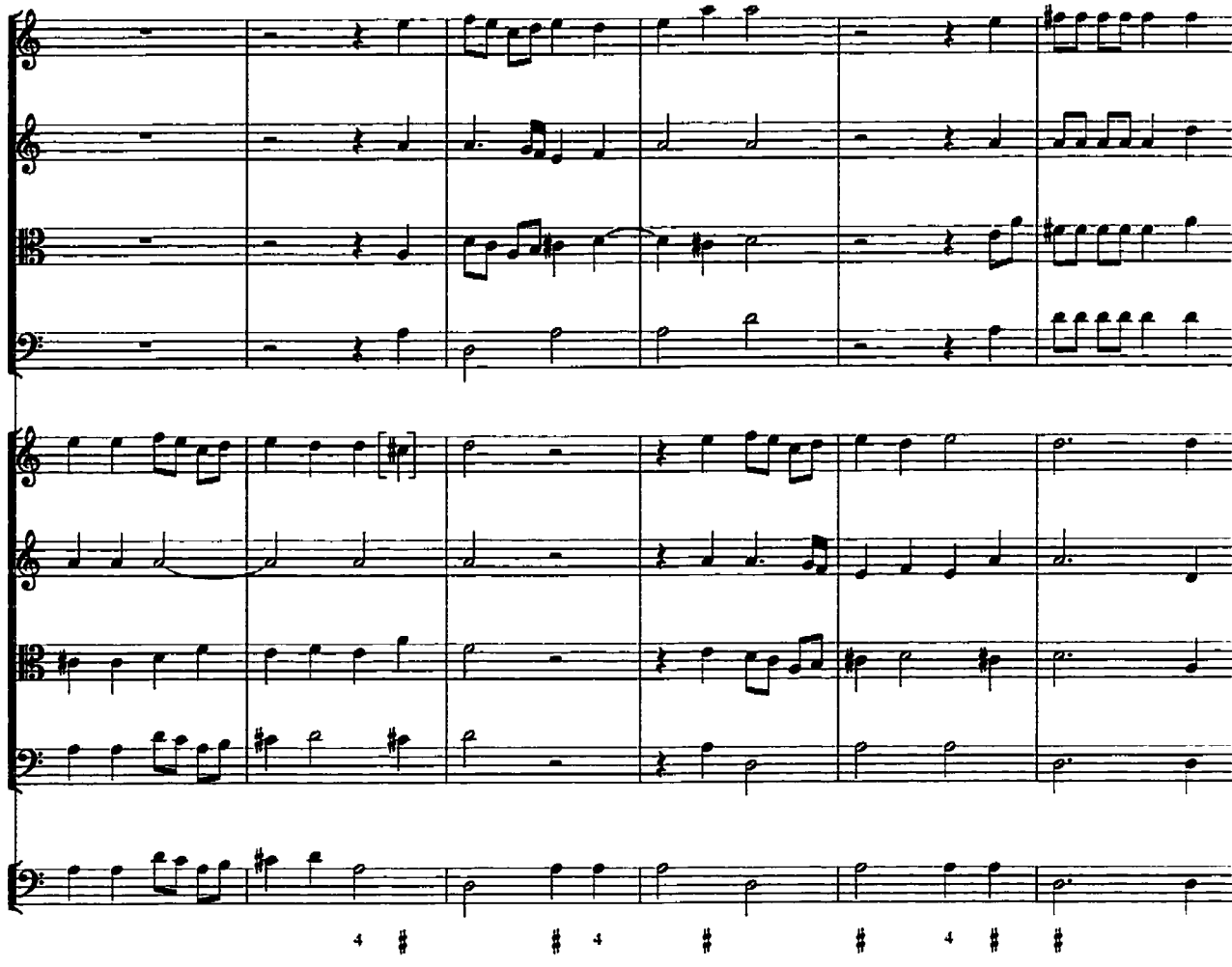

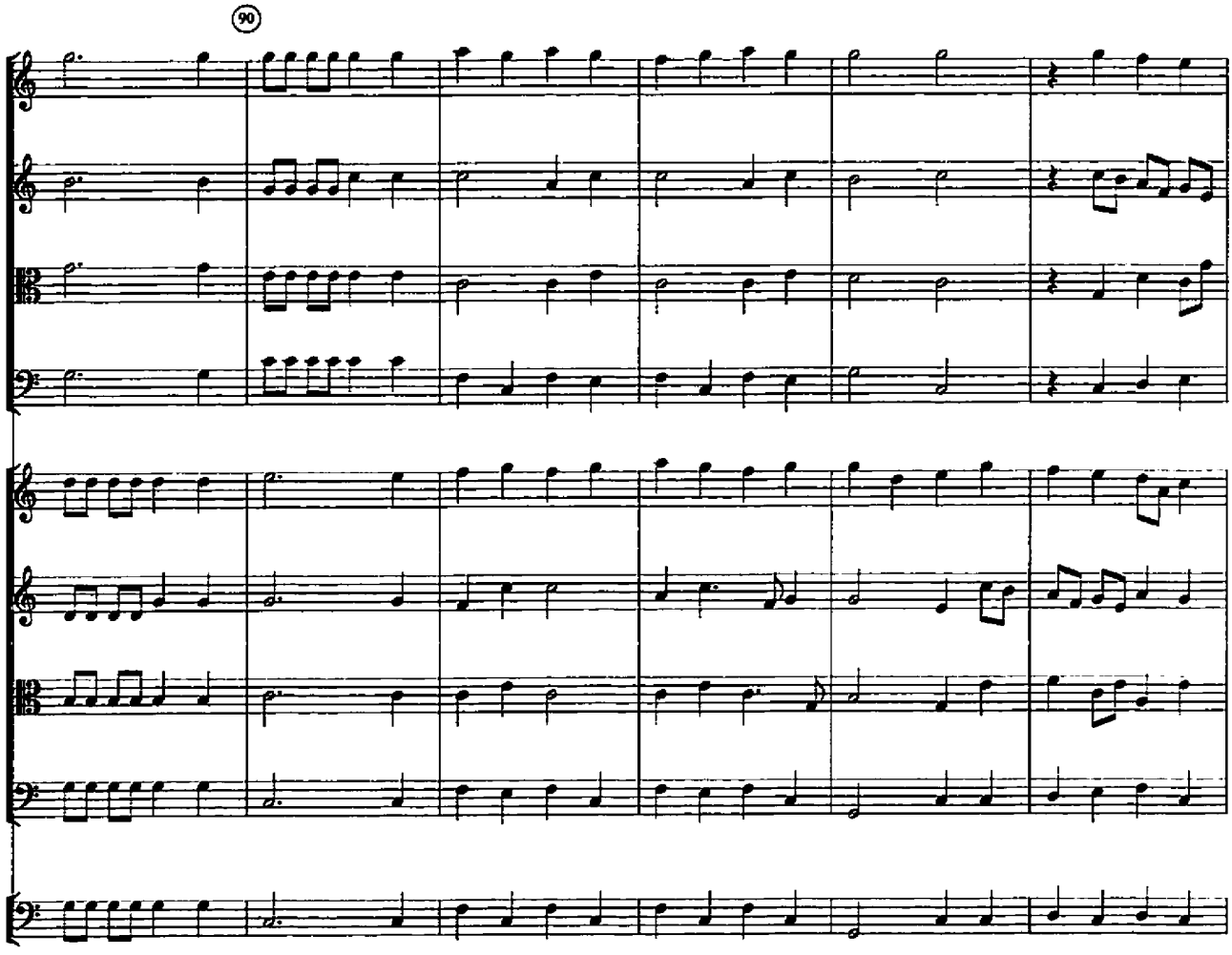
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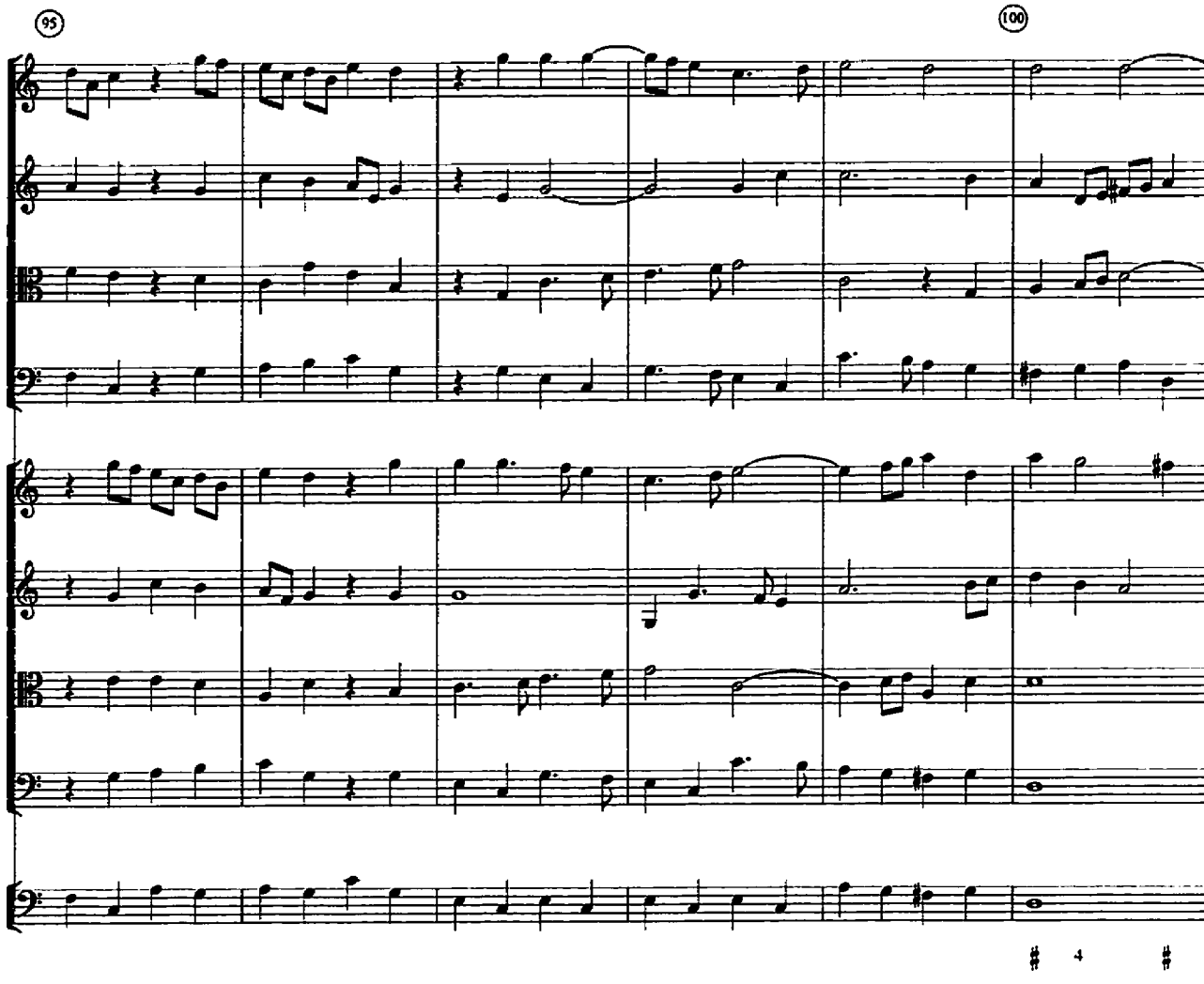
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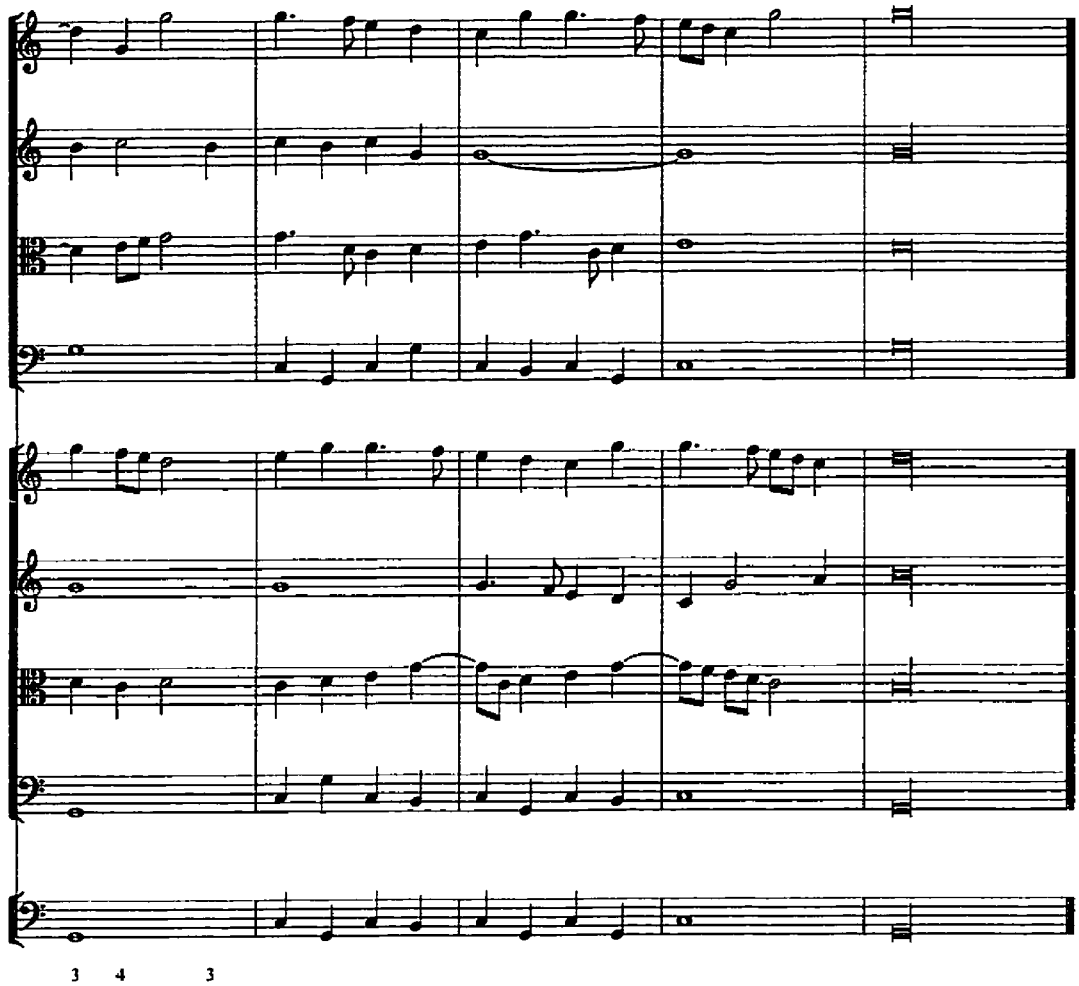
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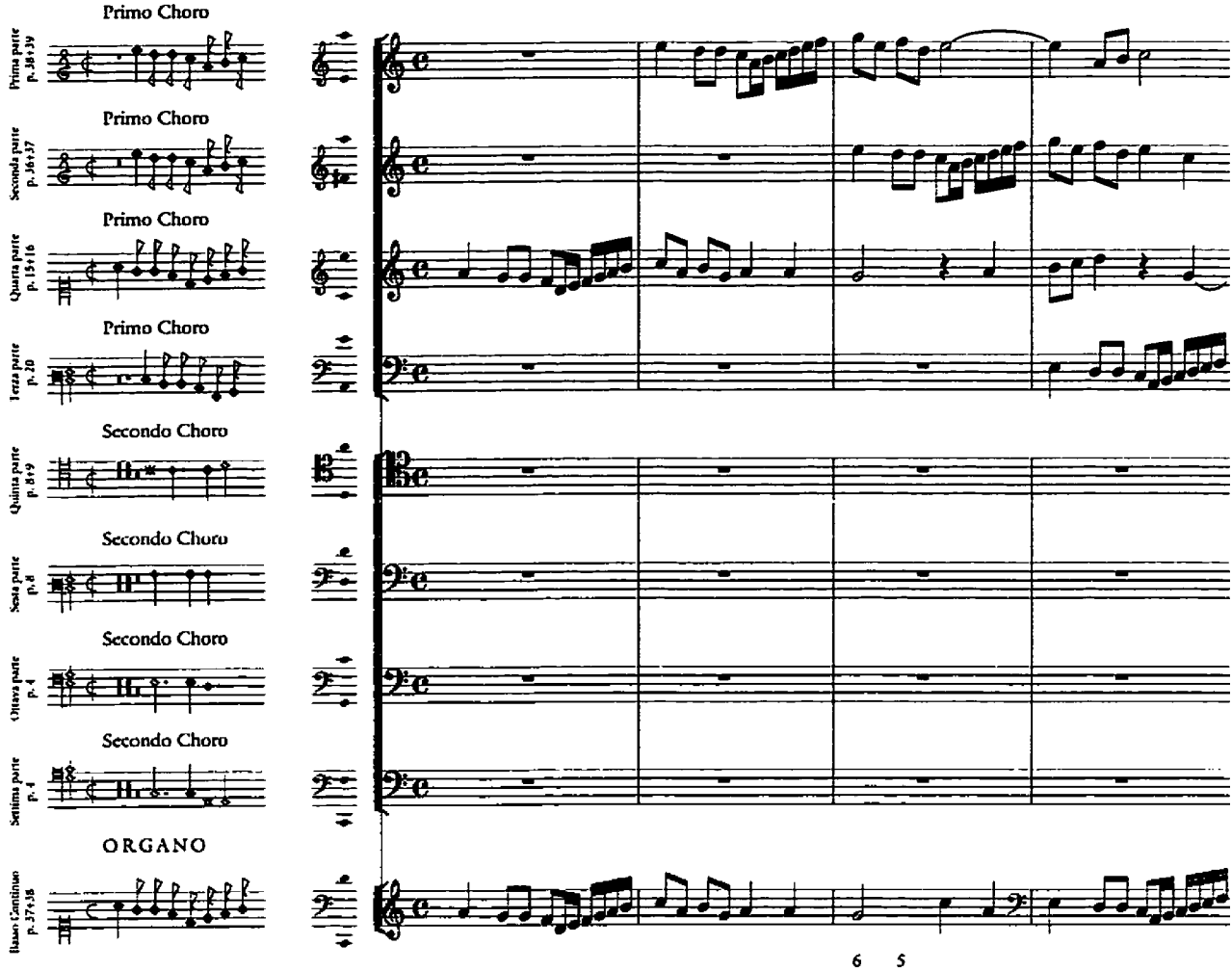

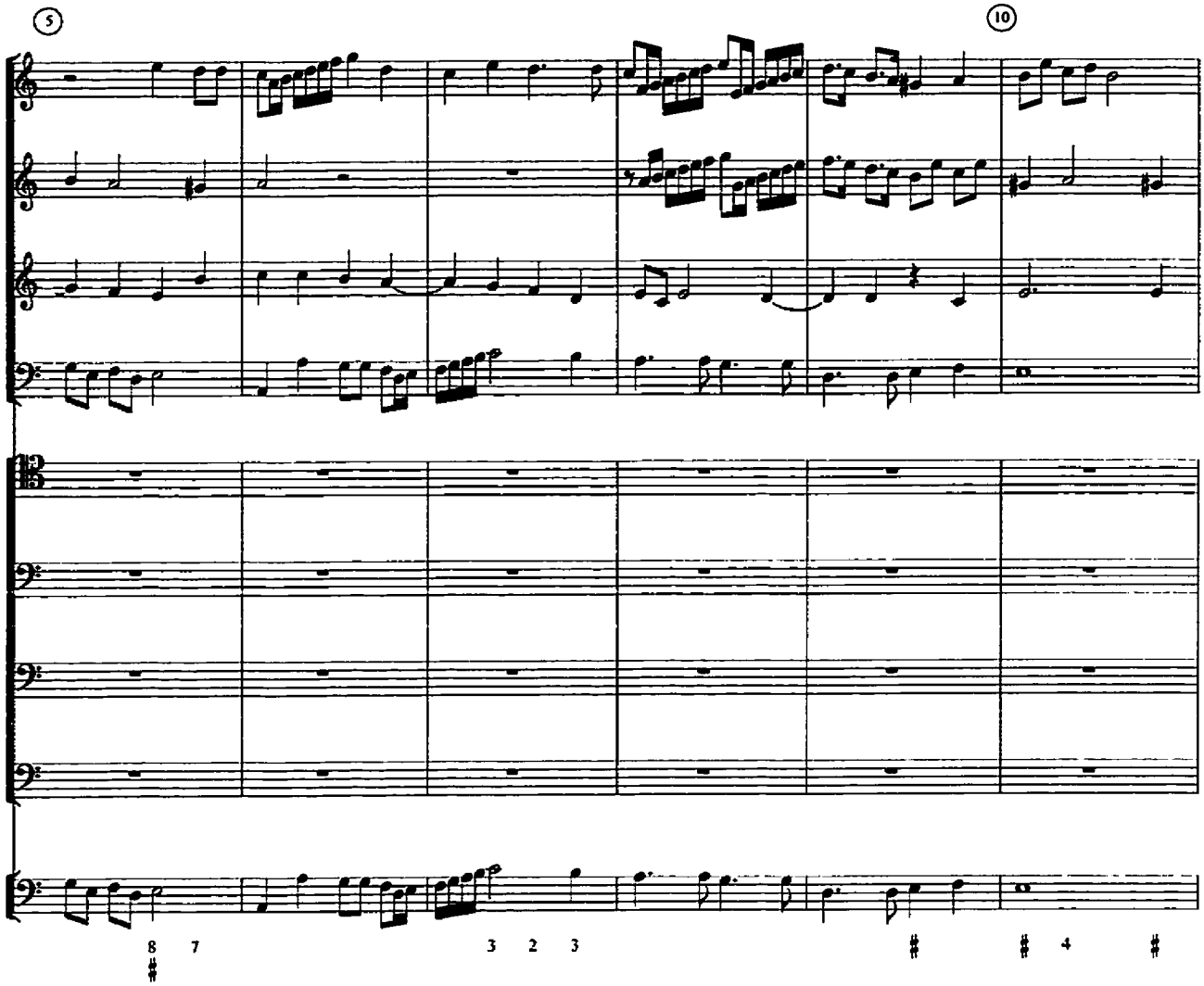
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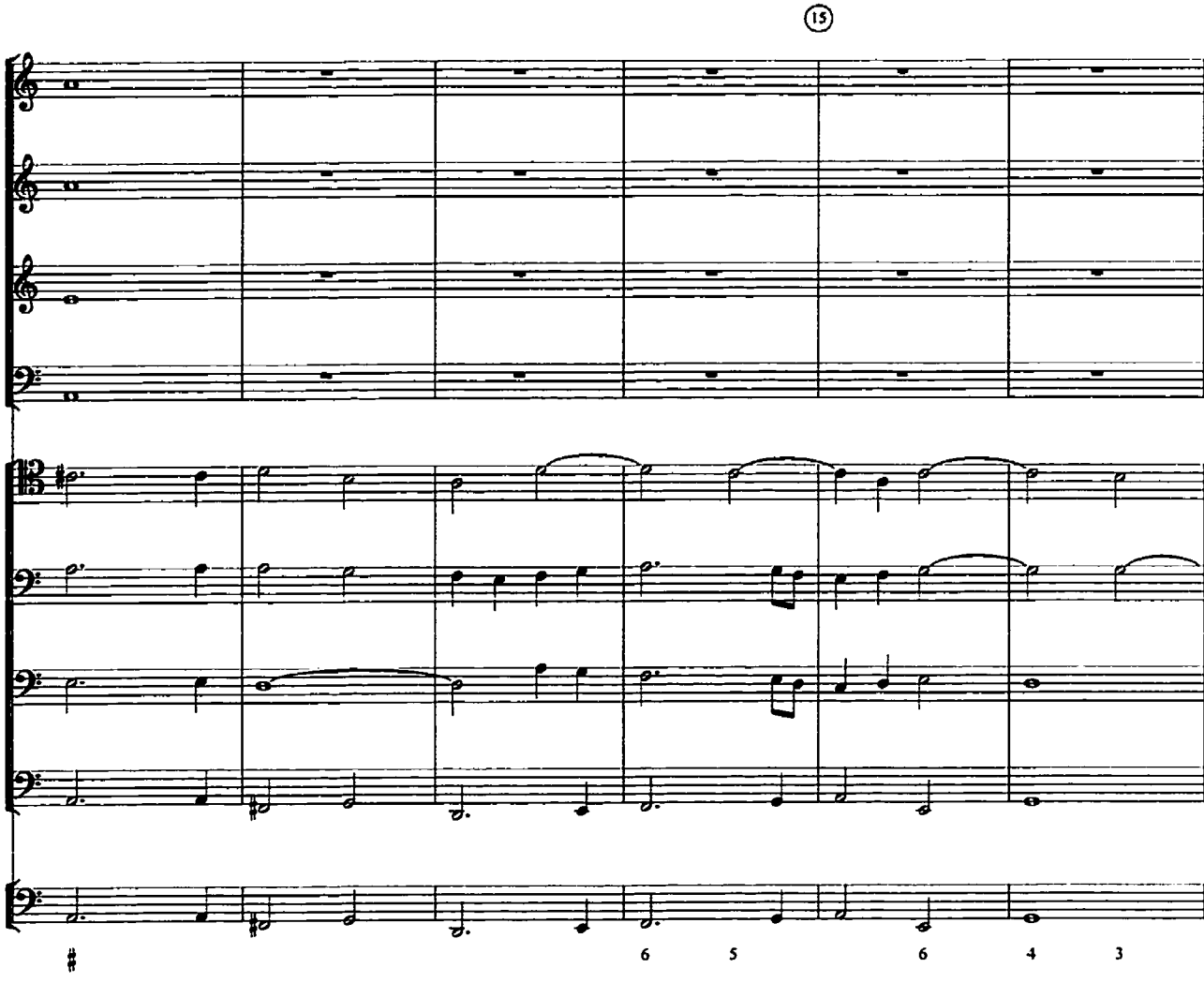
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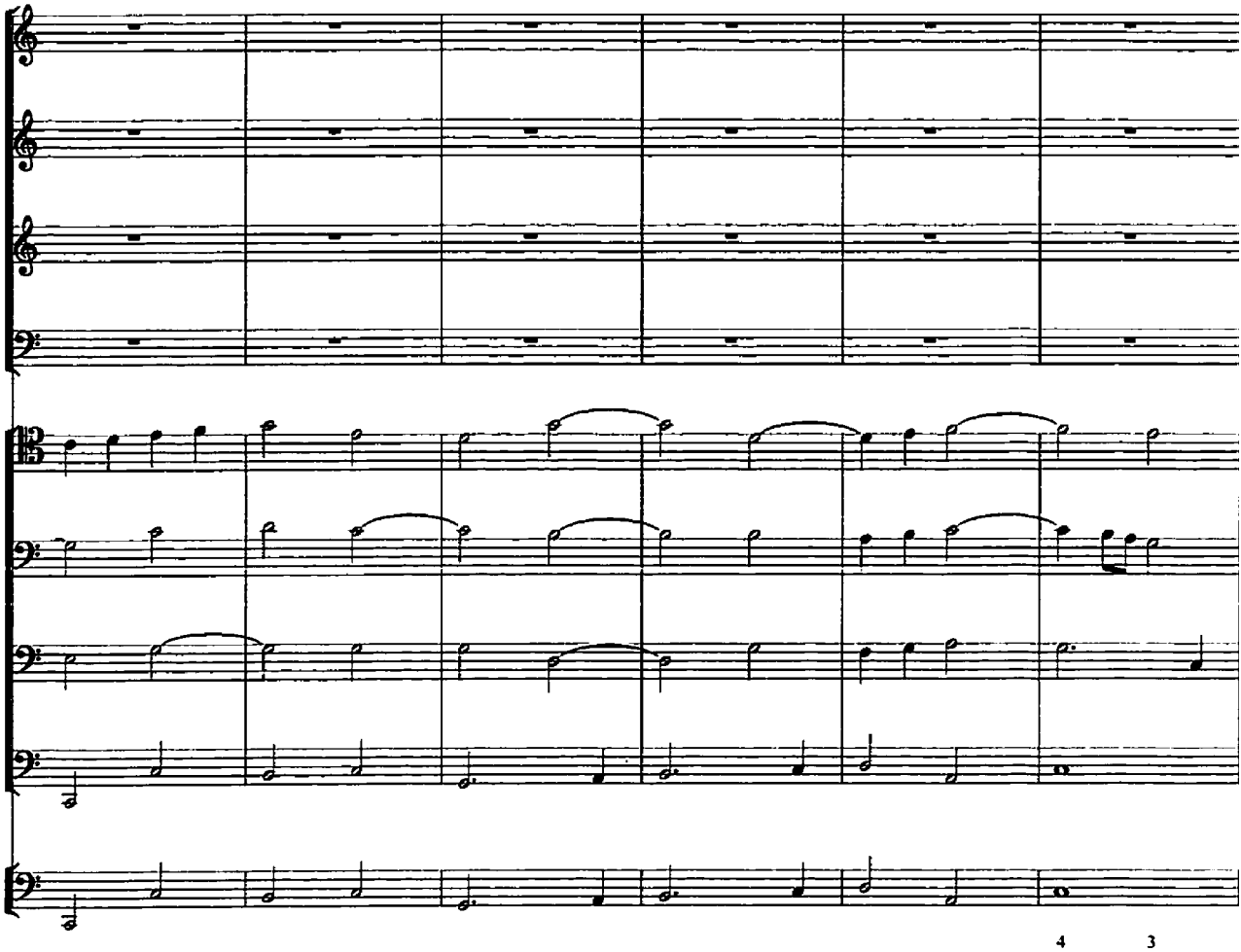

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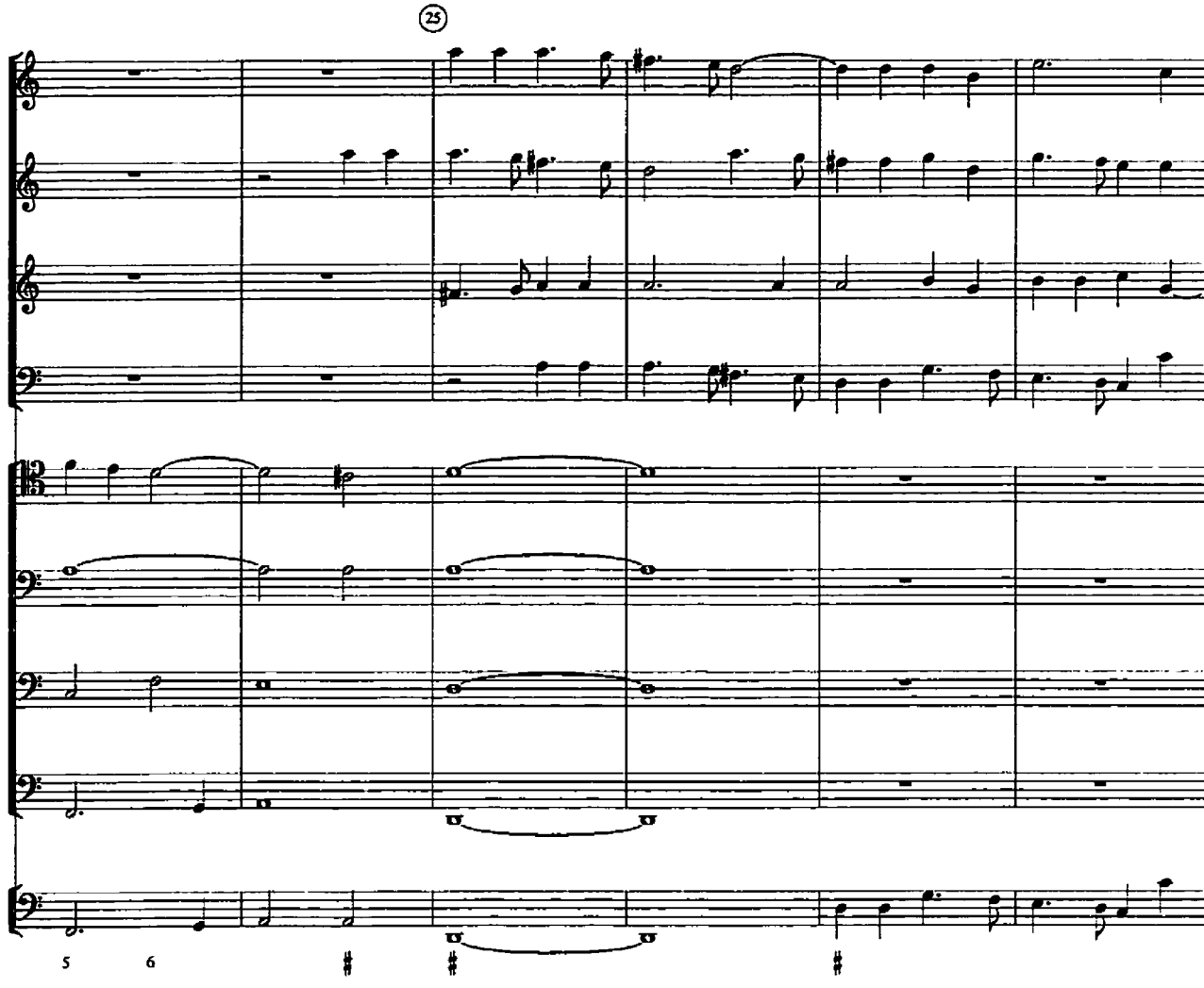
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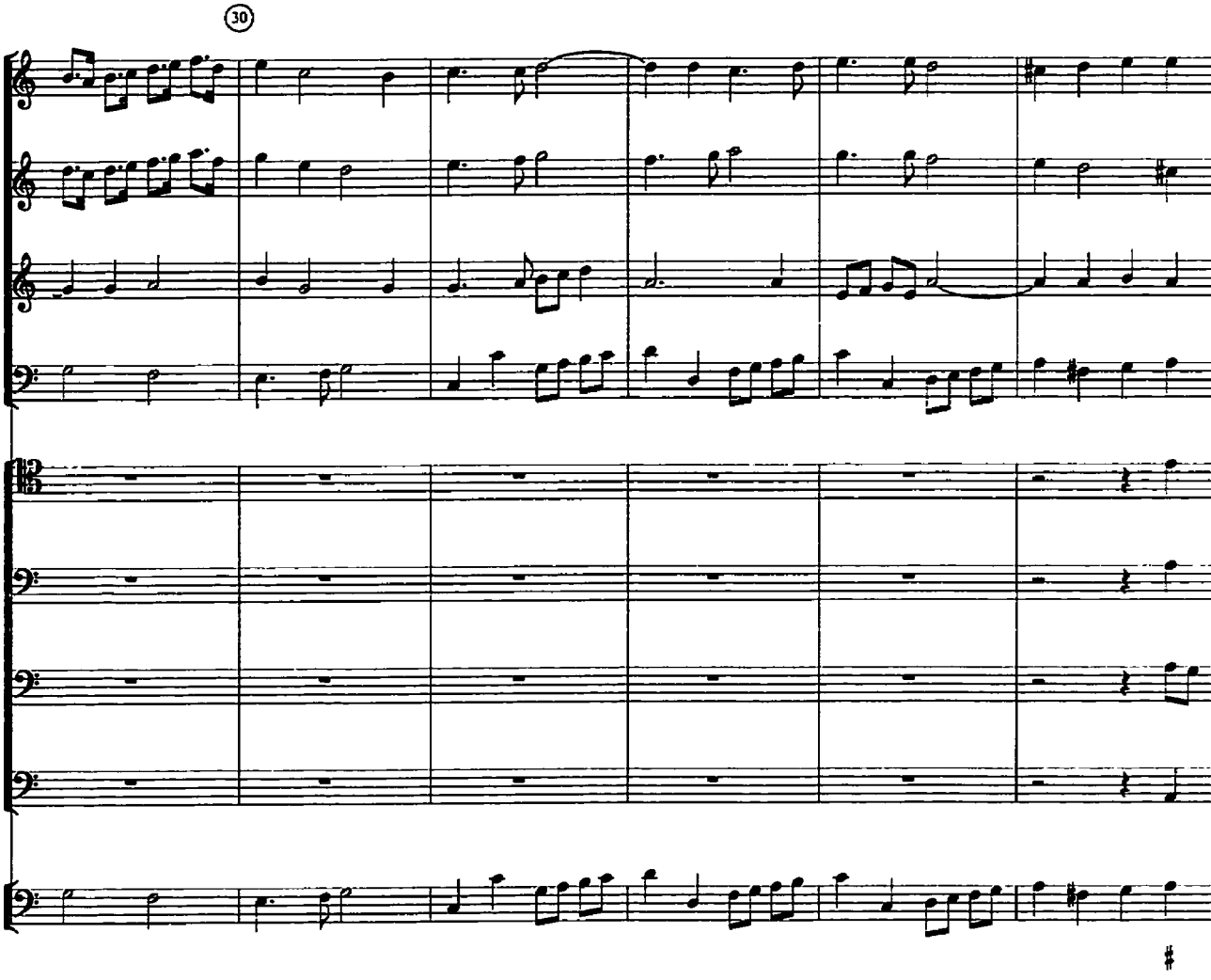
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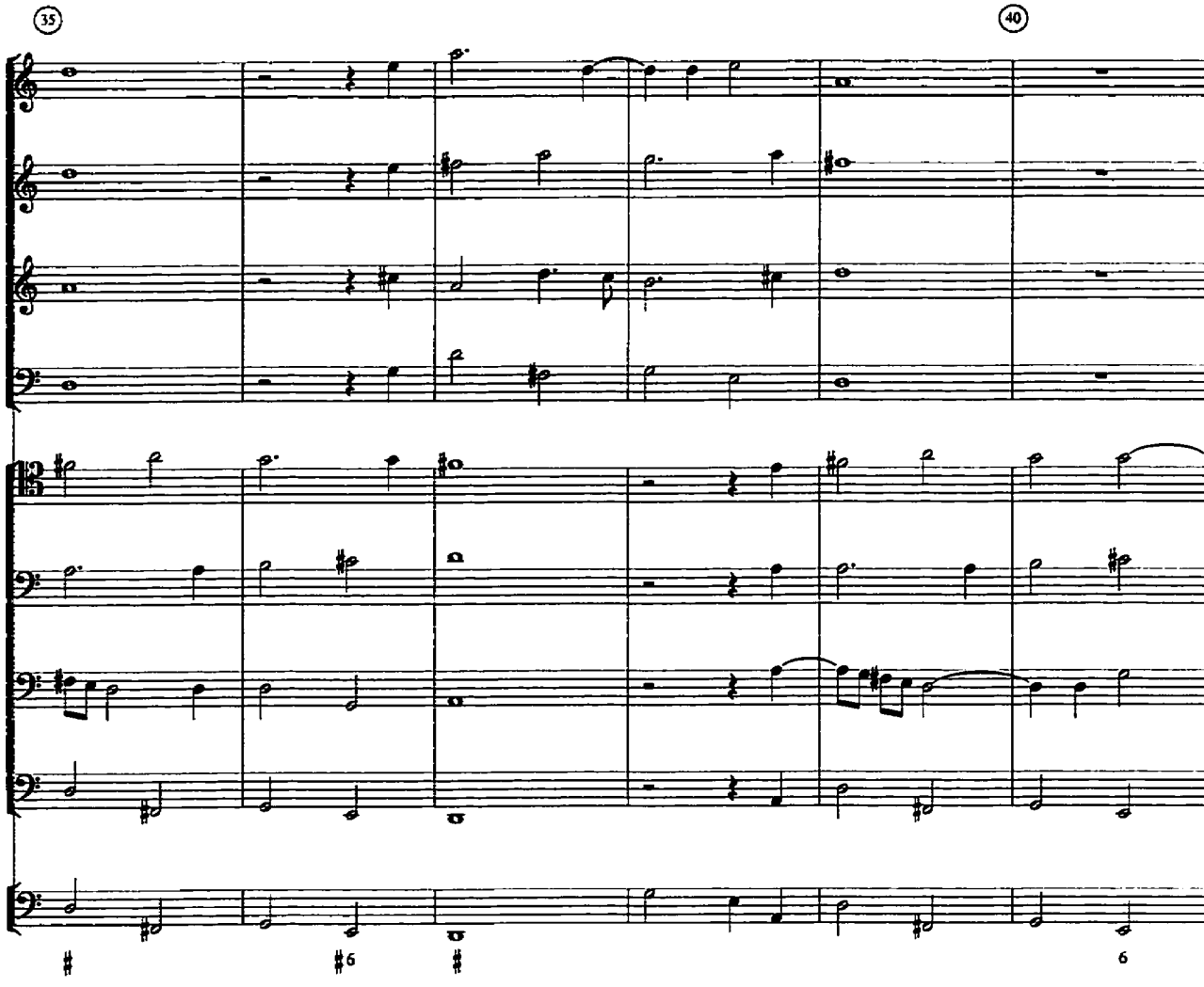
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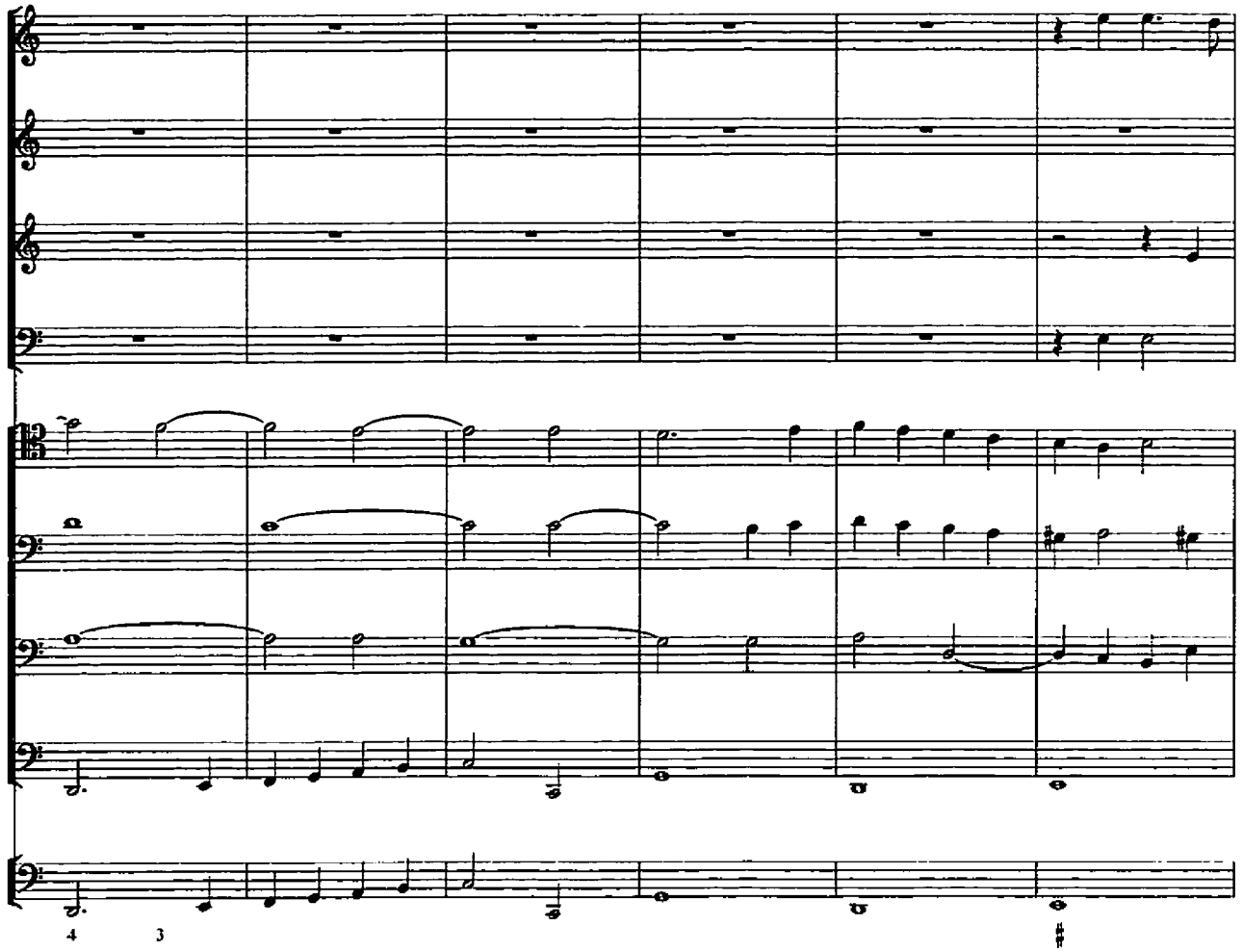

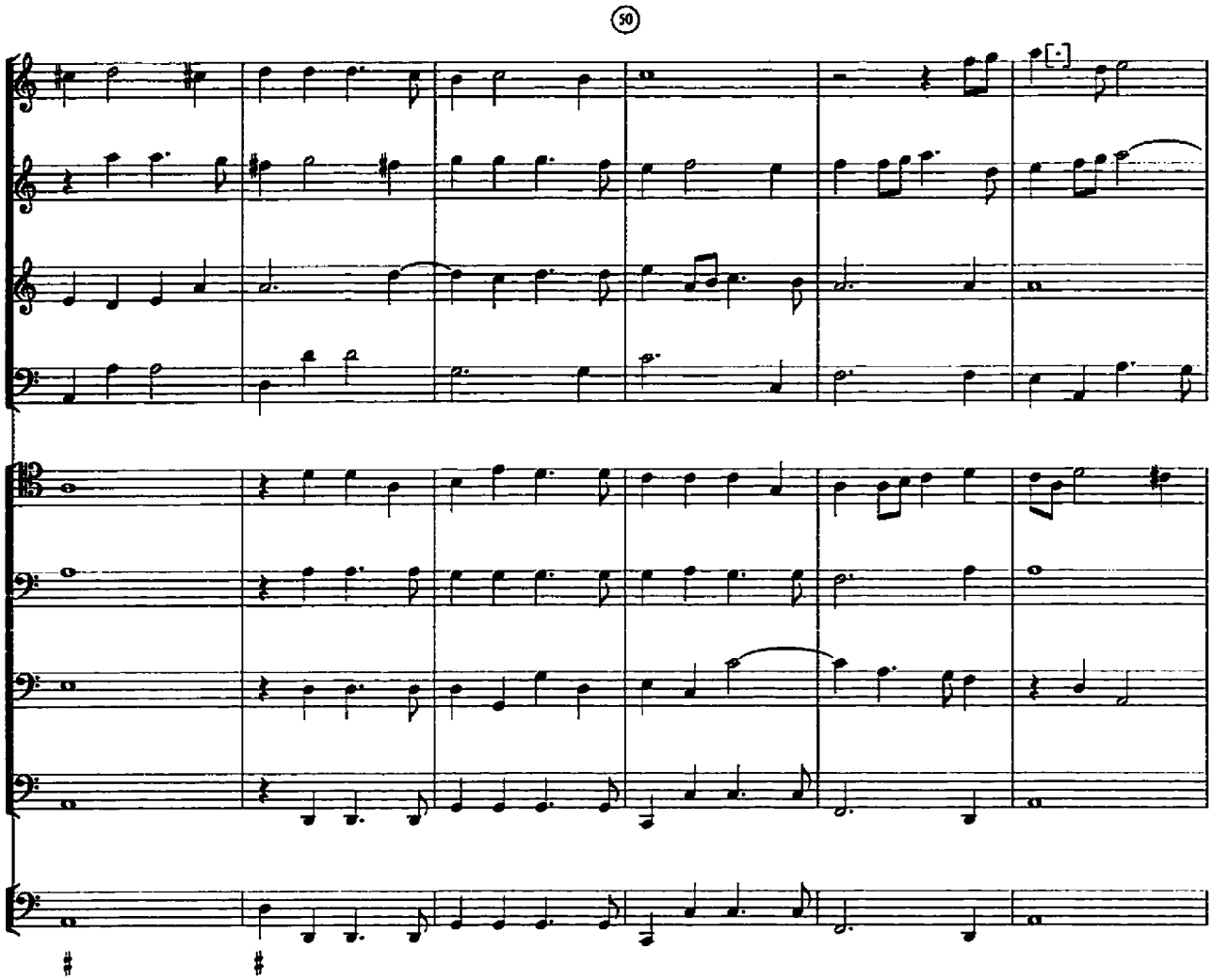
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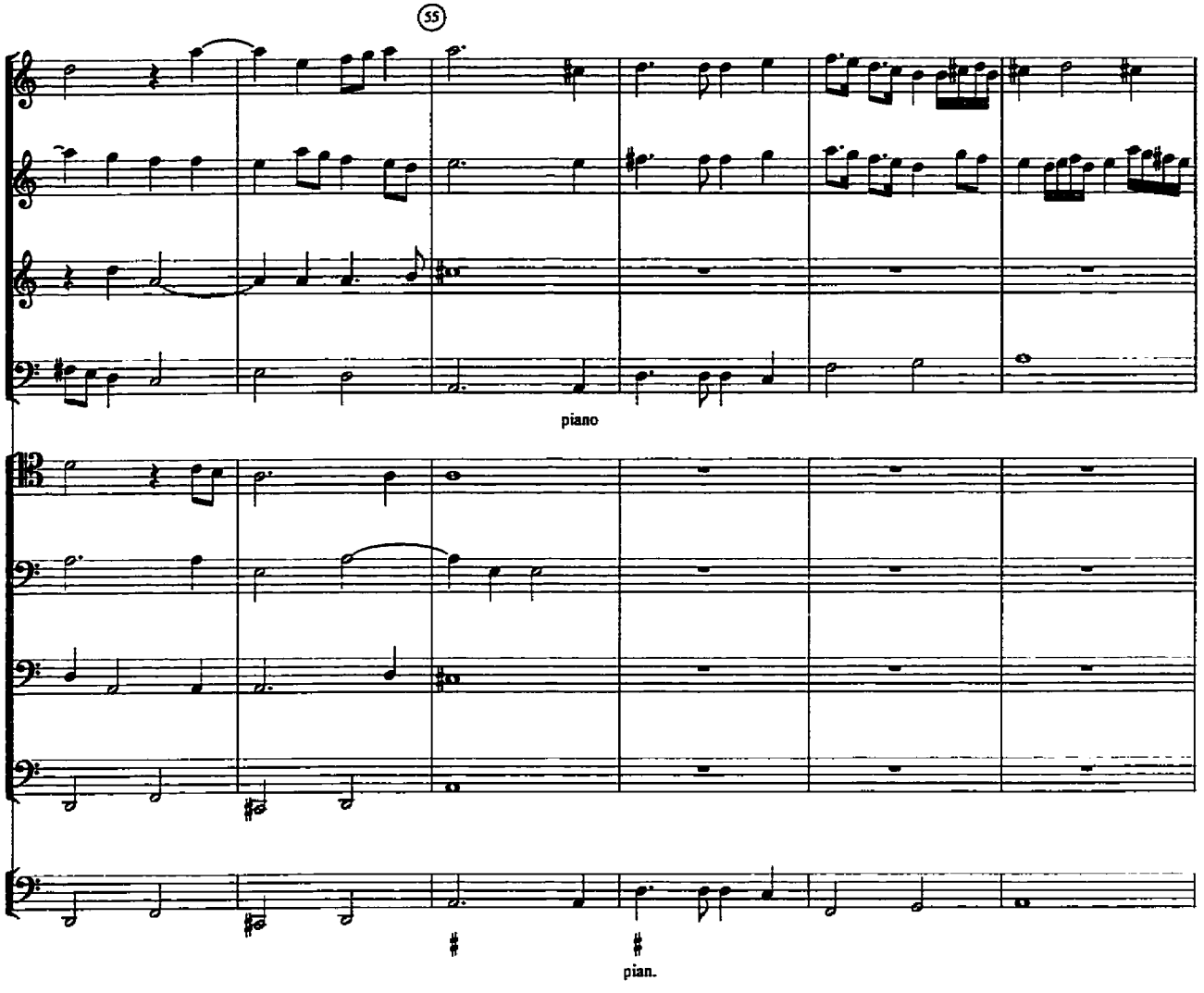
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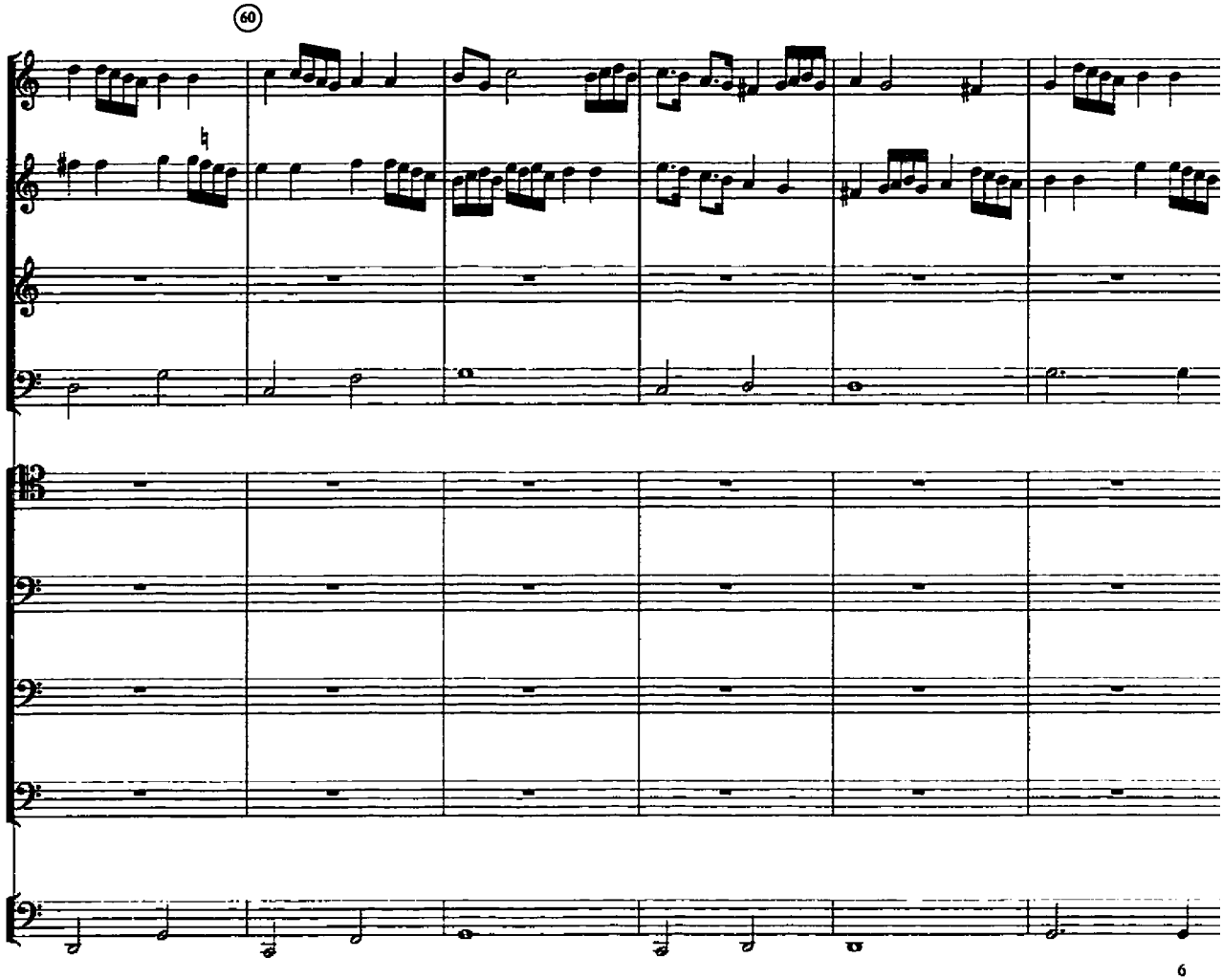
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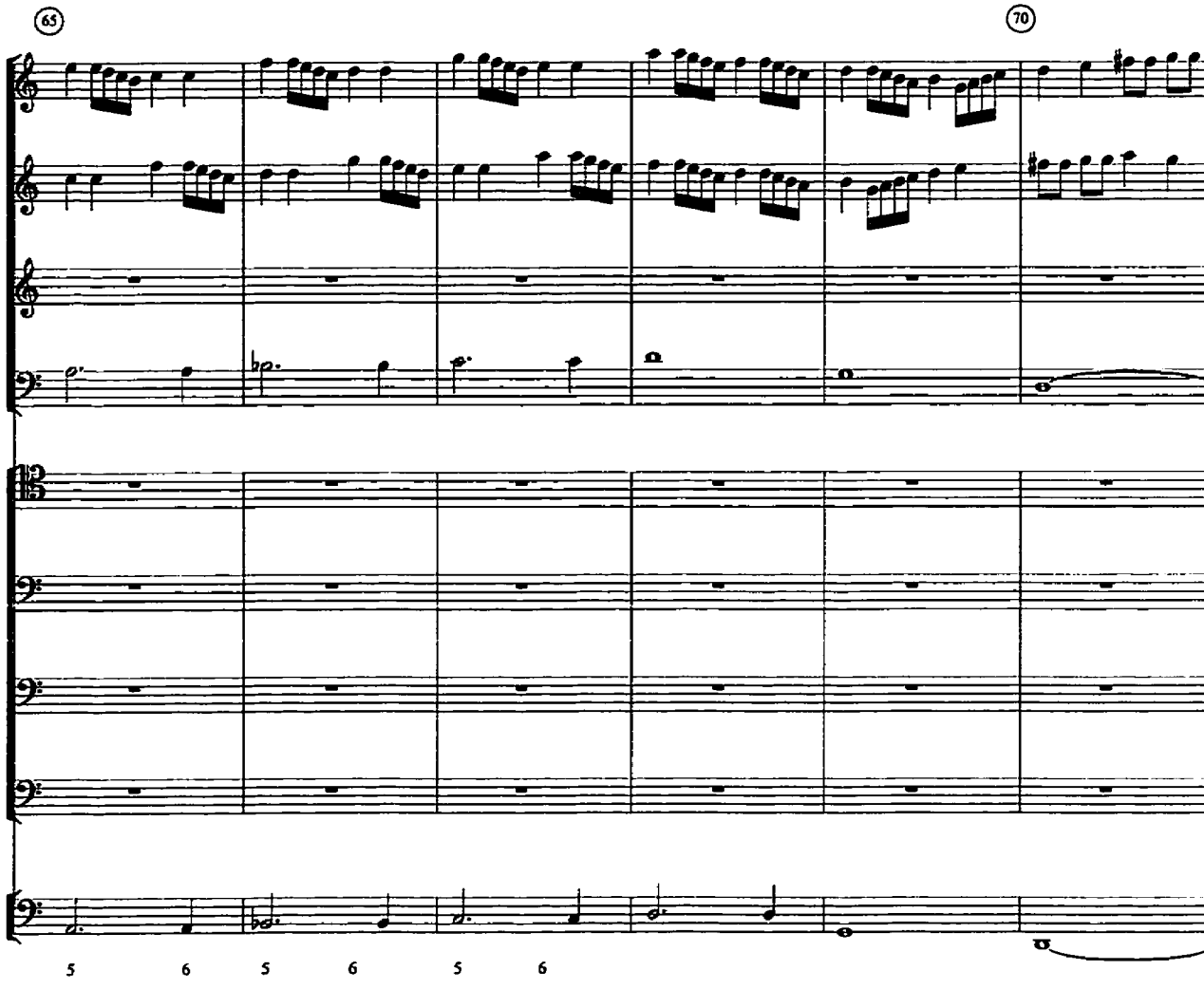
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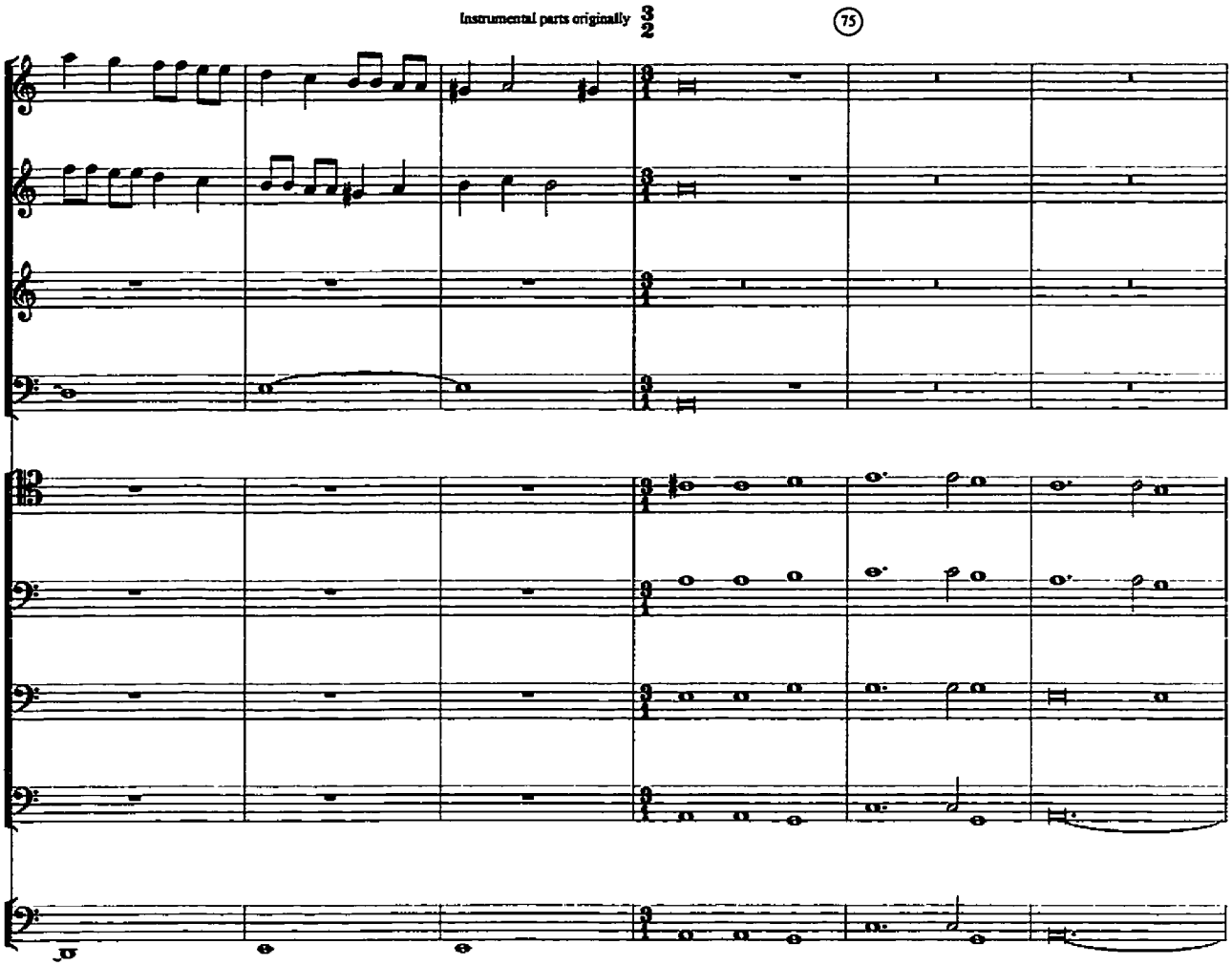
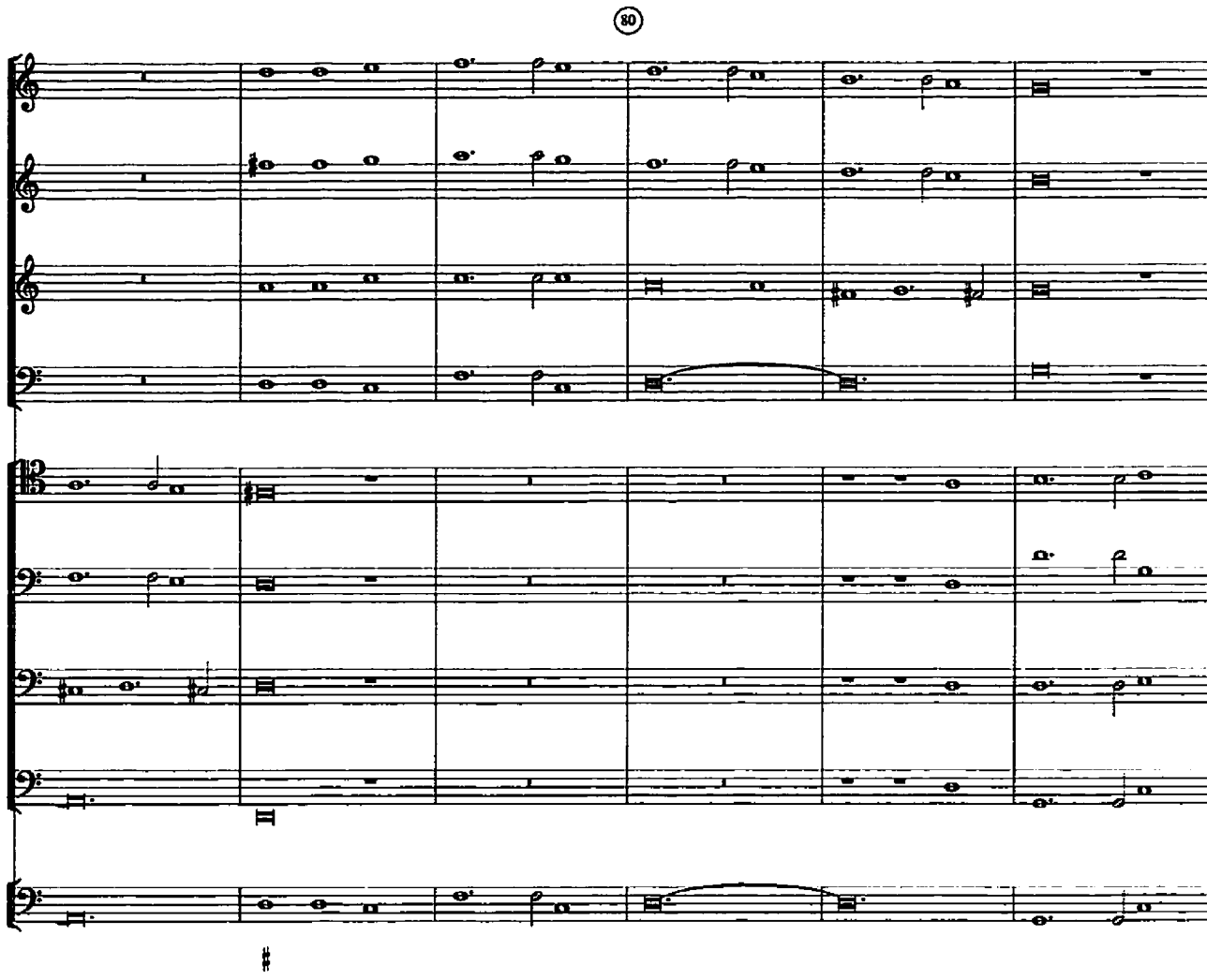

Instrumental parts originally 3/2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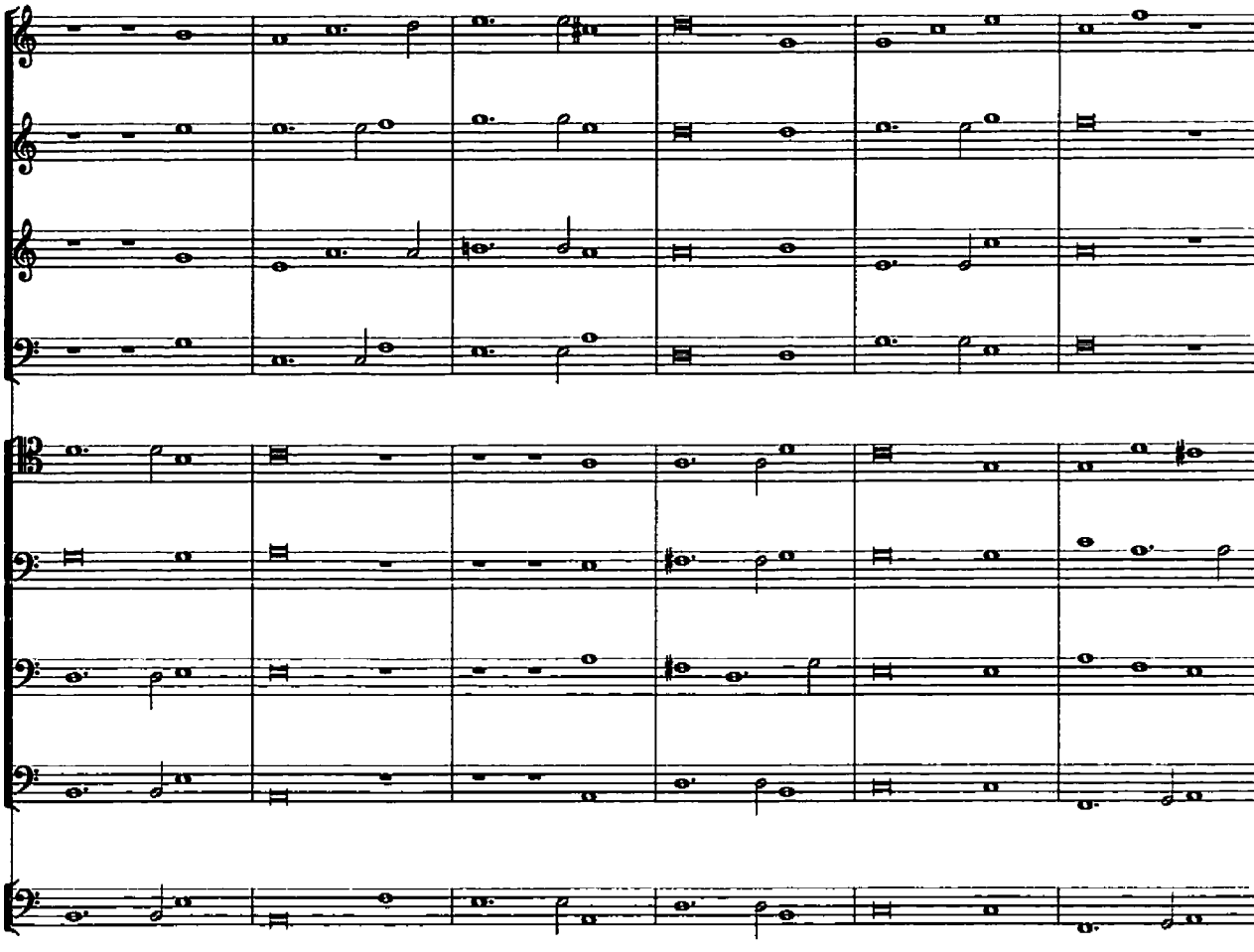

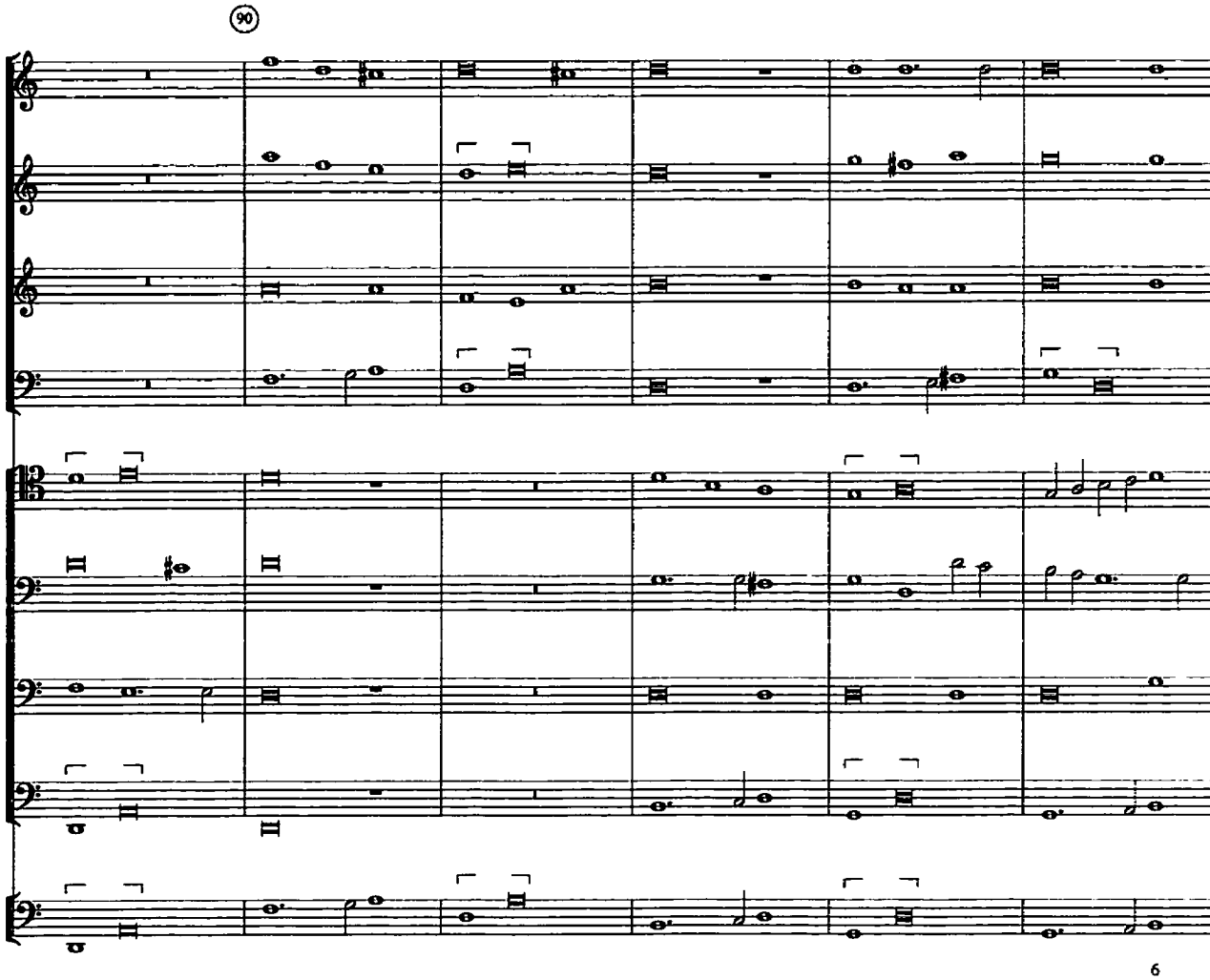
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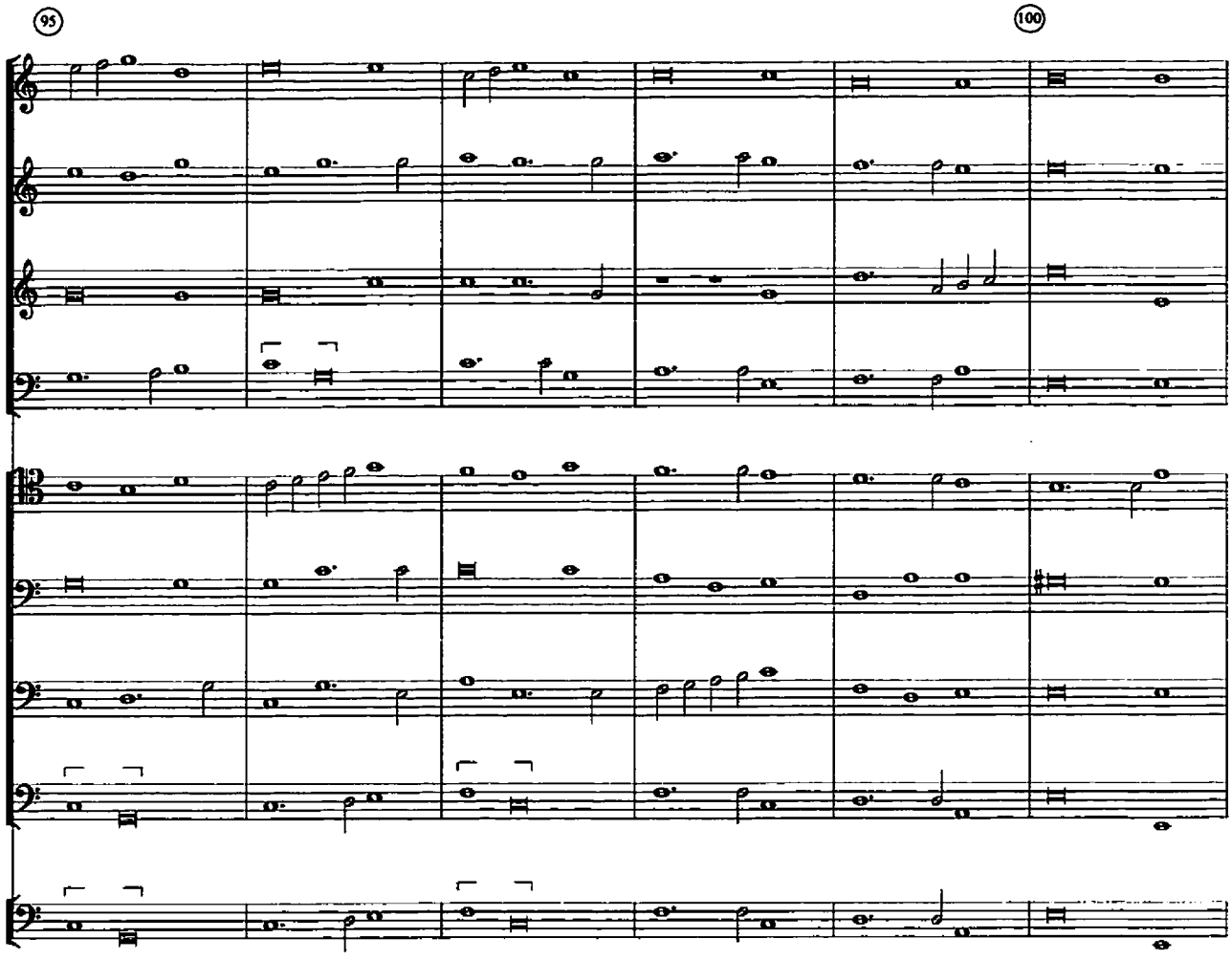
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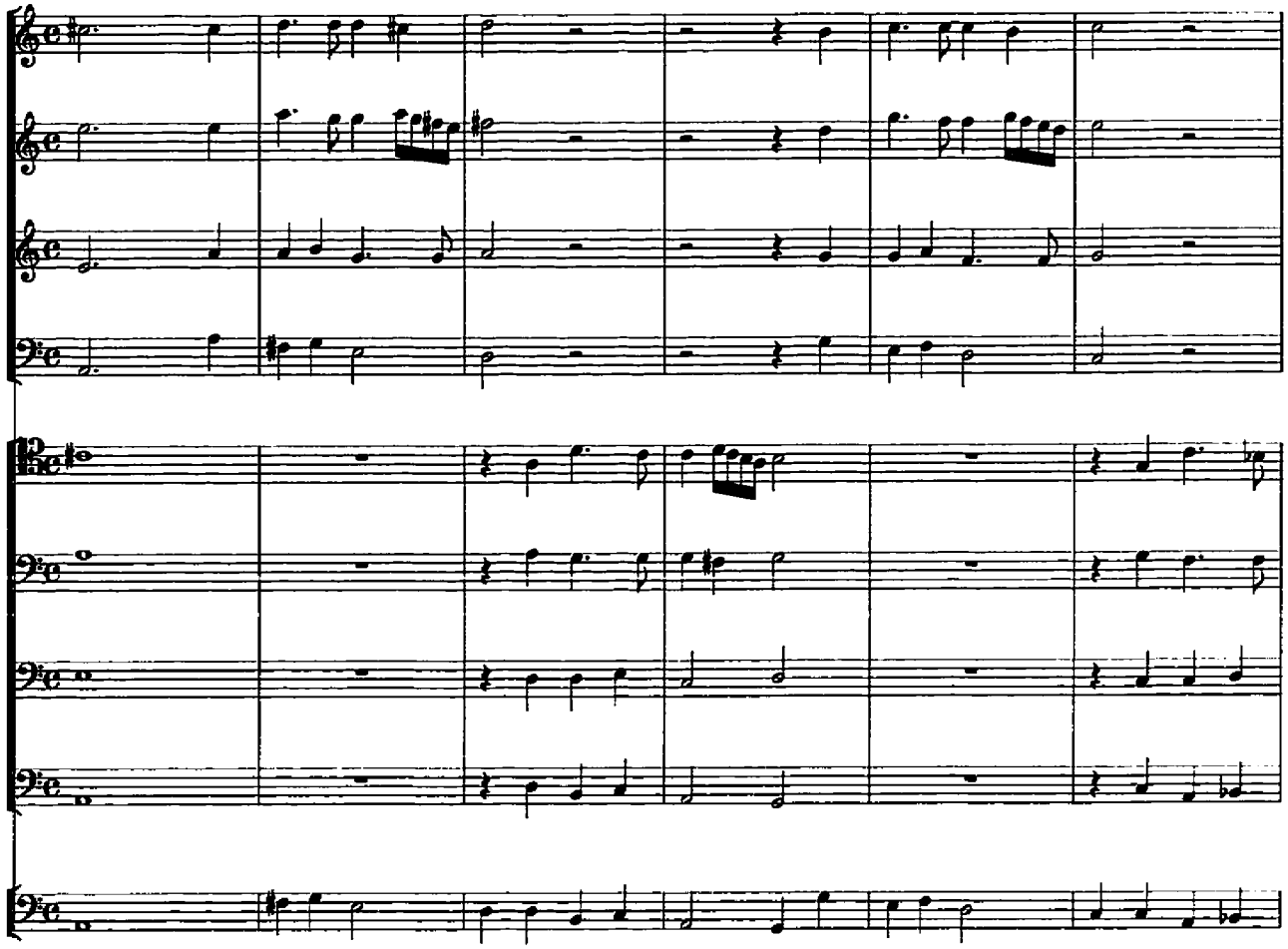

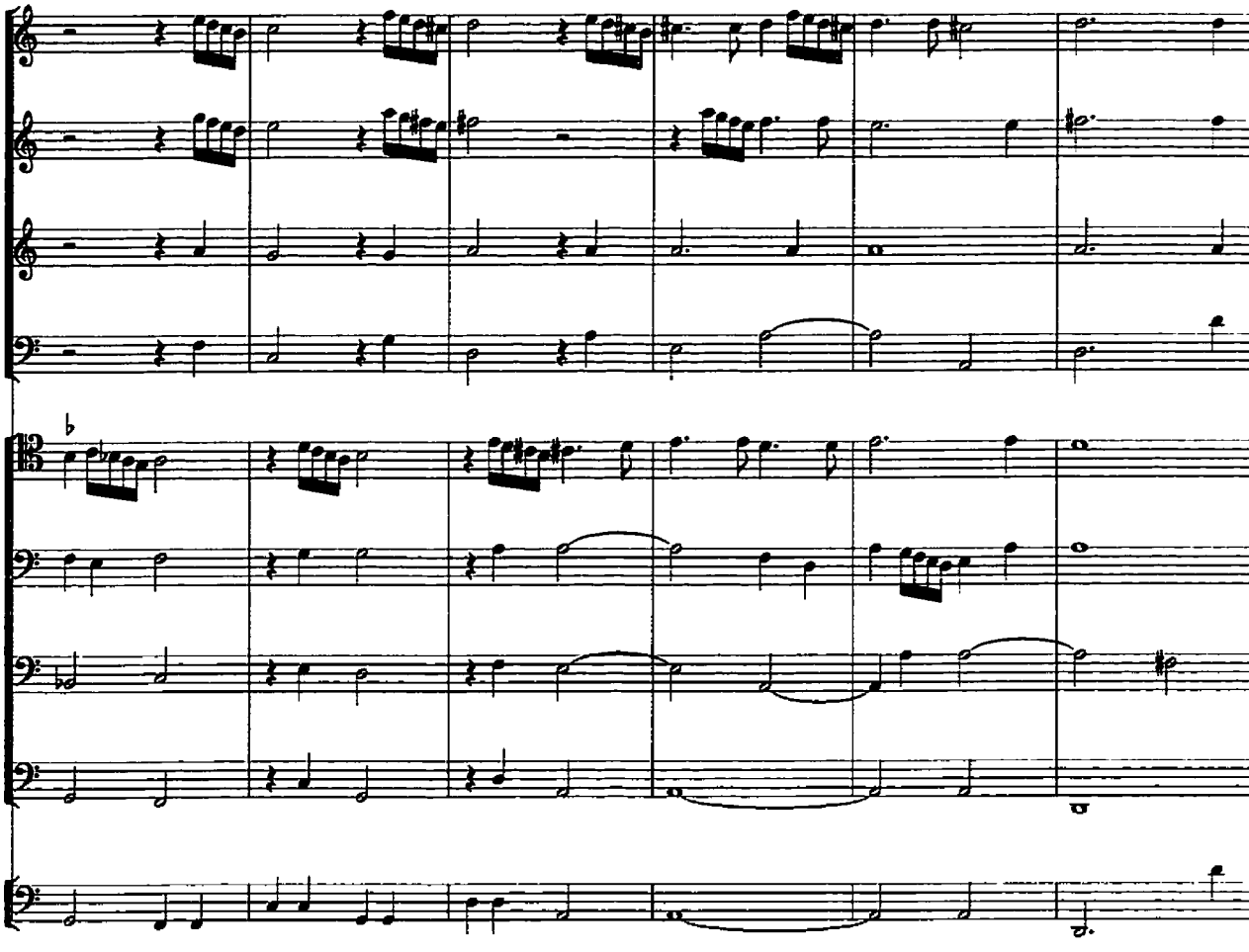

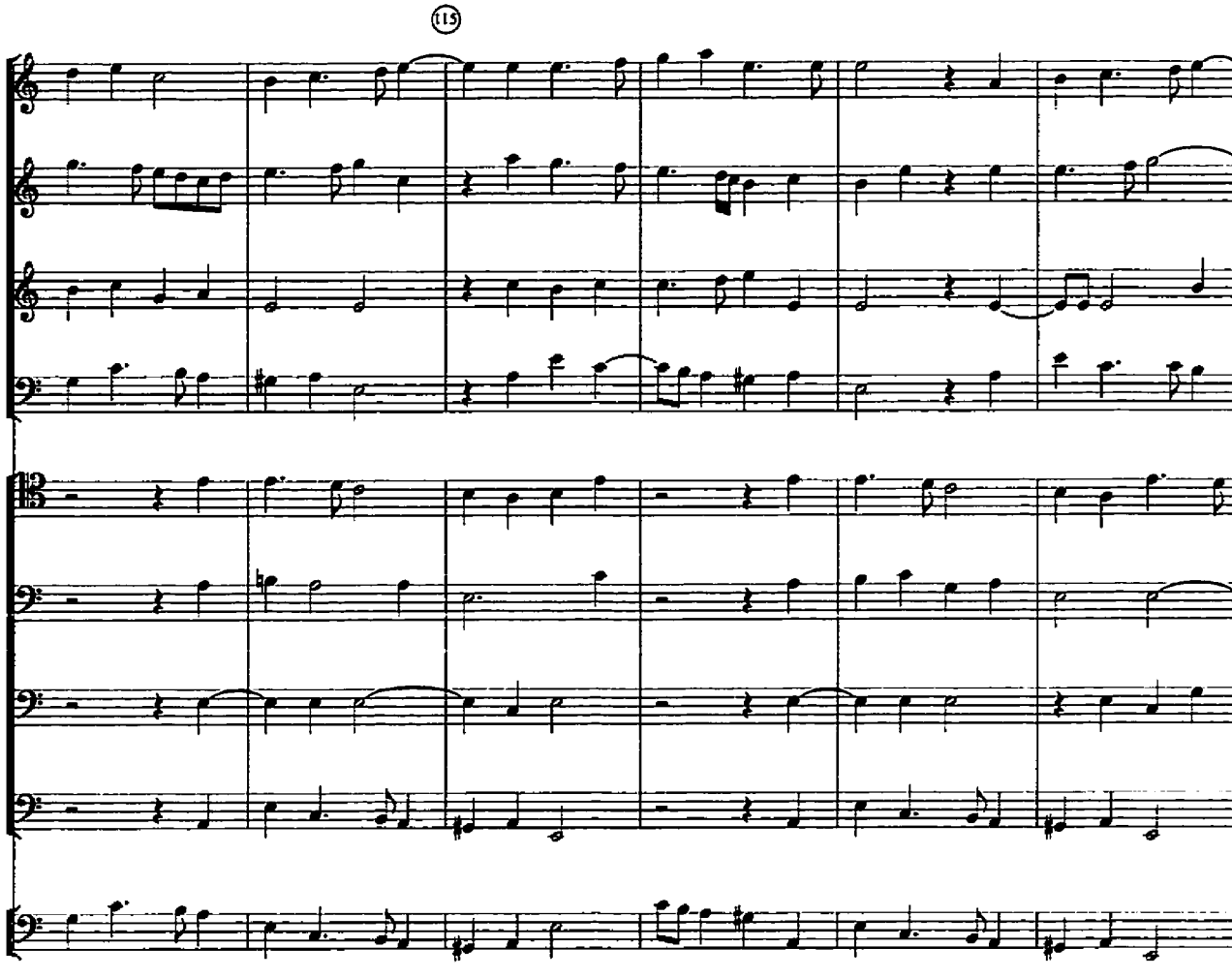
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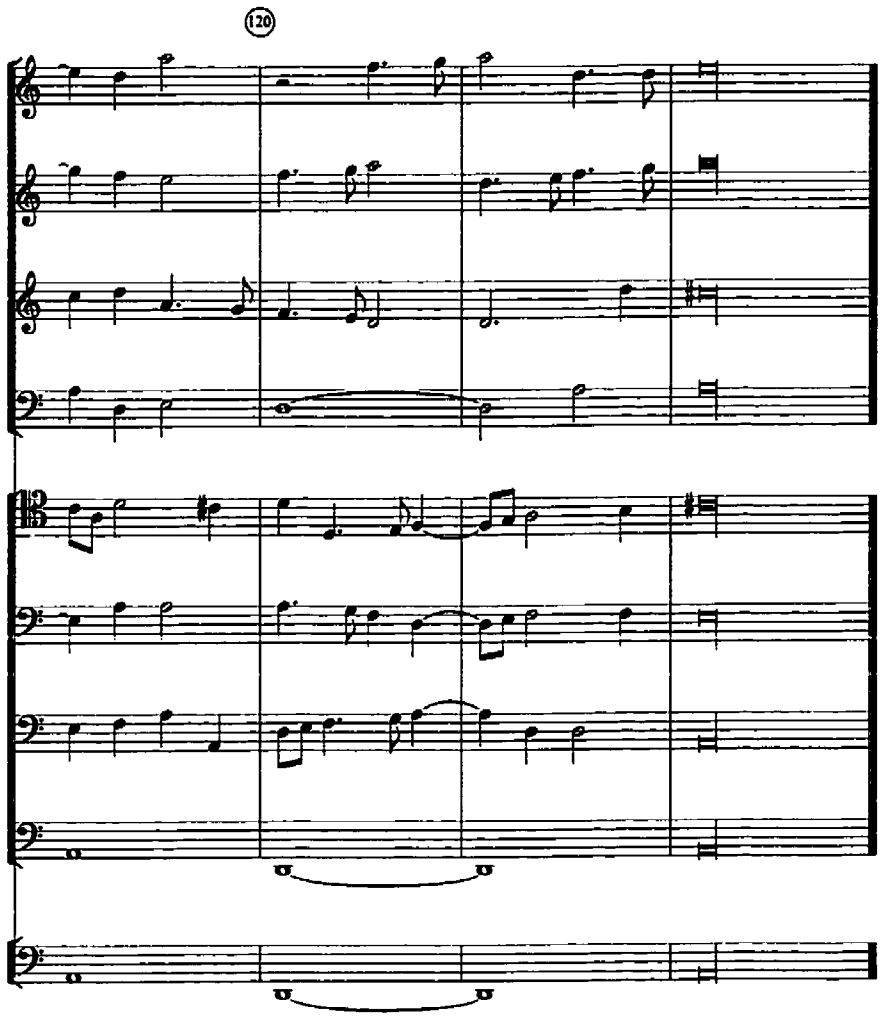
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Colophon

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The musical transcriptions were notated in Notewriter, and then exported as EPS graphics and set in QuarkXPress. The music font used is Sonata.

IMAGE EVALUATION
TEST TARGET (QA-3)

150mm

6"

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