THE LIFE AND WORKS OF CESARIO GUSSAGO
OF BRESCIA

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VOLUME I

TEXT

A dissertation submitted to the Department of Music, University of Adelaide, in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

February, 1983
To the memory of my father

WITOLD RYSZARD SZUSTER

(1913 – 1973)
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SUMMARY

In scholarly studies and musical editions of the northern Italian repertory of the end of the sixteenth and the beginning of the seventeenth century, Cesario Gussago is known as the composer of the first volume of instrumental compositions to bear the collective title "sonate". There has been no systematic examination of the entire output of this Brescian cleric, organist and composer. This dissertation provides an edition and analysis of eighty-one of Gussago's one hundred and three known published compositions.

Volume II is an edition of Gussago's extant polychoral and few-voiced sacred vocal works, as well as his instrumental compositions, contained in the Sacrarum Cantionum (1604), Sonate à 4, 6 & 8 (1608), and Sacrae Laudes (1612) - all published in Venice by Amadino. Furthermore, there are nine additional few-voiced motets from the Donfrid collections Promptuarii Musici I (1622), Promptuarii Musici II (1623), and Viridarium Musico-Marianum (1627).

Volume I is divided into six chapters. Chapter I is a general introduction to the musical environment in Venice, and Brescia, at the end of the sixteenth and the beginning of the seventeenth century.

Chapter II presents the biographical information concerning Gussago and a description of the musical sources.

Chapters III, IV and V are a detailed examination of the polychoral motets, few-voiced motets and instrumental works edited in Volume II of this study. The criteria used for analysis include an examination of tessitura, scoring, structure, texture, tonal organisation, melodic style, rhythmic characteristics, texts, performance practice, as well as rhetorical considerations.
Chapter VI is a summary of Gussago's compositional style.

Many of the polychoral motets and sonatas are notable for their contrasting choirs of unequal tessitura in which a high or medium range choir is pitted against a low pitched choir.

The 3-part motets of the *Sacrae Laudes* (1612) are trio pieces in which two equally pitched high voices (Cantus I and Cantus II) sound above a lower pitched voice (Bassus). The absence of a published basso continuo part means that these are pre-concertato style works that are akin to the early compositions of Viadana and Aichinger. The seven 2-part motets from the Donfrid collections of 1622 and 1627 are scored for Cantus and Bassus, with basso continuo, and are concertato motets in the style of Grandi and his contemporaries. The two 4-part motets - scored for soprano, alto, tenor, bass and basso continuo, and published by Donfrid in 1623 and 1627 - are similar to the compositions of Viadana, Aichinger and Banchieri.

Some of the non-polychoral sonatas are in canzona-style, with mainly polyphonic texture - in the manner of the Brescian school of canzona composition - and have many phrases beginning with paired imitation. In contrast, the sonata-style instrumental pieces are predominantly homophonic in texture and are somewhat reminiscent of Giovanni Gabrieli's few larger-scale sonatas published in 1597. The polychoral sonatas are closer in style to the Brescian polychoral canzonas of Canale and Lappi, as seen in the Raverii collection of 1608, than the Venetian school of Giovanni Gabrieli and his followers.
DECLARATION

The thesis contains no material which has been accepted for the award of any other degree or diploma in any university, and, to the best of my knowledge and belief, contains no material previously published or written by another person except when due reference is made in the text of the thesis.

Signed:

Julia I. Szuster.
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PREFACE

The original motive for undertaking the task of transcribing and analysing the compositions of Cesario Gussago came from a conviction that there is a need to investigate, at least in part, the wealth of musical material that was written and published by the contemporaries of Giovanni Gabrieli and Claudio Monteverdi. This view was expressed by Egon Kenton, in his review of Bartholomew's edition of the Raverii collection of 1608, in which he stressed the need for studies of individual composers of the period in order that composers of the first-rank can be compared to their contemporaries of similar or lesser rank, and thus re-assessed in the light of a closer examination of the "soil out of which they grew."\(^1\)

An introduction to the compositions of Cesario Gussago came initially from a reading of Stefan Kunze's book on Giovanni Gabrieli's instrumental music, published in 1963, in which transcriptions of five of Gussago's sonatas of 1608 were included in the supplementary volume to the text.\(^2\) However, Kunze made very little mention of Gussago in his book, and the presence of the transcriptions implied a challenge for further research.

Volume II of this study is an edition of 81 of the 103 known published compositions of Gussago. It is unfortunate that the Psalmi ad Vesperas publication of 1610 is not extant.

As this is the first study of Cesario Gussago's compositions, Volume I is of necessity a detailed examination of all of the edited works as well as


a study of Gussago's life and times. Chapter I describes the musical environment in Venice and Brescia during the late sixteenth and early seventeenth centuries. Chapter II presents the biographical information concerning Gussago and discusses the musical sources. The polychoral motets, the few-voiced motets and the instrumental music are analysed in Chapters III, IV and V respectively. Chapter VI is a summary of Gussago's compositional style.

For the inspired suggestion in the choice of the topic, I am deeply indebted to my supervisor, Professor Andrew McCredie, who has provided continual support in all stages of this project. I also wish to acknowledge the guidance given to me in the early stages of my work by the late Professor Gordon Anderson. To Joanna Parkes, Music Librarian of the Barr Smith Library in the University of Adelaide, I offer grateful thanks for her invaluable assistance and encouragement. I am indebted to my brother Fearnley and Diane Hordern for the help given in the preparation of the manuscript, and to Joan Dutkiewicz for her typing. Finally, I wish to thank my mother, Ann Szuster, for her unfailing forbearance and generosity.
CHAPTER I

INTRODUCTION

Cesario Gussago was active in Brescia, as an ecclesiastical and musical identity, at the end of the sixteenth and the beginning of the seventeenth century: a period when Venice was the cultural centre of northern Italy.

1. Venice

Although Venice was neither politically nor economically as powerful as it had been in the fifteenth century, its cultural supremacy during the sixteenth century was based upon a considerable degree of hegemony and wealth. Whilst no longer a maritime power, Venice regained the mainland dominions which were lost to the League of Cambrai at the Battle of Agnadello in 1510, as a result of disagreement between the members of the victorious league.¹ These dominions included the towns of Treviso, Padua, Vicenza, Verona, Brescia and Bergamo: nearly half the Po basin.²

The fall of Constantinople to the Turks in 1453 severed the trade route to the east that had for so long passed through Venice. However, Venice still maintained a trading link with Europe - especially with those cities across the Alps to the immediate north.³

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³ Kurtzman suggests that the reason for Venice's gradual economic decline was that the actual wealth and power was not concentrated in one individual.
In ecclesiastical matters Venice was independent of Rome. In 1605 the Venetian clergy disobeyed the papal ban which had been placed upon the city for recognizing the heretic Henry IV of France. Venetian religious and political affairs were closely linked, and liturgical practices were more liberal than those of Rome, where the dictates of the Council of Trent were observed more rigorously. According to Einstein, this relaxed ecclesiastical climate encouraged many German and Danish Lutherans to go to Venice for their musical training. Furthermore, Eleanor Selfridge-Field asserts in her book on Venetian instrumental music that had Venice taken heed of Rome's censure at the beginning of the seventeenth century, very little instrumental music would have been produced.

The basilica of San Marco was not— at this time — the cathedral of Venice, but the chapel of the Doge who was the elected head of the ruling oligarchy. As such, it was the religious and musical centre of the city, run by the Procuratori who ensured that the musical establishment reflected the political, cultural and religious splendour of the Republic. The incumbents of the maestro di cappella and vice-maestro di cappella positions, as well as the two organist posts, included some of Italy's finest composers.

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7 San Marco became the cathedral of Venice in 1807; see Bartholomew Rauerij, 1:27-28.
8 San Marco even had its own liturgy; see James H. Moore, "The 'Vesperò delli Cinque Laudate' and the Role of 'Salmi Spezzati' at St. Mark's," *Journal of the American Musicological Society* 34 (Summer 1981): 254.
9 Maestri di cappella: Willaert (1527-62), de Rore (1563-64), Croce
They received higher salaries than musicians in other Italian ecclesiastical establishments. 10

The San Marco cappella was large and consisted of voices and instruments. In 1597 there were 17 singers employed in the basilica. 11 A small core of instrumentalists had been employed on a permanent basis from 1568 onward. 12 This small band was augmented with hired musicians for the many great religious festivals and state occasions. 13 The Procuratori not only engaged the maestri and the organists, but were also known to seek fine singers from abroad. 14

San Marco was not the only venue for religious spectacle: many other churches in Venice, and especially the five Scuole Grandi or religious confraternities of laymen, hired many of Venice's best singers and instrumentalists for their feast day celebrations, in addition to maintaining a permanent musical establishment. 15

At the beginning of the seventeenth century two visitors to Venice provided detailed eyewitness accounts of some of the major Venetian religious festivals and the musical performances involved. Jean Baptiste Duval was the

(1603-9), Monteverdi (1613-43). Vice-maestri di cappella: Croce (1595-1603), Marc 'Antonio Negri (1612-20), Grandi (1620-27), Rovetta (1627-44). Organists: Merulo (2nd organist, 1557-64; 1st organist, 1564-84), A. Gabrieli (2nd organist, 1566-85; 1st organist, 1585-86), G. Gabrieli (2nd organist, 1585-1612), Bell'haver (1st organist, 1586-88), Guarni (1st organist, 1588-91), Grillo (2nd organist, 1619-22), Usper (1st organist, 1622-24).


11 Ibid.

12 Dalla Casa was appointed the first maestro de'concerti or head of the instrumental band; see Selfridge-Field Venetian Instrumental Music, p. 14.

13 Bartholomew Raverij, 1:30.

14 Anthon Musicians in Northern Italy, p. 294.

French Ambassador of Henry IV to Venice, and he described the Christmas Day Mass at San Marco in 1607, Vespers at the church of San Salvatore on the eve of St. Theodore in 1609, and Complines at the Frari church for the Feast of San Rocco in 1609. Thomas Coryat, an English traveller and writer, witnessed the celebrations for the Feast of the Assumption at San Marco in 1608, and the Feast of San Rocco at the Scuole di San Rocco in the same year. Both observers attested to the considerable amount and variety of music incorporated into the ceremonies, as well as the high standard of performance.

Venues for secular music making included the private homes of wealthy merchants or mediocres class of Venetian society, as well as the palaces of the nobility or majores.

Many of the church and state occasions were celebrated with public processions in the piazzas and on the canals. These processions, according to the descriptions of Sansovino and the painting by Bellini, incorporated music which was provided by the piffari of the Doge and/or the confraternities (Scuole). The occasions for such public processions varied from purely state functions, such as the anniversary celebration of a military victory or the reception of an important visitor to the city, or the peculiarly Venetian joint religious and state festivities such as the Feast of the Assumption coupled with the ceremonial marriage of the city to the Adriatic.

In Venice's commercial activities, music had an important place. From


18 Anthon Musicians in Northern Italy, Ch.4.

19 Francesco Sansovino, Venetia, Città Nobilissima et Singolare (Venice, 1581; reprint ed., Venice: Steffano Curti, 1663), pp.492-93, quoted in Denis Arnold,
the beginning of the sixteenth century, with Petrucci's monopoly on music printing from 1501 to 1511, Venice was the music publishing centre of northern Italy and by the end of the century had some 125 printing houses. Best known among these were the music printing firms of Gardano, Magni, Vincenti and Amadino. Jerome Roche, in his 1968 dissertation, estimated that ninety per cent of early seventeenth century northern Italian church music was actually printed in Venice. The music publishers printed not only music but also literature on music such as theoretical treatises and performance tutors.

Venetian instrument makers concentrated on producing fine harpsichords, theorbs, chitarroni, viols, cellos and violons. Brass and woodwind instruments were bought from Germany and Austria, whereas many of the excellent organs and violins played in the city were built by Brescian craftsmen.

The cultural relationship between Venice and her dominions was close, with a considerable degree of exchange between the centre and the subordinate towns. However, Venice did not foster a unique school but was rather the focal point of a considerable amount of musical activity both in the city itself and in the other towns. Of the towns under Venetian rule, the one that was the most active musically at this time was Brescia.


22 E.g. treatises by Zarlino, Zacconi and Bottrigari; tutors by Ganassi, Diruta, Dalla Casa, Bassano and Bovicelli.

23 Selfridge-Field Venetian Instrumental Music, pp.54-55.

24 The dominions of Venice were closely linked to Venice in musical taste, forms and style; see, Giovanni d'Alessi, "Precursors of Adriano Willaert in the Practice of 'Coro Spazzato'," Journal of the American Musicological Society 5 (Fall 1952): 210.
2. Brescia

The history of Brescia reaches back to Roman times, when the town was known as Brixiae. Situated close to Lake Garda on the Lombardy plain, Brescia commanded a strategically vulnerable position at the base of the Alps. Ruled by the Venetian Republic from 1428 to 1797, Brescia enjoyed a period of political stability. From the second half of the fifteenth century much musical activity was fostered in Brescia by the various wealthy families and ecclesiastical establishments. The close cultural link with Venice meant that many Brescian composers and performers went to Venice. Furthermore, a large proportion of Brescian compositions were published in Venice, and Brescian instrument makers found a ready market for their instruments in the Serenissima.

There were a number of music publishing houses in Brescia. Lanfranco’s theoretical work Scintille di Musica was published by the Britannico firm in 1533. One of the best known publishers at the end of the sixteenth century was Vincenzo Sabbio, who printed Claudio Monteverdi’s Madrigali Spirituali in 1583. The Bozzola firm published music in the early seventeenth century.

In the sixteenth century Brescia was an important centre for instrument making. The Antegnati family were the most famous organ builders of the period, and built fine organs throughout northern Italy. Brescian craftsmen also produced viols, lutes and violins of such high quality, that the Brescian school of string instrument makers has been acknowledged as one of the earliest and most revered in Italy. Some of the most notable craftsmen were Giovanni Maria della Corna (father), Giovanni Giacobo della Corna (son), Zanetto [da Montichiaro], Girolamo Virchi (teacher of Gasparo da Salò), Pellegrino (son of Montichiaro), Francesco Bertolotti (father), Gasparo [Bertolotti] da Salò (son), Giovanni Paolo Maggini (taught by Gasparo da Salò), and Matteo Bentì.

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Undoubtedly the most famous maker of viols and early violins was Gasparo da Salò, who made instruments in the 1560s and 1570s.

There were a number of musical identities who were born in Brescia, but who worked elsewhere. Chief among these was Luca Marenzio, who was born in Coccaglio near Brescia in 1553 or 1554 and probably received his early musical training in Brescia.27 The polychoral composer Gregorio Zucchino, who was a monk of the Monte Cassino cloister at S. Giorgio Maggiore in Venice, was born in Brescia in the mid sixteenth century, as was Paolo Virchi, son of the instrument maker Girolamo Virchi, who composed madrigals and cittern music in Ferrara and Mantua.28 Giovanni Ghizzolo, who died in Novara in 1625 after serving in Milan, Corregio, Ravenna and Padua, was a Brescian born polychoral and concertato motet composer of the early seventeenth century. Giovanni Battista Fontana — whose posthumously published violin sonatas of 1641 were edited by Giovanni Battista Reghino, then maestro di cappella at S. Maria delle Grazie in Brescia — was also born in Brescia and received his early musical training there prior to his departure for Venice before (or in) 1608.29 He later went to Rome and died in Padua in about 1630. Finally, Massimiliano Neri, who became first organist at San Marco in Venice from 1644 to 1664 and also organist at the church of SS. Giovanni e Paolo from 1644 to 1646 and 1657 to 1664, was probably born in Brescia in about 1615.30 Neri published two volumes

27 Although no documentation cited, Ottavio Rossi in his Elogi Historici di Bresciani Illustris (Brescia: Bartolomeo Fontana, 1620) claimed that Marenzio was taught by Giovanni Contino, maestro di cappella at Brescia cathedral; see New Grove, s.v. "Marenzio, Luca," by Steven Ledbetter.


29 The contention that Fontana was taught by Biagio Marini is not documented; see New Grove, s.v. "Fontana, Giovanni Battista," by Thomas D. Dunn. Cesario Gussago’s dedication to his Sonate, dated 8 Nov. 1608, states that Fontana had already left Brescia for Venice.

of instrumental pieces in 1644 and 1651.  \(^{31}\)

In Brescia itself, the chief ecclesiastical musical establishment
was located at the cathedral. The maestri di cappella included the theorist
Giovanni Maria Lanfranco, from 1528 to 1536(?); Giovanni Contino, from 1551
to 1561 and again briefly from 1565 to 1566, who wrote sacred vocal compositions
and possibly taught Marenzio; and the madrigal composer Lalio Bertani, from
1584 to 1590.  \(^{32}\) The cathedral organists were also notable composers.
Claudio Merulo succeeded Vincenzo Parabosco in 1556, and served as organist
until the following year when he was appointed second organist at San Marco
in Venice. Florentio Maschera, the founder of the Brescian instrumental
ensemble school of composition, was organist from 1557 to 1584 when he was
succeeded by Costanzo Antegnati—a member of the famous family of organ
builders, the writer of a book on organ playing (L'Arte Organica (Brescia:
Tabaldino, 1608)), and the composer of instrumental ensemble works.  \(^{33}\)
Antegnati died in 1624 and was succeeded by Francesco Turini, a composer of
string compositions and concertato motets who remained as organist until
his death in 1656.  \(^{34}\)

Second in importance to the cathedral, was the musical establishment
of the church of S. Maria delle Grazie. From 1597 to 1630 the composer
Pietro Lappi was maestro di cappella. During this period Cesario Gussago
was known to be the organist in 1604, and still held the post in 1612.
Giovanni Francesco Capello, the concertato motet composer, succeeded Gussago
as organist from 1613 to 1619.

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31 Massimiliano Neri, Sonate e Canzoni (Venice: Magni, 1644); idem, Sonate
da Sonarsi con variij stromenti (Venice: Gardano & Magni, 1651).
32 New Grove, s.v. "Lanfranco, Giovanni Maria," by Peter Berquist; "Contino,
34 Pyron claims that Turini became organist in 1620; see New Grove, s.v.
The instrumental ensemble composer Floriano Canale was organist at the church of S. Giovanni Evangelista from 1581 until 1603.

The Franciscan church of S. Francesco had two well-known maestri di cappella in the seventeenth century: Valerio Bona, a polyphonic composer who was there in 1611, and Leandro Gallerano from 1620 to 1624.

Biagio Marini, the famous violinist and composer of early trio sonatas, was born in Brescia in about 1587 and returned from Venice to become musical director of the Accademia degli Erranti in Brescia from 1620 to 1621. From there he moved to the Farnese court at Parma.\footnote{Thomas D. Dunn, "The Instrumental Music of Biagio Marini," 2 vols. (Ph.D. dissertation, Yale University, 1969), 1:1-3; \textit{New Grove}, s.v. "Marini, Biagio," by Thomas D. Dunn.}

Another Brescian-born instrumental ensemble composer was Antonio Mortaro who, although not known to have held any musical post in Brescia, was employed as an organist in Milan and Novara before returning to Brescia after 1606.\footnote{\textit{New Grove}, s.v. "Mortaro, Antonio," by Jerome Roche.} The seventeenth century polyphonic composer Santino Girelli was born in Brescia, studied under Lelio Bertani and worked in Brescia from 1620 until his death in 1627. It is not known if he held any musical position in Brescia during the 1620s.\footnote{\textit{New Grove}, s.v. "Girelli, Santino," by Jerome Roche.}

Of the composers mentioned above, all were born in Brescia with the exception of Lanfranco, Merulo, Turini, Lappi and Capello. In other words, the majority of Brescian-born composers managed to secure employment and were productive in their native Brescia during their active working lives.

The instrumental ensemble school of composition, founded by Maschera with the publication of his \textit{Libro Primo de Canzoni da Sonare a Quattro Voci} (Brescia: Sabbio, 1584), included the composers Antegnati, Lappi, Canale, Mortaro and Gussago. The later generation of string composers included Fontana, Marini and Turini.

A number of Brescian composers wrote polyphonic works. Beginning with
Zucchino, they included Lappi, Gussago, Bona, Mortaro, Chizzolo and the later Cirelli.

Lappi, Gussago, Mortaro and Turini also wrote concertato motets in the new style of the early seventeenth century, and Capello became an especially notable composer in this genre. 38

Eight of Brescia's composers of this period were monks. Lappi and Capello were members of the Congregazione Fiesolana which was responsible for the church of S. Maria delle Grazie in Brescia. 39 Gussago was Vicar General of the Order of S. Gerolamo in Brescia. Canale was an Augustinian monk, whereas Bona, Mortaro and Chizzolo were Franciscan friars. As mentioned above, the church of S. Francesco in Brescia was run by the Franciscans, and although Gallerano was known to have been a cleric and served as organist there from 1620 to 1624, he could well have been a Franciscan.

The music that was generated in Brescia during this period was essentially sacred, and like that of Venice, incorporated vocal compositions in polyphonic and concertato styles, in addition to instrumental works.

CHAPTER II

CESARIO GUSSAGO

1. Biography

Very little is known of the life of Cesario Gussago. He was born sometime during the second half of the sixteenth century in Ostiano, near Brescia. Eitner noted that Valentini had mistaken the word "Ostianensis" on the title page of Sacrarum Cantionum (1604) to mean that Gussago's birthplace was Ostia, near Rome. Eitner, however, took the date of birth as being 1530; an error obviously copied from Fétis, via Valentini. The title page of Gussago's last publication, Sacrae Laudes (1612), states that he was

1 Although most references to Gussago use the C-U-S-S-A-G-O spelling, many of the original sources refer to the composer as GUSSAGHI. Both Sacrarum Cantionum (1604) and Psalmi ad Vesperas (1610) have dedications written in Latin, and hence the name appearing in both of these dedications is in the Latin form, CAESARIUS GUSSAGUS. The frequently found CAESARI GUSAGHI spelling is the Latin genitive form. The pages of the Psalmi ad Vesperas (1610) part-books use the spelling, GUSAGO, which is merely another Italian form, using only one "s". The name GUSSAGHI, which occurs in Grandi's 1628 Inventory of Choirbooks at S. Maria Maggiore, Bergamo, is a further extension of the Latin genitive form, employing the characteristic Italianate placing of an "h" before a vowel in order to retain the hard "g". The odd spelling, GUSACHI, which appears only once in the Cantus II part, page 11, of Sacrae Laudes (1612), is a mis-spelling of the Latin genitive form. This study uses the Italian form, CESARIO GUSSAGO, in keeping with most references which come after the original sources.


still organist at the church of S. Maria delle Grazie in Brescia. The motets that appear in three German collections of the 1620s are probably posthumous reprints from previously published works. Therefore, it can be assumed that Gussago died sometime after 1612 and before the 1620s.

According to Sartori, in his 1956 article on Gussago in MGG, Gussago studied in Pavia where he gained a doctorate in philosophy and theology. However, in his 1963 article in Ricordi's Enciclopedia, Sartori claims that Gussago was educated in Padua; a fact possibly taken from Fétis. By virtue of Gussago's later connections with both Mantua and Venice it is difficult to claim preference for either Pavia or Padua without consulting primary sources. Jerome Roche's article on Gussago in the New Grove repeats Sartori's original assertion.

The four known Gussago publications refer to the composer as an ecclesiastic. Eitner mentions that Lorenzo di Laurenzi of Lendinara dedicated his Completorium, published in Venice in 1599, to Gussago. The composer is referred to as Principal Vicar of the Order of S. Gerolamo, Brescia.

The title pages of all four of Gussago's publications (of 1604, 1608,

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4 Capello became organist at S. Maria delle Grazie in 1613, and so Gussago must have either resigned or died prior to Capello's appointment; see New Grove, s.v. "Capello, Giovanni Francesco," by Jerome Roche.

5 Die Musik in Geschichte und Gegenwart, s.v. "Gussago, Cesario," by Claudio Sartori.


7 Gussago's Sacrarum Cantionum (1604) is dedicated to Francesco Gonzaga, a prince and bishop of Mantua; Pavia had close connections with Mantua and the Gonzaga court. However, all of Gussago's publications were printed by Amadino in Venice, and Padua was a dominion of Venice; furthermore, Venetian scholars went to Padua for further studies, especially in rhetoric; see, Warren Kirkendale, "Ciceronians Versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach," Journal of the American Musicological Society 32 (Spring 1979): 16.


9 Eitner Quellen-Lexicon, 4:428.
1610 and 1612) state that the composer was organist at the church of S. Maria delle Grazie in Brescia.

In 1604, Gussago's first publication *Sacrarium Cantionum* was published by Amadino in Venice. By taking Gussago's date of birth as 1530, Fétis incorrectly concluded that this work was a reprint of a 1560 publication.\(^\text{10}\) This collection of 8-part polychoral motets is dedicated to the Mantuan prince and bishop, Francesco Gonzaga.

Paolo Guerrini, in his study of the church of S. Maria delle Grazie in Brescia, noted that in 1604 Gussago wrote a history of the church entitled *Corona della Madon"nella delle Grazie di Brescia con la Fondazione della sua Chiesa...* (Brescia, 1604).\(^\text{11}\)

The instrument making activities in Brescia during this period produced some of the best instrumental virtuosi in northern Italy. Gussago dedicated his *Sonate à 4, 6 & 8* in 1608 to two such virtuosi; Ludovico Cornale and Giovanni Battista Fontana. Cornale was a cornetto player who, by 1608, had gone to Rome. Fontana was a violinist who had previously left Brescia for Venice, and later wrote sonatas of his own.\(^\text{12}\) Gussago's sonatas are not only noteworthy compositions in themselves but are of great historical interest and importance.\(^\text{13}\) They form the first extant collection of instrumental ensemble compositions to bear the collective title "Sonate".\(^\text{14}\) Included in this publication are eight concerti for voices and instruments which have instrumental sinfonias "that can be played before or after [the concerti] as

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\(^\text{10}\) Fétis, *Biographie Universelle*, 4:166.


\(^\text{12}\) Giovanni Battista Fontana, *Sonate à 1, 2, 3...* (Vénice: Magni, 1641).


desired. The collection is written for unspecified instruments.

In 1610 Amadino of Venice published Gussago's Psalms ad Vesperas: a popular type of sacred vocal collection of the time, which contains 8-part psalm settings, as well as 8-part and 12-part litanies and magnificats. The volume is dedicated to an ecclesiastic, Zachariae Leonio, who was Vicar General of the Congregatione Fiesolana. The Sacrae Laudes of 1612, also printed by Amadino in Venice, is the last of Gussago's known publications and is a collection of 3-part motets.

An 8-part polyphonic motet "Laetentur caeli", from Gussago's Sacrarum Cantionum (1604), appeared in a German collection of 1611. In addition, during the 1620s some nine concertato motets appeared in three more German collections of 1622, 1623, and 1627. That Gussago should be included in these large collections of Italian and German motets indicates that he was not only known in Italy but in Germany also. The transference of musical sources from northern Italy to southern Germany has been attributed to the large number of young German musicians and scholars who studied in northern Italy, and especially in Venice, in the late sixteenth and early seventeenth century. The Universities of Pavia and Bologna were both popular places of learning for many Germans.

Gussago's possible Pavia education may have contributed to his status in the German musical scene. However, as all four of the composer's publications were printed in Venice, Gussago's works may well have been known by some of the numerous German musicians studying there.

The well-known Fugger family of Augsburg, who were friendly with Giovanni

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15 From the title page of Sonate à 4, 6 & 8 (Venice: Amadino, 1608): "...Con alcuni Concerti à Otto, con le sue Sinfonie da suonare avanti, & doppò secondo il placito, & commodo de Sonatori."

16 Promptuarii Musici... Pars Prima... Collectore Abrahamo Schadaeo (Strasbourg: Kieffer, 1611).

17 Promptuarii Musici... Pars Prima... Collectore Joanne Donfrido (Strasbourg: Ledertz, 1622); Promptuarii Musici... Pars Altera... Collectore Joanne Donfrido (Strasbourg: Ledertz, 1623); Viridarium Musico-Marianum... Joannis Donfridi (Trier: Zetzner, 1627)

18 Kenton Giovanni Gabrieli, p.62.
Gabrieli, may well have been involved with the transfer of Gussago's compositions. The only complete set of part-books of the important Sonate à 4, 6 & 8 (1608) is housed in the Staats- und Stadtbibliothek, Augsburg.

Despite the lack of available music, some scholars have made favourable comments upon Gussago's works. As early as 1732, Johann Walther stated that Gussago was born in Brescia and was an excellent singer in his youth. In 1862, Fétis wrote that Gussago was an expert musician and had a notable talent as a composer. Claudio Sartori, in his MGG article of 1956, claimed that Gussago was a skilled contrapuntalist whose severe style accounted for his acceptance into several German collections. Jerome Roche however, in the New Grove, sees Gussago's polyhedral and instrumental compositions as being mostly conventional in style. It was Alfred Einstein who drew attention to the historical and musical importance of the sonatas of 1608: a fact later pursued by Eunice Crocker in her study of the canzona, William Newman in his examination of the Baroque sonata, and Stefan Kunze in his work on Giovanni Gabrieli's instrumental music.

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20 Augsburg, Staats- und Stadtbibliothek. 463-70.


22 Fétis Biographie Universelle, 4:166.

23 MGG, s.v. "Gussago, Cesario," by Claudio Sartori.


Such judgements as these have mostly been made from the easily accessible German collections as well as the sonatas transcribed by Einstein and now contained in the Smith College Archives, Northampton, Massachusetts.\(^{27}\) Those compositions that have failed to come under any specific form of scrutiny are the polyphonic works and the few-voiced motets in the _Sacrae Laudes_ (1612) collection. It is the aim of this study to bring these works to light, and to thus formulate a more complete picture of Gussago's significance as a composer.

Eleanor Selfridge-Field claims that there is no evidence that Gussago ever worked in Venice.\(^{28}\) However, the dedication of _Sonate à 4, 6 & 8_ is dated 8 November 1608, in Venice.\(^{29}\) Gussago was possibly in Venice supervising the printing at the Amadino publishing house. In addition, there is no evidence to verify that Biagio Marini, the Brescian violinist and early trio sonata composer, studied with Gussago.\(^{30}\)

In conclusion, therefore, we see Gussago as an educated man of the late sixteenth and early seventeenth century, holding a high ecclesiastical position in his native Brescia. His compositions are representative works of this period of change and all four publications were printed by the reputable Ricciardo Amadino in Venice. Furthermore, Gussago was a practising musician, actively involved in the emerging instrumental genre of the early seventeenth century.

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27 Alfred Einstein. _A collection of instrumental and vocal music from the sixteenth and seventeenth century_. MSS. Northampton, Mass: Smith College Archives, 1949–

28 Eleanor Selfridge-Field. Correspondence 29 October 1974. Her extensive research on those composers active in Venice during this period discloses that there is certainly no trace of Gussago having worked there at any stage.

29 Appendix 2.

2. Sources

Volume II of this thesis is a performing edition of all but one of Cesario Gussago's publications. The *Psalmi ad Vesperas* (1610) is not extant, due to a missing Bassus II part-book. The transcriptions have been made from microfilm copies of a large number of individual part-books obtained from a variety of locations in Europe and England. The following descriptions of the sources contain details of the original prints, their current locations and information relating to subsequent publications, where applicable.

(1) *Sacrarum Cantionum* (1604)

Eitner cites the Cívico Museo Bibliografico Musicale, Bologna, as being the location for four part-books (Cantus I, Altus I, Altus II, and Spartitura), of the *Sacrarum Cantionum* (Venice: Amadino, 1604). This, according to RISM, is still correct. The part-books bear the library number AA.110.

Eitner also mentions a Tenor I part-book in what is now the Deutsche Staatsbibliothek in Berlin. It has been determined that this particular part-book is no longer there.

RISM states that a set of all the part-books, excluding Cantus I, is to be found in the Archivio del Duomo in Brescia. There is also an almost complete set of part-books in the Archivio del Duomo in Piacenza; only the Cantus I and Spartitura part-books are missing. The Biblioteca Apostolica

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31 Eitner Quellen-Lexicon, 4:429.


33 Eitner Quellen-Lexicon, 4:429.

34 RISM A,1/3:413.

35 Ibid.
Vaticana in Rome possesses a Cantus I part-book. 36

The transcriptions in Volume II were made from microfilm copies of the part-books located in Bologna and Brescia.

The title pages of the eight vocal part-books of the **Saccarum Cantionum** read as follows:

SACRARUM/CANTIONUM/OCTONIS VOCIBUS./ F. CAESARII GUSSAGHI/ Ostianus, Organistae Sanctae Mariae/Gratiarum Brixiae./ LIBER PRIMUS/Nunc primum in lucem editus./ (Type mark)/ Venetius, Apud Ricciardum Amadinum./ MDC 1111.

The basso seguente part-book, however, has a very different title page:

SPARTITURA/DELLI CONCERTI/ A OTTO VOCI./ DI F. CESARIO GUSSAGO/ da Ostiano./ (Type mark)/ In Venetia, Appresso Ricciardo Amadino./ MDC 1111.

Each vocal part-book has eighteen pages of music, with an Index placed at the bottom of the final page. The Spartitura part-book has thirty-eight pages of music and a full Index printed on an extra page at the end. The printing is clear and those errors that do occur have been noted and corrected. 37

The dedication, to Francesco Gonzaga, begins as follows:

F. FRANCISCO GONZAGAE/Principi atque Antistiti Amplissimo./ F. CAESARIUS GUSSAGUS ostianensis. S.M.D.

and is dated "Brixiae die XX Octob. MDC 1111." (i.e. Brescia 20 October 1604).

"Laetentur caeli" from this collection appears again in the Schadaeus **Promptuarii Musici** collection of 1611. 38 The Bibliothèque Nationale in Paris possesses a complete set of part-books, and microfilm copies were obtained for comparison with the 1604 print. 39 The only difference between these two publications of the same motet is that the basso seguente part of 1611 contains a number of sharp signs above and prior to specific notes, indicating

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36 Ibid.
38 Schadaeus, **Promptuarii Musici** I (1611)
39 RISM B,1/1:431.
the presence of a major 3rd interval in the parts above the bass line.\textsuperscript{40} Eitner further states that a manuscript copy of this motet existed in the Deutsche Staatsbibliothek, Berlin (library number S 78).\textsuperscript{41} However, correspondence with this library of 12 February 1975, asserts that the manuscript was lost in World War II.\textsuperscript{42} Eitner also says that another two manuscript copies of this motet were housed in Breslau.\textsuperscript{43} Correspondence of 6 December 1974 with the Biblioteka Uniwersytecka, Wrocław, has established that the two manuscripts were seventeenth century copies of Gussago’s motet and both were unfortunately lost during World War II.\textsuperscript{44}

\textit{(2) Sonate à4, 6 & 8 (1608)}

The only location for part-books of Sonate à4, 6 & 8 (Venice: Amadino, 1608) that Eitner lists is at Augsburg.\textsuperscript{45} Again, he was correct, for it was from microfilm copies of this set, housed in the Staats- und Stadtbibliothek, that the performing edition in Volume II of this thesis was made. Eitner notes the library number as being 244: the library number now, however, is 463-70. \textit{RISM} cites this source, as well as referring to a faulty Alto I part held in the Bodleian Library, Oxford.\textsuperscript{46} This latter fact is complicated by the British Union Catalogue of 1957, which states that there is an almost complete set of part-books in the Bodleian Library, with only the Alto I part missing.\textsuperscript{47} Eitner describes the publication as containing twenty-eight

\textsuperscript{40}The basso sequente for all the motets in the Schadaeus \textit{Promptuar\textcommas i Musici} I (1611) collection, was prepared by Caspar Vincentius.

\textsuperscript{41}Eitner Quellen-Lexicon, 4:429.

\textsuperscript{42}Deutsche Staatsbibliothek, Berlin. Correspondence, 12 Feb. 1975.

\textsuperscript{43}Eitner Quellen-Lexicon, 4:429.

\textsuperscript{44}Biblioteka Uniwersytecka, Wrocław. Correspondence, 6 Dec. 1974; they were located in the Stadtbibliothek in Breslau, with numbers 20, 191 and 24, 16, according to Emil Bohn’s \textit{Die musikalischen Handschriften des XVI und XVII Jahrhunderts in der Stadtbibliothek zu Breslau} (Breslau: J. Hainauer, 1890), p.225.

\textsuperscript{45}Eitner Quellen-Lexicon, 4:429.

\textsuperscript{46}RISM A,1/3:413.

compositions with corresponding names, and refers to the eight concerti as symphonies with texts. However, it is the twenty sonatas that have specific names, and it would be more accurate to describe the concerti as 8-part motets for voices and instruments, each with a sinfonia for instruments to be played before or after the concerto as desired.

The title pages of the 8 part-books of the Sonate à 4, 6 & 8 read as follows:

SONATE / A QUATTRO, SEI, / ET OTTO, / Con alcuni Concerti à Otto, con le sue Sinfonie / da suonare avanti, & doppò secondo il pla- / cito, & commodo de Sonatori. / Del R.P. Cesario Gussago, Organista della Chiesa / di Santa Maria delle Gratte di Brescia. / Nouamente composte, & date in luce. / (Type mark) / In Venetia, Appresso Ricciardo Amadino. / MDCVIII.

The Choir I part-books contain twenty-eight pages of music, whereas the Choir II part-books have twenty-nine. The publication is legible throughout, with the exception of a few blurred notes, and the notation is free from major errors beyond an occasional printing error. There is a dedication page, bearing the title "ALLI ECCELENT. MI VIRTUOSI /

For most of the opus, each complete work is confined to a page, except for Sonata 7 "La Squizzerotta" à 4 which is printed on two pages (at the bottom of page 6 and the whole of page 7), and the first concerto."Anima mea liquefacta est" which is printed on two full pages (pages 21 and 22) in the Primo Choro parts only. An Index (Tavola), giving the order of the works, is printed at the end of the Canto I part-book. Throughout the 8 part-books it is only the pages with music that are numbered, and the numbering goes up to 29 in the Primo

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48 Eitner Quellen-Lexicon, 4:429.
49 See title page, Sonate à 4, 6 & 8 (Venice: Amadino, 1608).
Choro parts and 28 in the Secondo Choro parts. All 4 part-books of the
Primo Choro have pages 24 and 25 incorrectly numbered 23 and 24. Also, the
Quinto (Tenore II) part-book does not have page 11 numbered at all, and the
Sesto (Canto II) part-book has its page 11 numbered as page 1. As shown in
the Editorial Revisions of the edition, the Sexto and Quinto part-books
incorrectly name Sonata 11 "La Marina" à 6 "La Cornala" à 4 Sonata Primo.
The Quinto part of Sonata 16 "La Tonina" à 8 is wrongly designated à 4.\(^{51}\)

Of all the extant works of Cesario Gussago, this sonata publication is
the only one to have received subsequent transcriptions and publication of
some of its contents. Einstein made transcriptions of Gussago's twenty
sonatas, the first two concerti (with their sinfonias), and the sinfonia
of the third concerto.\(^{52}\) Eunice Crocker was able to look closely at these
scores when commenting about Gussago in her work on the canzona.\(^{53}\) She
reproduced one of these sonatas, "La Cornala", in the Musical Supplement
to her thesis.\(^{54}\) Kunze, in the supplement to his 1963 work on the instrumental
music of Giovanni Gabrieli, transcribed five of Gussago's sonatas: Sonatas
8, 15, 17, 18 and 19.\(^{55}\) These pieces are merely scored, for Kunze preserves
the clefs, meter signatures and note values of the original. There are a few
editorial revisions.\(^{56}\) Unfortunately, some actual mistakes have been made
in transcription.\(^{57}\) Bar lines have been added, and some chromatic alterations

\(^{51}\) Ibid., p. 450.

\(^{52}\) Einstein MSS Collection. According to Bartholomew, Einstein's score of the
Raverii collection was made in 1904; see, Bartholomew Rauerij, l:8. As this
particular score is the first in Vol. 3 of Einstein's MS., and Gussago's
Sonatas follow immediately after (i.e. Vol. 3, no.2) it could be possible
that the Gussago scores were made at approximately the same time.

\(^{53}\) Crocker Canzona, pp. 388-90. \(^{54}\) Ibid., Musical Supplement, no.10.

\(^{55}\) Kunze Instrumentalmusik Giovanni Gabrielia, 2:88-112.

\(^{56}\) Sonata 15. m 65, Alto II. b'-sharp.
Sonata 17. m 9, Canto II. f'-natural. m 20, Tenore II. b'-sharp.
\(^{m 65}\), Canto II. f'-sharp.
\(^{m 67}\), Alto I. c" brevis and c" semibrevis omitted.
\(^{m 67}\), Tenore I. e' dotted brevis omitted.
\(^{m 91}\), Canto I. c' semibrevis.
Sonata 19. m 76, Canto II. f" semi minima.

\(^{57}\) Sonata 8. m 6, Alto. d' minima should be c' minima.
\(^{m 22}\), Alto. d' minima should be f' minima. (Continued)
have been made, including musica ficta. However, in some of the sonatas there is an absence of editing.


"La Fontana" has been recorded by the Jaye Consort of Viols, for the English Collectors Series. "La Leona" was recorded by the Capella Antiqua of Munich, directed by Konrad Ruhland, on a Das Alte Werk disc entitled Venetian Polychoral Music. circa 1600. This same sonata has also been recorded by the Hans-Martin Linde Consort on the Reflexe (EMI Electrola) label.

Sonata 15. m 23, Basso I. should be b-flat.
   m 42, Basso I. should be f dotted minima.
58
Sonata 17. m 43, Tenore I. should be a' minima.
59
Sonata 8. m 34, Canto I. f"-natural.
   m 65, Canto II. b"-natural.
Sonata 19. m 16, Tenore II. f'-natural.
59
Sonata 15. m 18, Alto II. f'-natural.
   m 27, Alto I & II. f'-natural.
Sonata 17. m 12, Canto II. g-natural.
60
Sonata 17. m 1, Canto II. d'-sharp should be d'-natural.
   m 39, Alto I. g'-sharp should be g'-natural.
Sonata 18. m 20, Tenore I. g" should be e".
   m 64, Alto I. d" semibrevis and d" brevis should be c" brevis and d" semibrevis.
   m 66, Alto I.c" should be d".
   m 66, Tenore I. e" brevis & e' semibrevis should be d' brevis & d' semibrevis.
   m 85, Alto I. Positioning of the semibrevis & brevis is incorrect.
Sonata 19. m 19, Tenore II. f'-natural should be f'-sharp.
61


Collectors Series GSGC 14102.


In 1639, there was printed in Venice a stock catalogue of the Vincenti publishing house. This catalogue listed the holdings of the firm when Alessandro Vincenti succeeded his father in 1619. The list includes "Sonate à 4" of Cesario Gussago. Furthermore, another list published by the same firm in 1621 also cites "Sonate Cesare Gussaghi a quattro 5. 6. 8." Whether these sonatas were reprints of the 1608 sonatas, published by Ricciardo Amadino, or perhaps different works published by the Vincenti firm, it is impossible to say. No further record of such sonatas has been found.

(3) Psalmi ad Vesperas (1610)

According to Eitner, extant part-books of Psalmi ad Vesperas (Venice: Amadino, 1610) are rare. He cited only two part-books, Altus I and Cantus II, in the British Library and an organ part in Bologna. Both of these locations are verified by RISM, in addition to a reference to an almost complete set of part-books, with only the Bassus II part missing, in the Proske Music Library in Regensburg.

There were originally nine published part-books: eight books for voices, and one for organ. As a litany and a magnificat are for 12 voices, some of the part-books contain more than one part for these two works.

The title pages of the eight vocal part-books read as follows:

PSALMI AD VESPERAS / SOLEMNITATUM TOTIUS ANNII / Octonis Vocibus decantandi, / Una cum Litaniijs Integerrimae ac Sacratiss.
Virginis Mariae, / ac etiam Litaniae B.M.V. una cum Magnificat / duodenis vocibus./ REVER. P. CAESARII GUSSAGHI / In Templo S. Mariae Gratiarum Brixiae / Organistae./ (Type Mark) / Venetijs, apud Ricciardum Amadinum./ M.DCX.

68 Eitner Quellen-Lexicon, 4:429.
69 RISM A, 1/3:413.
The dedication to Zachariae Leonio is dated Brescia, 10 May 1610.  

This particular publication is mentioned as being included in the early seventeenth century repertoire of the church of S. Maria Maggiore in Bergamo. When Alessandro Grandi came to Bergamo from Venice in 1628, an inventory was made of the music at that church, and in it there appears under the title of "Vespri et Salmi," the entry "Del Ghussaghi e Ghizzolo a8 con 2 parte." These are obviously Gussago's Psalms ad Vesperas (1610) and Giovanni Ghizzolo's Integra Omnium Solemnitatum Psalmodia Vespertina, Octonis Vocibus Concinenda (Milan: Tini & Lomazzo, 1609). Ghizzolo and Gussago were both Brescian composers.

The 1621, 1649 and 1662 published lists of the Vincenti music publishing firm include 8-part works by Gussago under the "Vesperi à piu voci con basso" heading. In addition, some 4, 5, 6 and 8-part works are included in the "Litanie" category of the 1621 list.

(4) Sacrae Laudes (1612)

The Civico Museo Bibliografico Musicale, Bologna, is the only library that has a complete set of part-books of Gussago's Sacrae Laudes (Venice: Amadino, 1612). The edition, which forms part of Volume II of this thesis, was made from microfilm copies of these three part-books, library number AA.112. However, both Eitner and RISM cite a faulty organ part also at Bologna. All investigations concerning this part have been fruitless.

70 Appendix 3.


72 RISM A, 1/1:228-29.

73 Vincenti Indici 1621 p.16, 1649 [p. 20], 1662 p. 22.

74 Ibid., 1621 p. 18.

75 Eitner Quellen-Lexicon, 4:429; RISM A, 1/3:413.
also states that there is a single Bassus part-book in the Proske Music Library, Regensburg. 76

The title pages of the Sacrae Laudes read as follows:

SACRAE LAUDES / IN CHRISTI DOMINI / BEATAE MARIAE VIRGINIS / omniue Sanctorum solemitatibus. / TRIBUS VOCIBUS CONCINENDEAE / Cum Sectione partium. / R.P. Caesarii Gussaghi in celeberrimo S. Mariae Gratiam / Brixiae Templo Organici Soni moderatori ./ LIBER PRIMUS / (Type Mark) / Venetijs Apud Ricciardum Amadinum. / MCDXII.

The music is easy to read, with only a few indistinguishable notes, and there are few errors other than occasional printer's mistakes. 77 Many of the motets are confined to one page only of a part-book. However, several motets do straddle two pages, with the first portion taking up part of one page, and the final portion being completed on the top section of the following page. 78

An Index (Tavola), giving the order of the works, is printed on page 26 after the final motet "Cum completerunt" in the Cantus II and Bassus part-books.

In all three of the part-books, the title page and the page containing the "Te Deum" are not numbered; the page numbering starts with the second motet, and runs from 1 to 26. However, in the Cantus II part-book the "Te Deum" page is incorrectly numbered "2", as is page 1 which is numbered "3". In all three part-books pages 24 and 25 are wrongly numbered 26 and 27, and page 6 of the Bassus part is incorrectly numbered 4. Page 26 of the Cantus II part has no numbering. In the Cantus II part, pages 11-14 merely bear the title "Cantus", without the numeral "II".

The non-existence of the Bologna organ part is perhaps a contributing factor to the neglect that this publication has received. In making an

76 RISM A, 1/3:413.
77 Volume II, Editorial Revisions, pp. 452-54.
78 Sacrae Laudes (1612) "Jubilate Deo", "Cantate Domino" and "Angelus Domini" in all three part-books (Cantus I, Cantus II and Bassus); "Sicut Mosis exaltavit", "Ego rogabo" and "Cum completerunt" in two part-books (Cantus I and Bassus); "Domine, ne in furore", "Domine, exaudi orationem meam" and "Defecit, in salutare tuum" in one part-book (Cantus II).
edition of the *Sacrae Laudes* it is the purpose of this study not only to stress the importance of perhaps searching further for the organ part, however faulty, but also to make available to scholars and performers these significant examples of the few-voiced motet genre in the second decade of the seventeenth century.

(5) **German Collections**

Eitner briefly mentioned, in his *Quellen-Lexicon* of 1898, that there are ten of Gussago's vocal works published in old German collections. 79 One was a reprint of the polychoral motet "Laetentur caeli" from *Sacrarum Cantionum* (1604) in Schadaeus's *Promptuarii Musici* (1611), and nine are few-voiced concertato motets printed in German collections of 1622, 1623 and 1627. These nine works were probably reprints from previously published Italian collections. The original sources for these, however, are not known.

(1) **Promptuarii Musici** I (1622)

During the 1620s, the Rottenburg rector Johann Donfrid made three collections that included nine motets of Cesario Gussago. The first of these collections, published by Paul Ledertz in Strasbourg in 1622, contains three few-voiced concertato motets: "Ave Maria", "Ave Virgo" and "Gaude Maria". 80 All three are for two voices, Cantus and Bassus, with basso seguente. **RISM** states that the Bayerische Staatsbibliothek, Munich, possesses a complete set of part-books, and it was microfilm copies of these particular part-books that were used in the edition contained in Volume II of this thesis. 81 The Bibliothèque Royale Albert 1er, Brussels, according to **RISM** also has a complete set of part-books. 82 However, correspondence of 7 August 1974 states

79 Eitner *Quellen-Lexicon*, 4:429.

80 Donfrid, *Promptuarii Musici* I (1622)

81 **RISM** B,1/1:478. 82 Ibid.
that the library only has the Bc. part.\textsuperscript{83} Another RISM entry, also verified by the obtaining of a microfilm copy, states that the London British Library has three (i.e. VOX I, II and IV) of the complete five part-book set.\textsuperscript{84}

\textbf{(ii) Promptuarii Musici II (1623)}

The following year saw a further publication by the same collector, the same publisher, at the same location.\textsuperscript{85} This volume contains just one 4-part motet by Gussago, "Exurgat Deus". The Paris Bibliothèque Nationale does not have the complete set of part-books, as claimed by RISM.\textsuperscript{86} Fortunately, the Munich Bayerische Staatsbibliothek does possess a full set of part-books, and microfilm copies of these were used for the transcriptions in Volume II. The Brussels Bibliothèque Royale Albert I\textsuperscript{er} again has only a Bc. part-book, and not a complete set of part-books as claimed by RISM.\textsuperscript{87} Furthermore, the London British Library only has two part-books (VOX II and III), not three as stated in RISM.\textsuperscript{88}

\textbf{(iii) Viridarium Musico-Marianum (1627)}

Donfrid's large 1627 collection published in nearby Trier by Lazarus Zetzner, who also published in Strasbourg, contains five motets by Gussago.\textsuperscript{89} "O Gloriosa Domina", "O quam speciosa", "Quem terra pontus aethera", and "Verbum bonum", are all for two voices, Cantus and Bassus, with basso seguente. "Beatae" is a four voice motet (C, A, T, B) with basso seguente. RISM correctly cites the Bibliothèque Nationale, Paris, as having a complete set of part-books.\textsuperscript{90}

It was microfilm copies of these part-books, library number 14. 354, that were used for the edition in Volume II of this study.

\textsuperscript{83}Bibliothèque Royale Albert I\textsuperscript{er}, Brussels. Correspondence, 7 Aug. 1974.
\textsuperscript{84}RISM B,1/1: 478.  \textsuperscript{85}Donfrid, Promptuarii Musici II (1623).  \textsuperscript{86}RISM B,1/1:482.
\textsuperscript{87}Bibliothèque Royale Albert I\textsuperscript{er}, Brussels. Correspondence, 7 Aug. 1974; RISM B, 1/1:482.
\textsuperscript{88}RISM B, 1/1:482.  \textsuperscript{89}Donfrid, Viridarium Musico-Marianum (1627).
\textsuperscript{90}RISM B,1/1:495.
CHAPTER III

POLYCHORAL MOTETS

1. Polychoralism

Polychoralism was the pre-eminent musical style of the sacred music composed in northern Italy, and particularly in Venice, during the period 1580-1620. The concept of separate groups of singers, singing antiphonally in responsorial style, is one of great antiquity, and can be traced to Hebrew and early Christian liturgical practices involving the chanting of alternate phrases of psalms and hymns.¹

The notion that cori spezzati, as we know it, was invented by Adrian Willaert with the publication of eight polychoral psalms in his I Salmi Appertinenti alli Vesperi (Venice: Gardano, 1550) comes from a misreading of Giosseffo Zarlino’s statement published in Part 3 of Le Istitutioni Harmoniche (Venice: Author, 1558). Zarlino merely suggested that Willaert formulated the technique of ensuring that the individual 4-part choirs be harmonically self-sufficient.² It was acknowledged that at the time (i.e. 1558) polychoral psalm settings were "frequently heard in Venice during Vespers and other offices of the solemn feasts."³


³ Ibid., p.243.
d'Alessi, Jeppesen, Ravizza and Carver have documented the polychoral repertory that existed in the northern Italian towns of Treviso, Padua and Bergamo prior to Willaert's 1550 publication. Given that the polychoral idiom was already known and practised in northern Italy by the middle of the sixteenth century, Willaert's models can be seen as providing further inducement to his own and subsequent generations of church composers — especially those associated with San Marco in Venice, where he was maestro di cappella from 1527 to 1562. Willaert's technique was principally the utilisation of two 4-part choirs of similar — if not exactly equal — tessitura, alternating verse-by-verse and coming together to form an 8-part tutti at the closing Doxology. It was Andrea Gabrieli who added the further dimension of contrast between the opposing choirs. Andrea Gabrieli's active working life at San Marco post-dates that of Willaert. Although it is assumed that he was taught by the maestro di cappella, both Hans Redlich and Denis Arnold claim that he was influenced by both Lassus and Willaert. Lassus mainly uses choirs of equal tessitura; however, his motet "Ommia tempus habent" in Cantica Sacra (Munich: Berg, 1585) utilises high-range and low-range choirs.

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5 Hermann Zenck has shown that Willaert's style was conservative; see, Hermann Zenck, "Adrian Willaerts 'Salmi spezzati! (1550)", Die Musikforschung 2 (1949): 97-107. Furthermore, Gable contends that Willaert's psalm settings were neither extraordinary nor revolutionary — evidenced by the lack of references to the compositions in contemporary writings about music, other than in Zarlino's Le Istituzioni Harmoniche, Part 3 (1558); see, Gable Hieronymus Praetorius, 1:10-11.

6 Engbrechtson states that the earlier polyphonic style was primarily chordal, and Willaert combined the homophonic style with polyphonic phrases; see, Stanley P. Engbrechtson, "A Performance Edition of 'Notetti a Otto Voci...Libro II,' 1595 by Giovanni Croce" (D.M.A. dissertation, Stanford University, 1980), pp.6-7.

7 Andrea Gabrieli was 2nd organist at San Marco from 1564 to 1585, and 1st organist until his death in 1586.

8 MCC, s.v. "Gabrieli, Andrea," by Hans Redlich; D. Arnold, "Ceremonial Music" p.52; idem, "The Significance of 'Cori Spezzati'" Music and Letters 40 (January 1959): 7; idem, "Andrea Gabrieli und die Entwicklung der 'cori-
to convey the contrasting moods of the text. It was this concept of contrast, exploited by Andrea Gabrieli and his Venetian followers, that differentiated the distinctive Venetian style of polychoralism from that established in Rome and to the north in Germany and eastern Europe.

Throughout the period of Andrea Gabrieli's working life very few polychoral works were published. A possible explanation for this is that most of the polychoral compositions produced were occasional pieces written for specific ceremonial functions, and therefore did not warrant publication.

It was the publication in 1587 of polychoral compositions by both Andrea Gabrieli and his nephew Giovanni Gabrieli that initiated a spate of polychoral publishing in Venice that was to last until the 1620s. Designed as a tribute to the recently deceased Andrea Gabrieli, the Concerti di Andrea et di Gio: Gabrieli (Venice: Gardano, 1587) proved to be a most popular and influential publication. Giovanni Gabrieli himself published, a decade later, his Sacrae Symphoniae Vol. I (Venice: Gardano, 1597); a large and famous collection of vocal and instrumental compositions.

The influence exerted by the two Gabrielis upon the Venetian school of polychoral writing cannot be over-stated. Kimmel's pioneering examination of the Venetian polychoral style stresses this fact and records that after 1600 there were an increasing number of publications containing polychoral motets suitable for ordinary liturgical usage. The numerous collections containing psalms, litanies and magnificats suitable for Vespers services on ordinary or festive occasions, as described by Kurtzman, add weight to Kimmel's survey.

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9 An extension of the dialogue technique which was widely practised throughout the sixteenth century in secular madrigals and motet Passions.


11 Kimmel, Polychoral Music, 1:49.

According to Kimmel, the years 1600 to 1620 saw the peak in the publication of polychoral compositions in Italy, and particularly in Venice. Composers whose polychoral compositions were published during this period include Claudio Merulo, Giovanni Croce, Giovanni Bassano, Ignazio Donati, Gioseffo Guami, Marc'Antonio Ingegneri, Leone Leoni, Adriano Banchieri, Lodovico Balbi, Giulio Belli, Pietro Antonio di Bianchi, Gregorio Zucchini, Alessandro Grandi, Giovanni Battista Grillo, Francesco Usper, and Giovanni Gabrieli. Many of these composers were directly associated with the musical establishment at San Marco.\footnote{Claudio Merulo was 1st organist (1557-1585); Giovanni Croce, maestro di cappella (1603-1609); Giovanni Bassano, maestro de'concerti (1601-1617); Gioseffo Guami, 1st organist (1588-1591); Lodovico Balbi was a singer at San Marco; Alessandro Grandi, vice-maestro di cappella (1595-1603); Giovanni Gabrieli, 1st organist briefly in 1584, 2nd organist (1585-1612); Giovanni Battista Grillo, 2nd organist (1619-1622); Francesco Usper, 2nd organist (1622-1624).}

After the death of Giovanni Gabrieli in 1612 and the publication of his \textit{Sacrae Symphoniae Vol.II} (Venice: Magni, 1615), the dominance of the polychoral style in Venice began to subside. These monumental and yet highly original works of Giovanni Gabrieli are considered to be the pinnacle of Venetian polychoralism. With the arrival of Monteverdi at San Marco in 1613, there began a preoccupation with the concertato style — a style that also employed the possibilities of contrasting sounds but more directly reflected the growing interest in soloistic display, monody and reduced musical forces. Monteverdi wrote some polychoral motets in the Vespers of 1610, but they are stylistically akin to the more conservative Roman school of polyphonic composition, with choirs of equal tessitura and somewhat bland texture. They are very reserved pieces when compared to the more vital and dramatic compositions in the collection, scored for smaller forces.

The Roman polyphonic style, as exemplified in a number of motets by Palestrina and Victoria, continued to exist well after the Venetian and distinctly northern Italian school of sacred music composition had become committed to the concertato style. The more massive Roman style was essentially
concerned with multi-blocks of similar sounds, a vehicle well suited to the ideals of the Counter Reformation. The Venetian style, however, was characterised more by the varied use of sonorities, structural form and musical forces (both instrumental and vocal) - qualities that match the Republic's ecclesiastical independence from Rome.

Following the death of Giovanni Gabrieli, the Venetian polychoral style was strongly emulated across the Alps, especially by composers such as Hans Leo Hassler, Blasius Ammon, Gregor Aichinger, Paul Homberger, Georg Poss and Heinrich Schütz. All had studied in Venice. Distinctive northern Italian traits are also evident in the music and writings of German trained composers such as Philipp: Dulichius, Andreas Raselius, Hieronymus Praetorius, Christian Erbach, Adam Gumpelzhaimer, Daniel Lagkhnax, Friedrich Weissensee, Michael Praetorius, Christoph Demantius, Leonhard Lechner, Ludwig Daser, Johann Hermann Schein, and Samuel Scheidt, in addition to those northern Italian composers who travelled north, such as Teodoro Riccio and Giovanni Priuli.

The period of Venetian polychoralism (i.e. 1580-1620) was also a period of great musical change. There were changes within the polychoral style itself that reflected the emerging seventeenth century idiom: changes such as the inclusion of the basso seguente, the introduction of structural coherence, the development of amphony with the outer voices of the choral texture becoming more active, the use of obligato instruments, the growth of tonality and the decline of polyphony.

With regard to performance practice there are firm indications that instruments were used, as well as voices, in a variety of ways. Although instruments themselves were not specified, a number of contemporary accounts, illustrations, prefaces and dedications to published collections, as well as theoretical writings, do refer to a liberal and varied use of voices and

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instruments in the performance of polychordal works. Lassus was known to have had at his command in Munich a competent band of singers and instrumentalists. The cappella at San Marco, in Venice, at the end of the sixteenth century was not large, and the small core of instrumentalists was augmented with hired players for festive occasions. However, throughout the sixteenth century the sizes of church choirs in northern Italy were as large as twenty men together with an unspecified number of choir boys. The practice of scoring choirs for high or low tessitura often implies a use of instruments, for the ranges of the upper and lower parts exceed the normal span of the human voice. It can therefore be assumed that such voice parts were doubled or replaced by instruments.

15 The earliest theoretical discussions on the performance of polychordal works appear in Nicola Vicentino's L'Antica Musica Ridotta alla Moderna Pratessa (Rome: Barrè, 1555) and Zarlino's Le Istitutioni Harmoniche (1558).


17 Bartholomew states that there were 17 singers employed at San Marco in 1597; see, Bartholomew Raujerij, 1:29. This is confirmed by Eleanor Selfridge-Field, who asserts that there were 16 singers at the end of the sixteenth century; see, Selfridge-Field Venetian Instrumental Music, p. 6. Denis Arnold claims that in the early years of Giovanni Gabrieli's career at San Marco there were 12 singers and 10 instrumentalists; see, D. Arnold Giovanni Gabrieli and the Music of the Venetian High Renaissance, p. 70. Even at its height, the choir at San Marco consisted of no more than 30 singers, and was augmented by instrumentalists only on major feasts; see, idem, Preface to Ten Venetian Motets (London: O.U.P., 1980), pp. iv-v.

18 Jean Baptiste Duval, French Ambassador of Henry IV to Venice, reported on how sonorous the music was at San Marco at Mass on Christmas Day, 1607, with the use of 2 organs, 2 large choirs and instruments (cornetti, trombones, treble viol); quoted in Bartholomew Raujerij, 1:32. Thomas Coryat, observing the Feast of the Assumption at San Marco in 1608, praised the high quality of instrumental performance; quoted in Bartholomew Raujerij, 1:33.
The preface to Lodovico Viadana's *Salmi à4 Chori per Cantare e Concertare* (Venice: Vincenti, 1612) provides a description of the actual instrumentation possibilities used in northern Italy at the time.\(^{19}\)

Basically a guide for performance, the preface defines the nature and function of the individual choirs themselves, prescribes the number of voices for each vocal line in addition to providing specific suggestions for instrumental accompaniment, doubling and replacement.\(^{20}\)

Michael Praetorius, in Part 3 Chapter 8 of his *Syntagma Musicum* of 1619, confirms Viadana's assertion that the selection of instruments for doubling or replacement is dependent upon the range of the parts and the keys in which they are written. According to Praetorius, the combinations of clefs for each choir provides a basic formula for a great variety of instrumental and vocal coloristic effects.\(^{21}\) Actual instruments used included cornetti, violins, viols, trombones, bassoons, transverse flutes and recorders. The basso seguente part was mainly played by organ,


\(^{20}\) Agostino Agazzari's treatise *Del Sonare Sopra 'l Basso con Tutti 11 Stromenti e dell'Uso Loro nel Conserto* (Siena: Falcini, 1607) and Hercole Bottrigari's *Il Desiderio* (Venice: Amadino, 1594) deal in general terms with the various combinations of instruments "nel conserto". More specific considerations of the constitution of broken and whole consorts were discussed later by Michael Praetorius, *Syntagma Musicum* III (1619) 5, 168 and Francis Bacon, *Sylva Sylvarum* (London, 1627).

harpsichord, chitarrone, or theorbo. Praetorius demonstrates, in his seven recommendations for the performance of Lasso's 10-part motet "Quo Properas", six possibilities for instrumental and vocal contrast between the two choirs of equal tessitura. Three of the suggestions have five voices in Choir I and five instruments only designated for Choir II; the other three illustrations advocate purely instrumental performances.  

Praetorius further suggests that these varied instrumental combinations be altered sometimes in the performance of successive sections within a single composition. However, although Praetorius advocates the use of similar sounding instruments for individual choirs, this was possibly not a feature of northern Italian practice at the turn of the century.

Evidence from San Marco, as well as the writings of Viadana and Praetorius, indicates that the different choirs were not always equal in size. Viadana's preface to the Salmi à 4 Chori (1612) supports Bonifacio's "ceremoniale" for San Marco of 1564, in which Choir I consists of four solo singers and organ, and Choir II is a much larger body of singers. Praetorius,
in the "Introductio pro Cantore" to his polychoral settings Urania (Wolfenbüttel: Author, 1613) extends this concept further by suggesting that apart from one entirely vocal choir, the other choirs consist of only one sung part and the other parts played by instruments. In his 1931 book on performance practice, Arnold Schering stated that the presence of a text with each individual part does not always imply a fully vocal performance.

A cursory examination of the scored compositions, with their somewhat simple harmony, limited modulations, succession of root position chords, sectional nature and simple textures, may lead to the conclusion that the music is dull and lacking in vitality and interest. In reality, however, the performance of such music was known to have been spiced with varied and colourful combinations of voices and instruments: the limiting factors being the imagination of the arranging maestro di cappella and the musical resources available.

2. Gussago's Polychoral Motets

Cesario Gussago is known to have published a total of one hundred and three compositions: eighty-three are sacred vocal pieces, and forty-eight of these are polychoral works. The polychoral compositions are contained in three publications: eighteen motets in Sacrarum Cantionum (Venice: Amadino, 1604), eight concerti in Sonate à 4, 6 & 8 (Venice: Amadino, 1608), and twenty-two works in Psalmi ad Vesperas (Venice: Amadino, 1610). The majority of the polychoral pieces are in 8-parts (i.e. 2 choirs,

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à 4). The Psalms ad Vesperas collection of 1610, however, does contain a litany and a magnificat for 12-parts (i.e. 3 choirs, à 4).

(1) Sacrarum Cantionum (1604)

The 1604 publication is a typical polychoral motet collection of the period, containing some eighteen motets suitable for liturgical functions throughout the church's year and within the capabilities of a competent musical establishment.

It is interesting to note that the motets are called "concerti" on the title page of the Spartitura part-book: a term often used at the time for vocal compositions. 27

The eight voices are divided into two choirs, marked "Primi Chori" and "Secundi Chori". The parts themselves are given the simple designations of Cantus, Altus, Tenor and Bassus. A ninth part-book bears the title of "Spartitura", which literally means "the score". 28 This is the basso seguente


part, for it consists of two lines of music which double the lowest notes of each choir. Although no mention is made of actual instrumentation, it is assumed that this regularly barred score is meant for a keyboard instrument (possibly for organ), or as a conductor's score. In the preface to his Motetti, Madrigali et Canzoni Francese (Venice: Vincenti, 1591) Giovanni Bassano makes it clear that it was a common practice at the time to perform polychoral vocal music with an organ and/or instrumental accompaniment. The first known publication of a basso seguente part occurred in 1594, with Giovanni Croce's Motetti a Otto Voci (Venice: Vincenti, 1594). In the following year a further basso seguente part appeared in Adriano Banchieri's Concerti Ecclesiastici (Venice: Vincenti, 1595). Although the publication of these parts was somewhat unusual, there is general agreement that prior to the 1590s it was common practice to accompany the choir (i.e. to play as many of the parts as possible) from a keyboard instrument. It is therefore reasonable to assume that the keyboard player read from the bass part-book and either duplicated the bass line or improvised a simple accompaniment.

The 1604 collection is dedicated to Francesco Gonzaga, a member of the ruling family of Mantua. The dedication refers to him as both Prince and Bishop; titles that identify him as Cardinal Francesco Gonzaga, who was


30 Kinkeldey Orgel und Klavier, p. 196; according to Kinkeldey this organ part was added by the publisher Vincenti.

Bishop of Mantua from 1587 to 1620. He was also the dedicatee of Lodovico Viadana's Missarum (Venice: Vincenti, 1596) and Lorenzo de Lorenzi's Motetti à 4, 6 & 8... Libro Primo (Venice: Amadino, 1604). It is assumed that the Sacrarium Cantionum (1604) was Gussago's first publication, and therefore it was only natural that he sought to dedicate it to a nobleman belonging to a family known for its great patronage of the arts and especially music. The dedication itself, dated 20 October 1604, is written in florid language that is designed to profit the composer.

The sixteenth motet in the collection, "Laetentur caeli", is reprinted in Abraham Schadeus's collection Promptuarii Musici (Strasbourg: Kieffer, 1611). This particular collection of sacred music for 5, 6, 7 and 8 parts, plus Basis Generalis, was printed across the Alps for the ready market in the north and contains previously published compositions by composers primarily from northern Italy. Two composers, however, were active in Rome, and a further seven are of central European origin.

32 Appendix 1.

33 This was the first of four polychoral collections published by the Speyer Konrector Abraham Schadeus in 1611, 1612, 1613 and 1617. The four collections contain a total of 436 compositions by 114 composers. See, Klaus Finkel, "Abraham Schadäus (Berichtigungen und Nachträge); Die Musikforschung 28 (July-September 1975):299-304; Henry J. Wing, Jr., "The Polychoral Motets of Leone Leoni", 2 vols. (Ph.D. dissertation, Boston University, 1966), 1:10. n.20; New Grove, s.v. "Schadeus, Abraham", by Otto Riemer.

34 Agostino Agazzari (Siena); G. Arnone (Milan); Lodovico Balbi (Padua); Francesco Bianciardi (Siena); Lucio Billi (Ravenna); Floriano Canale (born in Brescia, worked in Venice); Giovanni Croce (Venice); Giovanni Gabrieli (Venice); Simone Gatto (born in Venice, worked in Graz); Girolamo Ciacobbi (Bologna); Francesco Maria Guaitoli (Modena); Leone Leoni (Vicenza); Guglielmo Lipparino (Bologna); Luca Marenzio (born in Brescia, worked in Mantua, Ferrara, Florence and Rome); Tiburtio Massaino (Cremona); Simone Molinaro (Genoa); Flaminio Nocetti (Parma); Benedetto Pallavicino (Mantua); Ludovico Spontoni (Bologna); Giovanni Battista Stefanini (Modena, Turin, Milan); Orfeo Vecchi (Milan); Lodovico Viadana (Mantua).

35 Francesco Soriano and Annibale Stabile (Rome); Christian Erbach (Augsburg); Melchior Franck (Coburg); Hans Leo Hassler (Augsburg and Nuremberg); Karel Luýthon (Prague); Philip de Monte (Prague); Christoph Thomas Walliser (Strasbourg); Nikolaus Zangius (died in Berlin).
The only marked difference between the basso seguente parts of 1604 and 1611, is that in the later print a number of sharp signs appear above and prior to specific notes, denoting the presence of a sharpened third in the parts above the bass line. 36

(2) Concerti (1608)

Gussago's publication Sonate à 4, 6 & 8 (Venice: Amadino, 1608), in addition to twenty instrumental ensemble works, contains eight polychoral 8-part motets - referred to as concerti on the title pages. Each concerto is prefixed by a purely instrumental 8-part sinfonia which, according to the title page instruction, can be played before or after the concerto, as desired. 37

Praetorius, in Part 3 of his Syntagma Musicum (1619), cites two meanings of the term "concerto". The first relates to the concept of both instruments and voices playing in harmonious agreement. The second - seemingly contrary interpretation - is concerned with the idea of contesting and opposing musical forces. Examples of the first interpretation can be seen in the Gabrieli's publication Concerti di Andrea et di Gio: Gabrieli (Venice: Gardano, 1587), Adriano Banchieri's Concerti Ecclesiastici (Venice: Vincenti, 1595), and Lodovico Viadana's famous Cento Concerti Ecclesiastici (Venice: Vincenti, 1602). The second meaning relates to the emerging concertato style.

Cesario Gussago's use of the term, for the motets in both the Sacrarum Cantionum (1604) and the Sonate à 4, 6 & 8 (1608), is compatible with

36 The basso seguente part was prepared by Caspar Vincentius, the Speyer organist. This 1611 publication was the first larger collection of motets to have an added basso seguente part-book; see, William E. Hettrick III, "The Thorough-bass in the Works of Gregor Alchinger (1564-1628)" (Ph.D. dissertation, University of Michigan, 1968), p.55. Both Croce's and Banchieri's basso seguente parts of 1594 and 1595 respectively, are figured with sharps and flats; see, Frank T. Arnold, The Art of Accompaniment from a Thorough-bass as Practised in the 17th and 18th Centuries (London:O.U.P., 1931; reprint ed. in 2 vols., New York: Dover, 1965), 1:7.

37 "SONATE / A QUATTRO, SEI, / ET OTTO, / Con alcuni Conserti à Otto, con le sue..."
Praetorius's first interpretation and remains in the tradition of the Gabriellis, Banchieri and Viadana.

The use of the term "symphonia", at this time, exactly matches the first meaning of the term "concerto". That is, to play with accord. Whereas the word "concerto" is derived from the Latin, the term "symphonia" comes from the Greek.

Stylistically, Gussago's sinfonias are in striking contrast to the concerti that follow. The sinfonias are basically homophonic and instrumental in style, whereas the concerti are mainly polyphonic in texture. The sinfonias are, therefore, analysed in Chapter V, which deals with the instrumental ensemble music.

This 1608 publication has no basso seguente part.

(3) Psalmi ad Vesperas (1610)

The third and final polychoral collection known to have been published by Gussago is the Psalmi ad Vesperas (Venice: Amadino, 1610). It is a representative example of the enormous repertory of Vespers music that was printed in northern Italy, and especially in Venice, during this period. Kurtzman's study of this repertory, as it relates to Monteverdi's Vespers publication of 1610, not only describes the nature of these particular compositions but also alludes to their important liturgical function. The service of Vespers was a popular one, and in the case of San Marco it was the public office of the day: the daily Mass being essentially a private

Sinfonie / da suonare avanti, & doppò secondo il pla- / cito, & commodo de Sonatori”.


service for the Doge and his attendants.

Most of the major composers of the period wrote and published music suitable for Vespers. The Venetian publishers Gardano, Vincenti and Amadino were prolific printers of psalms and magnificat collections. There was obviously a ready market for such liturgically useful music in any number of northern Italian cathedrals, churches and religious establishments. Although litanies do not form a part of the Vespers office, a number of collections contain litanies appropriate for Saints days. Such compositions could be sung at Mass and would therefore be generally useful for the average church, monastery or religious confraternity.

Gussago's 1610 publication begins with the Vespers Respond "Domine ad adiuvandum"; a typically short, simple piece that matches the brevity of the text. The following sixteen psalm settings (see Table 1.) are suitable for use at Vespers on any day of the week, including Sunday, as well as some feast days throughout the liturgical year. The title page makes specific mention of this year-round suitability. The list of psalms, therefore, guarantees the collection to be comprehensive and useful.

40 "solemnitatum totius anni". See, Chapter II, p. 23.
<table>
<thead>
<tr>
<th>Title</th>
<th>Text</th>
<th>Number of Voices</th>
<th>Given Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domine ad adiuvandum</td>
<td>Vespers</td>
<td>a 8</td>
<td></td>
</tr>
<tr>
<td>Dixit Dominus</td>
<td>Psalm 109</td>
<td>a 8</td>
<td>Primi Toni</td>
</tr>
<tr>
<td>Confitebor</td>
<td>Psalm 110</td>
<td>a 8</td>
<td>Secundi Toni</td>
</tr>
<tr>
<td>Beatus Vir</td>
<td>Psalm 111</td>
<td>a 8</td>
<td>Tertii Toni</td>
</tr>
<tr>
<td>Laudate Pueri</td>
<td>Psalm 112</td>
<td>a 8</td>
<td>Octavi Toni</td>
</tr>
<tr>
<td>Laudate Dominum</td>
<td>Psalm 116</td>
<td>a 8</td>
<td>Sexti Toni</td>
</tr>
<tr>
<td>In exitu Israel</td>
<td>Psalm 113</td>
<td>a 8</td>
<td>Proprii Toni</td>
</tr>
<tr>
<td>Credidi propter quod</td>
<td>Psalm 115</td>
<td>a 8</td>
<td>Tertii Toni</td>
</tr>
<tr>
<td>In Convertendo</td>
<td>Psalm 125</td>
<td>a 8</td>
<td>Sexti Toni</td>
</tr>
<tr>
<td>Domine Probasti Me</td>
<td>Psalm 138</td>
<td>a 8</td>
<td>Primi Toni</td>
</tr>
<tr>
<td>Laetatus sum</td>
<td>Psalm 121</td>
<td>a 8</td>
<td>Octavi Toni</td>
</tr>
<tr>
<td>Nisi Dominus</td>
<td>Psalm 126</td>
<td>a 8</td>
<td>Quinti Toni</td>
</tr>
<tr>
<td>Laude Jerusalem</td>
<td>Psalm 147</td>
<td>a 8</td>
<td>Secundi Toni</td>
</tr>
<tr>
<td>De Profundis</td>
<td>Psalm 129</td>
<td>a 8</td>
<td>Quarti Toni</td>
</tr>
<tr>
<td>Beati omnes</td>
<td>Psalm 127</td>
<td>a 8</td>
<td>Sexti Toni</td>
</tr>
<tr>
<td>Memento Domine</td>
<td>Psalm 131</td>
<td>a 8</td>
<td>Primi Toni</td>
</tr>
<tr>
<td>Confitebor Angelorum</td>
<td>Psalm 137</td>
<td>a 8</td>
<td>Sexti Toni</td>
</tr>
<tr>
<td>Magnificat</td>
<td></td>
<td>a 8</td>
<td>Primi Toni</td>
</tr>
<tr>
<td>Magnificat</td>
<td></td>
<td>a 8</td>
<td>Sexti Toni</td>
</tr>
<tr>
<td>Litany BMV</td>
<td></td>
<td>a 12</td>
<td></td>
</tr>
<tr>
<td>Litany [BMV]</td>
<td></td>
<td>a 12</td>
<td>Primi Toni</td>
</tr>
</tbody>
</table>

The two 8-part Magnificats are based on the 1st and 6th tone respectively.
The second Magnificat is twice as long (157 measures) as the first (79 measures).
The two Litanies are meant specifically for feast days of the Blessed Virgin
Mary, and are therefore useful resources for any ecclesiastical community.
The 12-part Magnificat, in the 1st tone, is 142 measures in length.

All of the psalms and magnificats require an opening plainchant phrase
- as designated with their titles (see Table 1.).

The texts, throughout the collection, are set in simple syllabic style.
The majority of the pieces are modest in length, and the generally simple compo-
ositional techniques used imply a utilitarian usage. The occasional use of
falsobordone re-emphasizes the aspect of simplicity.\footnote{Psalmi ad Vesperas (1610) "Confitebor", m 50654; Magnificat à 8 Primi Toni, m 36639; Magnificat à 8 Sexti Toni, m 71, 76, 81, 106, 110 & 118.}

The collection is dedicated to Zachariae Leonio, Vicar General of the Congregatione Fiesolana.\footnote{The Congregazione Fiesolana was a religious order founded in 1360 by the Florentine nobleman Montegranello, which traced its origin to the Hermits of St. Jerome of Fiesole. Active musically in the late sixteenth and early seventeenth centuries, members of the order were frequently the recipients of musical dedications; see, Kurtzman, "Capello", p.157.} The dedication is dated 10 May 1610, Brescia.

The inventory of choirbooks housed at the church of S. Maria Maggiore at Bergamo, signed by Alessandro Grandi in 1628, lists some 8-part double-choir works by Gussago under the heading "Vespri et Salmi".\footnote{Roche, "An Inventory", p.49.} It is assumed that this refers to the Psalmi ad Vesperas of 1610, and illustrates the apparent popularity and utility of this comprehensive collection.

RISM cites the existence of an organ part.\footnote{RISM A, 1/3:413.} However, the publication is not extant, as the Bassus II part is missing. The Proske Musikbibliothek in Regensburg holds copies of all the existing part-books, but unfortunately the Altus II part-book is extensively damaged and it has not been possible to transcribe these compositions.

3. Gussago's Polychoral Style

The following examination of the polychoral works of Cesario Gussago is concerned with exploring the techniques used by the composer in writing in the polychoral idiom. The areas investigated include the voice distribution within each of the choirs (i.e. tessitura) and the subsequent implications for performance, the structural forms that emerge, the textures employed, tonal organisation, melodic style, rhythmic characteristics, and treatment of the texts. In conclusion, some general statements are made concerning the
distinctive features of Gussago's polyphonic style.

(1) **Tessitura**

The majority of Gussago's polyphonic works are for two choirs of unequal tessitura. *A particularly striking feature of both collections is the contrast between low pitched and medium ranged choirs. Nine of the eighteen motets from *Sacrarum Cantionum* (1604) have this particular characteristic, as do five of the eight concerti (1608).*

Examples of this type of scoring occur in the polyphonic works of Claudio Merulo, Marc' Antonio Ingegneri, Leone Leoni and Giovanni Gabrieli. However, an unusual feature of Gussago's technique is that in all but two instances, the lower pitched choir, marked Choir I, enters first at the very beginning of the piece.* The only other cases found of this particular effect are two

45 The term tessitura is used here to denote the pitch range of each part, and subsequently the pitch range of each complete 4-part choir. The high tessitura choir was known as the "coro superiore" or "coro acuto", and low tessitura choir "coro grave". Individual clefs are designated by letter (i.e. denoting C, G or F type) and numeral (i.e. 1, 2, 3, 4 or 5), indicating the line of the stave upon which the clef is placed. For example, the baritone clef - which is an F clef, positioned on the third line of the stave - is notated as F3.

46 *Sacrarum Cantionum* (1604) "Quae est ista", Choir I (C4,F3,F4,F5), Choir II (C1,C3,C4,F4); "Missus est Angelus", Choir I (C4,C4,F3,F5), Choir II (C1, C3,C4,F4); "In diebus illis", Choir I (C3,C4,F3,F4), Choir II (C1,C2,C3, F3); "Exuit editcum", Choir I (C2,C4,C4,F4), Choir II (C1,C2,C3,F3); "Tentavit Deus", Choir I (C4,F3,F4,F5), Choir II (C1,C3,C4,F4); "O felix Maria", Choir I (C3,C4,C4,F4), Choir II (C1,C3,C4,F4); "Accessit mulier", Choir I (C4,C4,F3,F4), Choir II (C1,C2,C3,F3); "Egressus Jesus", Choir I (C3,C4,F3,F4), Choir II (C1,C3,C4,F4); "Egregimini", Choir I (C4,C4,F3,F4), Choir II (C1,C3,C4,F4). *Sonate à 4, 6 & 8* (1608) "Ad te Domine levavi", Choir I (G2,C1,C3,F3), Choir II (C2,C4,C4,F4); "Exsultavit cor meum in Domino", Choir I (G2,C1,C2,F3), Choir II (C2,C4,C4,F4); "Cantemus Domino", Choir I (G2,C1,C2,F3), Choir II (C2,C4,C4,F4); "Salvum me fac, Deus", Choir I (C1,C2,C3,F3), Choir II (C4,C4,F3,F5); "Confitemini Domino", Choir I (C1,C2,C3,F3), Choir II (C4,C4,F3,F5).

47 The two exceptions are: (1) "O felix Maria", *Sacrarum Cantionum* (1604), Choir II (medium tessitura) begins, and is quickly echoed by Choir I (low tessitura) an octave below. (2) "Cantemus Domino", *Sonate à 4, 6 & 8* (1608), Choir I (medium tessitura) begins, and is echoed three minims later (three semibreves in the original) an octave below.
motets by Claudio Merulo; "Magnum haereditatis mysterium" and "Ave gratia plena". 48 In both examples, Choir I (low tessitura: C3, C4, C4, F4) enters before Choir II (medium tessitura: C1, C2, C3, F3). It should be further noted that like the two illustrations from Merulo, Gussago's nine examples from Sacrarum Cantionum have the choir of low tessitura designated as Choir I.

The concept of pitting a choir of high against one of low tessitura, is one that Gussago utilises in three instances only. 49 Extreme contrasts in pitch between the two choirs is a feature of some of the motets in Giovanni Gabrieli's Sacrae Symphoniae I (1597). 50 Such extreme polarity of pitch does not occur in any of Gussago's compositions.

The nature of the contrast between choirs of unequal tessitura, for Gussago - whilst not as extreme as in some of Giovanni Gabrieli's works - is far more sharply defined than in the works of Ingegneri and Leoni. For with both of the latter composers, the two lower parts in both choirs tend to be of similar if not exactly equal range. 51

Like most composers of the northern Italian school of polychordal composition, Gussago also wrote works for choirs of equal tessitura. Some seven motets have matching choirs of medium tessitura. 52 An unusual scoring


49 Sacrarum Cantionum (1604) "Quae est ista quae ascendit", Choir I (C4, F3, F4, F5), Choir II (C1, C1, C3, C4); "Dicit nobis Maria", Choir I (C3, C4, F3, F4), Choir II (C1, C2, C3, C4). Sonate à 4, 6 & 8 (1608) "Confitebor tibi Domine", Choir I (G2, C1, C2, C4), Choir II (C2, C4, C4, F4).

50 An extreme example, where the choirs have completely different clefs, is Giovanni Gabrieli's "Maria Virgo" à 10, Sacrae Symphoniae I (1597): Choir I (G2, C2, C1, C2, C3), Choir II (C4, F4, F4, F4, F5).

51 For example: Marc' Antonio Ingegneri, "Canite tuba" à 8 Liber Sacrarum Cantiones (Venice: Gardano, 1589) Choirs I and II (C1, C3, C4, F4); Leone Leoni, "Laudate Dominum" à 8 Sacrarum Cantionum (Venice: Raverii, 1608) Choir I (C1, C3, C4, F4), Choir II (C3, C4, C4, F4).

52 Sacrarum Cantionum (1604) "Clara Dei suboles", Choirs I & II (C1, C3, C4, F4); "Vidi Dominum", Choirs I & II (C1, C3, C4, F4); "Resonet organa", Choirs I & II (C1, C3, C4, F4); "Laetentur caeli", Choirs I & II (C1, C3, C4, F4); "Te Matrem Dei laudamus", Choirs I & II (C1, C3, C4, F4). Sonate à 4, 6 & 8 (1608) "Anima mea liquefacta est", Choirs I & II (C1, C3, C4, F4); "Fili, quis me vocat", Choirs I & II (C1, C3, C4, F4).
exists for "Beati eritis" in Sacrarum Cantionum, where both choirs are of high tessitura (G2,C2,C3,C4). This is similar to "Jam non dicam" à 8 of Giovanni Gabrieli, in Sacrae Symphoniae I (1597), which also has two identically high pitched choirs (G2,C1,C2,C4).

There are no instances in Gussago's opus of equal choirs of low tessitura.53

(2) Performance Practice

A close reading of Viadana and Praetorius reveals varied possibilities for the instrumental and vocal scoring of Gussago's polyhedral works.54 Some basic principles emerge that provide a guide to interesting performance, in keeping with the known practices of the period.55 Although the title page of Sonate à 4, 6 & 8 (1608) mentions the possibility of performing the instrumental sinfonias before or after the vocal concerti, it does not specify that the instruments should continue to double the vocal parts in the concerti proper. However, the combining of voices and instruments in the concerti is an acceptable performance possibility.

53 For example, Giovanni Gabrieli, "O Gloriosa Virgo" à 12 Sacrae Symphoniae II (1615), Choirs I, II & III (C4,F3,F4,F5).

54 Viadana, preface to Salmi à 4 Chori (1612); Praetorius Syntagma Musicum III (1619).

55 An account of the celebrations in Brescia of 1591, in honour of the return of Cardinal Morsini, records that a four-choir polyhedral motet by Lelio Bertano (maestro di cappella at the cathedral) was performed at Mass. Choir I comprised outstanding singers, accompanied by Costanzo Antegnati at the organ; Choir II was made up of a reed organ, violas and voices; Choir III consisted of cornetti and trombones; Choir IV comprised a portative organ, violins and voices; see, Emilie Elsaer, "Untersuchung der instrumentalen Besetzung der italienischen Musik im 16. Jahrhundert in Italien" (Ph.D. dissertation, Berlin University, 1935), p.55.
Table 2 lists the voices suitable for the designated clefs, and the possibilities for instrumental doubling or replacement.  

**TABLE 2**

**VOICES AND INSTRUMENTS FOR DESIGNATED CLEFS**

<table>
<thead>
<tr>
<th>Clef</th>
<th>Voice</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>G2 / Cl</td>
<td>Soprano</td>
<td>Cornetto / Violin / Viol / Transverse flute / Recorder</td>
</tr>
<tr>
<td>C2</td>
<td>Mezzo-Soprano</td>
<td>Cornetto / Violin / Viol / Transverse flute / Recorder</td>
</tr>
<tr>
<td>C3</td>
<td>Alto</td>
<td>Cornetto / Trombone / Bassoon / Viola / Viol / Transverse flute / Recorder</td>
</tr>
<tr>
<td>C4</td>
<td>Tenor</td>
<td>Trombone / Bassoon / Viola / Viol / Transverse flute / Recorder</td>
</tr>
<tr>
<td>F3</td>
<td>Baritone</td>
<td>Trombone / Bassoon / Viol</td>
</tr>
<tr>
<td>F4</td>
<td>Bass</td>
<td>Trombone / Bassoon / Bass viol</td>
</tr>
<tr>
<td>F5</td>
<td>Sub-Bass</td>
<td>Trombone / Bassoon / Violone</td>
</tr>
</tbody>
</table>

The basso seguente can be played by organ, harpsichord or lute (chitarrone or theorbo).

Some of Gussago's polychoral compositions can be performed with one choir consisting of instruments alone, and the other choir declaiming the full text. For example, the motet "O felix Maria" from Sacrarum Cantionum could well be performed with a choir (Choir I) of low-pitched instruments and/or organ, echoing the vocal statements of Choir II. Likewise, "Resonent organa" could also be performed with either Choir I or

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57 Sacrarum Cantionum (1604) "O felix Maria", "Viri Galilaei", "Resonent organa", and "Laetentur caeli". Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi" and "Confitebor tibi Domine".
Choir II consisting purely of instruments, as each individual choir expresses the complete text. In some motets certain voice parts, such as the Bassus I part from the opening of "O felix Maria", Sacrarum Cantionum, (see Example 1) and the Cantus I part from measures 5-9 of "Resonent organa", Sacrarum Cantionum, (see Example 2), exhibit part writing that seems more suited to instruments than voices.

Example 1. "O felix Maria"
Saccraum Cantionum (1604)

Example 2. "Resonent organa"
Saccraum Cantionum (1604)

Praetorius suggests, in his Syntagma Musicum III (1619), that for choirs of low tessitura the top part can be sung by a soloist accompanied by three trombones. Also, the top voice can be doubled by a violin (in all but the tutti phrases) which sounds an octave higher and thus strengthens the melody line.

In the same volume, Praetorius stipulates that a piece written in high clefs (i.e., when the Bass is in a tenor or baritone clef) can be transposed down a 4th (if there is a B-flat key signature) or a 5th (if there is no key signature). Both "Viri Galilaei" and "Beati eritis" from Sacrarum Cantionum have Bass parts written in C4 (tenor) clefs, and the overall range is from c to a". As both pieces have no key signature, they can therefore be transposed down a 5th (and so have a B-flat key signature). The overall

58 Praetorius Syntagma Musicum III, Part 3, Chapter 9, in the passage dealing with chiavette.
range would then be from F to d", which is more suitable for soprano singers of average ability. Furthermore, Praetorius also suggests the possibility of transposition down a tone. 59

The embellishment of both instrumental and vocal music in the Renaissance is now a well-known feature of performance practice. 60 This applies to both secular as well as sacred music. The musical notation that we have provides the basic skeleton for individual extemporization. The musical treatises of the sixteenth century that deal with ornamentation, in addition to the large body of polyphonic music arranged for lute and keyboard, disclose the great variety of ornamental figures (passaggi) used and the comparative freedom with which they were applied to polyphonic music. 61

Theorists such as Maffei and Zacconi, however, did specify a number of principles or rules for the execution of passaggi or divisions within an ensemble. These guidelines stipulated that embellishments could occur at cadence points, on penultimate syllables, on long vowels, were not to be simultaneously executed in two or more parts, were to appear throughout the

59 Ibid., pp.61-62.


61 For a list of treatises that deal with sixteenth century diminution practice, in whole or in part, see H.M. Brown Embellishing, p.x, n.1.
piece (not just at the final cadence) ranging from simple to more complex divisions as the piece progressed, and for there to be no more than four or five occurrences per individual part.

The aim of ornamentation, in the performance of late sixteenth and early seventeenth century music, is to enhance the original with improvised decoration. Although it would not be incorrect to perform music of this period without embellishments, the practice of improvising ornaments was prevalent throughout the sixteenth and seventeenth centuries. 62

The criteria for the inclusion of suitable passaggi in Gassago's polychoral motets lie primarily with the meaning of the text: if a text is joyful, then ornamentation would be appropriate; however, if a text is sorrowful, then very little or no ornamentation would be required. A full capella chorus with many singers would not indulge in singing embellishments. However, florid ornaments can be performed by a solo singer with or without a doubling instrument. Such ornamentation would be added according to the guidelines mentioned above. Triple metre sections, especially, could be treated with additional passing notes, dotted rhythms, trills and turns. Similarly, the repeated sections in "Laetentur caeli" and "Accessit mulier" from Sacrarum Cantionum could also be embellished.

(3) Structure

The major studies on polychoralism place great importance upon structural considerations and note the emergence of ritornello form from the through-composed motet style of the sixteenth century. 63 The polychoral idiom, particularly with the introduction of repeated Alleluia sections

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62 For a list of seventeenth century treatises that deal with ornamentation, see Ferand Improvisation in Beispielen, p.12.

63 Lumir Reiter, "Doppelchorteknik bei Heinrich Schütz" (Ph.D. dissertation, University of Zürich, 1937); Kimmel Polychoral Music; Winter Der mehrchorige Stil; Wing Leoni; Gable Hieronymus Praetorius; Engebretson Croce.
(often in triple metre), was of paramount importance in the early development of ritornello form.

(i) **External Forms**

Kimmel's classification of the external forms current at the beginning of the seventeenth century incorporates the through-composed structures, reminiscent of the sixteenth century polyphonic motet models, as well as the periodic constructions which contain complete sectional repetitions. Gussago's polychoral works fall mainly between these two extremes.

"Egressus Jesus" from *Sacrarum Cantionum* is a classical through-composed polychoral motet, in the style of Willaert and many other early polychoral composers. There are no repetitions of text or music, and although the work ends in an 8-part tutti, the progression of alternating 4-part phrases is uninterrupted. The following diagram of the overall structure, with component phrases, illustrates the simplicity of this somewhat anachronistic motet:

```
 a  c  e  g  i  j
 b  d  f  h  j
```

Kimmel claims that the earliest examples of sectional repetitions occurred when the closing section of a work was repeated exactly. Andrea Gabrieli's "Deus miserator nostri" à 12 provides a good example of this procedure. So too does Gussago's "Laetentur caeli" and "Accessit mulier" from *Sacrarum Cantionum*. The forms of the two Gussago motets can be

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65 The letter names, in small case, denote the individual self-contained 4-part alternating phrases.
described as A B C C d and A B B c respectively, where the repeated final sections are followed by short codas. These codas, following a full close (authentic cadence) and ending in a plagal cadence, are rhetorical devices known as "supplementum".

Most of Gussago's polychoral motets, however, are neither purely through-composed nor truly periodic with sectional repetitions. Rather, they can be seen as having three, four, five or six clearly defined sections which are marked-off by 8-part tuttis, cadences, changes in texture, text, or tempo. Such sections contain any number of smaller phrases that are defined as musically self-contained units.

A motet such as "Quae est ista" from Sacrarum Cantionum can be represented structurally as follows:

<table>
<thead>
<tr>
<th>Section A m 1-28</th>
<th>Section B m 28-40</th>
<th>Section C m 40-64</th>
<th>Section D m 64-73</th>
</tr>
</thead>
<tbody>
<tr>
<td>a c b c</td>
<td>d' d'' d'' d'' e d'' e g</td>
<td>h c' i c' d'' d'' d'' e'' g''</td>
<td></td>
</tr>
</tbody>
</table>

A sense of balance is immediately apparent in this motet, with Sections A & C having comparable patterns of choir alternation and tutti. The tutti in Section C (marked c') is musically identical to the one in Section A (marked c), but is in triple time. These two 8-part phrases are therefore unifying factors between Sections A & C as well as in the overall binary structure (i.e. Sections A & B, Sections C & D). Sections B & D, although not identical musically, are strongly connected by similarities of text.

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68 Ibid., 1:109. In "Accessit mulier", the repetition is exact. In "Laetentur caeli", however, the choirs are reversed in the repetition.

69 The coda of "Accessit mulier", in duple metre following a section in quickly moving triple metre, is in effect a written out ritardando.

70 These self-contained phrases are represented in structural diagrams by letter names in small case (i.e. a,b,c,d, etc.). Subsequent additional small numerals (i.e. a',a'',a''',a''', etc.) denote musical alteration but identical text.
texture, rhythm, and choir alternation patterns. This is a well structured
motet, with a sense of balance in both its external form and internal phrasing.
There is constant variation and yet a wealth of internal connections that
function as integrating components.

Further examples of internal phrases that are repeated in later sections,
can be found in other motets from Sacrarum Cantionum. "In diebus illis"
opens with a lengthy exposition (measures 1-28) by Choir I which contains a
brief excursion into triple time (measures 19-21) with the words "exsultavit
infans". This is followed by a long phrase (measures 28-46) for Choir II which
also contains an extract in triple time (measures 38-42) with the words
"exsultavit infans in utero". An integrating device such as this is simple,
and yet effective to the ear with its quick alternation between duple and
triple time.

Section B (measures 27-58) of "Viri Galilaei" from Sacrarum Cantionum
contains a brief phrase alternation (measures 31-34), with the words "quem
admodum vidistis eum," that is repeated - with slight modification and choirs
reversed - later in the section (measures 41-44). The following diagram
demonstrates this feature:

<table>
<thead>
<tr>
<th>Section B</th>
<th>m 27-58</th>
</tr>
</thead>
<tbody>
<tr>
<td>e' f' g g''</td>
<td>f g' g''</td>
</tr>
</tbody>
</table>

m 31-34 m 41-44

The lengthy tuttis at the close of Sections B & C of "Vidi Dominum",
from Sacrarum Cantionum, are identical, and give a sense of finality prior to
the concluding Alleluia section (Section D) in triple time.

<table>
<thead>
<tr>
<th>Section B</th>
<th>m 26-35</th>
<th>Section C</th>
<th>m 36-56</th>
</tr>
</thead>
<tbody>
<tr>
<td>c' e</td>
<td>c' e</td>
<td>f g' h c'</td>
<td>f g' h c''</td>
</tr>
</tbody>
</table>

m 30-35 m 49-56
Examples such as these illustrate the variety of techniques used by Gussago in attempting to formulate symmetrical structures.

(11) Phrase Patterns

Each polychoral motet can be divided into clearly defined sections, and since each section may vary in length and content, a close examination of the sections themselves reveals a variety of phrase patterns. The combination of phrases within each section exploits the principles of contrast, repetition and progression towards a climax.\(^71\) The following examination of Gussago's phrase patterns is based upon Kimmel's classification of eight types.\(^72\)

The simplest and most elementary pattern is that of the alternation of unlike phrases with the union of choirs at the end.

\[
\begin{array}{cccccc}
\text{a} & \text{c} & \text{e} & \text{f} \\
\text{b} & \text{d} & \text{f} \\
\end{array}
\]

This kind of phrase treatment is associated with Willaert and the early cori spezzati technique.\(^73\) It also occurs in the later dialogue motets such as Merulo's "Ave gratia plena" and Zucchini's "Ave Maria".\(^74\) As mentioned

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\(^71\) The concept of contrast, either occurring successively or simultaneously, is known in rhetorical terms as "antitheton".

\(^72\) Kimmel's classification of eight types of phrase patterns:
1. Alternation of unlike phrases, concluded by a phrase for combined choirs.
2. Alternation of like phrases, concluded by a phrase for combined choirs.
3. Alternating phrases become shorter, then a tutti climax.
4. Stretto.
5. Short alternating phrases, getting longer.
6. Tutti first, then alternation follows.
7. Repetition of tutti. i.e. ritornello.
8. Phrase extension. i.e. 2nd choir takes over the last part of the 1st choir phrase, and adds to it, etc...

\[
\begin{array}{cccccc}
\text{a} & \text{ab} & \text{bc} & \text{cd} & \text{de} & \text{ef} \\
\end{array}
\]


\(^74\) Bastian Merulo, 2:177-82; Kimmel Polychoral Music, 2:99-103.
previously, Gussago's "Egressus Jesus", from Sacrarum Cantionum, is entirely structured upon this principle. However, a considerable number of motets from Sacrarum Cantionum, as well as two concerti from 1608, do utilise this pattern, particularly in their opening sections.\textsuperscript{75} In a number of instances the sections do not close with an 8-part tutti, but the overall principle is maintained by having a tutti at the end of the piece, after intervening sections containing different phrase patterns.

The opening of "Dic nobis Maria", from Sacrarum Cantionum, provides an interesting variation:

<table>
<thead>
<tr>
<th></th>
<th>Section A</th>
<th>m 1-34</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a'</td>
<td>a&quot;</td>
</tr>
<tr>
<td>b</td>
<td>c</td>
<td>d</td>
</tr>
</tbody>
</table>

whereby a, a' and a" have the same text, but use different music.

Kimmel's second type of phrase pattern sees the choirs still functioning independently, but with immediate repetition of both texts and music.

\[
\begin{align*}
& a & b & c \\
& a & b & c
\end{align*}
\]

There are elements of this repetition patterning in a few of Gussago's works.\textsuperscript{76} The most substantial example occurs at the opening of "Cantemus Dominus" from 1608:

\textsuperscript{75} Sacrarum Cantionum (1604) "Quae est ista", m 1-28, m 40-64; "Missus est Angelus", m 1-43; "In diebus illis", m 1-48; "Exiit editum", m 1-46; "Quae est ista quae ascendit", m 1-24, m 52-67; "Tentavit Deus", m 1-49; "Dic nobis Maria", m 1-34; "Clara Dei suboles", m 1-19; "Accessit mulier", m 1-44; "Te Matrem Dei laudamus", m 1-13, m 31-63; "Beati eritis", m 1-14. Sonate à 4,6 & 8 (1608) "Anima mea liquefacta est", m 16-64; "Fili, quis me vocat", m 14-38.

\textsuperscript{76} Sacrarum Cantionum (1604) "Laetentur caeli", m 15-20. Sonate à 4, 6 & 8 (1608) "Confitebor tibi Domine", m 58-63; "Exsultavit cor meum in Domino", m 17-23; "Cantemus Domino", m 11-19; "Salvum me fac, Deus", m 57-66.
A technique for increasing the sense of drive towards a climax point is Kimmel's third classification, in which alternating phrases become shorter before the homogeneous close.

\[
\begin{array}{cccc}
   & a & a' & b \\
  a & b & c & d \\
\end{array}
\]

Kimmel cites examples of this in Balbi's "Quemadmodum diserderant" and Andrea Gabrieli's "Magnificat" (measures 1-25).\(^7\) A number of Gussago's polychoral compositions engage in this type of treatment.\(^8\) The opening section of "Beati eritis", from Sacrarum Cantionum, is a clear illustration:

\[
\begin{array}{cccc}
   & a & c & c' & d \\
  b & c & d \\
\end{array}
\]

shorter

The stretto principle (Kimmel's fourth classification), with the gradual overlapping of independent choir alternations, does not appear in any of Gussago's polychoral works. However, the concept of increasing tension towards a climax is a feature of Gussago's style, and this is achieved by three different techniques. The first is the slightly increased overlapping

---

\(^7\)Kimmel Polychoral Music, 2:8-15.

\(^8\)Sacrarum Cantionum (1604) "Exit edictum", m 1-68; "Dic nobis Maria", m 39-56; "Clara Dei suboles", m 1-34, m 49-62; "Egredimini", m 10-25; "Laetentur caeli", m 36-46; "Te Matrem Dei laudamus", m 60-74; "Beati eritis", m 1-21, m 38-44. Sonate à 4, 6 & 8 (1608) "Anima mea liquefacta est", m 64-74; "Ad te Domine levavi", m 44-51; "Salvum me fac, Deus", m 30-52.
of short choir entries prior to an 8-part tutti, as shown in "Confitemini Domino" (measures 52-54) from Sonate à 4, 6 & 8 (see Example 3). 79

Example 3. "Confitemini Domino"
Sonate à 4, 6 & 8 (1608)

---

The second method involves the accumulation of short alternate phrases, as in "In diebus illis" (measures 52-54) from Sacrarum Cantionum (see Example 4). 80

---

79 Five instances: Sonate à 4, 6 & 8 (1608) "Fili, quis me vocat", m 60672; "Cantemus Domino", m 45-47, m 59; "Confitemini Domino", m 52-54.

80 Four instances: Sacrarum Cantionum (1604) "In diebus illis", m 52-54; "Díc nobis Maria", m 47-51; "Laetentur caeli", m 5-9. Sonate à 4, 6 & 8 (1608) "Ad te Domine lavavi", m 55-57.
The third technique occurs when the 8-part tutti is introduced a little sooner than anticipated, often with a syncopated entry. The following example is from "Exitit editum" (measures 62-64), Sacrarum Cantionum (see Example 5).

---

31 Nine instances: Sacrarum Cantionum (1604) "Exitit editum", m 64; "O felix Maria", m 47; "Laetentur caeli", m 19 & 43. Sonate à 4, 6 & 8 (1608) "Exsultavit cor meum in Domino", m 45, 49 & 66; "Cantemus Domino", m 48 & 74.
Example 5. "Exit edictum"
Sacrarum Cantionum (1604)

A further method for increasing tension, prior to a climax, is for the repeated antiphonal phrases to become shorter. The next example, from "Resonet organa" (measures 18-20), Sacrarium Cantionum, illustrates how the second pair of antiphonal entries are diminutions, in text, of the first (see Example 6).

---

82 Twelve instances: Sacrarium Cantionum (1604) "Quae est ista", m 28-31, m 64-68; "Missus est Angelus", m 62-67; "O fælix Maria", m 25-29; "Egredimini", m 1-8, m 13-18, m 38-40, m 43-45; "Resonet organa", m 17-20, m 31-36; "Beati eritis", m 25-30. Sonate à 4, 6 & 8 (1608) "Anima mea liquefacta est", m 64-69.
Example 6. "Resonent organa"
Sacrarium Cantionum (1604)

Another technique, shown in the following example from "Laetentur caeli" (measures 41-43), Sacrarium Cantionum, is for the antiphonal phrases to be equally short but becoming rhythmically more vital towards the climax (see Example 7). 83

83 Two instances: Sacrarium Cantionum (1604) "Laetentur caeli", m 42-44. Sonate à 4, 6 & 8 (1608) "Confitemini Domino", m 68-75.
Kimmel's sixth category of phrase patterning can be described as the exact reversal of the more normal order of single choir entries followed by the combined choirs:

\[a\ b\ c\ d\ \text{etc...}\]

This is a common feature in many of Gussago's polychoral compositions, and is especially noticeable in the middle sections of a number of compositions.\(^{84}\)

---

\(^{84}\) Eleven instances: Sacrarium Cantonum (1604) "Missus est Angelus", m 43–62; "In diebus illis", m 49–58, m 58–65; "Exit edictum", m 57–68; "Quae est ista quae ascendit", m 25–51; "Tentavit Deus", m 50–66; "Dic nobis Maria", m 35–66; "Clara Dei suboles", m 46–62, m 63–83. Sonate à 4, 6 & 8 (1608) "Fili, quis me vocat", m 39–66; "Ad te Domine levavi", m 52–66.
The final phrase pattern noted by Kimmel is the phrase-extension idea, whereby each choir repeats the last part of the preceding phrase and adds an extra piece to it.

\[
\begin{array}{cccc}
  a & bc & de \\
  ab & cd & ef & \text{etc...}
\end{array}
\]

This additive process can be seen in Giovanni Gabrieli's "O Jesu mi dulcissimi" (1597, measures 54-59) and (1615, measures 59-65), as well as his "O Domine Jesu Christe" (1597, measures 28-37, 40-45, 47-52). Similar cases occur in Gussago's motets, such as the opening section of "Egredimini" from Sacrarum Cantionum: 86

<table>
<thead>
<tr>
<th>Section A</th>
<th>( m ) 1-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>a b' c d' e f f''</td>
<td></td>
</tr>
<tr>
<td>a' b&quot; c'd e' f'</td>
<td></td>
</tr>
</tbody>
</table>

The choral opening of "Ad te Domine levavi", 1608, has an interesting pattern of repeated alternations, in reverse:

<table>
<thead>
<tr>
<th>Section A</th>
<th>( m ) 16-30</th>
</tr>
</thead>
<tbody>
<tr>
<td>b a</td>
<td></td>
</tr>
<tr>
<td>a b</td>
<td>\text{etc...}</td>
</tr>
</tbody>
</table>

(iii) Joining of Choirs

Another important aspect of polychoral writing, to which Kimmel refers, is the means by which opposing and contrasting choirs are joined. Seven methods are described: the common chord - struck simultaneously; the common chord - struck by one choir first; the definite break; short homophonic

---


86 Three instances: Sacrarum Cantionum (1604) "Quae est ista quae ascendit", \( m \) 79-83; "Egredimini", \( m \) 1-17, \( m \) 58-65.
overlapping; wide overlapping; contrapuntal dovetailing; and the syncopated entry. In Gussago’s polychoral motets, 45% of the joining procedures are of the common chord variety, with the second choir following after the first.\textsuperscript{87}

The other methods are used far less frequently. The definite break accounts for 16.5% of Gussago’s joining strategy;\textsuperscript{88} the simultaneous common chord, 13.9%;\textsuperscript{89} short homophonic overlapping, 8.9%;\textsuperscript{90} wide overlapping, 8.8%;\textsuperscript{91} contrapuntal dovetailing, 4%;\textsuperscript{92} and syncopated entries, 2.9%.\textsuperscript{93} The contrapuntal dovetailing procedure occurs primarily in the concerti of 1608, which contain large amounts of polyphonic writing.

There are a few occasions where a cross relationship exists between the final major chord of the first choir and the beginning minor chord of the second choir (see Example 8).\textsuperscript{94}

\textsuperscript{87} Cf. Kimmel, 32%.
\textsuperscript{88} Cf. Kimmel, 12%.
\textsuperscript{89} Cf. Kimmel, 20%.
\textsuperscript{90} Cf. Kimmel, 6%.
\textsuperscript{91} Cf. Kimmel, 14%.
\textsuperscript{92} Cf. Kimmel, 7%.
\textsuperscript{93} Cf. Kimmel, 9%.

\textsuperscript{94} Four instances: Sacrarum Cantionum (1604) "Quae est ista quae ascendit", m 7, m 74–75; “Egressus Jesus”, m 29; “Laetentur caeli”, m 4–5.
(iv) Repetition Principles

Like so many polychoral compositions of the period, a great proportion of Gussago's works are preoccupied with the rapid alternation of short phrases that are closely connected by melody, harmony, rhythm, and text. In fact, they can be regarded as types of repetition.

The following close examination of "Laetentur caeli", from Sacrarum Cantionum, demonstrates the most frequently used principles of repetition employed by Gussago in his polychoral works.

The basic structure and component phrases of the motet are shown in the following diagram:
<table>
<thead>
<tr>
<th>Section A  m 1-15</th>
<th>Section B  m 15-46</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\phi^3$ ab' b'' c</td>
<td>$\Phi$ d' ef' g h' i j' k k'</td>
</tr>
<tr>
<td>2a b b'' c</td>
<td>d e f' g h' i j' k k'</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section C  m 46-54</th>
<th>Section D  m 54-62</th>
<th>Coda  m 62-65</th>
</tr>
</thead>
<tbody>
<tr>
<td>1' m' n</td>
<td>1 1' m n</td>
<td>h'</td>
</tr>
<tr>
<td>1 1' m' n</td>
<td>h' n</td>
<td>h'</td>
</tr>
</tbody>
</table>

Section A begins with an exact repetition of the opening phrase (a). Such repetitions occur with moderate frequency in Gussago's polychoral compositions, and when the choirs are of contrasting tessitura these repetitions occur at the octave. These are instances of the rhetorical process "polyptoton".

The opening phrase of Section B, (d), is repeated almost exactly by Choir II, but with a slight modification at the end: the final chord is minor rather than major. Such adjustments are common in Gussago's writing, and are typical of a number of polychoral compositions of the period.\(^95\)

A standard technique, often used in homophonic sections, is the transposition of the phrase up or down a 4th (or 5th), which is known in rhetorical terms as "anaphora". In Section A of the above example there are a series of repetitions, transposed each time up a 4th (or down a 5th), that form the following harmonic sequence:

```
<table>
<thead>
<tr>
<th>m 5-9</th>
</tr>
</thead>
<tbody>
<tr>
<td>b''</td>
</tr>
<tr>
<td>b'</td>
</tr>
<tr>
<td>A-D</td>
</tr>
<tr>
<td>G-C</td>
</tr>
<tr>
<td>-F</td>
</tr>
</tbody>
</table>
```

One of the most common types of repetition is for the text to be set to new music. There are no instances in Gussago's writing where the repeated music is given a new text. The single choir phrases in Sections C & D (i.e. 1, 95 For example, Giovanni Croce's "Benedictus es Domine" m 26-28, Promptuarii Musici...Pars Quarta, ed. Caspar Vincentius (Strasbourg: Bertram, 1617).
l', l", m, n') of "Laetentur caeli" are examples of repeated texts with new music.

Composers such as Willaert and Giovanni Gabrieli are especially famous for the practice of exchanging some of the parts when phrases are repeated by the opposing choir. This is also a common feature of Gussago's technique, and can be illustrated by an extract from "Laetentur caeli", Section B, measures 40-42 (see Example 9). Here, the top three parts of both choirs exchange melodic material, and only the bass parts remain the same.96

Example 9. "Laetentur caeli"
Sacrarium Cantionum (1604)

96 This can also be seen as a device borrowed from invertible counterpoint.
In conclusion, it should be noted that although Sections C & D are identical, the two choirs reverse their roles in the repetition.

The examples above illustrate how varied are Gussago's use of structural repetition principles. The complexities of the internal phrase patterns and tension building devices are counterbalanced by simpler external divisions into large sections of similar lengths.

(4) Texture

Polychoralism is primarily concerned with contrasting groups of sonorities. An examination of texture, or the aural fabric, is therefore of prime importance.

A major consideration is the comparative quantities of 4-part (i.e. single choir) to 8-part (i.e. double choir) writing. In many of Gussago's polychoral works up to 50% of the measures have either choir sounding independently for more than one measure. However, in a few instances, the degree of independence varies enormously. For example, in "O felix Maria", from Sacrarum Cantionum, 54 of the total 58 measures have an 8-part fabric. Similarly, "Resonent organa" from Sacrarum Cantionum is mostly written in full 8-part texture (45 of the total 54 measures).

"Egressus Jesus" from Sacrarum Cantionum however, has only 11 of its 74 measures for double choir: most of the motet (i.e. 63 measures) is written for single choirs alternating independently.

Apart from these three examples, most of Gussago's polychoral compositions have almost equal quantities of 4-part and 8-part writing. The amount of single choir independence ranges from 24% to 75% of the total number of measures in each work. The average proportion is 47%.

When two choirs come together in 8-part passages, Zarlino stipulated that the two bass parts should form unisons or octaves with one another, or occasionally 3rds, but never 5ths. In general, Gussago abides by Zarlino's

97Zarlino The Art of Counterpoint, p.245.
rule. Four compositions have bass parts that form unisons and octaves exclusively throughout. The other polychoral compositions have a certain number of additional 3rds (or 6ths) and passing notes. The following passage from "Tentavit Deus" (measures 63-64), Sacrarium Cantionum, is an exception to Zarlino's dictum, for the Bassus II part imitates the Cantus I melody (see Example 10).

Example 10. "Tentavit Deus"
Sacrarium Cantionum (1604)

Forbidden 5ths do occur in three of the concerti (1608).  

---

98 Sacrarium Cantionum (1604) "Missus est Angelus", "In diebus illis", and "Clara Dei suboles". Sonate à 4, 6 & 8 (1608) "Anima mea liquefacta est".

99 Sonate à 4, 6 & 8 (1608) "Confitebor tibi Domine", m 27, 2; m 28, 1-2; m 51, 3-4; "Exultavit cor meum in Domino", m 42, 1-3; "Salvum me fac, Deus", m 77, 2.
Both 8-part and 4-part phrases share three types of musical fabric or texture. These can be described as homophony, pure polyphony, and pseudo-polyphony.

Like most polychoral works of the time, Gussago's compositions contain a large amount of homophonic writing.\(^{100}\) In its purest form, homophonic textures are a feature of the sections in triple metre. Barker, in his study of the 1589 polychoral motets of Marc' Antonio Ingegneri refers to this style as essentially homorhythmic.\(^{101}\) The following example, from Gussago's "Accessit mulier" (measures 49-55), Sacrarum Cantionum, demonstrates how the unadorned vocal lines move together with the same rhythm (see Example 11).

Example 11. "Accessit mulier"
Sacrarum Cantionum (1604)

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\(^{100}\) Homophonic writing, when contrasted to polyphonic passages, is used for emphasis in the clear declamation of the text, and has the rhetorical interpretation known as "noema".

Another common place for homophonic texture is in the rapid alternation of short antiphonal phrases, often before an 8-part tutti. The following example, from "Anima mea liquefacta est" (measures 64-66), Sonate à 4, 6 & 8, illustrates the typical rhythmic vitality of such passages (see Example 12).

Example 12. "Anima mea liquefacta est"
Sonate à 4, 6 & 8 (1608)

It is not uncommon for these phrases to be ornamented with florid runs of non-harmonic passing notes. A notable example of this embellished homophony, is the opening 8-part section of "Resonet organa", from Sacrarum Cantionum (see Example 13).
Example 13. "Resonent organa"
Saccarum Cantionum (1604)
Example 13. (Continued)

Gussago's homophonic passages are harmonically simple, using mainly root position chords and uncomplicated harmonic rhythms. The melodic material, especially in the brief antiphonal passages, is restricted in range. Except in the cases of highly embellished homophony, the texts are usually set in syllabic fashion.

Seven of the Sacrarum Cantionum motets and most of the 1608 concerti
open with homophonic passages. Such "exordia", in which the opening text phrase is proclaimed with clarity, are rhetorically significant in establishing a firm and positive feeling at the beginning of a piece.

Examples of pure polyphony occur in the concerti 3-8, from Sonate à 4, 6 & 8. This type of texture can be described as being very linear in concept. The phrases, both 4-part and 8-part, frequently begin with imitative entries and later incorporate a considerable number of points of imitation in addition to complex rhythmic patterns. In the case of "Ad te Domine levavi", the polyphonic phrases are set in contrast to short homophonic passages and considerable choir overlapping occurs as the imitative phrases begin.

Most of the non-homophonic passages in Gussago's polychoral works, however, can be termed as pseudo-polyphonic. This type of texture occurs not just at tutti passages and at cadences, but also acts as a consistent contrast to purely homophonic phrases.

The term pseudo-polyphony covers a wide variety of textures that can be classified as neither homophonic nor purely polyphonic. Such phrases incorporate both homophonic and polyphonic elements.

A typical mannerism of the period is the phrase that opens homophonically, but becomes increasingly polyphonic in texture towards the cadence. There are a number of examples of this transition texture in Gussago's work. The closing measures of "Tentavit Deus," from Sacrarum Cantionum, provide a good illustration (see Example 14).


103 Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi", m 16-34.
Example 14. "Tentavit Deus"
Saeularum Cantionum (1604)

A procedure that occurs with equal frequency in Gussago's works is the reverse of this process. That is, a progression from polyphony to homophony. The opening measures of "Quae est ista quae ascendit", from Saeularum Cantionum, is an example of this typical practice (see Example 15). This particular passage, with the opening question "Quae est ista" (Who is it?) set to rising figures in close imitation, also has an element of descriptive word painting (i.e. a rhetorical "hypotyposis" figure).
A number of phrases begin homophonically, proceed to a more polyphonic texture and then close with a decisive homophonic cadence.

However, many of the pseudo-polyphonic phrases fail to fit consistently into any of the above mentioned categories. They are, rather, phrases that indulge in a considerable amount of polyphonic movement within a basically homophonic structure. A small example of this, from "Quae est ista quae ascendit" (measures 22-24), Sacrarum Cantionum, shows the presence of slight imitation (see Example 16).

---

104 Gable, in his analysis of the polychoral motets of Hieronymus Praetorius, calls this style of writing "broken homophony" and describes it in terms of preserving a clear underlying chordal movement but with the individual voice parts having more independence than in ordinary homophonic writing. Gable Hieronymus Praetorius, 1:47.
Prominent features of Gussago's pseudo-polyphonic writing include points of imitation, voice pairing, firm harmonic treatment and rhythmic vitality.

When viewed as a whole, a number of Gussago's polychoral compositions have textures that are either predominantly homophonic or polyphonic. Motets "Missus est Angelus", "O felix Maria", "Accessit mulier", "Resonet organa", "Laetentur caeli", "Te Matrem Dei laudamus" and concerti "Anima mea liquefacta est" and "Fili, quis me vocat" are works that are mainly homophonic. In contrast, motets "Exuit edictum", "Viri Galilaei", "Vidi Dominum", "Beati eritis" and concerti "Ad te Domine levavi", "Confitebor tibi Domine", "Exsultavit cor meum in Domino", "Oantemus Domino", "Salvum me fac, Deus" and "Confitemini Domino" are seen as essentially preoccupied with polyphonic textures. The majority of the polychoral works, however, contain a mixture of the different textures so described; textures that are arranged in either contrasting or complementary fashion, in order to articulate the musical structure and text.
(5) **Tonal Organisation**

The use of the term harmony, in relation to the polychoral works of the early seventeenth century, is a misnomer. In this transition period, when modal principles were undergoing modification and the diatonic system was emerging in embryo, it is more relevant to think in terms of tonal organisation. The progression from polyphonic textures to a more homophonic fabric, already observed in Gussago's polychoral works, is accompanied by a distinct change from linear to vertical tonal thinking.

It can be argued that polychoral technique, with its inclusion of homophonic textures - which aimed for clear text declamation and simple harmonic rhythm - was a contributing factor in the transition from modality to tonality. The preoccupation with contrasting sonorities produced the need to simplify the melodic lines and their simultaneous sounds. An immediate effect of homophonic textures, as shown in Gussago's works, is the presence of functionally related chords. Chord sequences of 4ths and 5ths are a prominent feature of a number of homophonic passages containing antiphonal choir alternation leading to a tutti. Some of these passages are in triple metre.

However, compositional theory in the early seventeenth century was still firmly based on modal practice, and followed closely the dictates of Zarlino's *Le Istitutioni Harmoniche* (1558). Therefore, it is assumed that Gussago, like his contemporaries, still thought in modal terms and wrote his compositions accordingly.

Table 3 lists all of Gussago's polychoral compositions and indicates their tonal organisation.

---

105 *Saccarum Cantionum* (1604) "Missus est Angelus", m 53-57; "Tentavit Deus", m 58-61; "Dic nobis Maria", m 56-60; "Clara Dei suboles", m 56-60, m 70-75; "O felix Maria", m 27-29, m 37-40; "Laetentur caeli", m 5-9. *Sonate à 4, 6 & 8* (1608) "Fili, quis me vocat", m 43-51, m 51-57.

106 Seventeenth century theorists included Adriano Banchieri (1601, 1614 & 1628), Scipione Cerrato (1601), Camillo Angleria (1622), Cesare Crivellati (1624), and Silverio Picerli (1630 & 1631).
<table>
<thead>
<tr>
<th>Motet</th>
<th>Finalis</th>
<th>Signature</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sacrarum Cantionum (1604)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quae est ista</td>
<td>G</td>
<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Missus est Angelus</td>
<td>C</td>
<td>-</td>
<td>mode 11</td>
</tr>
<tr>
<td>In diebus illis</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
<tr>
<td>Exit edictum</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Quae est ista quae ascendit</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Tentavit Deus</td>
<td>A</td>
<td>-</td>
<td>mode 10</td>
</tr>
<tr>
<td>Dic nobis Maria</td>
<td>A</td>
<td>-</td>
<td>mode 10</td>
</tr>
<tr>
<td>Clara Dei suboles</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>O felix Maria</td>
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<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Accessit mulier</td>
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<tr>
<td>Egressus Jesus</td>
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<td>-</td>
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<tr>
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<tr>
<td>Vidi Dominum</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
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<tr>
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<td>Bb</td>
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<td>Bb</td>
<td>transp. mode 12</td>
</tr>
<tr>
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<td>-</td>
<td>mode 10</td>
</tr>
<tr>
<td>Te Matrem Dei laudamus</td>
<td>G</td>
<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Beati eritis</td>
<td>A</td>
<td>-</td>
<td>mode 9</td>
</tr>
<tr>
<td><strong>Concerti (1608)</strong></td>
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<tr>
<td>Anima mea liquefacta est</td>
<td>D</td>
<td>-</td>
<td>mode 1</td>
</tr>
<tr>
<td>Fili, quis me vocat</td>
<td>G</td>
<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Ad te Domine levavi</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
<tr>
<td>Confitebor tibi Domine</td>
<td>D</td>
<td>-</td>
<td>mode 1</td>
</tr>
<tr>
<td>Exsultavit cor meum in Domino</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Cantemus Dominus</td>
<td>G</td>
<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Salvum me fac, Deus</td>
<td>C</td>
<td>-</td>
<td>mode 11</td>
</tr>
<tr>
<td>Confitemini Domino</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
</tbody>
</table>
The presence of the B-flat signature in a number of works indicates that the mode is in its transposed form. ¹⁰⁷

Each motet displays a predominant diatonic tonality at cadence points and in the homophonic sections, whilst still retaining the essential modal characteristics in the more polyphonic phrases. Those works in mode 8 (with raised 7th degree), mode 11 and transposed mode 12 evoke a strong feeling for a major key, whereas a firm feeling for minor tonality occurs in the motets in mode 1 and transposed mode 2 (with raised 7th and flattened 6th degrees), and modes 9 and 10 (with raised 7th degree).

Fourteen of the twenty-six compositions are in modes that suggest a major tonality. ¹⁰⁸ Twelve compositions have a tendency towards minor keys. ¹⁰⁹

The authentic cadence ("clausula perfecta") is the most common one used; particularly with 4-3 suspensions and leading note figurations. Nearly all the pieces conclude with an authentic cadence. A small number, however, end with a plagal cadence—in coda-like fashion—following a complete close. ¹¹⁰

This is a rhetorical device, termed "supplementum", much favoured by Willaert and his followers.

Within each of Guassgo's polychoral compositions a considerable number of authentic cadences occur on different degrees of the scale (other than the Finalis). For those works in mode 1, a large proportion of authentic cadences are on A, and to a lesser extent on G and F. Hence, it can be said that the 4th degree (A) is the main subordinate tonal centre. The addition of accidentals B-flat (flattened 6th) and C-sharp (sharpened 7th) establishes

¹⁰⁷ A flat in the signature (B molle) indicated, in prima practica style, that the piece was to be solmized by the performer in the soft hexachord. See, Susan W. Summerfield, "A Performing Edition of Seven Concerti Ecclesiasticci of Lodovico Grossi da Viadana" (D.M.A. dissertation, Stanford University, 1979), p.69.

¹⁰⁸ Six in mode 8; five in transposed mode 12; three in mode 11.

¹⁰⁹ Five in transposed mode 2; three in mode 1; three in mode 10; one in mode 9.

¹¹⁰ Sacrarum Cantionum (1604) "Accessit mulier", m 90-92; "Viri Galilaei", m 80-83; "Laetentur caeli", m 62-65; "Beati eritis", m 50-56. Sonate à 4, 6 & 8 (1608) "Salvum me fac, Deus", m 76-80; "Confitemini Domino", m 78-79.
a D minor feeling; however, the inclusion of F-sharp in the final major triads of the authentic cadences on the Finalis (D), and the leading tone in authentic cadences on G, destroys such diatonic certainty. In similar fashion, the works in transposed mode 2 have three main subordinate tonal centres; D, B-flat and F. Authentic cadences on the 4th degree (C) are less common. The flattened 6th (E-flat) and sharpened 7th (F-sharp) produce an effect of G minor, but the presence of B-naturals in the final chords on the Finalis (G major) negates this tonal trend.

For "Laetentur caeli" from Sacrarum Cantionum—the one composition in mode 9—the main subordinate tonal centre is C. This creates an ambiguity between A minor and C major. The presence of G-sharp establishes the feeling of A minor, but the incidence of authentic cadences on G, F and D implies a C major preference.

Those works which have a definite major key orientation (i.e. in mode 8, mode 11 and transposed mode 12) have tonal centres limited to the Finalis, 5th and 4th degrees; and to a lesser extent, the 2nd and 6th degrees of the scale.

In pure diatonic harmony, the triadic root progressions are by the intervals of the 4th and 5th. Hence, passages where this type of root movement occurs are essentially tonal in character, as opposed to modal passages which have root movement by 3rds and 2nds. Most passages in Gussago's polychoral works, however, incorporate a mixture of root movement by 4ths, 5ths, 3rds and 2nds.

Lengthy progressions of 4ths and 5ths are employed most frequently in 8-part tutti passages. The regular oscillation between the B-flat major and F major triads in "Egredimini" (measures 18-21), Sacrarum Cantionum, conveys a strong tonal feeling at this motet's first tutti passage (see Example 17).

A similar harmonic pattern occurs in "Laetentur caeli" (measures 30-33), Sacrarum Cantionum, where the progression is between E major and A minor.
The predominance of root movement by 4ths and 5ths is a noticeable feature of the purely instrumental 8-part sinfonias belonging to each of the concerti in the Sonate à 4, 6 & 8 (1608) collection.

Although the triple metre opening of "Laetentur caeli" (measures 1-15), Sacrarum Cantionum, consists entirely of tonal root movement by 4ths and 5ths, all non 8-part triple metre passages contain some root movement by 2nds and 3rds in addition to the predominance of 4ths and 5ths.

Passages that are distinctly homophonic in texture have mainly triadic root movement by 4ths and 5ths. In "Salvum me fac, Deus" (measures 46-49), from Sonate à 4, 6 & 8 (see Example 18), the rapid alternation between the choirs and
the quick harmonic movement between C major (Finalis), G major (5th degree) and F major (4th degree) produces a strong impression of tonality as the tension accumulates prior to the motet's mid-point climax.

Example 18. "Salvum me fac, Deus"
Sonate à 4, 6 & 8 (1608)

Root progressions by a 3rd are commonly found prior to an authentic cadence. A clear example of this can be seen in "Tentavit Deus" (measures 55-56), Sacrarum Cantionum, where the chord of C major steps up a 3rd to an E major chord before the authentic cadence on A (see Example 19).

111 Similarly in Sacrarum Cantionum (1604) "Missus est Angelus", m 55-58; "Quae est ista quae ascendit", m 79-81; "Clara Dei suboles", m 56-60, m 70-73, m 77-80; "O felix Maria", m 37-39, m 43-45; "Egressus Jesus", m 40-41. "Resonant organa", m 19-20; "Te Matrem Dei laudamus", m 18-22; "Beati eritis", m 40-41. Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi", m 48-50.

112 Other examples include Sacrarum Cantionum (1604) "Missus est Angelus", m 19-20; "Quae est ista quae ascendit", m 61-62; "Dic nobis Maria", m 13, m 18-19, m 33-34; "Clara Dei suboles", m 12; "Egressus Jesus", m 46-47; "Vidi Dominum", m 77-78; "Resonant organa", m 15-16. Sonate à 4, 6 & 8 (1608) "Fili, quis me vocat", m 21; "Confitebor tibi Domine", m 15-16, m 22-23; "Exsultavit cor meum in Domino", m 26-27; "Confitemini Domino", m 43-44.
There are, however, only five instances where the step of a 3rd precedes a plagal cadence.  

Root movement by a 3rd usually occurs in a progression from either a major to a minor triad, or a minor to a major triad. Occasionally the step of a 3rd can be found between two adjacent major triads, and to a lesser extent between adjacent minor triads. A particularly dramatic effect is produced when the final major chord of a cadence is followed by a major chord whose root is a 3rd apart and initiates a new phrase. The cadence on A, in "Tentavit Deus" (measures 49-50) Sacrarum Cantionum (see Example 20), is followed by a two beat rest before an 8-part tutti beginning with an F major triad.

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113 Sacrarum Cantionum (1604) "Quae est istud", m 10; "Clara Dei suboles", m 32; "Viri Galilaei", m 29-31. Sonate à 4, 6 & 8 (1608) "Salvum me fac, Deus", m 50-52, m 78-79.
Another common feature of root movement by a 3rd is the step-wise progression formed by two such intervals adjacent to one another. The following example from "Salvum me fac, Deus" (measures 50-51), Sonate à 4, 6 & 8 (see Example 21), is typical in that the progression is from a major to a minor triad, followed by a move to a major triad.
Example 21. "Salvum me fac, Deus"
Sonate à 4, 6 & 8 (1608)

In the brief polyphonic passage in "Quae est ista" (measures 46-47) from
Sacrarum Cantionum (see Example 22), the harmonic movement downwards by 3rds
contributes to the interpretation of the word "adfluens" (flowing).

Example 22. "Quae est ista"
Sacrarum Cantionum (1604)
In passages that contain a mixture of root progressions by 4ths, 5ths, 3rds and 2nds, it is quite common to find three adjacent triads forming either an ascending or descending scale-like progression. A typical ascending pattern of major, minor and major triads built on adjacent degrees of the scale is shown in the following example from "Confitebor tibi Domine" (measures 37-38), Sonate à 4, 6 & 8 (see Example 23).

Example 23. "Confitebor tibi Domine"
Sonate à 4, 6 & 8 (1608)

Less common ascending patterns include major-minor-minor, major-major-minor, minor-major-major, and three major triads. The most prominent descending patterns are the minor-major-major, and three major triads.

Throughout Gussago's polychoral compositions there are a variety of patterns for root movement by successive intervals of a 2nd. Perhaps the most striking example appears soon after the beginning of "Egredimini" (measures 3-5), Sacrarum Cantionum (see Example 24), in which the descending bass line is set against the ascending Cantus part and the harmony matches the meaning of the initial word "Egredimini" (step out).
A move down a whole step from a cadence point, as in "Dic nobis Maria" (measures 34–35) from Sacrarum Cantionum (see Example 25), has the same dramatic effect in beginning a new phrase as the drop of a 3rd mentioned previously.\textsuperscript{114}

\textsuperscript{114}Other instances include Sacrarum Cantionum (1604) "Clara Dei suboles", m 5, m 80; "Accessit mulier", m 10-11. Sonata à 4, 6 & 8 (1608) "Anima mea liquefacta est", m 53, m 70; "Cantemus Domino", m 29-30.
Example 25. "Dic nobis Maria"
Sacrarum Cantionum (1604)

In "Confitemini Domino" (measures 73-74), Sonata à 4, 6 & 8, an interesting pattern of alternate root movements, a 2nd and 3rd apart, produces an overall descending harmonic effect (see Example 26).
Example 26. "Confitemini Domino"
Sonate à 4,6 & 8 (1608)

Another notable passage occurs at the opening of "In diebus illis",
Suarum Cantionum, where an overall ascending harmonic pattern emerges from
a sequence of root movements by 4ths, 2nds and a 3rd (see Example 27).

Example 27. "In diebus illis"
Suarum Cantionum (1604)

Whenever two adjacent major triads, with roots a 3rd apart, occur in
homophonic passages, one of the tones common to each triad is chromatically
altered. In most instances, such as in "Quae est ista quae ascendit" (measure 77),
Suarum Cantionum (see Example 28), an oblique cross relationship exists
between the two chords.
Occasionally, when the second triad begins a new phrase, the cross relationship is avoided by omitting the 3rd from the first triad.\textsuperscript{115}

In a few cases a chromatic inflection occurring in an individual voice has an interpretative effect. The following example, from "Missus est Angelus" (measure 19), Sacrarum Cantionum (see Example 29), discloses a chromatic rise in the Cantus I part on the word "turbata" (tumult), which is an example of the rhetorical figure "pathopoesis".

\textsuperscript{115} Sacrarum Cantionum (1604) "Clara Dei suboles", m 21, m 31; "O felix Maria", m 54; "Accessit mulier", m 75. Sonate à 4, 6 & 8 (1608) "Exsultavit cor meum in Domino", m 57.
Oblique cross relations also exist when the major and minor form of the same triad are juxtaposed. These harmonic alterations usually take place at the beginning of a new phrase, in predominantly minor compositions where the final chords of the cadences are major. In "Dic nobis Maria" (measure 33), Sacrarum Cantionum (see Example 30), the penultimate chord of the authentic cadence changes from a minor to a major triad, in preparation for the final major triad on the Finalis.
Example 30. "Dic nobis Maria"
Sacrarum Cantionum (1604)

Another oblique cross relationship, created by the major-minor alternation
of a triad, results from a rapid fusa run (transcribed into semiquavers) within
a single (minima) beat. A clear example of this can be seen in the first beat
of measure 10 of "Resonent organa", Sacrarum Cantionum (see Example 31).
Example 31. "Resonent organa"
Sacrarum Cantionum (1604)

The 7-6 suspension occasionally appears at cadences in the more polyphonic passages, and is usually associated with the dominant seventh chord in either first or second inversion.

Other features of Gussago's harmonic style include the sporadic use of first inversion chords on unaccented note values, diminished triads in root position and first inversion, and dominant seventh chords.
(6) **Melodic Style**

The melodic style of Gussago's polychoral compositions incorporates both the imitative traits of sixteenth century sacred vocal music and the more seventeenth century characteristics such as syllabic text setting, declamatory melodic lines, and melismatic writing.

In the polyphonic passages of the *Sacrarum Cantionum* motets, points of exact melodic imitation abound. Occasionally the techniques of augmentation, inversion and canon are employed, in addition to slight variations in the melodic material itself. The culminating tutti of Section B of "Vidi Dominum" (measures 30-35) has a canon between the two Cantus parts of Choirs I and II, and is an example of the rhetorical device "fuga imaginaria" (see Example 32).

The whole phrase is repeated at the end of the following section (measures 49-56).
Only three motets from this collection begin with imitative entries.\(^{116}\)

In "Exiit edictum", the evenly spaced (one breve) entries in the Finalis (G) and the 5th above (D) establishes the mode (transposed mode 2) as does the first melodic leap down a 4th (see Example 33).

\(^{116}\) Sacrarum Cantionum (1604) "Exiit edictum", "Quae est ista quae ascendit" and "Vidi Dominum".
The close entries on the Finalis (G), and the initial melodic run up a 5th, quickly establishes the mode (transposed mode 2) in the opening of "Quae est ista quae ascendit" (see Example 34).

Example 34. "Quae est ista quae ascendit"
Sacrarium Cantionum (1604)

"Vidi Dominum" begins with subject (Altus II) and countersubject (Tenor II) statements that are later imitated in the Bassus II and Cantus II parts respectively. The first melodic leap in the subject is a 4th upwards followed by a 3rd, and in the countersubject a 5th in the same direction (see Example 35). A notable feature of this passage is that the second pair of entries both begin
on the Finalis (F), rather than on the 5th above (C) and the Finalis (F).

Example 35. "Vidi Dominum"
Sacrarum Cantionum (1604)

Imitative entries are a common feature of the openings of the pure and pseudo-polyphonic passages in the concerti 3–8 of Sonate à 4, 6 & 8. Such beginnings usually overlap the concluding measure(s) of the previous phrase. In "Salvum me fac, Deus" (measures 20–21), the Cantus I part alone sounds with the closing measures of the Choir II phrase, prior to the homophonic entry of Choir I at measure 22 (see Example 36).

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117 Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi", m 18, m 24, m 26, m 41, m 46, m 60; "Confitebor tibi Domine", m 22, m 32, m 35, m 47; "Exsultavit cor meum in Domino", m 23, m 36, m 49; "Cantemus Domino", m 13, m 16, m 19, m 39; "Salvum me fac, Deus", m 16, m 19, m 39; "Confitemini Domino", m 23.

118 Less exaggerated instances occur in Sonate à 4, 6 & 8 (1608) "Salvum me fac, Deus", m 16, m 19, m 57, m 60; "Confitemini Domino", m 20.
This particular passage is repeated, with slight variation, by Choir II a little later at measure 25.

Occasionally, in these imitative beginnings of phrases, countersubjects are employed either in the alto or tenor parts. Such countersubjects invariably consist of long note values with limited pitch range (often repeated notes), and are set in contrast to the subject; subject melodies are usually rhythmically active and consist of melodic leaps and runs. A clear example of this can be seen in "Confitemini Domino" (measures 68-70), where the countersubject appears in the Altus I part (see Example 37).
Example 37. "Confitemini Domino"
Sonate à 4, 6 & 8 (1608)

More seventeenth century traits, such as syllabic text setting and declamatory melodic lines, occur most frequently in the homophonic passages. The latter characteristic, which was a prominent feature of Venetian polychoral style, usually incorporates a number of repeated notes and occurs in passages of rapid alternation between choirs. The opening measures of "O felix Maria" from Sacrarum Cantionum provides an illustration of these particular stylistic features (see Example 38). It should also be noted that the individual parts (with the exception of the two Bassus parts) have extremely limited range.
Example 38. "O felix Maria"
Sacrarium Cantionum (1604)

A further mark of seventeenth century melodic style is the frequent use of melismas in both the embellished homophonic and polyphonic passages. The following extreme example of this type of florid text treatment is from "Exuit edictum" (measures 31-39), Sacrarium Cantionum (see Example 39).
Example 39. "Exit edictum"
Saccarum Cantionum (1604)

The normal range of the voice parts in Gussago's polyphonic works is somewhat limited and does vary according to the actual pitch designation: Cantus and Altus parts span the interval of an octave or 9th, Tenor parts 9th or 10th, and Bassus parts 10th or 11th.

In summary, Gussago's melodic style in the polyphonic compositions, although acknowledging the principles of imitation, displays distinctive seventeenth century tendencies in the freedom of part writing, syllabic and
declamatory text setting, occasional melismatic treatment and limited melodic range.

(7) Rhythmic Characteristics

It has already been shown, in the section on Structure, how the increasing rhythmic activity in alternating choir passages assists in the accumulation of tension before a climax. A similar process occurs in passages for single choir or full 8-part tutti when the phrase begins with notes of long value, proceeds to notes of shorter value, and then broadens slightly to longer note values at the cadence point. An example of this is the opening phrase of "Dic nobis Maria" from Sacrum Cantorum (see Example 40). 119

Example 40. "Dic nobis Maria"
Sacrum Cantorum (1604)

This particular process is derived from sixteenth century polyphony where increased rhythmic activity towards the cadence is a typical feature. The reverse procedure, moving from short to longer note values, has the effect of releasing tension. This is demonstrated most clearly in the following passage from "Fill, quis me vocat" (measures 34-37), Sonate à 4, 6 & 8 (see Example 41). 120

119 Other examples include Sacrum Cantorum (1604) "Quae est ista", m 1-13, m 40-45; "Missus est Angelus", m 9-17; "Dic nobis Maria", m 19-24, m 24-30, m 31-39. Sonate à 4, 6 & 8 (1608) "Salvum me fac, Deus", m 39-46.

120 Other examples include Sacrum Cantorum (1604) "Viri Galilaei", m 36-41; "Egredimini", m 30-31. Sonate à 4, 6 & 8 (1608) "Salvum me fac, Deus", m 57-61; "Confitemini Domino", m 74-79.
Example 41. "Fili, quis me vocat"  
Sonate à 4, 6 & 8 (1608)

Another rhythmic feature, that is particularly evident in the concerti from Sonate à 4, 6 & 8, is the manner in which certain rhythmic motives - based on the accentuation of individual words - are given prominence and are imitated throughout the entire musical fabric. An example of this occurs in "Exultavit cor meum in Domino" (measures 23-27) with the words "et exaltatum" (see Example 42).  

Example 42. "Exultavit cor meum in Domino"  
Sonate à 4, 6 & 8 (1608)

121 Other examples include Sonate à 4, 6 & 8 (1608) "Fili, quis me vocat", m 46-51 ("inimici"), m 58-64 ("non confundentur"); "Cantemus Domino", m 24-29, T("gloriosae"); "Confitemini Domino", m 36-52 ("cantate" and "et psallite").
In such instances the melodic figures become subordinate to the rhythmic motives.

Syncopation is used judiciously in Gussago's polychoral works. Mention has already been made, in the section on Structure, of the tension caused when an 8-part tutti is introduced - with a syncopated entry - a little sooner than anticipated (see Example 5). The simple method, whereby one part indulges in a brief misplacing of the accent in the middle of a phrase, appears in a number of motets and concerti. The following example comes from "In diebus illis" (measure 18), Sacrarum Cantionum, and reveals a syncopation in the Cantus I part (see Example 43).

Example 43. "In diebus illis"
Serrarum Cantionum (1604)

In "Salvum me fac, Deus" from Sonate à 4, 6 & 8, a distinctive syncopation occurs near the end of the piece at measure 70 (and again at measure 72) where the Choir I entry is anticipated by the Cantus I part (see Example 44).

Example 44. "Salvum me fac, Deus"
Sonate à 4, 6 & 8 (1608)
In general, Gussago's polyhoral compositions exhibit a variety of rhythmic features that articulate the concept of contrast (the rhetorical "antitheton"), not only in the melodic style, but also in the textural and structural aspects.

(8) Texts

Table 4 identifies, where possible, the sources of the texts set by Gussago as well as their probable liturgical function. Without access to specific ecclesiastical sources that relate to the liturgical practices current in northern Italy, and especially in Brescia, at the end of the sixteenth century, it is difficult to gain more precise information. However, it can be seen that although some texts have a very specific liturgical function, a number of works in both of the collections are extra-liturgical and suitable for major feasts throughout the church's year.

TABLE 4

TEXTS OF GUSSAGO'S POLYHORAL MOTETS

<table>
<thead>
<tr>
<th>Motet</th>
<th>Text Source</th>
<th>Possible Liturgical Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sacrarum Cantionum (1604)</td>
<td>Adaptation from Song of Songs</td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>Quae est ista</td>
<td>Gospel account of the Annunciation (Liber Usualis, p.1270)</td>
<td>Annunciation</td>
</tr>
<tr>
<td>Missus est Angelus</td>
<td>Gospel account of the Visitation of the BVM</td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>In diebus illis</td>
<td>St. Luke's Gospel, Ch. 2</td>
<td>Matins of the Nativity</td>
</tr>
<tr>
<td>Exitit editum</td>
<td>-</td>
<td>Assumption of BVM</td>
</tr>
<tr>
<td>Quae est ista quae ascendit</td>
<td>Genesis, Ch. 2 Abraham's offering of Isaac</td>
<td>Passiontide</td>
</tr>
<tr>
<td>Motet</td>
<td>Text Source</td>
<td>Possible Liturgical Function</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Dic nobis Maria</td>
<td>Part of Easter Sequence, &quot;Victimae paschali laudes&quot; (Liber Usualis, p. 780)</td>
<td>Easter</td>
</tr>
<tr>
<td>Clara Dei suboles</td>
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<td>-</td>
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<tr>
<td>O felix Maria</td>
<td>-</td>
<td>Coronation of the BVM</td>
</tr>
<tr>
<td>Accessit mulier</td>
<td>St. Mark, Ch. 7, v. 25-30</td>
<td>-</td>
</tr>
<tr>
<td>Egressus Jesus</td>
<td>St. Matthew, Ch. 26, v. 38-46</td>
<td>Passiontide</td>
</tr>
<tr>
<td>Viri Galilael</td>
<td>Acts, Ch. 1, v. 11.</td>
<td>Ascension, 1st Antiphon to the Psalm at Lauds or Introit at Mass</td>
</tr>
<tr>
<td>Vidi Dominum</td>
<td>Isaiah's vision</td>
<td>Ascension, Introit</td>
</tr>
<tr>
<td>Egredimini</td>
<td>-</td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>Resonent organa</td>
<td>-</td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>Laetentur caeli</td>
<td>-</td>
<td>Advent</td>
</tr>
<tr>
<td>Te Matrem Dei laudamus</td>
<td>Te Deum, with Marian interpolations</td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>Beati eritis</td>
<td>-</td>
<td>Eastertide</td>
</tr>
<tr>
<td>Concerti (1608)</td>
<td>Ad anima mea liquefacta est Adaptation from Song of Songs</td>
<td>-</td>
</tr>
<tr>
<td>Fili, quis me vocat</td>
<td>Psalm 24, v. 1 &amp; 2</td>
<td>Offertory, at Mass 1st Sunday in Advent or Matins for the Dead</td>
</tr>
<tr>
<td>Ad te Domine levavi</td>
<td>Psalm 137, v. 1 &amp; 2</td>
<td>Monday, at Lauds</td>
</tr>
<tr>
<td>Confitebor tibi Domine</td>
<td>-</td>
<td>Feast of the Immaculate Heart of Mary. (Aug. 22nd) Antiphon at Mass</td>
</tr>
</tbody>
</table>
### TABLE 4 (Continued)

<table>
<thead>
<tr>
<th>Motet</th>
<th>Text Source</th>
<th>Possible Liturgical Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cantemus Domino</td>
<td>Exodus, Ch.15, v. 1-12</td>
<td>Tract. Maundy Thurs., at Lauds</td>
</tr>
<tr>
<td></td>
<td>Canticle of Moses</td>
<td></td>
</tr>
<tr>
<td>Salvum me fac, Deus</td>
<td>Psalm 68, v. 1-4</td>
<td>Eastertide</td>
</tr>
<tr>
<td>Confitemini Domino</td>
<td>Psalm 104, v. 1-2</td>
<td>Sunday after Pentecost</td>
</tr>
</tbody>
</table>

The average length of the motets in *Sacrarum Cantionum* is 73 measures, whereas the average length of the concerti of 1608 is 63 measures. The lengths of the texts, however, vary considerably. The first two concerti, for example, have long texts that are treated homophonically with only small amounts of repetition. The other six concerti have comparatively short texts that undergo a certain amount of repetition in the polyphonic phrases.

In the section on Tonal Organisation, mention was made of the clear text interpretation in measures 46-47 of "Quae est ists," *Sacrarum Cantionum* (see Example 22), in which the harmonic movement downwards by 3rds, the descending melodic lines and the cross rhythms between the Cantus I part and the lower voices all contribute to the feeling of "adfluens" (flowing). This is an example of the rhetorical device "catabasis".

Further examples of text interpretation do occur in Gussago's polychoral compositions, and the meaning of a particular word is often enhanced by specific melodic and/or rhythmic patterns, in accordance with rhetorical "hypotyposis" figures. The characteristic melodic figures include long sustained notes (for added emphasis to particular words or phrases), ascending or descending runs (i.e. "anabasis" or "catabasis"), semiquaver passages ("variatio") and triple metre sections (for joyful text phrases).

In "Missa est Angelus" (measures 9-13), *Sacrarum Cantionum*, the slow sustained polyphonic texture for "Ave Maria" (Hail Mary) leads onto the quickly moving homophony of "gratia plena" (full of grace), thereby calling
attention to the Virgin Mary (see Example 45).

Example 45. "Missus est Angelus"
Sacrarum Cantionum (1604)

A little later in the same motet (measures 22-24), the rapid homophonic movement in Choir I is momentarily arrested at the word "cognitabat" (think, reflect) with longer polyphonic melody lines (see Example 46).  

Example 46. "Missus est Angelus"
Sacrarum Cantionum (1604)

Scale-like figures, either ascending or descending, frequently appear in Gussago's sacred vocal settings. In addition to the example already cited in "Quae est ista" (measures 46-47), Sacrarum Cantionum (see Example 22 above),

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122 A similar technique is used in "Ad te Domine levavi", m 53-54, Sonate à 4, 6 & 8, with the word "universi" (all).
rising scale passages in the Cantus I and Bassus I parts on the word "aurora" (dawn) occur in measure 5 of the same motet, and is an example of the rhetorical figure "anabasis" (see Example 47).

Example 47. "Quae est ista"
Sacrarum Cantionum (1604)

Another "hypotyposis" figure (i.e., an example of word painting) occurs in "Quae est ista quae ascendet" (measures 22-23), Sacrarum Cantionum, with wave-like ascending and descending melodic movement for the word "Maris" (sea) in the Cantus I, Altus I and Bassus I parts (see Example 48).

Example 48. "Quae est ista quae ascendet"
Sacrarum Cantionum (1604)

Similarly, the rapidly descending figure for the setting of "cadunt" (fall) in all the voices at measures 32-33 of "Accessit mulier", Sacrarum
Cantionum, aptly reflects the meaning of the word, and is an example of the rhetorical figure "catabasis" (see Example 49).

Example 49. "Accessit mulier"
Sacrarum Cantionum (1604)

Appropriate melodic leaps are found in the opening phrase of "In diebus illis", Sacrarum Cantionum, at measures 3-4 to match "exsurgens" (rise-up) in all four parts (see Example 50), and measures 6-7 to depict "montana" (mountain) in the Tenor I and Bassus I parts (see Example 51).

Example 50. "In diebus illis"
Sacrarum Cantionum (1604)
One of the distinctive seventeenth century traits, already noted in the section on Melodic Style, is the habitual use of melismatic melodic patterns in both the embellished homophonic and more polyphonic passages (see Example 39). Such florid text treatment, known rhetorically as "variatio", is often used to emphasise significant and joyful words. In the following example, from "Dic nobis Maria" (measures 17-19) of Sacrarum Cantionum, the fusa runs (transcribed as semiquavers) on the word "resurgentis" (rise again) draws attention to the first proclamation of Christ's resurrection (see Example 52).\textsuperscript{123}

\textsuperscript{123} Other notable examples include, Sacrarum Cantionum (1604) "Exuit edictum", m 44-45 "mundi" (of the world); "Tentavit Deus", m 2-3 "Deus" (God); "O felix Maria", m 44-45 "cantemus" (sing); "Egredimini", m 12 "pulcherrimam" (beautiful); "Resonent organa", m 7-10 "exsultant" (rejoice).
Example 52. "Dic nobis Maria"
Sacrarum Cantionum (1604)

Triple metre sections invariably have joyous texts that include words such as "Alleluia", "gaudeat", "exsultavit", "laetetur", and "jubilate". The passages in homophonic texture (or rhetorical "noema") are set in contrast ("antitheton") to the surrounding pseudo-polyphonic passages.

Lively rhythmic patterns, which can be seen as aspects of an instrumental style, are often used as a means of interpreting the text. Words associated with excitement, agitation or a call to attention are often matched with short note values and dotted rhythmic figures. A typical example of this can be seen in "Quae est ista" (measures 28-32) from Sacrarum Cantionum, where the word "revertere" (turn back) is treated to rapid choir alternation and a variety of rhythmic patterns based on the figure ₋ ₋ (see Example 53).

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124 Sacrarum Cantionum (1604) "Viri Galilaei", m 58-83 "Alleluia"; "Vidi Dominum", m 56-85 "Alleluia"; "Missus est Angelus", m 48-49 "gaudeat"; "In diebus illis", m 19-21, m 38-40 "exsultavit"; "Laetentur caeli", m 1 & 3 "laetetur", m 9-12 "jubilate".
Further variants of this rhythmic pattern occur later on, in measures 35-36 and 64-66.  

Occasionally, active rhythmic patterns are given imitative treatment. A notable example is "pulsentur tympana" (strike the drum), to the figure  \[ \begin{array}{c} \text{\LARGE \text{\textbullet\textbullet\textbullet}} \end{array} \begin{array}{c} \text{\LARGE \text{\textbullet}} \end{array} \begin{array}{c} \text{\LARGE \text{\textbullet}} \end{array}, \]  in the splendidly embellished homophonic opening to "Resonant organa" (measures 5-6) from Sacrarum Cantionum (see Example 13).  

Other examples of active rhythmic figures in passages of rapid choir alternation include Sacrarum Cantionum (1604) "In diebus illis", m 52-53 "et exultavit" (see Example 4); "Exult editum", m 47-49 "et subito" (and suddenly); "Quae est ista quae ascendit", m 27-31 "respiciamus" (look back), m 33-36 and m 42-44 "feliciter" (happiness). Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi", m 48-51 "inimici" (enemies); "Salvum me fac, Deus", m 46-51 "et tempestas" (see Example 18); "Confitemini Domino", m 42-45 "et psallite" (and play).  

Other examples include Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi", m 46-48 "inimici" (enemies); "Exsultavit cor meum in Domino", m 23-26 "et exaltatum est" (see Example 42).
Looking at text treatment in broader terms, it is interesting to note that Section A (measures 1-24) and Section C (measures 52-67) of "Quae est ista quae ascendit," Sacrarum Cantionum, both consist of a series of short questions uttered by Choir II which are briefly answered by Choir I. Similarly, in "Tentavit Deus" from Sacrarum Cantionum, Choir I functions throughout the motet as the narrator of the Abraham and Isaac story, with Choir II providing the voices of God, the Angel and Abraham himself.

There are a number of cases where the text suggests the use of all voices in the 8-part tutti passages. A salient example is the setting of "facta est multitudo..." (there was a multitude...), which opens the first homophonic ("noema") tutti passage in "Exiit edictum" (measures 49-51), Sacrarum Cantionum (see Example 54).127

127 Other examples include Sacrarum Cantionum (1604) "Quae est ista quae ascendit", m 25-27 "hanc ergo omnes"; "Clara Dei suboles", m 31-34 "omnia vincit amor"; "Vidi Dominum", m 14-26 "Et plena erat omnis terra majestate eius"; "Te Matrem Dei laudemus", m 10-13 "omnis terra veneratur"; "Beati eritis," m 17-21 "omne malum", Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi", m 52-54 "etenim universi"; "Confitebor tibi Domine", m 25-28 "in toto corde meo"; "Confitemini Domino", m 54-57 "omnia mirabilia eius".
It has been shown that the complete repetition of significant words or phrases, especially in the short homophonic antiphonal passages and the more elaborate contrapuntal sections, as well as being a rhetorical device ("polyptoton") has strong implications for the structure of the works themselves.

(9) Conclusions

Gussago's polychoral output can be seen in general terms as being representative of the transition between sixteenth century and seventeenth century compositional techniques. In other words, he is a typical composer of the period and location. His polychoral compositions contain elements of
the emerging Baroque style in addition to features of sixteenth century sacred vocal writing.

Gussago's polyphonic style is notable for its preoccupation with choirs of both contrasting and identical tessitura. Of particular interest are those works which have contrasting choirs of low and medium range.

The internal and external structural techniques, which include both the developing repetition principles and tension building devices, assist in the creation of a sense of balance and proportion in many of Gussago's polyphonic compositions. There is only one example of a through-composed motet in sixteenth century motet style; all of the other works display, to some degree, clear sectionализation and the seeds of rondo and ritornello forms.

Gussago's polyphonic works contain a mixture of homophonic and polyphonic textures. Triple metre sections are homophonic, as are passages of rapid choir alternation. Homophonic phrases are often embellished with florid runs of non-harmonic passing notes. Pure polyphonic passages are a feature of the concerti 3-8 from Sonate à 4, 6 & 8. However, most of the non-homophonic phrases are pseudo-polyphonic, in that they contain elements of both polyphony and homophony. Many such phrases preserve an overall homophonic chordal structure but have the individual voice parts exercising some degree of polyphonic independence.

The tonal organisation of these transitional works indicates a position midway between Renaissance modality and emerging tonality. The most frequently employed modes are mode 8, transposed mode 2 and transposed mode 12. Mode 10, mode 11 and mode 1 are used to a lesser extent. Mode 9 is used only once. A noticeable feature of the homophonic phrases is the triadic root movement by the intervals of the 4th and 5th. The pure and pseudo-polyphonic passages consist of a mixture of root progressions by 4ths, 5ths, 3rds and 2nds. Root movements of a 3rd or 2nd, from a cadence point to the beginning of a new phrase, produce a particularly dramatic effect. Oblique cross relationships arise when two adjacent major triads have roots a 3rd apart, and when major
and minor forms of the same triad are juxtaposed.

Gussago's melodic style contains elements of sixteenth century imitation and seventeenth century features such as syllabic text setting, declamatory melodic lines and melismatic treatment in the embellished homophonic passages.

Rhythmic variety and contrast are prominent characteristics of Gussago's polychoral style, and the specific rhythmic features within each work contribute to the increase and relaxation of tension.

Whereas some of the texts have specific liturgical functions, a number of motets are extra-liturgical and suitable for use at major ecclesiastical festivals. Instances of clear text interpretation — utilising melodic, rhythmic and harmonic means — are cited throughout both collections, and demonstrate Gussago's use of rhetorical devices.

Motets such as "Laetentur caeli", with its simple triple metre opening and balanced structure, and "Resonet organa", notable for its splendid embellished homophonic 8-part opening,\(^\text{128}\) are strikingly original works that warrant performance and familiarity.

\(^{128}\) Cf. Claudio Monteverdi, "Domine ad adiuvandum" Sanctissimae Virgini... Vesperae (Venice: Amadino, 1610).
CHAPTER IV

FEW-VOICED MOTETS

1. Few-Voiced Concertato Motet Style

Most commentators agree that the new style of sacred vocal music for small numbers of voices began with Viadana's Cento Concerti Ecclesiastici (Venice: Vincenti, 1602). In the preface, Viadana explained that the main reason for publishing such a collection was one of expediency. That is, to

provide suitable music for churches that lacked large choirs, and to remedy the apparent current practice of performing partially large-scale works with only a few singers.  

From this essentially practical beginning there arose in the early seventeenth century a large repertory of sacred music, written for a small number of voices that has five distinguishing characteristics.

Firstly, there is the presence of an instrumental part, termed the *basso continuo*, which provides a continuous accompaniment to the voice or voices.

Secondly, the importance of the text is emphasised by techniques such as syllabic word setting, freer polyphony, the writing of clear melodies, monodic-styled solo passages, and rhythmic figures that reflect the natural accents of the words. In other words, seconda prattica methods that have been modified for sacred music. This priority given to the text in sacred music can be seen as an outcome of the deliberations of the Council of Trent, in addition to the growing interest throughout the sixteenth century in humanism, based upon an increased knowledge of ancient Greek literary sources.

Thirdly, the concept of contrast - which was also an essential component of polyphonic writing. The various polyphonic, homophonic, and reduced polyphonic (reduzierte mehrkörigkeit) textures are set in contrast against one

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3 The term "basso continuo" applies to Italian music. The German equivalent is "bassus generalis."

4 In the Decrees of the 22nd session of the Council of Trent, dated September 1562, the intelligibility of sacred texts sung in the liturgy was considered to be of major importance. The Cardinal's Commission of 1564-65 placed similar emphasis upon verbal clarity. See, Barker *Ingegneri*, p. 14.

another as are the numerous rhythmic figures, different note values and the various possibilities in scoring (for example, the cantilena form, in which solos and duets are separated by tuttis). The construction of the motets, which exploits further the contrast concept on a larger scale, leads eventually to the development of rondo and ritornello forms.

Fourthly, the dialogue techniques - popular in the madrigals of the period - were used for dramatic effect in many few-voiced motets of the early seventeenth century.

Finally, the purpose and function of the motets in this repertory seem to be considerably freer and less liturgically bound than the sacred vocal music of previous centuries.

From Viadana's preface it is obvious that many religious establishments in northern Italy at the turn of the century had small choirs. The inflation that occurred in northern Italy from 1610 onwards, and the continued fighting between rival principalities and states, meant that many musical establishments were further reduced in numbers. Such economic and political conditions assisted in the wide dissemination and usage of these small-scale compositions. Furthermore, the Council of Trent had encouraged musical simplicity, but without specifying the style of composition.

Apart from these sociological reasons for the popularity of the form, there are important musical factors that aided the development of this new style.

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6 The term "reduzierte mehrhörigkeit" comes from Adrio Die Anfänge des geistlichen Konzerts.

7 After the Council of Trent, the priests became more responsible for the saying of the liturgy, and the choir was relegated to the choir or organ loft and played a more minor role. Also, many motets aimed to suit the mood of the occasion, rather than perform a specific function in the liturgy.

8 Roche North Italian Liturgical Music, 1:198.

9 The increased virtuosity and ornamentation in the seconda prattica compositions seem contrary to the intentions of the Council of Trent. However, in the initial stages, the concertato style of Viadana, Aichinger and the like, was comparatively simple: i.e., much syllabic word setting and clear declamation of the text.
Primarily, there was a conscious effort to find more subtle means for the interpretation of texts, akin to the monodists' experiments and the eventual formulation of opera. At the same time, alternatives to pure polyphony were being sought, as can be seen in the rise of polychoralism in the late sixteenth century. Hence, the concertato style in sacred music is essentially a compromise between sixteenth century polyphony (stile antico) and seventeenth century monody (stile monodico); all of which coexisted throughout the seventeenth century.

A quest for brevity was also a feature of the early years of the seventeenth century.

The growing preoccupation with homophony, especially in triple metre passages, was a distinctive feature of polychoral writing, and became a suitable technique for clear text declamation in both large and small-scale compositions.

Few-voiced concertato motets usually contain passages in simple chordal style with dance-like rhythms, a lightness in texture, and sometimes a wide range polarity between the Cantus and Bassus parts. These characteristics are derived from secular forms, particularly the canzonetta and the madrigal.\(^\text{10}\)

In the preface to his 1602 publication, Viadana claimed that he had already introduced the new genre in Rome some five or six years previously.\(^\text{11}\) Gregor Aichinger, who later championed Viadana's cause and published small-scale motets of his own in Germany, was also in Rome from 1598 to 1600 and

\(^{10}\) For example, the extremely popular and influential canzonette and balletti of Giovanni Giacomo Gastoldi: Balletti a Cinque Voci (Venice: Amadino, 1591); Canzonette a Tre Voci, [Libro Primo] (Venice: Amadino, 1592); Balletti a Tre Voci (Venice: Amadino, 1594); Canzonette a Tre Voci Libro Secondo (Mantua: Osanna, 1595). Also Claudio Monteverdi's Canzonette a Tre Voci (Venice: Vincenti & Amadino, 1584) and Scherzi Musicali a Tre Voci (Venice: Amadino, 1607). Polarity between Cantus and Bassus in the madrigal, first became apparent in Giaches de Wert's L'Ottavo Libro de Madrigali a Cinque Voci (Venice: Gardano, 1586); whereas the best known examples are the later madrigal collections of Monteverdi.

\(^{11}\) Viadana's preface to Cento Concerti Ecclesiastici (1602), quoted in Strunk Source Readings, p.421.
his compositions were influenced by the Roman spiritual canzonetta. Furthermore, in his Del Sonare Sopra 'l Basso of 1607, Agostino Agazzari—who was active in Rome from 1602 to 1606—referred to the performance of concerted music in Rome.

Given that the practice began in Rome and was promoted by Viadana in Mantua, the style soon spread to other northern Italian cities. The best known composers of such works were Adriano Banchieri and Giovanni Battista Aloisi in Bologna; Alessandro Grandi, Archangelo Crotti, Ignazio Donati and Giovanni Battista Crivelli in Ferrara; Antonio Mortaro and Francesco Turini in Brescia. From 1605 onwards, there was a great deal of publishing of this genre in Venice, by composers such as Giovanni Croce, Alessandro Grandi, Giovanni Rovetta, Giovanni Battista Riccio, Francesco Cavalli, Ignazio Donati, Giacomo Moro, Giovanni Francesco Capello, Giovanni Priuli, and Claudio Monteverdi. Just as Donati and Grandi had come to Venice from Ferrara, so had some of these Venetian composers disseminated the form as they moved away to places such as Bergamo (Grandi, in 1627), Milan (Donati, in 1631; G.B. Crivelli, in 1638), and even Vienna (Priuli, in 1619).

Jerome Roche's comprehensive study of the history of the genre states that the second decade of the seventeenth century was the heyday of concertato style in sacred vocal music. He further stresses that the publication of anthologies is an indicator of flourishing musical activity, and a considerable number of anthologies of concertato motets appeared in Milan from 1608 onwards, in Rome from 1614, as well as in Venice from 1615.

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13 Agazzari's Del Sonare Sopra 'l Basso (1607), quoted in Strunk Source Readings, p. 430.
14 Roche North Italian Liturgical Music, 1:110.
15 Ibid., 1:118.
In general, the Roman motets of Agostino Agazzari, Ottavio Durante, Paolo Quagliati, Giovanni Francesco Anerio, and Johann Hieronymus Kapsberger were very much more virtuosic than the northern Italian compositions.\(^{17}\)

Although the plague of 1630 drastically affected most musical establishments and publishing firms for five years or so, the few-voiced concertato motet genre continued in popularity well into the middle of the seventeenth century.\(^{18}\) Adrio, in his pioneering study of the genre, estimates that there were over 150 collections printed in Italy between 1602 and 1630.\(^{19}\)

Viadana's publications of 1602, 1607 and 1609 certainly initiated the new form in Italy; however, his actual compositions exerted more influence in Germany than in Italy, beginning with the translation and endorsement of his ideas by Aichinger in 1607 and the reprinting, by Nicolas Stein in 1613, of 147 of the 154 concerti.\(^{20}\)

Following Aichinger's pioneering publications of 1607 to 1626, there came a number of German collections that frequently incorporated chorale melodies. Most important of these were Johann Hermann Schein's Opella Nova, Geistlicher Concerten...auff Italiänische Invention Componiert ([Leipzig]: Author, 1618) and Opella Nova, Ander Theil, Geistlicher Concerten (Leipzig:Author, 1626), Michael Praetorius's Polyhymnia (Wolfenbüttel:Holwein, 1619), Samuel Scheidt's Pars Prima Concertuum Sacrorum (Hamburg:Hering, 1622), and Heinrich Schütz's Symphoniae Sacrae (Venice:Magni, 1629) following his second visit to Venice and displaying the influence of Grandi. Finally, there are the two Kleiner Geistlichen Concerten publications of Schütz, printed in 1636 and 1639.\(^{21}\)

\(^{17}\) McElrath Donati, 1:61.
\(^{18}\) Roche North Italian Liturgical Music, 1:125.
\(^{19}\) Adrio Die Anfänge des geistlichen Konzerts, pp. 135-42.
\(^{20}\) Gregor Aichinger, Cantiones Ecclesiasticae (Dillingen:Meltzer, 1607); Lodovico Viadana, Opera Omnia Concertuum Ecclesiasticorum (Frankfurt:Stein, 1613).
\(^{21}\) Heinrich Schütz, Erster Theil Kleiner Geistlichen Concerten (Leipzig:Gross, 1636) and Anderer Theil Kleiner Geistlichen Concerten (Dresden:Berg, 1639).
Like Italy in the early part of the seventeenth century, German musical establishments were also greatly depleted in numbers, due primarily to the Thirty Years War that continued from 1618 until 1648. Again, catastrophic sociological events aided in the popularisation of this small-scale musical genre. Hettrick, in his monograph on Aichinger, estimates that from 1607 to 1650 there were over fifty few-voiced motet anthologies published in Germany. Among these were some large collections of mainly Italian compositions; the most notable being those produced by Johann Donfrid in the 1620s.

A number of German composers wrote instructions for the realisation of the basso continuo part in the performance of concertato works. More detailed comments on the concertato style, however, were produced by Praetorius in his Syntagma Musicum III (1619) and Christoph Bernhard in the 1650s.

The few-voiced concertato motet genre was extremely popular in both Italy and Germany during the first half of the seventeenth century, and yet there are comparatively few modern editions. However, a number of monographs have been written in the past twenty or so years, and many of these incorporate some transcriptions of the repertory.

__22__ Hettrick Aichinger, pp. 57-58.

__23__ Donfrid, Promptuarii Musici I (1622); idem, Promptuarii Musici II (1623); Promptuarii Musici...Pars Tertia...Joannis Donfrid (Strasbourg: Ledertz, 1627); idem, Viridarium Musico-Marianum (1627); Corolla Musica Missarum ...Joannis Donfridii (Trier: Zetzner, 1628).

__24__ Aichinger's "Instructio" in the bc. part-book of his Cantiones Ecclesiasticae (1607); Caspar Vincentius's preface to the bc. part-book of Promptuarii Musici ...Pars Altera...Collectore Abrahamo Schadaeo (Strasbourg: Kieffer, 1612); Schein's "Ad Musicophilum" in his Opella Nova, I (1618); Praetorius Syntagma Musicum III (1619), Ch.6; Johann Staden, "Kurzer und Einfältiger Bericht", appended to the bc. part-book of his Kirchen-Music II (Nuremberg: Halbmeyer, 1626).

__25__ Christoph Bernhard's main treatise, Tractus Compositionis Augmentatus, distinguishes between the "stylus gravis" (stile antico) and the more ornamental "stylus luxurians". Bernhard was a pupil of Schütz, and so his ideas apply directly to the works of his teacher.

__26__ For a survey of the literature, see n.1 above.
Actual analyses of specific compositions are subject to the various interpretations of the origins of the genre. For example, Haack's discussion on Viadana, in his 1964 dissertation, is based upon the notion of reduced polychoralism — an idea derived from Adrio. Roche, in his dissertation of 1968, presents an interpretation that sees the concertato style as a blend of sixteenth century polyphony and the seventeenth century preoccupation with text expression.

The following examination of the few-voiced sacred vocal works of Cesario Gussago is based upon the various influences on the origins of the genre — such as the secular canzonetta, polychoralism, sixteenth century polyphony, and seventeenth century text treatment — in addition to the rhetorical interpretation, as codified by Burmeister and Bernhard.  

2. Gussago's Few-Voiced Motets

Of the eighty-three known sacred vocal works by Gussago, forty-eight are polychoral compositions and thirty-five are few-voiced motets. There are twenty-six 3-part motets in Sacrae Laudes (Venice:Amadino, 1612). The remaining nine pieces are 2-part and 4-part compositions in three of the Donfrid collections of the 1620s: three 2-part motets in Promptuarii Musici I (1622), one 4-part motet in Promptuarii Musici II (1623), four 2-part motets and one 4-part motet in Viridarium Musico-Marianum (1627).

(1) Sacrae Laudes (1612)

The title page of this last known published collection by Gussago states that the twenty-six 3-part motets are suitable for all Holy solemnities (throughout the church's year) in honour of Christ and the Virgin Mary.  

The collection is entitled "Liber Primus", which implies that possibly a subsequent publication was envisaged. However, as this was his final publication,
it is assumed that he died soon after 1612. Of his four published collections, this one has no dedication.

The texts are mostly well known in the Italian repertory of the period. However, "Sicut Moyses" is an unusual text for an Italian collection. A number of seventeenth century German composers set this text, including Schütz in his early publication Cantiones Sacrae (Freiberg:Hoffmann, 1625). 29

The 3-part scoring, for two equal high voices (Cantus I and Cantus II) and a lower voice (Bassus), was very common in the early seventeenth century. 30 It shows the influence of the secular canzonetta in addition to providing vocal models for the later trio style in instrumental music.

There is no extant basso continuo part-book. Although Eitner (and subsequently RISM) mentions that a faulty, incomplete, organ part exists in Bologna, it is no longer there. Jerome Roche, in his article on Gussago in the New Grove, concludes that as the organ part has not survived, the motets "may not be... in the concertato style." 31 However, the fact that a basso continuo part-book did exist, at one time, implies that the motets were once performed with keyboard accompaniment. The works definitely need a continuo part, to fill out the harmony. Thus, any modern performance would require that such a part be constructed, similar to those found in Viadana and Aichinger publications - that is, a combination of a basso seguente and an independent basso continuo line when the Bassus part rests.

In general, the collection as a whole cannot be classed as being in concertato style. Yet each motet possesses a number of concertato traits as well as characteristics that remain in the sixteenth century motet tradition. Furthermore, some motets are very much more in concertato style than others.

29 Heinrich Schütz, "Sicut Moyses serpentem in deserto exaltavit" SWV. 68, Cantiones Sacrae (1625). Unlike Gussago's setting, Schütz's motet does not have a final Alleluia.


31 New Grove, s.v. "Gussago, Cesario, by Jerome Roche."
The motets in the collection, given a constructed organ part, would be not unlike the early 3-part concertato motets of Viadana and Aichinger.

Rather than identify the compositions as concertato motets, the following examination simply refers to them as few-voiced motets.

(2) German Collections (1620s)

Three of the four major Donfrid motet collections, published in Strasbourg and Trier in the 1620s, contain few-voiced concertato motets by Gussago. Promptuarii Musici I (1622) contains three 2-part motets ("Ave Maria", "Ave Virgo", and "Gaude Maria").\(^{32}\) Promptuarii Musici II (1623) has one 4-part motet by Gussago ("Exurgat Deus").\(^{33}\) Viridarium Musicum Marianum (1627) contains four 2-part motets ("O Gloriosa Domina", "O quam speciosa", "Quem terra pontus aethera", and "Verbum bonum") in addition to one 4-part motet ("Beata es").\(^{34}\)

All nine motets have basso continuo parts which, as with Agazzari, are not barred.\(^{35}\)

The German collectors Abraham Schadaeus and Johann Donfrid were responsible for printing large quantities of mainly Italian — and some German — sacred vocal compositions. The Calvinist Schadaeus produced three major collections of polyphonic works in 1611, 1612 and 1613, which were intended for use in Lutheran churches.\(^{36}\) A fourth, edited by Caspar Vincentius, was published in 1617.\(^{37}\) Donfrid, a decade or so later, published four large collections of few-voiced motets for Catholic usage; the Promptuarii

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\(^{32}\) Motets number 9, 36 and 129.

\(^{33}\) Motet number 92.

\(^{34}\) Motets number 71, 73, 76, 79 and 163.

\(^{35}\) Johnson *Agazzari*, p.43.

\(^{36}\) Schadaeus, *Promptuarii Musici I* (1611); idem, *Promptuarii Musici II* (1612); *Promptuarii Musici... Pars Tertia...Collectore Abrahaom Schadaeo* (Strasbourg: Kieffer, 1613).

\(^{37}\) *Promptuarii Musici IV*, ed. Caspar Vincentius (1617).
Musici volumes consist of motets suitable for the entire liturgical year, whereas the Viridarium Musico-Marianum collection contains exclusively Marian motets.  

As previously mentioned, Gussago had one polyphonic motet, "Laetentur caeli" from Sacrarum Cantionum (1604), reprinted in the Schadaeus collection of 1611. Hence, by being represented in both the Schadaeus and Donfrid collections, Gussago is in the company of composers who wrote in both the polyphonic and few-voiced concertato styles—composers such as Leoni, Agazzari, Croce and Viadana.

According to Schmitt's dissertation on the Donfrid collections, the works were reprints of compositions previously published in Italy. He claims further that the works themselves were composed between 1606 and 1616.  

The original publication details of Gussago's "Laetentur caeli", reprinted by Schadaeus, are known. However, no knowledge exists at present of any previous Italian publication of the nine compositions printed in the Donfrid collections.

By Italian standards of the 1620s, most of the motets in the Donfrid collections are conservative in style, and reflect more the popular taste and demand in Germany at that time. However, both 1627 publications do contain some more adventurous music, especially by composers such as Ercole Porta and Biagio Tomasi.

The three 2-part motets by Gussago in Promptuarii Musici I (1622) are settings of texts in honour of the Virgin Mary. "Exurgat Deus", the 4-part motet in Promptuarii Musici II (1623), is a setting of Psalm 67, verses 1-2. Predictably, the five motets in the Viridarium Musico-Marianum (1627) are all Marian text settings.

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38 Donfrid, Promptuarii Musici I (1622); idem, Promptuarii Musici II (1623); idem, Promptuarii Musici III (1627); idem, Viridarium Musico-Marianum (1627).
40 "Viridarium" (a pleasure garden).
All of the seven 2-part motets are scored for Cantus and Bassus, with basso continuo. 41

3. **Gussago's Few-Voiced Motet Style**

(1) **Three-Part Motets**

(i) **Scoring**

The 3-part scoring in the *Sacrae Laudes* (1612), for two high (equal) voices and a lower voice, was common in vocal music of the late sixteenth and early seventeenth century. The source for this popular scoring can be traced to two influences: firstly, the sixteenth century German tricinia tradition, and secondly the secular Italian frottola, villanella and canzonetta. In sacred music, Monteverdi provided some of the earliest examples of this particular scoring with his *Sacrae Cantiunculæ* (Venice: Gardano, 1582).

A number of early 3-part concertato compositions by Viadana, Aichinger and Agazzari are scored in this fashion, and are seen as vocal precursors of the trio style in instrumental music. Whereas Viadana's 3-part compositions are, according to Roche, essentially duets with a vocalised continuo part, Gussago's three voices are all of equal importance in the overall texture. 42

Passages of trio style do emerge occasionally in the *Sacrae Laudes* motets, but only for brief periods of no more than one or two semibreves (one or two breves, in the original). In these passages, the two upper parts move in parallel 3rds, whilst the Bassus part is either static, moving slowly, or at rest.

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41 The basso continuo part-books are entitled "Bassus Generalis" — the German equivalent for the Italian term, basso continuo.

42 Roche *North Italian Liturgical Music*, 1:104-5. In Viadana's 2-part motet "Duo Serafim" from *Cento Concerti Ecclesiastici* (1602) the organist is instructed to sing a third part, with the two sopranos, in the middle section of the piece. This then, is an instance of a vocalised basso continuo part.
Another aspect of this type of scoring is the imitation that sometimes occurs between the lower voice and the two parallel upper parts. Examples of this do occur in Gussago's motets, as shown in the following extract from "Hic est vere Martyr", measures 32-33 (see Example 1).

Example 1. "Hic est vere Martyr"

Sacrae Laudes (1612)

Similar passages are to be found in Giacomo Moro's 3-part compositions of 1610.43

In the Sacrae Laudes, all of the Cantus I and Cantus II parts are in matching pairs of either G2 or C1 (soprano) clefs. The Bassus parts, however, are in a variety of lower-voice clefs, ranging from F4 (bass clef), F3 (baritone clef), C4 (tenor clef) to C3 (alto clef).

The crossing of parts - known in rhetorical terms as "transgressus" - occurs frequently between the two upper voices, but only for brief periods. In the following example from the closing measures of "Domine, ne in furore", measures 57-58 (see Example 2), the two top voices cross over for a period of only one semibreve (one brevis, in the original).

Example 2. "Domine, ne in furore"

Sacrae Laudes (1612)

"transgressus"

43 Giacomo Moro, Concerti Ecclesiastici, Quarto Libro (Venice:Vincenti, 1610).
(ii) **Texts**

Table 5 identifies, where possible, the sources of each of the twenty-six motet texts in *Sacrae Laudes* and their possible liturgical function. With the exception of "Stella quam viderant Magi" and "Sicut Moyses exaltavit" — which have no known liturgical function and are extracts from the Gospels set for Epiphany and Trinity Sunday respectively — all the other texts are liturgically suitable for feast days throughout the church's year, beginning with Trinity Sunday and proceeding through to Whit-Sunday. The entire collection, therefore, would have been useful for any ecclesiastical establishment that attempted to provide music for the important days in the Christian year.

**TABLE 5**

**TEXTS OF GUSSAGO'S THREE-PART MOTETS**

<table>
<thead>
<tr>
<th>Motet</th>
<th>Text Source</th>
<th>Possible Liturgical Function</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sacrae Laudes</em> (1612)</td>
<td>-</td>
<td>Trinity Sunday</td>
</tr>
<tr>
<td>Te Deum</td>
<td>-</td>
<td>Antiphon to Magnificat, at Vespers</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>-</td>
<td>Feasts of BVM or Advent</td>
</tr>
<tr>
<td>Estate fortes</td>
<td>-</td>
<td>Feast of an Apostle, outside Eastertide. Antiphon to Magnificat, at Vespers</td>
</tr>
<tr>
<td>Hic est vere Martyr</td>
<td>-</td>
<td>Feast of a Martyr</td>
</tr>
<tr>
<td>Gaudent in caelis</td>
<td>-</td>
<td>Feast for a Martyr's relics Antiphon, at Vespers</td>
</tr>
<tr>
<td>Domine, Dominus noster</td>
<td>Psalm 8, v.2, 6-8.</td>
<td>Feast of a Confessor</td>
</tr>
<tr>
<td>Euge serve bone</td>
<td>St. Matthew, Ch. 25, v.21 or 23.</td>
<td>Feast of a Confessor, not a Bishop Antiphon, at Vespers</td>
</tr>
<tr>
<td>Veni electa mea</td>
<td>-</td>
<td>Feast of a Virgin Martyr Antiphon, at Vespers</td>
</tr>
<tr>
<td>Fundata est domus Domini</td>
<td>-</td>
<td>Dedication of a church Responsory, at Matins</td>
</tr>
<tr>
<td>Motet</td>
<td>Text Source</td>
<td>Possible Liturgical Function</td>
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<tr>
<td>------------------------------</td>
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<tr>
<td>Sancta et immaculata</td>
<td></td>
<td>Christmas</td>
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<tr>
<td></td>
<td></td>
<td>ResponsoSry, at Matins</td>
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<tr>
<td>Sancta Maria succurre miseris</td>
<td></td>
<td>Feasts of BVM</td>
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<tr>
<td></td>
<td></td>
<td>Antiphon to Magnificat, at Vespers</td>
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<tr>
<td>Congratulamini mihi omnes</td>
<td></td>
<td>Feasts of BVM</td>
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<tr>
<td></td>
<td></td>
<td>ResponsoSry, at Matins</td>
</tr>
<tr>
<td>Domine, ne in furore</td>
<td>Psalm 6, v.1-4</td>
<td>Office for the Dead</td>
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<td></td>
<td></td>
<td>Psalm, at Matins</td>
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<tr>
<td>Domine, exaudi orationem mean</td>
<td>Psalm 142, v. 1-4</td>
<td>All Souls</td>
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<td></td>
<td></td>
<td>Psalm, at Compline or Good Friday</td>
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<td></td>
<td></td>
<td>Psalm, at Lauds</td>
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<tr>
<td>Defect, in salutare tuum</td>
<td>Psalm 118, v.81-83</td>
<td>Sunday</td>
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<td></td>
<td></td>
<td>Psalm, at Sext</td>
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<tr>
<td>Ave verum corpus natum</td>
<td>Hymn, ascribed to Innocent III</td>
<td>Hymn, at Benediction or Hymn at the Offertory, at Mass</td>
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<tr>
<td>Vidi speciosam</td>
<td>Adaptation from Song of Songs, Ch. 5</td>
<td>Assumption of BVM</td>
</tr>
<tr>
<td>Annuncio vobis</td>
<td>Paraphrase of St.Luke, Ch.2, v. 10-12</td>
<td>Christmas</td>
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<td></td>
<td></td>
<td>Antiphon to Psalm 99, at Lauds</td>
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<tr>
<td>Verbum caro factum est</td>
<td>St.John, Ch.1, v.14</td>
<td>Christmas</td>
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<tr>
<td></td>
<td></td>
<td>ResponsoSry, at Matins</td>
</tr>
<tr>
<td>Stella quam viderant Magi</td>
<td>St.Matthew, Ch.2, v.9-12</td>
<td>Epiphany</td>
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<td></td>
<td></td>
<td>Gospel, at Mass</td>
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<tr>
<td>Jubilate Deo</td>
<td>Psalm 99</td>
<td>Christmas</td>
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<tr>
<td></td>
<td></td>
<td>Psalm, at Lauds or Sunday</td>
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<tr>
<td></td>
<td></td>
<td>Psalm, at Matins</td>
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<td></td>
<td></td>
<td>Psalm, at Prime (from Septuagesima to Palm Sunday)</td>
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<tr>
<td>Cantate Domino</td>
<td>Psalm 97, v.1-4</td>
<td>Christmas</td>
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<tr>
<td></td>
<td></td>
<td>Psalm, at Matins or Tuesday</td>
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<tr>
<td></td>
<td></td>
<td>Psalm, at Lauds</td>
</tr>
<tr>
<td>Angelus Domini</td>
<td>St.Matthew, Ch.28, v.2-7</td>
<td>Easter Day</td>
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<tr>
<td></td>
<td></td>
<td>ResponsoSry, at Matins</td>
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<tr>
<td></td>
<td></td>
<td>Antiphon, at Vespers</td>
</tr>
<tr>
<td>Motet</td>
<td>Text Source</td>
<td>Possible Liturgical Function</td>
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<tr>
<td>-----------------------</td>
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<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Sicut Moyses exaltavit</td>
<td>St. John, Ch.3, v.14-16</td>
<td>Trinity Sunday, Gospel, at Mass</td>
</tr>
<tr>
<td>Ego rogabo</td>
<td>St. John, Ch.14, v.16-18</td>
<td>Ascension, Responsory, at Vespers</td>
</tr>
<tr>
<td>Cum complementeur</td>
<td>Paraphrase of Acts, Ch.2, v. 1-3</td>
<td>Pentecost, Responsory, at Matins</td>
</tr>
</tbody>
</table>

The precise liturgical functions of these motets, however, are only possibilities: the freedom permitted during the Counter Reformation allowed for the singing of motets, especially at Mass, that conveyed the general mood of the occasion rather than serving a specific liturgical purpose.

One of the main dictates of the Council of Trent was that texts set to music should be intelligible. In general, the texts of the Sacrae Laudes motets are set syllabically, and where long flowing lines on single syllables do occur, the transparent texture and comparatively short phrase lengths permit the text to be audible.

The clear declamation of the text is a feature of all homophonic passages, particularly in triple metre.

In "Congratulamini mihi omnes" (measures 26-28) there is a short phrase in which two different text fragments are presented simultaneously (see Example 3).

Example 3. "Congratulamini mihi omnes"
Sacrae Laudes (1612)
This particular amalgamation is stated three times between measures 26 to 34, in various 2-part combinations. Clearly, the audibility of the text is here, momentarily confused. However, this is the only substantial passage of simultaneous text presentation in the entire Sacrae Laudes collection. In general, Gussago's motet texts are intelligible and clearly audible.

In his treatment of the texts, Gussago uses a number of rhetorical devices that enhance the meaning of specific words and phrases. One of the most obvious rhetorical figures used is "aposiopesis", or the general pause. There are two examples in the penitential psalm "Domine, ne in furore". Firstly, at measure 36 (see Example 4) there is a dramatic pause separating the question "quaer quo" (how long?) and a plea for deliverance that begins with "convertere Domine" (turn, Lord).

Example 4. "Domine, ne in furore"  
Sacrae Laudes (1612)

Secondly, there is another effective pause at measure 49 (see Example 5), prior to the solemn request "salvum me" (deliver me).

44 m 26-28 (Cantus I and Bassus); m 28-30 (Cantus II and Cantus I); m 30-32 (Bassus and Cantus I).

45 Two brief examples: Sacrae Laudes (1612) "Jubilate Deo", m 25-26 (a short instance, in a quickly paced motet); "Stella quam viderunt Magi," m 15 (different word "supra", in Cantus I part, combined with "ad locum" in Cantus II and Bassus).
Example 5. "Domine, ne in furore"
Sacrae Laudes (1612)

"aposiopesis"

The step of a semitone is a common device for expressing sadness ("pathopoeia") or emphasising the poignancy and sweetness of certain words and names. An obvious example of the rhetorical figure "pathopoeia" appears in "Domine, ne in furore", measures 25-26 (see Example 6), with the words "conturbata sunt" (they torment...).

Example 6. "Domine, ne in furore"
Sacrae Laudes (1612)

"pathopoeia"

Generally, there are very few such examples for the interpretation of sadness. More common, is the use of the semitone step to express sweetness or delicacy. "Domine, ne in furore" contains a gentle semitone rise with the word "misericordiam" (mercy) at measures 53-54 (see Example 7).

46 Another example: Sacrae Laudes (1612) "Gaudent in caelis", m 27-29 "sanguinem" (blood).
Example 7. "Domine, ne in furore"
Sacrae Laudes (1612)

A similar treatment for the same word occurs in "Jubilate Deo" at measures 48-49.

Throughout the Sacrae Laudes collection, a number of important words and names such as "Jesus", "Maria", "Ave" (Hail), and "O Jesu", have melodic motives that incorporate movement by a semitone, with the resultant poignant effect. 47

Examples of "hypotyposis" figures (i.e. word painting) abound throughout the Sacrae Laudes collection, and the following examples demonstrate the great variety of melodic motives used.

The rising scale passage ("anabasis"), which enhances the meaning of words such as "montium" (mountain), "super" (above), "columbam" ([ascending] dove), and "ascendentem" (ascending), occurs in a number of motets. 48 The following example from "Fundata est domus Domini", measures 11-14, shows that although the effect of the initial ascending figure in the Bassus part is somewhat concealed by the Cantus I and II parts moving above in contrary motion, the following phrase has the Cantus I and Bassus parts ascend in imitation (see Example 8).

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47 Sacrae Laudes (1612) "Ave Maria", m 20 (Cantus II) "Jesus", m 3 (Bassus) "Maria"; "Sancta Maria succurre miseris", m 1-10 "Maria"; "Ave verum corpus natum", m 1-2 (Cantus I) "Ave", m 30-31 (Cantus I) "O Jesu".

48 Sacrae Laudes (1612) "Fundata est domus Domini", m 11-14 (Bassus) "montium"; "Domine, exaudi orationem meum", m 52-53 (Bassus) "super"; "Vidi speciosam", m 10-12 (Cantus II) "columbam", m 16-18 (Cantus II) "ascendentem".
There are a number of other descriptive scale passages that are worthy of mention. For example, the falling and ornamented melody for "serpente" (serpent) in "Estate fortés" measures 15-17, the long descending and ascending scale passage for "sudit" (shed [his blood]) in "Hic est vere Martyr" measures 19-22, the succession of sweeping lines for "supra" (over) in "Euge serve bone" measures 20-24, the long descending and ascending lines for "revolvit" (rolled back) in "Angelus Domini" measures 11-13 (See Example 9), and the lengthy descending scale passages for "sonus" (sound [from Heaven]), measures 30-32, in addition to the downward run for "vehementis" (violent [wind]), measures 47-49, in "Cum completerunt". 49

Example 9. "Angelus Domini"
Sacrae Laudes (1612)

49 Sacrae Laudes (1612) "Estate fortés", m 15-17 (Cantus I) "serpente"; "Hic est vere Martyr", m 19-22 (Bassus) "sudit"; "Euge serve bone", m 20-24 "supra"; "Angelus Domini", m 11-13 (Cantus II and Bassus) "revolvit"; "Cum completerunt", m 30-32 "sonus", m 47-49 "vehementis".
"Ave verum corpus natum", Sacrae Laudes, has a significant passage, at measures 19-23, in which the words "unda" (water), "fluxit" (flowed) and "sanguine" (blood) are treated in the Cantus I and II parts to a series of upward and downward moving scales (see Example 10).

Example 10. "Ave verum corpus natum"
Sacrae Laudes (1612)

Another notable feature of text interpretation is the abundance of short rhythmic figures that depict feelings of joy, anger, urgency, and positive attitudes. A clear example occurs in "Gaudent in caelis", measures 40-42 (see Example 11), with the word "exsultant" (rejoicing).

Example 11. "Gaudent in caelis"
Sacrae Laudes (1612)

In contrast, the use of long note values can often convey the feeling of anguish or sadness. The opening word "Defecit" (languished) of "Defecit, in salutare tuum" is a good example (see Example 12).
Example 12. "Defecit, in salutare tuum"
Sacrae Laudes (1612)

Of special significance is the short downward moving motive for the word "descendit" (came down) that persists in the opening section of "Angelus Domini", measures 3-9 (see Example 13)

Example 13. "Angelus Domini"
Sacrae Laudes (1612)

The rhetorical figure "hyperbole", in which the melody exceeds the ambitus or range of the mode for the purpose of interpreting the text, is frequently employed by Gussago in these 3-part motets. In a number of cases the exact meaning of words such as "caelo" (heaven), "super omnes colles"
(over all the hills), "montium" (mountains), and "ascendentum de super"
(ascending over), is directly conveyed when the melody rises above the
upper limit of the mode. 50 Conversely, in "Angelus Domini" measure 4 (Cantus
II) the melody falls below the ambitus within the phrase "descendit de caelo"
(came down from heaven) (see Example 14).

Example 14. "Angelus Domini"
Sacrae Laudes (1612)

"hyperbole"

In many cases, the ambitus is exceeded above for the purpose of
emphasising important words, particularly those expressing joy. 51

Another rhetorical device that relates specifically to the clear
interpretation of the text is the rising interval of a 2nd at the end of a
question ("interrogatio"). Only one example of this exists in the Sacrae
Laudes collection, and that is at the end of the triple metre setting of
"quando consolaberis me" (when will you console me?) in "Defecit, in salutare
tuum" (measures 38-39) where the Cantus I and II melodies finish with a
rising 2nd (see Example 15).

50 Sacrae Laudes (1612) "Hic est vere Martyr", m 38-39 (Cantus I) "caelestia"
(heavenly); "Euge serve bone", m 22-24 (Cantus I) "supra" (over); "Fundata
est domus Domini", m 11 (Cantus I) "montium" (mountains), m 15-17 (Cantus I)
"exaltata est" (is exalted), m 17-18 (Cantus I) "super omnes colles" (over
all the hills); "Sancta et immaculata", m 17-18 (Cantus I) "caeli" (heaven);
"Vidi speciosam", m 17-19 (Cantus I) "ascendit desuper" (ascending from
above); "Sicut Moyses exaltavit", m 8-9 (Cantus I) "exaltavit" (raised
up); "Cum complerentur", m 32-33 (Cantus I) "caelo" (heaven).

51 For example: Sacrae Laudes (1612) "Estote fortes", m 32-33, 36 (Cantus I)
"Alleluia".
Example 15. "Defecit, in salutare tuum"

Sacrae Laudes (1612)

When considering the treatment of texts in more general terms, the observation is made that in nearly all of the motets most of the text is repeated, either by phrase or single word reiteration. This shows clearly the influence of sixteenth century motet style, and has the rhetorical interpretation, "polyptoton".

The motet "Ave verum corpus natum", however, does not have a great amount of text repeated. Those words and phrases that are repeated - such as "Ave" (Hail), "O Jesu", "miserere nobis" (us sinners) - are important ones that receive emphasis.

A close examination of specific words and phrases reveals that Cussago uses two further methods for emphasising important text fragments.

Firstly, there is the repetition of three or more notes on the same pitch at the beginning of a new word or phrase, which usually conveys a positive attitude or a joyous sentiment. A notable example is the homophonic opening of "Jubilate Deo", in which the imperative "Jubilate" (be joyful) is set to four notes on the same pitch (see Example 16).
Secondly, the use of long note values – particularly in contrast to surrounding phrases in short note values – has the effect of stressing important words in the text. As previously mentioned, some of the words set to long note values have sad or poignant meanings such as "defecit" (languished), "in cruce" (crucified), "O Dulcis, 0 pie, 0 Jesu" (O sweet, O holy, 0 Jesu), and are examples of the rhetorical "hypotyposis" figure.\textsuperscript{52} Long note values are also suitable for devotional words such as "Sancta" (Holy), "Santum tuum" (your Holy ones) and "Ave" (Hail), as well as the imperative statement "Congratulamini" (Be thankful).\textsuperscript{53}

There are three instances where long repeated note values give emphasis to firm and definite opening statements. These are "Estote fortes in bello" (Be brave in battle), "Fundata est" ([The house of the Lord] is fixed), and "Ego rogabo Patrem" (I will ask the Father).\textsuperscript{54} In the first example, from "Estote fortes", the Bassus part – with its long held repeated notes – provides a firm basis for the quickly moving polyphony in the Cantus I and II parts above (see Example 17).

Example 17. "Estote fortes"
Sacrae Laudes (1612)

\textsuperscript{52} Sacrae Laudes (1612) "Defecit, in salutare tuum", m 1-2 "defecit"; "Ave verum corpus natum", m 13-15 "in cruce", m 27-31 "O Dulcis, 0 pie, 0 Jesu".

\textsuperscript{53} Sacrae Laudes(1612) "Sancta et immaculata", m 1-2 (Cantus I and Bassus) "sancta"; "Domine, Dominus noster", m 27-28 (Cantus I and Bassus) "sanctum tuum"; "Ave verum corpus natum", m 1-2 (Cantus I and Bassus) "Ave"; "Congratulamini mihi omnes", m 1 (Bassus) "Congratulamini".

\textsuperscript{54} Sacrae Laudes (1612) "Estote fortes", "Fundata est domus Domini", and "Ego rogabo".
The same idea is repeated a little later, at measures 8-11, with the Cantus I part (rather than the Bassus) sounding the long held repeated notes.

Triple metre sections usually have texts that express joy, offer praise or are positive statements of faith. However, of the eleven motets that have passages in triple metre, two have texts that are somewhat unusual. "Domine, exaudi orationem meam" has the morbid phrase "collocavit me in obscuris sicut mortuos saeculi" (he has put me in darkness, like those long dead), in the middle of the piece (measures 41-50), set to triple time. Similarly, there is the sad question "quando consolaberis me" (when will you console me?) in "Defecit, in salutare tuum", measures 32-39, which is also set in triple metre.

A comparison between Gussago's setting of often well-known texts and those of composers such as Viadana, Banchieri and Agazzari reveal a number of similarities as well as notable differences.

"Sancta Maria succurre miseris", as set by Gussago, Viadana, and Banchieri, all have similar opening phrases (see Example 18).

Example 18.

(a) Gussago, "Sancta Maria succurre miseris".
Sacrae Laudes (1612)

(b) Viadana, "Sancta Maria" à 1
Cento Concerti Ecclesiastici (1602)

(c) Banchieri, "Sancta Maria succurre miseris" à 2
Vezzo di Perle Musicale (1610)

55 Gussago, "Sancta Maria succurre miseris" à 3 Sacrae Laudes (1612); Viadana, "Sancta Maria" à 1 (C/T, bc.) Cento Concerti Ecclesiastici (1602); Banchieri, "Sancta Maria succurre miseris" à 2 (2A, bc.) Vezzo di Perle Musicale (Venice: Amadino, 1610).
Gussago and Viadana both set the final phrase to triple time. The rhythmic figure for "refove flebiles" (cherish those who mourn) — ▲▲▼ ▲ ▲ — is common to both Gussago and Banchieri. However, both Viadana and Banchieri indulge in a certain amount of ornamentation, although for different words. Gussago's setting is free of written-in embellishments.

"Estote fortes" by Agazzari compares favourably with Gussago's setting. Both employ melismas for the words "bello" (battle) and "serpente" (serpent), as well as imitation for "et pugnate" (they fight), although Agazzari has the two parts contesting very closely in an imitative passage. Also, in both cases the final Alleluia section is in duple metre. The main differences between these two settings lie in their dissimilar textures and scoring. The flourish of fanfare-like counterpoint over long repeated notes at the beginning of Gussago's motet (see Example 17 above) is an effective call to arms.

"Congratulamini mihi omnes" by Viadana bears some similarity to Gussago's setting. The opening theme in long note values (see Example 19) and the subsequent smooth polyphonic lines are features common to both.

Example 19.

(a) Gussago, "Congratulamini mihi omnes"
Sacrae Laudes (1612)

(b) Viadana, "Congratulamini mihi omnes" à 1
Cento Concerti Ecclesiastici (1602)

56 Gussago, "Estote fortes" à 3 Sacrae Laudes (1612); Agazzari, "Estote fortes" à 2 (2B, bc.) Sacrae Cantiones (Rome: Zannetti, 1606).

57 Gussago's motet has a cut time signature (%), whereas Agazzari's has the uncut (C).

However, Viadana indulges in some word painting ("hypotyposis") and ornamentation that is lacking in Gussago's motet. This is because Viadana's setting is for solo voice and basso continuo.

(iii) **Tonal Organisation**

Table 6 lists all of the motets in *Sacrae Laudes* (1612) and their respective modes.

**TABLE 6**

**TONAL ORGANISATION OF GUSSAGO’S THREE-PART MOTETS**

<table>
<thead>
<tr>
<th>Motet</th>
<th>Finalis</th>
<th>Signature</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sacrae Laudes</em> (1612)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te Deum</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 1</td>
</tr>
<tr>
<td>Ave Maria</td>
<td>D</td>
<td>-</td>
<td>mode 2</td>
</tr>
<tr>
<td>Estote fortes</td>
<td>C</td>
<td>-</td>
<td>mode 12</td>
</tr>
<tr>
<td>Hic est vere Martyr</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 11</td>
</tr>
<tr>
<td>Gaudent in caelis</td>
<td>A</td>
<td>Bb</td>
<td>transp. mode 3</td>
</tr>
<tr>
<td>Domine, Dominus noster</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Euge serve bone</td>
<td>G</td>
<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Veni electa mea</td>
<td>A</td>
<td>-</td>
<td>mode 10</td>
</tr>
<tr>
<td>Fundata est domus Domini</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
<tr>
<td>Sancta et immaculata</td>
<td>C</td>
<td>-</td>
<td>mode 11</td>
</tr>
<tr>
<td>Sancta Maria succurre miseris</td>
<td>D</td>
<td>-</td>
<td>mode 1</td>
</tr>
<tr>
<td>Congratulamini mihi omnes</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 1</td>
</tr>
<tr>
<td>Domine, ne in furore</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 1</td>
</tr>
<tr>
<td>Domine, exaudi orationem meam</td>
<td>G</td>
<td>-</td>
<td>mode 7</td>
</tr>
<tr>
<td>Defecit, in salutare tuum</td>
<td>D</td>
<td>-</td>
<td>mode 2</td>
</tr>
<tr>
<td>Ave verum corpus natum</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Vidi speciosam</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 11</td>
</tr>
<tr>
<td>Annuncio vobis</td>
<td>G</td>
<td>-</td>
<td>mode 7</td>
</tr>
<tr>
<td>Motet</td>
<td>Finalis</td>
<td>Signature</td>
<td>Mode</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------</td>
<td>-----------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Verbum caro factum est</td>
<td>A</td>
<td>–</td>
<td>mode 9</td>
</tr>
<tr>
<td>Stella quam viderant Magi</td>
<td>D</td>
<td>–</td>
<td>mode 2</td>
</tr>
<tr>
<td>Jubilate Deo</td>
<td>&quot;Commixtio&quot;</td>
<td>A-D-A</td>
<td>mode 9 - mode 2 - mode 9</td>
</tr>
<tr>
<td>Cantate Domino</td>
<td>C</td>
<td>–</td>
<td>mode 12</td>
</tr>
<tr>
<td>Angelus Domini</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Sicut Myses exaltavit</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 11</td>
</tr>
<tr>
<td>Ego rogabo</td>
<td>C</td>
<td>Bb</td>
<td>transp. mode 8</td>
</tr>
<tr>
<td>Cum complementur</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
</tbody>
</table>

Although the compositions conform basically to modal practice, a number of added accidentals which occur throughout each piece can be seen as evoking a feeling for either a major or a minor key. In addition to the key tendencies outlined above in Chapter III, "Ego rogabo" from Sacrae Laudes - written in transposed mode 8 - contains a persistent B-natural (raised 7th degree) which conveys a strong feeling for the key of C major.  

With the exception of "Gaudent in caelis", which is in transposed mode 3 (transposed Phrygian mode), all of the other motets are in modes that suggest either major or minor keys. Twelve suggest a major tonality.  

Thirteen have a tendency towards minor keys.  

"Jubilate Deo" is in two modes ("commixtio") - modes 9 and 2. The motet begins and ends in mode 9, but changes to mode 2 for the main body of the text.

When comparing Gussago's mode preferences with other composers of early

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59 See Chapter III, p. 80.

60 Three in transposed mode 11 and two in transposed mode 12; one in mode 11 and two in mode 12; two in mode 7 and one in mode 8; one in transposed mode 8.

61 Three in transposed mode 1 and three in transposed mode 2; one in mode 1 and three in mode 2; two in mode 9 and one in mode 10.
seventeenth century few-voiced sacred music, it is apparent that he does not utilise mode 8 and transposed mode 8 to the same extent as do Aichinger, Banchieri, and especially Agazzari. According to Hettrick, over fifty percent of Aichinger's motets are in mode 1 or transposed mode 1. Similarly, a high proportion of Banchieri's motets are also in mode 1 or transposed mode 1. Gussago does not share this particularly high preference in his 3-part motets, but favours instead the plagal form (i.e. mode 2 and transposed mode 2).

Despite the tendency towards major and minor tonality with the addition of certain accidentals, the motets are still modal in the kinds of cadences employed.

The most frequently employed cadences are authentic cadences, which are usually "clausula perfecta" with a 4-3 suspension on the penultimate chord. Sometimes the simple "clausula semiperfecta", with its downward movement of a 2nd in the Bass and upward movement of a 2nd in the upper voice, appears at non-important positions in the text and structure of a piece (see Example 20).

Example 20. "Cantate Domino"
Sacrae Laudes (1612)

"clausula semiperfecta"

Most authentic cadences fall on the Finalis, the 3rd, or the 5th above, and are known as "clausulae regulares". Such cadences occur at important points in the structure and text. Authentic cadences that fall

62 Hettrick Aichinger, p. 311.
63 46.15%; see May Banchieri, p.56.
on certain other degrees of the scale are known as "clausulae peregrinae", and are irregular (but permissible), in that they occur at less important points. In Gussago's 3-part motets "clausulae peregrinae" invariably occur in mid sentence, in the middle of polyphonic passages, or between two statements of the same text phrase. In the following example from "Cantate Domino", measures 5-6, the authentic cadence ("clausula perfecta") on D separates two homophonic statements of the phrase "canticum novum" (see Example 21). The motet is in mode 12, which has C as its Finalis. The cadence on D (2nd degree, above the Finalis) is therefore an irregular cadence ("clausula peregrina").

Example 21. "Cantate Domino"
Sacrae Laudes (1612)

Eleven motets in the collection end with a plagal cadence. Four motets have plagal cadences in the opening sections. Four other motets have plagal cadences in the middle sections. The plagal cadence in "Defecit, in salutare tuum" (measures 29-30) is a half cadence on A, as the penultimate chord is a triad on the Finalis D (see Example 22).


65 Sacrae Laudes (1612) "Domine, Dominus noster", m 4; "Euge serve bone", m 9-10; "Domine, ne in furore", m 5; "Cum complerentur", m 2.

66 Sacrae Laudes (1612) "Fundata est domus Domini", m 38-39; "Defecit, in salutare tuum", m 29-30; "Vidi speciosam", m 31-32; "Cum complerentur", m 14-15.
Example 22. "Defecit, in salutare tuum"
Sacrae Laudes (1612)

This cadence comes at a point midway through the questioning sentence "quando consolaberis me" (when will you console me?). The deceptive cadence ("clausula fugita") is not often used by Gussago. However, a few examples do exist at places where the cadential pause is evaded and the motion of the piece is driven forward. For example, in "Jubilate Deo" (measures 18-19) instead of the anticipated authentic cadence on G, the D chord moves to the unexpected triad on E, and the next polyphonic phrase proceeds quickly with "et non ipsi nos" (see Example 23). 67

Example 23. "Jubilate Deo"
Sacrae Laudes (1612)

Another form of deceptive cadence ("clausula fugita") occurs in "Vidi speciosam" (measure 35) in which a rest appears in the Bassus part of the

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67 Another example: Sacrae Laudes (1612) "Sancta Maria succurre miseris", m 28-29.
final chord (see Example 24).\footnote{Another example: \textit{Sacrae Laudes} (1612) "Verbum caro factum est", m 36.} This is an instance of the rhetorical figure "abruptio", and has the same effect upon the forward motion of the passage as in the previous example (Example 23).

\textbf{Example 24. "Vidi speciosam"}  
\textit{Sacrae Laudes} (1612)

"abruptio"

"Gaudent in caelis" is written in transposed mode 3 (i.e. transposed Phrygian mode), and a Phrygian cadence appears at measures 14-15 (see Example 25), at the end of the triple metre section - which is an important point in the structure of the motet.

\textbf{Example 25. "Gaudent in caelis"}  
\textit{Sacrae Laudes} (1612)

Phrygian cadence

In the works of Banchieri, the Finalis is always reinforced at cadence points by being doubled in the vocal part. Viadana, however, does not do this.\footnote{May Banchieri, p.128.} Similarly, Gussago often fails to double the Finalis - especially at
plagal cadence points.  

In modal and rhetorical practice, the purpose of the "exordium" (the beginning of the motet) is to establish the mode. Likewise, the function of the "finis" (the end of the piece) is to re-establish the mode. In general, the "exordia" and "finis" of Gussago's 3-part compositions are regular in that they establish and re-establish the mode with the inclusion of "clausulae regulares", either on the Finalis or the 5th above. Those motets that end with a plagal cadence, finish with a triad on the Finalis.

Two motets, however, have irregularities that are noteworthy. "Defecit, in salutare tuum", which is in mode 2, opens with a major chord on A (a 5th above the Finalis) and then proceeds with a descending harmonic progression - for the word "defecit" (languished) - to a rest. There follows a polyphonic passage that leads to an authentic cadence on D (the Finalis) at measure 6 (see Example 26).

Example 26. "Defecit, in salutare tuum"
Sacrae Laudes (1612)

The "finis" of this motet is also irregular, in that after a full close on D (Finalis) at measure 26, the piece then proceeds to a final cadence on A (5th above the Finalis), which is a "clausula regulares", but not on the usual Finalis (see Example 27).

If a basso continuo part were to be constructed, one of its functions would be to support the Finalis at such cadence points.
Example 27. "Defecit, in salutare tuum"
Sacrae Laudes (1612)

"Sicut Moyses exaltavit", which is in transposed mode 11, also has an
irregular "finis". After a full close on F (Finalis) at measure 56, the final
Alleluia section continues onwards to an irregular cadence on B-flat ("clausula
peregrina") at measure 57, before finishing with a plagal cadence on the Finalis,
F (see Example 28).

Example 28. "Sicut Moyses exaltavit"
Sacrae Laudes (1612)

Gussago's chord vocabulary is conservative. Most chords are in root
position, although a number of first inversion chords do occur in each piece
on unaccented as well as accented note values. As with Viadana, a small number
of second inversion chords appear over a stationary bass in unaccented positions
associated with the drive towards the cadence. Similarly, some dominant
seventh chords with 7-6 suspensions do exist in cadential passages.

\[71\] Soluri Viadana, p. 196.
The *Sacrae Laudes* collection is notable for the large number of incomplete chords. Open octaves or unisons are a significant feature of the final chords at cadences, and the high incidence of open 5ths emphasises the need for a basso continuo part.

With such a conservative chord vocabulary, the chord progressions in the *Sacrae Laudes* motets consist mainly of a mixture of root movement by intervals of a 2nd, 3rd, 4th and 5th. Root movement by just 4ths and 5ths do occur briefly at cadences, but most homophonic phrases - including many in triple metre - do not display this preference.

However, there are a few short homophonic passages that do consist of root progressions by 4ths and 5ths. The following example from "Gaudent in caelis" (measures 1-5) comes from the opening of the triple metre section (see Example 29). 72

Example 29. "Gaudent in caelis"

*Sacrae Laudes* (1612)

Root movement by an interval of a 2nd frequently occurs prior to a cadence (see Example 30).

72 Other instances: *Sacrae Laudes* (1612) "Ave Maria", m 9-12; "Hic est vere Martyr", m 57-62; "Euge serve bone", m 37-40; "Funda est domus Domini", m 48-51; "Stella quam viderant Magi", m 12-13; "Ego rogabo", m 46-51; "Cum complerentur", m 1-3.
Example 30. "Stella quam viderant Magi"
Sacrae Laudes (1612)

Whenever a phrase ends with a major chord, and the following phrase begins with a major triad whose root is a 3rd below, the effect is quite dramatic. In "Defecit, in salutare tuum" (measure 30) the break between "quando" (when?) and the continuation of the sentence "...consolarebis me" (...will you console me) is made dramatic by the movement from an A major triad down a 3rd to an F major chord (see Example 31).73

Example 31. "Defecit, in salutare tuum"
Sacrae Laudes (1612)

In this particular root progression, cross relationships are avoided

73 Other instances: Sacrae Laudes (1612) "Te Deum", m 41-42; "Ave Maria", m 4; "Fundata est domus Domini", m 51-52; "Sancta Maria succurre miseris", m 53-54; "Congratulamini mihi omnes", m 34; "Domine, ne in furore", m 10, m 21, m 27-28; "Annuncio vobis", m 30-31; "Sicut Mynes exaltavit", m 50. Similar root progressions occur in Aichinger's motets; see Hettrick Aichinger, p.318.
by either the first chord having no 3rd (often the chord is simply an octave or a unison) or the second chord having no 5th. However, an example of an oblique cross relationship exists in "Domine, ne in furore" (measures 27-28) where the b'-natural moves to a b'-flat in the Cantus II part, when the G major chord progresses to an E-flat major chord (see Example 32).

Example 32. "Domine, ne in furore"
Sacrae Laudes (1612)

The root movement down a 2nd, between two adjacent major chords, has a similar dramatic effect to that caused by a drop of a 3rd. A number of examples occur between a cadence point and the beginning of a new phrase. In "Domine, ne in furore", measure 49 (see Example 33), the drop of a 2nd is separated by a rest and ushers in a new phrase (in a different mood) with "salvum me" (save me). 74

Example 33. "Domine, ne in furore"
Sacrae Laudes (1612)

74 Other instances: Sacrae Laudes (1612) "Ave Maria", m 21-22; "Defecit, in salutare tuum", m 12; "Ave verum corpus natum", m 33; "Vidi speciosam", m 40; "Verbum caro factum est", m 35; "Cantate Domino", m 33; "Angelus Domini", m 33, m 52.
Less frequent, but equally effective, are the cases of root movement up a 3rd from one major chord to another (see Example 34). 75

Example 34. "Hic est vere Martyr"
Sacrae Laudes (1612)

Similarly, the root movement up a 2nd between two major chords also appears at significant points. The following example from "Ave verum corpus natum", measure 13 (see Example 35), occurs at an important position in the

75 Other instances: Sacrae Laudes (1612) "Euge serve bone", m 7; "Domine, exaudi orationem meam", m 11.
motet, with the new text phrase "in cruce" (on the cross). 76

Example 35. "Ave verum corpus natum"
Sacrae Laudes (1612)

As previously mentioned, "Defecit, in salutare tuum" opens with three triads that proceed downwards with roots that are a 2nd apart (see Example 36). This harmonic effect is appropriate for the melancholy "defecit" (languished).

Example 36. "Defecit, in salutare tuum"
Sacrae Laudes (1612)

"Fundata est domus Domini", in transposed mode 12, opens with a static F major chord that endures for almost the first three measures (see Example 37).

76One other instance: Sacrae Laudes (1612) "Jubilate Deo", m 48.
Example 37. "Fundata est domus Domini"
Sacrae Laudes (1612)

Similarly, "Estote fortes" - in mode 2 - begins with a static C major chord that lasts for three measures (see Example 17). The same idea is repeated at measures 7-10, only this time with the Cantus II and Bassus parts moving in triadic fashion under a repeated g" in the Cantus I part (see Example 38).

Example 38. "Estote fortes"
Sacrae Laudes (1612)

The juxtaposition of major and minor triads with the same root does not cause oblique cross relationships, as the final major triads at the end of phrases are usually open octaves or unisons, and therefore the chromatic alteration of the 3rd is not an issue.

Apart from the stock range of dissonances that occur at cadence points, Gussago's dissonance treatment is reserved. However, as is usual in trio scoring, many suspensions exist between the two upper (equal) voices - particularly in passages of polyphonic texture.

77 Similarly in Viadana's motets à 2 (2S/2T, bc.) and à 3 (2S/2T, A/T/B, bc.), Cento Concerti Ecclesiastici (1602); and Moro's motets à 2 (2S/2T, bc.) and à 3 (2S/2T, B, bc.), Concerti Ecclesiastici, Quarto Libro (1610).
Each motet consists of a series of short phrases that are either in polyphonic, homophonic, trio style, or reduced polychoral texture. The most prominent texture in Gussago's 3-part motets— as it is for Viadana, Aichinger, the early Grandi compositions, and even Schütz's *Kleiner Geistlichen Concerten I* (1636) — is polyphony. "Estote fortes" and "Congratulamini mihi omnes" are almost entirely polyphonic works. Brief points of imitation occur at the beginnings of a large number of phrases, and imitative entries have usually short subjects. Some canonic writing is apparent at the opening of "Estote fortes", measures 1-3, and again at measures 7-10; however, the counterpoint becomes a lot freer at measures 4 and 5 (see Examples 17 and 38).

Imitative subjects are frequently altered, either at the beginning (with different note values and intervals), or at the end.\(^\text{78}\) Subjects are sometimes condensed or augmented.\(^\text{79}\) Often, two parts sounding together are imitated by the third voice (see Example 39), in the manner of Moro's "Veni sponsa Christi" à 3 (measures 25-27) *Concerti Ecclesiastici, Quarto Libro* (1610), (see Example 40).

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78 For example: *Sacrae Laudes* (1612) "Estote fortes", m 23-24 (Cantus II), subject shortened at the beginning; "Domine, Dominus noster", m 15, Cantus II entry begins with a rise of a 3rd, whereas Bassus and Cantus I entries begin with a rise of a 4th; "Estote fortes", m 14-16 (Bassus), subject shortened towards the end.

79 For example: *Sacrae Laudes* (1612) "Estote fortes", m 27-28 (Cantus II), subject condensed; "Domine, Dominus noster", m 22-23 (Bassus), subject augmented.
Occasionally, imitation occurs between two voices, and not the third. In the following example from "Congratulamini mihi omnes" (measures 1-8) the Bassus part is independent of the imitative Cantus I and Cantus II parts (see Example 41).

Example 41. "Congratulamini mihi omnes"
*Sacrae Laudes* (1612)

Sometimes the interval of time between successive subject entries is varied. This is referred to, in rhetorical terms, as "emphasis" (see Example 42).

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80 Another example: *Sacrae Laudes* (1612) "Estote fortes", m 1-5.
Example 42. "Estote fortes"
Sacrae Laudes (1612)

"emphasis"
Imitation usually occurs at the unison, octave, 4th or 5th degree.

Throughout the collection there are two distinct styles of polyphony.

Firstly, there is the texture which consists of very short motives that are treated to fragmented imitation and contain short note values (see Example 43).

Example 43. "Cantate Domino"
Sacrae Laudes (1612)

This style comes close to the seventeenth century concertato style of fragmented counterpoint.

In contrast, there is the smooth flowing polyphony of motets such as "Hic est vere Martyr" and "Vidi speciosam" that employs long note values and lengthy subjects. Such polyphonic writing is more akin to the sixteenth century motet tradition.

Imitative writing can sometimes be used to enhance the meaning of a specific text phrase. For example, in "Cum complerentur" (measures 27-30) the words "et subito" (and suddenly) are set to lively polyphonic writing with short motives (see Example 44).
In "Hic est vere Martyr" there is an unusual passage of polyphonic texture (measures 46-55), in the middle of the triple metre section.

Some polyphonic phrases contain points of imitation throughout the passage. This can sometimes lead to self imitation ("selbsimulation") within a single part (see Example 45).

Example 45. "Congratulamini mihi omnes"
Sacrae Laudes (1612)

"selbsimulation"

Polyphonic phrases, of whatever length or style, are invariably set in contrast to homophonic phrases. These "noema", as they are known in rhetorical interpretations, are often in short note values (which implies quicker motion) and are used to produce a clear declamation of the text. The opening of "Jubilate Deo" (Rejoice in God) is an obvious example (see Example 16).

However, a more subtle example exists in the opening section (measures 1-22) of "Hic est vere Martyr", in which the beginning polyphonic statement "Hic est vere Martyr" (This truly is the Martyr) is followed by a homophonic treatment of the text phrase "qui pro Christi nomini" (who for Christ's sake), before returning to a polyphonic texture for "sanguine suum sudit" (shed his blood).
Triple metre passages – with the exception of the passage in "Hic est vere Martyr" (measures 46-55), mentioned above – are homophonic in texture. The opening section (measures 1-15) of "Gaudent in caelis" is entirely homophonic, and consists of three repeated statements of "Gaudent in caelis animae Sanctorum" (The Holy souls rejoice in heaven) in triple metre.

Not all homophonic passages are quickly moving. "Ave Maria" is almost entirely homophonic and is a slow devotional motet.

The rhetorical figure "analepsis", in which homophonic phrases are set adjacent to one another, is a feature of reduced polychoral texture (see below). However, in "Gaudent in caelis" (measures 43-45) the second homophonic phrase "exsultavit sine fine" is pitched a 5th above the first (see Example 46).

Example 46. "Gaudent in caelis"

Sacrae Laudes (1612)

This is the closest Gussago gets, in his 3-part motets, to writing a homophonic sequence.

Eight of the 3-part motets have homophonic beginnings ("exordia"), which have rhetorical significance in establishing a clear declamation of the opening text phrase.

A number of phrases, however, are neither purely polyphonic nor exactly homophonic. For example, in "Estote fortes" (measures 37-39) two parts move together in homorhythmic fashion (Cantus I and Bassus), but the third voice proceeds in a more polyphonic manner (see Example 47).
Example 47. "Estote fortes"
Sacrae Laudes (1612)

Passages of this type of texture are to be found in all of the 3-part motets. Instances can occur either within a homophonic context, or in more polyphonic passages. As shown in Example 47, such pseudo-homophonic/polyphonic writing often occurs at the end of a piece.

The trio scoring of these 3-part motets, with two high (equal) voices pitted against a lower voice, would imply a tendency to utilise trio style texture - that is, the close weaving of the two upper parts (often in parallel 3rds) over a static or slowly moving bass. A clear example of this is Viadana's "Fili mi Absalom" à 3 (2C, T, bc.) Cento Concerti Ecclesiastici (1602), which contains many passages in this style of texture. Such passages do not feature prominently in Gussago's Sacrae Laudes motets, as the Bassus part usually plays an active part, with the two upper voices, in either the polyphonic or homophonic texture. However, brief elements of trio style texture do occur occasionally, but they usually last for no more than one measure (one brevis, in the original). Some notable examples include the openings of both "Estote fortes" and "Fundata est domus Domini" (see Examples 17 and 37), in which the Cantus I and Cantus II parts imitate one another in triadic fashion, whilst the Bassus part repeats the same long notes. More typical is the manner whereby the Cantus I and Cantus II parts move in parallel 3rds over a Bassus part that is either static, slowly moving, or rests completely. The previously mentioned passage from "Ave verum corpus natum", measures 19-23 (see Example 10), is the most substantial instance of this type of texture.

Within both polyphonic and homophonic passages there does appear a type
of texture that can be described as reduced polyphonicism ("reduzierte mehrchörigkeit"). Essentially, it assumes that the upper and lower voices act as if they were part of a full 4-part choir. In other words, reduced polyphonic texture occurs when a text phrase is repeated, using the same music either exactly (with parts exchanged) or transposed up or down.

Over half the motets contain passages of reduced polyphonicism. The following example from "Veni electa mea" (measures 43-46) demonstrates some of the techniques involved (see Example 48). Firstly, the Bassus part in the first statement is taken over by the Cantus I part in the repetition (up an octave, plus a 5th) and the Cantus II part is repeated in the Bassus part (down an octave). Thus, the parts are exchanged and transposition occurs.

Example 48. "Veni electa mea"
Sacrae Laudes (1612)

These techniques stem directly from the polyphonic idiom. The Bassus part, as shown in Example 48, is often continuous with the Cantus I and Cantus II parts exchanging. However, sometimes the Bassus part does briefly disappear.

Such passages can sometimes culminate in a 3-part tutti, very much in the manner of a polyphonic composition.

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81 Originally used by Adrio, the term was applied by Haack to Viadana’s motets; see, Adrio Die Anfänge des geistlichen Konzerts; Haack Viadana, pp.112-50.

82 Sacrae Laudes (1612) "Fundata est domus Domini", m 52-55; "Congratulamini mihi omnes", m 29-30; "Defecit, in salutare tuum", m 40; "Angelus Domini", m 16-17.

83 Sacrae Laudes (1612) "Hic est vere Martyr", m 10-12; "Fundata est domus Domini", m 56-63; "Stella quam viderant Magi", m 12-13; "Angelus Domini", m 30-31, m 32-33; "Sicut Moyses exaltavit", m 39-43.
passage, the melodic material can sometimes either come from the previous passage or be taken up in a subsequent phrase. 84

When viewed as a whole, most of the 3-part motets contain a mixture of the different textures described above. Upon close examination, the actual mixture and balance of textures is determined by the text, and the rhetorical concept of contrast ("antitheton") is a prominent feature.

The following extract from "Jubilate Deo", measures 10-15, illustrates the sharp contrast between the homophonic, rhythmic, short note setting of "conspectu eius in exultatione" ([enter into] his presence with rejoicing), and the polyphonic, longer note setting of "scitote quoniam" (know that [he is God]) which begins slowly with imitative entries, after a rest (see Example 49).

Example 49. "Jubilate Deo"
Sacrae Laudes (1612)

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84 For example: Sacrae Laudes (1612) "Veni electa mea", m 43-44, the Cantus II part is an exact repetition of the Cantus I part from the previous phrase (m 42-43), transposed down a 5th; " Sancta Maria succurre miseris", m 44-46, the Cantus I part is taken up by the Cantus II voice in the polyphonic phrase that follows (m 45-47).
Another example of textural contrast is the final section of "Defecit, in salutare tuum", measures 44-59, in which the two alternating statements, "iustificationes tuas" (your statutes) and "non sum obitus" (I have not forgotten), have different textures. The former text phrase is set to quickly moving homophony, whereas the latter has long flowing polyphonic scale passages.

Such textural alternation and contrast, determined by the text, is a feature of concertato style. In Gussago's motets the contrast between polyphonic and homophonic passages is frequently important for structural purposes.

(v) Structure

All of Gussago's 3-part motets are through-composed, in sixteenth century motet tradition, and consist of a series of phrases which are usually short. Several of these phrases then form sections which are determined by any of the following factors: a text unit such as a psalm verse or Alleluia passage; a change of texture or metre; a final cadence ("clausula regulares"), usually on the Finalis; or a rest.

Each motet consists of two, three or four sections. "Jubilate Deo", however, is an unusual case in that the usual criteria for determining sectional construction are further complicated by the fact that the composition changes mode (from mode 2 to mode 9, and then mode 9 to mode 2) in two places. The nett result suggests that there are seven distinct sections.

Nine motets end with a coda, after a full close (authentic cadence) on the Finalis. These rhetorical "supplementa" end with a plagal cadence on the Finalis.

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Sacrae Laudes (1612) "Jubilate Deo", m 8 and m 41.

Sacrae Laudes (1612) "Te Deum", "Hic est vere Martyr", "Sancta et immaculata", "Sancta Maria succurre miseris", "Congratulamini mihi omnes", "Domine, ne in furore", "Domine, exaudi orationem meas", "Vidi speciosam" and "Verbum caro factum est". The codas for "Te Deum", "Hic est vere Martyr", "Sancta et immaculata" and "Sancta Maria succurre miseris" are in duple metre, following sections in triple metre, and are therefore written out ritardandos.
Within certain sections, repetition patterns and contrast elements provide variety and interest. For example, the opening section of "Estote fortes" has some balanced repetition patterns whereby the trio style statement of "in bello" (measures 5-7) is repeated exactly at measures 11-13, but the second statement of "Estote fortes in bello" at measures 7-11 is a kind of inversion of the opening, in that the two lower voices take on the imitative role and the upper part maintains the static harmonic basis. The entire section can be described as being in a b a' b form (where a and a' are similar but not exactly the same), as illustrated in the following representation:

<table>
<thead>
<tr>
<th>Section A. m 1-13</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td><strong>m 1-5</strong></td>
</tr>
<tr>
<td>Text</td>
</tr>
<tr>
<td>Texture</td>
</tr>
<tr>
<td>Cadences</td>
</tr>
<tr>
<td>Internal Structure</td>
</tr>
</tbody>
</table>

Various forms of internal repetition occur within sections—particularly those that contain phrases in reduced polychoral texture. The final Alleluia section of "Ego rogabo" (measures 38-51) is the finest example of this procedure.

The alternating polyphonic and homophonic phrases, already mentioned, in the final section of "Defecit, in salutare tuum" are both diminished in their final statements, and thus have the effect of quickening the pace towards the final cadence.  

87 See above, p.168.
The contrast between polyphonic and homophonic phrases forms patterns in the internal structure of a section, in addition to providing a contrast between actual sections. The following extract from "Gaudent in caelis" (measures 18-22) is an example of the former, whereby the same text phrase "sunt secuti" is treated homophonically and then polyphonically - in contrast (see Example 50).

Example 50. "Gaudent in caelis"
Sacrae Laudes (1612)

The extract from "Jubilate Deo" (measures 10-15), mentioned above (see Example 49), is a case of the latter, in that the polyphonic setting of "scitote quoniam" (know that [he is God]) is the beginning of a new section, following an authentic cadence on the Finalis D (measure 13, 3-4) and a rest (measure 14, 1).

The concept of contrast ("antitheton") can be found not only between different textures, but also between different note values. This is particularly evident within sections where the note values are altered, thus providing variety through changes in pace. In the final Alleluia section of "Sicut Moyses exaltavit", at measures 50-52, the "alleluia" is set to long note values that are in striking
contrast to the surrounding "alleluia" phrases that abound with quick, short note values (see Example 51).

Example 51. "Sicut Moyses exaltavit"
Sacrae Laudes (1612)

In a number of motets the overall pace slows down towards the final cadence (See Example 52).

Example 52. "Ego rogabo"
Sacrae Laudes (1612)

The average length of Gussago's Sacrae Laudes motets is 52 measures. This compares well with Viadano, whose motets have an average length of 55 measures. "Estate fortes" is unusually short - being only 39 measures in length. The text, however, is very
brief. 88

(vi) Melodic Style

The contrast that results with the change from long to short note values, extends to the opening melodies of a number of Gussago's 3-part motets (see Example 53). 89

Example 53.
(a) "Sancta et immaculata"
Sacrae Laudes (1612)

(b) "Sicut Moyses exaltavit"
Sacrae Laudes (1612)

These are comparable to the opening melody of Viadana's "O quam pulchra es" à 3 (C, B, Bc.) of 1602 (see Example 54).

Example 54. Viadana, "O quam pulchra es" à 3
Cento Concerti Ecclesiastici (1602)

Polyphonic passages invariably begin with imitation. The subjects are usually short, although long subjects are a feature of the more sixteenth century style compositions such as "Congratulamini mihi omnes" (measures 1-24). In the cases of "Estote fortes" and "Fundata est domus Domini" the opening

88 Cf. Monteverdi's 3-part motets, Sacrae Cantiones (1582) have an average length of 39 measures.

89 Other examples: Sacrae Laudes (1612) "Ave Maria", "Hic est vere Martyr", "Euge serve bone" and "Defecit, in salutare tuum".
polyphonic melodies are triadic and convey a firm positive feeling. Strict canonic writing appears in the opening of "Estote fortes", measures 1-5 (see Example 17), and further on in the section at measures 7-11 (see Example 38). Because so many polyphonic phrases are comparatively short, the opening imitation tends to be short-lived. Imitative entries occur either at the same pitch or an octave above or below (the rhetorical "polyptoton"), as well as on the 4th or 5th above (the rhetorical "anaphora").

In more sixteenth century style polyphonic passages, such as measures 16-24 of "Congratulamini mihi omnes", the subject is augmented, diminished, and treated to other melodic variations (see Example 55).

Example 55. "Congratulamini mihi omnes"
Sacrae Laudes (1612)

Exact repetition of a melodic fragment, in the same part and at the same pitch, is a feature of the more seventeenth century style polyphony.
The opening of "Estote fortes" is an example of this rhetorical device, "palillogia" (see Example 56). 90

Example 56. "Estote fortes"
Sacrae Laudes (1612)

"palillogia" "palillogia"

Repetition in the same part, but at a different pitch - termed "selbstimitation" by Adrio, and also known as the rhetorical figure "synonymia" - is a legacy of the sixteenth century motet tradition, as is found in more sixteenth century style polyphonic passages (see Example 55).

Whenever imitation occurs in a single part, either as "palillogia" (same pitch) or "Synonymia" (at a different pitch), the countersubject - if one exists - tends to have a merely harmonic function and is therefore of little melodic interest.

The melodic material in the Cantus I and Cantus II parts has a limited range - from the interval of a 2nd up to a 5th. The Bassus melodies have a wider range, from a 6th up to an octave or more.

Melodies in the two upper voices move in step-wise fashion, with an occasional leap of a 3rd. Bassus melodies involve similar step-wise movement, but with leaps of a 3rd, 4th and 5th - even though the Bassus voice takes an active part in the 3-part polyphonic texture. The leaps of a 4th and 5th occur most frequently at the beginning of phrases and at cadence points.

In general, most melodies in polyphonic passages are syllabic settings of the text. However, examples do occur in more sixteenth century style.

90 Another example: Sacrae Laudes (1612) "Estote fortes", m 23-25 (Cantus I).
polyphonic phrases where single syllables have many notes (see Example 57).

Example 57. "Congratulamini mihi omnes"
Sacrae Laudes (1612)

Also, in more seventeenth century style polyphonic passages, florid melismas sometimes appear on a single syllable (see Example 58).

Example 58. "Estate fortes"
Sacrae Laudes (1612)

The two styles of polyphonic texture found in the hybrid Sacrae Laudes collection have correspondingly different melodies. The more seventeenth century style polyphonic melodies are usually short, have short note values, are rhythmically active, contain leaps (especially in the Bassus part), have rapid melismatic runs, and indulge in free imitation. In contrast, the sixteenth century style polyphonic melodies are long flowing lines with step-wise movement and few wide leaps.

Eighteen of the twenty-six motets begin with polyphonic phrases, and all but one commence with imitative entries.91

It is interesting to note that both "Domine, Dominus noster" and "Domine, ne in furore" begin with the same rhythmic figure for the opening Sacrae Laudes (1612) "Ave verum corpus natum" begins with a non-imitative polyphonic phrase.
word "Domine", which is then treated in almost identical fashion before the continuation of the two different texts (see Examples 59 and 60).

Example 59. "Domine, Dominus noster"
Sacrae Laudes (1612)

Example 60. "Domine, ne in furore"
Sacrae Laudes (1612)

In passages of homophonic texture the melodic material is more limited in scope than the polyphonic melodies. The ranges of the Cantus I and Cantus II parts are small - being only a 3rd, 4th or 5th. The Bassus melodies have a wider range; from a 6th to an octave. Like the polyphonic melodies, the Cantus I and Cantus II parts move in step-wise fashion with leaps no wider than a 3rd, and the Bassus part is much the same with leaps of a 4th and 5th as well.

Repeated notes - as in the opening of "Jubilate Deo" (see Example 16) - have a declamatory function, and the short note values throughout this motet are typical of quickly moving homophonic writing. In contrast, the slow devotional homophonic motet, "Ave Maria", has melodies with long note
values.

In the trio style passage in "Ave verum corpus natum", measures 19–23 (see Example 10), the melodic material in the two upper parts (in parallel 3rds) moves quickly with short note values in step-wise fashion and occasional leaps. In contrast, the Bassus part employs mainly leaps of 4ths and 5ths, and moves slowly with longer note values in an almost syllabic manner.

Generally, the Cantus I and Cantus II parts have an average range of a 9th, and the Bassus parts have a wider average range of an 11th.

(vii) **Rhythmic Characteristics**

The most frequently used time signature in duple metre is the cut semi-circle $\frac{3}{4}$, ("tempus imperfectum diminution"). A number of motets have the more modern C ("tempus imperfectum") signature in some individual parts, occurring simultaneously with $\frac{3}{4}$. However, by the end of the sixteenth century the proportional distinction between $\frac{3}{4}$ and C had become more flexible, and so simultaneous usage of $\frac{3}{4}$ and C signatures has no real significance. The Bassus parts in the closing sections of "Gaudent in caelis" and "Jubilate Deo" both have the $\frac{3}{4}$ signature.

In triple metre sections, the $\frac{3}{2}$ signature is most commonly used for "tempus perfectum": $\frac{3}{2}$ appears twice, and the simple $\frac{3}{2}$ signature occurs in two instances.

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92 Sacrae Laudes (1612) "Euge serve bone", "Veni electa mea", "Congratulamini mihi omnes", "Defecit, in salutare tuum" (m 40), and "Jubilate Deo". "Cantate Domino" has C signature in all three parts.

93 Leland E. Bartholomew, Preface to Adriano Banchieri, Canzoni alla Francese (of 1596), Recent Researches in the Music of the Renaissance, 20 (Madison, Wisconsin: A-R Editions, 1975), p.11. Praetorius stressed the importance of the text in determining the actual tempo, and hence implied that the tempo was no longer strictly based upon the "Tactus"; see, Praetorius Syntagma Musicum III, p.88. Furthermore, both fast and slow tempi could exist within a single piece; idem, pp. 59-60.

94 Sacrae Laudes (1612) "Gaudent in caelis", m 1 (Bassus: $\frac{3}{2}$); "Cum complerentur", m 15 (Bassus: $\frac{3}{2}$); "Defecit, in salutare tuum", m 32 (Bassus: $\frac{3}{2}$); "Jubilate Deo", m 35 (Cantus I and Cantus II: $\frac{3}{2}$).
In the eleven motets that have triple metre sections, most of these passages are short (approximately 7 to 9 measures in length). "Cum completentur" has two short Alleluia sections in triple metre: measures 15-26 and 34-43. The final sections of "Hic est vere Martyr" and "Fundata est domus Domini", however, are long triple metre passages of 22 and 24 measures respectively. The unusual triple metre opening section of "Gaudent in caelis" is reminiscent of the polychoral motet "Laetentur caeli" from Sacrarum Cantionum (1604), which is reprinted in the Schadaeus Promptuarii Musici I (1611).

Gussago does not indulge in the common practice of employing hemiolas at cadence points. There is only one example of a hemiola found in the Sacrae Laudes collection, and that appears at the beginning of a text phrase in "Domine, exaudi orationem meam", measures 44-45 (see Example 61).

Example 61. "Domine, exaudi orationem meam"
Sacrae Laudes (1612)

Vital rhythmic activity features prominently in passages of quickly moving homophony and seventeenth century style polyphony. The following example, from the final Alleluia section of "Ego rogabo", measures 38-42, displays some lively rhythmic interplay in which the displacement between the upper and lower voices produces rhythmic counterpoint (see Example 62). The short passage (measures 38-40) is repeated, with the Cantus I and Cantus II parts exchanged (measures 40-42).
Example 62. "Ego rogabō"
Sacrae Laudes (1612)

The "arguas me" passage of "Domine, ne in furore" (measures 7-10) is notable for its lively cross rhythms (see Example 63).

Example 63. "Domine, ne in furore"
Sacrae Laudes (1612)

In "Euge serve bone", the lively rhythmic figure associated with the "intra in gaudium" phrase (measures 32-34) is treated polyphonically (see Example 64).

Example 64. "Euge serve bone"
Sacrae Laudes (1612)

Conversely, the equally lively figure at the opening of "Jubilate Deo" is treated homophonically (see Example 16).
There is only one instance of syncopation in the entire *Sacrae Laudes* collection. This occurs in "Fundata est domus Domini" (measures 14-17) with the joyous phrase "et exaltata est" (and is exalted), which is stated twice (see Example 65).

**Example 65. "Fundata est domus Domini"**  
*Sacrae Laudes* (1612)

The word "quando" (when?) in "Defecit, in salutare tuum", measures 28-30, has one part displaced in both statements which is a simple means of inducing a feeling of uncertainty (see Example 66).

**Example 66. "Defecit, in salutare tuum"**  
*Sacrae Laudes* (1612)

This particular phrase is followed by a homophonic setting, in short note values, of "consolaberis me" (will you console me). The entire text phrase, "quando consolaberis me", is then set to a contrasting quickly moving dance-like rhythm in triple metre (measures 32-39).

Rhythmic activity and contrast are again prominent features of concertato style. Gussago's rhythmic characteristics are, therefore, partly leading towards the new style.
(viii) Ornamentation

Some short embellishments have been written in. They occur on significant words, in accordance with the rhetorical device "variatio", and are sixteenth century passaggi or divisions. There is only one case of a slide of demisemiquavers (semifusas, in the original), in the Cantus I part of "Ave verum corpus natum" at measure 20 (see Example 10).

Most ornaments occur in the Cantus I and Cantus II parts. There are only two instances of embellishments in the Bassus part.\(^95\)

Although most of the embellishments in the collection are short, there is one particularly florid phrase in "Domine, Dominus noster", in which both the Cantus I and Cantus II parts have simultaneous ornaments (in 3rds) for the word "coronasti" (crowned) at measure 25 (see Example 67).

Example 67. "Domine, Dominus noster"
Sacrae Laudes (1612)

The ornamentation throughout the Sacrae Laudes collection is similar to that employed by Viadana and Aichinger in their 3-part compositions of 1602 and 1607 respectively.\(^96\) However, Gussago does not use the dotted figure in his embellishments, as do Viadana and Agazzari.\(^97\)

\(^{95}\)Sacrae Laudes (1612) "Cantate Domino", m 12 (Bassus); "Angelus Domini", m 32 (Bassus).

\(^{96}\)Viadana, Cento Concerti Ecclesiastici (1602); Aichinger, Cantiones Ecclesiasticæ (1607)

\(^{97}\)Viadana, Cento Concerti Ecclesiastici (1602); Agazzari, Sacrae Cantiones (1606).
The 3-part motets of Gussago's Sacrae Laudes could well be performed by a small choir, with several singers for each part. If more extensive ornamentation is added, then it is advisable that the choir consist of a smaller group of able singers.

Although some ornamentation has been included in the published parts, it is acceptable to add extra passaggi to each voice, in keeping with sixteenth century practice. Viadana's preface to his *Cento Concerti Ecclesiastici* (1602) gave twelve rules for the performance of few-voiced motets, and the first rule suggested that singers employ embellishments. It is appropriate, therefore, for some judicious ornamentation to be added in the performance of these motets.

In discussing chiavette in his *Syntagma Musicum* III, Praetorius suggested that each composition written in high clefs - that is, when the Bass part is in a tenor or baritone clef - must be transposed down either a 4th or a 5th. Those pieces written with a B-flat signature would be transposed down a 4th, and those with no signature would be transposed down a 5th.

As the Cantus I and Cantus II parts in many of Gussago's motets reach up to high g", a", and even b" - pitches that are too high for the average soprano voice in a modest church choir - then it is assumed that downward transposition was practised. "Te Deum", "Hic est vere Martyr", "Domine, ne in furore", "Sicut Moyses exaltavit" and "Ego rogabo", with B-flat signatures, can be transposed down a 4th as their Bassus parts are in the baritone clef (F3). Similarly, downward transposition by a 4th can also be applied to

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98 See Chapter III, pp. 50-51.


100 Praetorius *Syntagma Musicum* III (1619), pt. 3, chap. 9.
"Gaudent in caelis" (with Bassus part in the tenor clef (C4)) as well as "Congratulamini mihi omnes" and "Vidi speciosam" (both with Bassus parts in the alto clef (C3)), as all three have B-flat signatures. It is also possible to transpose "Domine, exaudi orationem meam" (with Bassus part in the baritone clef (F3)), "Ave Maria", "Estote fortes", "Defedit, in salutare tuum" and "Jubilate Deo" (with Bassus parts in the tenor clef (C4)), and "Annuncio vobis", "Verbum caro factum est", "Stella quam viderant Magi" and "Cantate Domino" (with Bassus parts in the alto clef (C3)) down a 5th, as all nine motets have no signature. Although the Bassus part of "Cum complerentur" is written in the baritone clef (F3), the Cantus I and Cantus II parts are not too high (reaching up to e"). It is therefore not necessary to transpose this motet.

As suggested above, an effective performance of these motets would require the construction of a basso continuo part. Such a part would best be played on an organ.

(x) Conclusions

The comparison between the Gussago and Schütz settings of "Sicut Moyses" produces some interesting differences as well as similarities.101

Firstly, on the more obvious level, the Schütz motet is written for 4-parts (C, A, T, B) with a basso continuo in true concertato style, and was published in 1625. Gussago's setting is for 3-parts in what might be termed pre-concertato style, and was published in 1612. Schütz's work is shorter (41 measures long) and contains a high proportion of short note values. Gussago's piece is 59 measures long.

Secondly, on the technical level, there are also a number of differences. Schütz employs the rhetorical "anabasis", or upward moving scale passage,

101 Gussago, "Sicut Moyses exaltavit" à 3 Sacrae Laudes (1612); Schütz, "Sicut Moyses serpentem in deserto exaltavit" à 4 (C, A, T, B, b.s.) Cantiones Sacrae (1625).
for the phrase "serpentum in deserto exaltavit" (raised up the serpent in the desert). The homophonic texture for "ut omnis qui credit" (and whoever believes in him) conveys a suitably positive attitude. Gussago, however, sets the same short phrase polyphonically. The final "vitam aeternam" (everlasting life) section consists, in Schütz, of animated polyphony with a canon between the Cantus and Altus parts. For Gussago, this particular section is set to active rhythmic homophony, and the composition ends with a lengthy Alleluia section (17 measures), not included is Schütz's setting.

Finally, the similarities that do exist between the two settings are not insignificant. The word "exaltavit" (raised up) exceeds the ambitus of the mode ("hyperbole") in both cases, as a means of interpreting the meaning of the text. Both motets open with a polyphonic statement of "Sicut Moyses...": with Schütz, the polyphony becomes freer from measure 10 onwards. The rhythmic figure for "non pereat" (not perish) is identical in both motets (see Example 68).

Example 68

(a) Gussago, "Sicut Moyses exaltavit"

Sacrae Laudes (1612)

\[ B \]
\[ \text{non pe-re-ay} \]

(b) Schütz, "Sicut Moyses" SWV 68

Cantiones Sacrae (1625)

\[ A \]
\[ \text{non pe-re-ay} \]

The text, therefore, has stimulated both composers to different but also sometimes similar treatment.

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103 Ibid., 8:105-6.
104 Gussago, Sacrae Laudes (1612) "Sicut Moyses exaltavit", m 22-25.
105 Schütz Sämtliche Werke, 8:102, m 10-11 (Alto) "oportet exaltari"; Gussago, Sacrae Laudes "Sicut Moyses exaltavit", m 8-9 (Cantus I) "exaltavit".
106 Schütz Sämtliche Werke, 8:102-5.
The 3-part similarly scored compositions of other composers of early concertato motets offer some comparisons with Gussago's 1612 publication. Viadana's "Fili Absalom" à 3(2C, T, bc.), "O quam pulchra es" à 3(2C, B, bc.), "Laudate Dominum" à 3(2C, T, bc.), and "Lamentab or Jacob" à 3(2C, B, bc.) – all from Cento Concerti Ecclesiastici (1602) – share many of Gussago's techniques. Although a duet, "Duo Serafim clamabant" à 2(2C, bc.) has a third part added in the middle section, where the organist is instructed to sing the basso continuo part. 107 Hence, this motet can also be compared to Gussago's compositions.

Some of Aichinger's 1607 compositions, such as "Exurgens Maria" à 3 (2C, T, bc.), Magnificat Primi Toni à 3 (2C, T, bc.), "Mansit autem Maria" à 3(2C, T, bc.), Magnificat Quarti Toni à 3(2C, B, bc.), "Oremus, dilectissimi nobis" à 3(2C,T, bc.), and Magnificat "Ascendit Deus" à 3(2C, T, bc.), also share many of Gussago's compositional techniques. 108 Even the later motet "Caro mea" à 3(2T, B, bc.) in the Corolla Eucharistica (Augsburg:Praetorius, 1621), reprinted in Donfrid's Promptuarii Musici III (1627), has a Bassus part that is actively involved in the polyphonic texture throughout – in the manner of Gussago, Viadana and the earlier Aichinger compositions. 109

Several of Moro's compositions of 1610 also display similarities with Gussago: for example, "Veni sponsa Christi" à 3(2C, B, bc.), "Venite et videte" à 3(2C, B, bc.), "Flores apparuerunt" à 3(2C, B, bc.), and the Laetanie della Madonna à 3(2C, B, bc.). 110

109 Hettrick Aichinger, pp. 405-10.
110 Sperry Moro, pp. 89-93, 100-106, 107-12, 120-35.
Banchieri's Sanctus from his Missa "O quam speciosa" à 3 (2T, B, bc.) of 1620 and Donati's two motets "O Maria dilecta mea" à 3 (2T, B, bc.) and "Benedicat nos Deus" à 3 (2C, B, bc.) of 1619 and 1620 respectively, although of a later date, are still hybrid compositions (that is, with both sixteenth and seventeenth century style characteristics) and therefore not fully in concertato style. Hence, they are somewhat akin to the earlier Gussago and Viadana pieces.

The Schütz Kleiner Geistlichen Concerten collections of 1636 and 1639 provide some later compositions that can be compared to Gussago's 1612 output. "Das Blut Jesu Christi" à 3 (2C, B, bc.) SWV 298 (1636) is similar to Gussago, and to a lesser extent so are "Die Gotteseligkeit" à 3 (2C, B, bc.) SWV 299 (1636) and "Joseph, du Sohn David" à 3 (2C, B, bc.) SWV 323 (1639). All of these examples share with Gussago commonalities — in varying degrees — of text interpretation, texture, structure, tonal organisation, melodic style, rhythmic characteristics and the use of rhetorical figures.

A cursory look at the Sacrae Laudes (1612) gives the impression, particularly with the absence of a basso continuo part, that the works are not really concertato-style motets. However, as described in the above examination of the entire collection, there are many seventeenth century concertato elements contained within each motet; some motets are more consciously in the new style, whereas a few are still firmly rooted in sixteenth century motet style.

In conclusion, each compositional aspect examined has produced both sixteenth and seventeenth century style characteristics, which can be summarised for greater clarity.

111 Banchieri, Sanctus from Missa "O quam speciosa" à 3, Primo Libro delle Messe e Motetti (Venice: Vincenti, 1620); Roche North Italian Liturgical Music, 2:21. Donati, "O Maria dilecta mea" à 3 Sacrae et Divinae Cantiones ...Zannettum (Venice: Vincenti, 1619); McElrath Donati, 2:188-97. Donati, "Benedicat nos Deus" à 3 Symbolae Diversorum MUSICorum...Calvo (Venice: Vincenti, 1621); McElrath Donati, 2:198-202.
112 Schütz Sämtliche Werke, 11:30-33, 34-36, 43-47.
Although 3-part scoring for two equal upper voices and one lower voice was known in the sixteenth century with the tricinia tradition in sacred compositions— and Monteverdi's *Sacrae Cantiones* (1585) can be seen as belonging to that tradition—the trio style scoring for few voices was popular in the early seventeenth century and soon became closely allied with the concertato style.

The importance of the text was a major feature of the new seventeenth century style, with clear declamation achieved through syllabic settings and the use of homophonic texture. The actual treatment of specific words and phrases through word painting ("hypotyposis") and other rhetorical figures was already established in the sixteenth century, especially in the madrigal repertory, but permeated all vocal compositions in the early seventeenth century.

Despite the tendency towards diatonic tonality in some of the motets, Gussago's tonal language is firmly based in modal practice. This is not uncommon for this period, especially with the mixture of root movement of triads by intervals of a 2nd, 3rd, 4th and 5th in the majority of phrases. Leaps of 4ths and 5ths in the Bassus part, especially at cadences, is a noticeable diatonic tendency.

In this period of change, passages in polyphonic texture can be of two types: the long flowing lines of sixteenth century polyphony, or the more fragmented freer imitation of seventeenth century style counterpoint. Gussago uses both styles.

Quickly moving homophonic passages, which are set in contrast to polyphonic phrases, exhibit a seventeenth century style preference, whereas slow homophony (such as in "Ave Maria") depicts a more restrained and conservative approach. Passages in reduced polychoral and trio style texture are decidedly concertato-style characteristics.

Structurally, all of Gussago's 3-part motets are through-composed in sixteenth century motet style. However, the series of short phrases,
sectional construction, examples of internal repetition, contrasting polyphonic and homophonic phrases, and contrasts in note values, all contribute to a seventeenth century-style methodology.

Melodic and rhythmic material are closely allied to the textures employed. The melodies associated with the more sixteenth century-style polyphonic passages are lengthy, step-wise in movement and consist of long note values. In contrast, the melodies of the newer style polyphony and homophony are shorter, often triadic, of limited range, syllabic, have short note values, contain repeated notes and employ leaps of 4ths and 5ths (especially in the Bassus part). Short rhythmic figures abound in this seventeenth century-style melodic material, and imitation is usually brief and free.

Examples of rhythmic interplay, cross rhythmic activity and rhythmic contrasts, which are all features of seventeenth century concertato style, do occur in Gussago's few-voiced compositions.

The inclusion of embellishments (passaggi) into the fabric of the composition is very much a seventeenth century idea. In the sixteenth century, although it was common practice to improvise ornaments, it was not customary to write any into the printed part-books. The nature of the ornamentation, included by Gussago, are sixteenth century passaggi or divisions.

The absence of a basso continuo part-book has been the main reason for the classification of Gussago's motets as not being in the concertato motet repertory. However, if an organ part were to be supplied, then these compositions would be similar to many of the 3-part concertato pieces of Viadana and Aichinger especially.
(2) Two-Part Motets

(i) Scoring

All of Gussago's 2-part motets are scored for Cantus and Bassus, with a basso continuo. The Cantus part is in the C1 clef (soprano clef); the Bassus part and basso continuo are in the F4 clef (bass clef). This combination was also preferred by Viadana and Aichinger, whereas Agazzari composed for a variety of 2-part combinations, including the aforementioned scoring for soprano and bass.

The wide separation in pitch between the two voices is a rhetorical device known as "longinqua distantia". The important role of the basso continuo is to provide the pitches between the polarity.

(ii) Texts

The seven 2-part motets are all settings of Marian texts, even though the three motets of 1622 come from a collection that contains motets suitable for all kinds of occasions throughout the ecclesiastical year. The 1627 collection, however, is entirely devoted to Marian motets. Table 7 lists the known text sources and their possible liturgical functions.

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114 Donfrid, Promptuarii Musici I (1622).

115 Donfrid, Viridarium Musico-Marianum (1627).
TABLE 7

TEXTS OF GUSSAGO'S TWO-PART MOTETS

<table>
<thead>
<tr>
<th>Motet</th>
<th>Text Source</th>
<th>Possible Liturgical Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promptuarii Musici I (1622)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ave Maria</td>
<td></td>
<td>Feasts of BVM, or Advent</td>
</tr>
<tr>
<td>Ave Virgo</td>
<td></td>
<td>Christmas</td>
</tr>
<tr>
<td>Gaude Maria</td>
<td></td>
<td>Purification of BVM</td>
</tr>
<tr>
<td>Viridarium Musico-Marianum (1627)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Gloriosa Domina</td>
<td>Hymn &quot;Quem terra, pontus, aethera&quot;, v.6</td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>O quam speciosa</td>
<td></td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>Quem terra, pontus, aethera</td>
<td>Hymn to the BVM, ascribed to Venantius Fortunatis (530–609)</td>
<td>Feasts of BVM</td>
</tr>
<tr>
<td>Verbum bonum</td>
<td>[Hymn]</td>
<td>Feasts of BVM</td>
</tr>
</tbody>
</table>

In the early seventeenth century, Marian texts were popular and such musical settings served not only churches and ecclesiastical establishments, but also confraternities and especially Marian congregations. Like the Sacrae Laudes motets, these compositions may well have been performed in an extra-liturgical fashion. Furthermore, because of their true concertato style, they could possibly have also been performed by virtuoso singers in more secular settings, such as private concerts and the like.

The methods of text treatment in these 2-part motets are firmly grounded in the concertato style and rhetorical devices of the early seventeenth century.

116 See above, p.134.
The semitone step, depicting softness or sweetness can be seen in the following examples from the 1627 collection. In "O quam speciosa" (1627), measures 31-32, the phrase "et liliis" (lilies) is set in the Cantus part to a semitone rise from d" to e"-flat (see Example 69).

Example 69. "O quam speciosa"
\textit{Viridarium Musico-Marianum} (1627)

Similarly, in "Verbum bonum" (1627), measure 2 (Bassus) and measure 7 (Cantus), the actual word "suave" (sweet) is set to a semitone rise (see Example 70).

Example 70. "Verbum bonum"
\textit{Viridarium Musico-Marianum} (1627)

There are no "pathopoesia" figures, denoting a sad semitone fall.

The 1627 motets do contain some "hypotyposis" figures; that is, examples of word painting.

There is only one example of "anabasis", where a rising scale figure matches the word "caeli" (heaven) in "Quem terra, pontus, aethera", measure 19 (Bassus). However, there are a number of descriptive melismatic passages that enhance the meaning of specific words. The best example is the long melisma on the word "fulgida" (glittering) in "O Gloriosa Domina" (1627) at measures 28-30 in the Cantus part (see Example 71).
A few measures before, in the same motet, the word "alti" (high) is set to an ornamental figure that eventually rises up an interval of a 4th (see Example 72).

In "Quem terra, pontus, aethera" (1627), measures 2-3, the word "pontus" (sea) in both parts has step-wise passages that move up and down in wave-like motion (see Example 73).

Long flowing scale passages fit the word "suave" (sweet) in both "O quam speciosa" (1627), measures 7-9 (Cantus), and "Verbum bonum" (1627), measures 7-9 (Cantus) (see Example 74).
Example 74.

(a) "O quam speciosa"
Viridarium Musico-Marianum (1627)

(b) "Verbum bonum"
Viridarium Musico-Marianum (1627)

In "Verbum bonum" (1627) the important word "Virgo" (virgin) is set to long flowing lines in imitation at measures 26–29 (see Example 75). This is one example of the rhetorical "variatio".

Example 75. "Verbum bonum"
Viridarium Musico-Marianum (1627)

The rhetorical figure "hyperbole", in which the melody exceeds the ambitus of the mode for specific words associated with the concept of height, is also evident in the 1627 motets. In "O Gloriosa Domina" (1627) the melody in the Cantus part at measures 7–9 for "super sidera" (above the constellation) exceeds the ambitus (see Example 76 (a)); likewise, at measure 25 (Cantus) in the same motet, the word "alti" (high) is treated in similar fashion (see Example 76 (b)).
Example 76. "O Gloriosa Domina"
Viridarium Musico-Marianum (1627)

(a)

(b) "hyperbole"

The extent to which text phrases and individual words are repeated (the rhetorical "polyptoton") varies considerably in the 2-part motets. The three motets from 1622 all have a large proportion of text repeated. The text phrases for solo passages are repeated by the other voice, and very few text fragments are not repeated. However, in the 1627 collection both "O Gloriosa Domina" (1627) and "Quem terra, pontus, aethera" (1627) have passages of pure dialogue, in which the Cantus and Bassus parts have long solos in succession that are settings of different text phrases. Hence, only a small number of text phrases are repeated. "O quam speciosa" (1627) has a large number of text phrases that are repeated. "Verbum bonum" (1627) is an unusual setting that has a very short text, and after the whole text has been stated it is then repeated in triple metre.

As with the 3-part motets, a number of devotional words and names in the 1622 collection - such as "Ave Maria" (Hail Mary), "Jesus", "Ave Virgo" (Hail Virgin), "Dei" (God), and "Sancti" (Holy) - are set to long note values. In "O quam speciosa" of 1627 the important word "Dei" (God) - set in long note values at measure 17 in the Bassus part - is surrounded by

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117 Donfrid, Promptuarit Musici I (1622) "Ave Maria", m 1-4 (Cantus and Bassus) "Ave Maria", m 25-26 (Cantus and Bassus) "Jesus"; "Ave Virgo", m 1-5 (Cantus and Bassus) "Ave Virgo", m 7 (Cantus and Bassus) m 9 (Bassus) "Dei", m 9-10 (Cantus and Bassus) "Sancti".
shorter note values which produce further emphasis (see Example 77).

Example 77. "O quam speciosa"
Viridarum Musico-Marianum (1627)

Of the seven 2-part motets, six have passages in triple metre. The texts of these passages are positive expressions of faith, joy and praise. The text of "Verbum bonum" (1627), which is repeated in its entirety in triple metre, is of a positive nature.

The short rest, that appears in the final "Alleluia" of "O quam speciosa" (1627) in the Cantus part, although breaking one of Zarlino's rules for text underlay, merely gives the singer a chance to take a short breath before the final cadence.

In an examination of text treatment, it is interesting to note the comparison between earlier and later settings of the same text. In Gussago's case, two such comparisons can be made. Firstly, there is the text phrase "flores rosarum et lilia convalium" from the final section of "Vidi speciosam" from Sacrae Laudes (i.e. measures 40-52), and the similar phrase "in floribus rosarum et liliis convalium" from "O quam speciosa" of 1627 (i.e. measures 25-33). At first glance the two versions seem to be very different; the 3-part setting is essentially polyphonic in the sixteenth century motet manner, whereas the 2-part version has solo passages that are highly melismatic followed by the concertato tossing back and forth of the short rhythmic motive for "et liliis". However, a closer examination produces some distinct connections between the two. The long flowing scale passage, falling and rising in parallel 3rds, of "rosarum" in the 1612 composition (see Example 78(a)) is a precursor of the elaborate embellishments that are found in the 1627 version (see Example 78(b) and (c)).

"Gaude Maria" (1622) has no triple metre section.
Example 78.

(a) "Vidi speciosam"
   Sacrae Laudes (1612)

(b) "O quam speciosa"
    Viridarium Musico-Marianum (1627)

(c) "O quam speciosa"
    Viridarium Musico-Marianum (1627)

In both settings the words "et lilia" (lilies) exceed the ambitus of the respective modes. Also the melodic motives move in semitone steps (a semitone down in "Vidi speciosam", and a semitone up in "O quam speciosa") to denote sweetness (see Example 79).  

Example 79.

(a) "Vidi speciosam"
    Sacrae Laudes (1612)

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119 Sacrae Laudes (1612) "Vidi speciosam", m 46-47 (Cantus I), m 47-48 (Bassus), m 48-49 (Cantus II), m 49-50 (Bassus); Donfrid Viridarium Musico-Marianum (1627) "O quam speciosa", m 31-32 (Cantus).
Example 79.

(b) "O quam speciosa"
\[\text{Viridarium Musico-Marianum (1627)}\]

The second comparison can be made between the two settings of "Ave Maria". Both motets begin with long note values for the word "Ave" (Hail). However, they are substantially two very different pieces that have little in common. Neither indulge in any "hypotyposis" figures (word painting). Gussago's homophonic "Ave Maria" from \textit{Sacrae Laudes} (1612) has more in common with the 3-part setting by Giovanni Battista Riccio, published in 1620.\footnote{Giovanni Battista Riccio, "Ave Maria" à 3 (A, T, B, bc.), \textit{Il Terzo Libro delle Divine Lodi Musicali} (Venice:Gardano, 1620); Jackson Riccio, 2:92-94.}

Viadana composed a setting of "O Gloriosa Domina" for solo soprano voice and basso continuo, which was published in the famous \textit{Cento Concerti Ecclesiastici} of 1602.\footnote{Viadana, "O Gloriosa Domina" à 1 (C, bc.), \textit{Cento Concerti Ecclesiastici} (1602), ed. Claudio Gallico (1964), pp.34-35.} In comparison, Gussago's setting is more colourful with examples of "hypotyposis" figures, solo dialogue passages, and contrasting textures. The only similarity between the two settings is the combination of an initial long note followed by shorter note values in both of the opening subjects (see Example 80).

Example 80.

(a) Gussago, "O Gloriosa Domina"
\[\text{Viridarium Musico-Marianum (1627)}\]

(b) Viadana, "O Gloriosa Domina"
\[\text{Cento Concerti Ecclesiastici (1602)}\]
Even this opening phrase is more interesting in Gussago's version, as the long held first note is followed by many notes of shorter value, providing more of a contrast ("antitheton").

Many early seventeenth century northern Italian composers wrote effective settings of Marian texts. This applies to Monteverdi, Grandi and Donati; and is also true for Gussago's 2-part compositions, particularly those published in Donfrid's *Viridarium Musico-Marianum* of 1627.

(iii) Tonal Organisation

Table 8 lists Gussago's 2-part motets and their respective modes.

**TABLE 8**

**TONAL ORGANISATION OF GUSSAGO'S TWO-PART MOTETS**

<table>
<thead>
<tr>
<th>Motet</th>
<th>Finalis</th>
<th>Signature</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Promptuarii Musici</em> I (1622)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ave Maria</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Ave Virgo</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
<tr>
<td>Gaude Virgo</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
<tr>
<td><em>Viridarium Musico-Marianum</em> (1627)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Gloriosa Domina</td>
<td>C</td>
<td>-</td>
<td>mode 11</td>
</tr>
<tr>
<td>O quam speciosa</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Quem terra, pontus, aethera</td>
<td>D</td>
<td>-</td>
<td>mode 1</td>
</tr>
<tr>
<td>Verbum bonum</td>
<td>D</td>
<td>-</td>
<td>mode 1</td>
</tr>
</tbody>
</table>

Four of the seven motets are in modes that approach minor keys. Three have a strong tendency towards major keys.

The modes employed in both of the collections are comparable with those most used by composers of the same period. Mode 1, although used only

122 Two in mode 1; two in transposed mode 2.

123 Two in transposed mode 12; one in mode 11.
once in the *Sacrae Laudes* collection, is employed in two of the 1627 motets. The two motets in transposed mode 12 have a feeling for the key of F major; similarly, "O Gloriosa Domina" (1627) in mode 11 has a tendency towards C major.

Most of the cadences throughout the 2-part works are authentic cadences ("clausulae perfecta"). "Clausulae regulares" occur at important points, whereas irregular cadences ("clausulae peregrinae") and "clausulae semiperfecta" occur at less important positions, such as midway through a solo passage, midsentence, or separating two statements of the same text phrase. An exception to the norm occurs in "Ave Virgo" (1622), where the authentic cadence on B-flat, before the beginning of the Alleluia triple metre section (i.e. at measures 23-24), is a "clausula peregrina". This is unusual for such an important structural point in the motet. However, the cadence does complete the word "mysterium", which may account for the strange close. It is of interest to note that "Quem terra, pontus, aethera" (1627) has no irregular cadences ("clausulae peregrinae").

Two deceptive cadences ("clausulae fugita") appear in motets from the 1622 collection. The first, in "Ave Maria" (1622) at measures 20-21, occurs in midsentence and is an example of the rhetorical figure "abruptio" with a rest appearing in the Cantus part at the completion of the cadence on F (see Example 81).

![Example 81. "Ave Maria"
 Promptuarii Musici I (1622) "abruptio"
"clausula fugita"

The second deceptive cadence occurs in "Gaude Maria" (1622), measure 14, where two imitative statements overlap (see Example 82).
Example 82. "Gaude Maria"
Promptuarii Musici I (1622)

There are no deceptive cadences in any of the 1627 motets.

Plagal cadences on the Finalis appear at the end of "O Gloriosa Domina" (1627), "Quem terra, pontus, aethera" (1627) and "Verbum bonum" (1627), following a full close on the Finalis. Both "O Gloriosa Domina" (1627) and "Quem terra, pontus, aethera" (1627) finish with an Amen, and "Verbum bonum" (1627) has a short coda (2 measures) with a brief return of duple metre after a lengthy triple metre section.

Half cadences, where the penultimate chord of a plagal cadence is a chord on the Finalis, occur at structurally important points in "Ave Maria" (1622) and "O quam speciosa" (1627). 124

As in the Sacrae Laudes motets, the root of the chord is not always doubled in the final chord of a cadence on the Finalis. This is so, especially with plagal cadences. The motet "Ave Maria" (1622), however, has all cadences on the Finalis doubling the root of the chord.

Most chords in the 2-part compositions are in root position, with some first inversion chords in each piece. Like Viadana and Aichinger, Cussago's 2-part works have large numbers of incomplete chords that require the continuo player to complete the harmony.

Chord progressions consist of root movement by intervals of a 2nd, 3rd, 4th and 5th. A significant passage in the lengthy triple metre section of "Verbum bonum" (1627), measures 37-41, consists of root progressions of 4ths and 5ths.

124 Donfrid, Promptuarii Musici I (1622) "Ave Maria", m 14 and 15; idem, Viridarium Musico-Marianum (1627) "O quam speciosa", m 35-36.
Root movement by a 2nd frequently occurs before a cadence. A notable descending pattern, with root movement by successive intervals of a 2nd, exists at the beginning of the triple metre section (measures 37-41) in "O Gloriosa Domina" of 1627 (see Example 83).

Example 83. "O Gloriosa Domina"
Viridarium Musico-Marianum (1627)

This is like the Alleluia passage in Viadana's "Filiae Jerusalem" for 4 voices. 125

The sudden drop of a 3rd, from one major chord (at the end of a phrase) to another major chord (at the beginning of a new passage), appears in "Verbum bonum" (1627) at measures 49-50 (see Example 84).

Example 84. "Verbum bonum"
Viridarium Musico-Marianum (1627)

This beginning of the new phrase "Virgo mater" is somewhat unexpected, as the anticipated movement from the A major chord to a D major chord fails to materialise. Instead, there is a dramatic drop to an F major chord.

125 Viadana, "Filiae Jerusalem" à 4 (3C, B, bc.), m 27-30, Cento Concerti Ecclesiastici (1602); Roche North Italian Liturgical Music, 2:7-8.
(iv) **Texture**

The 2-part motets are notable for the constant changes in texture that occur throughout each composition. Polyphonic, homophonic, reduced polyphonic and solo passages are all utilised and effectively contrasted.

Polyphonic texture is still favoured by Gassago in his later few-voiced works. Imitative subjects can vary from long melodies, as in "Verbum bonum" (1627) measures 26-29 (see Example 75), to short motives, as in "O quam speciosa" (1627) measure 31 (see Example 85).

Example 85. "O quam speciosa"
*Viridarium Musico-Marianum (1627)*

The entries can be far apart, as in "Ave Maria" (1622) measures 26-31 (see Example 86(a)), or extremely close, as in measures 19-21 of the same motet (see Example 86(b)).

Example 86. "Ave Maria"
*Promptuarii Musici I (1622)*
Entries occur at the octave, 4th or 5th degree. Some are two octaves apart. In "O Gloriosa Domina" (1627), the triple metre section contains a polyphonic passage which is notable for its descending bass line (see Example 83).

A polyphonic passage will sometimes end homophonically, as in "Ave Virgo" (1622), measures 9-14 (see Example 87).

Example 87. "Ave Virgo"
Promptuarii Musici I (1622)

Both "Ave Maria" (1622) and "Ave Virgo" (1622) begin polyphonically, with the former motet consisting of a large number of polyphonic passages. In contrast, "Gaude Maria" (1622) contains practically no polyphonic phrases.

Solo passages are a prominent feature of the 1627 motets, and they display the monodic influence with their extensive ornamentation. As previously mentioned, the two motets "O Gloriosa Domina" (1627) and "Quem terra, pontus, aethera" (1627) have solo passages of dialogue, with each voice having independent text phrases and music. These are long passages, when compared to the other solo phrases in reduced polychoral texture.

Homophonic texture occurs primarily in triple metre sections or at the culmination (tutti) of a reduced polychoral passage. Whenever the basso continuo and Cantus parts move with the same rhythm, this is often referred to as familiar style or reduced chordal texture.

126 Cf. Sacrae Laudes (1612) "Ave Maria", which is mainly homophonic.
127 Donfrid, Viridarium Musico-Marianum (1627) "O Gloriosa Domina", m 16-25 (Bassus solo), m 24-36 (Cantus solo); "Quem terra, pontus, aethera", m 13-23 (Bassus solo), m 23-30 (Cantus solo).
128 Soluri Viadana, p. 251; Hettrick Aichinger, p. 301.
from the triple metre section (measures 46-49) of "Verbum bonum", published in 1627 (see Example 88).

Example 88. "Verbum bonum"
Viridarium Musico-Marianum (1627)

The motet "Quem terra, pontus, aether" (1627) begins homophonically (see Example 89). This "exordium" is rhetorically significant in that the text is proclaimed at the beginning in a firm and positive fashion.  

Example 89. "Quem terra, pontus, aether"
Viridarium Musico-Marianum (1627)

Often, one voice part will move independently within an overall homophonic context, or become ornamented, as in "Ave Virgo" (1622) measure 13 (see Example 90).

Example 90. "Ave Virgo"
Promptuarii Musici I (1622)

See Chapter III, pp. 73-74; above p.164.
Two adjacent homophonic passages, the second of which is transposed down a 4th, occurs in "Ave Virgo" (1622) at measures 25-32. The whole passage is repeated again at measures 65-68. This particular technique has a rhetorical interpretation known as "analepsis".

Reduced polychoralism is a texture very much favoured in the 2-part motets, with the exception of "Quem terra, pontus, aethera" (1627) which has no passages of reduced polychoral texture. This type of texture involves the repetition of a phrase by the other voice, and the repetition can occur at a distance of an octave or even two octaves, as well as an octave plus a 4th or 5th. As in true polychoral fashion, some overlapping can occur between the two like phrases, and the alternating independent phrases can culminate in a tutti. Slight variations in melody and rhythm can occur in the repetition. For example, in "O quam speciosa" (1627) the repetition in the Alleluia section (measures 46-50) is a condensed version of the first phrase (see Example 91).

Example 91. "O quam speciosa"
Viridarium Musico-Marianum (1627)

Another variation is the inversion of the phrase "sit conclave" in "Verbum bonum" (1627), measures 21-23 (see Example 92).

Example 92. "Verbum bonum"
Viridarium Musico-Marianum (1627)
The contrasting of musical texture ("antitheton") is a prominent feature of these 2-part motets. Each composition has a distinctive combination and preference for some or all of the four types of textures described above.

"Ave Maria" (1622) and "Ave Virgo" (1622) both have considerable quantities of polyphonic texture, with some reduced polychordal and homophonic passages.

"Gaude Maria" (1622) consists mainly of reduced polychordal passages, with some homophony but rarely polyphony.

"O Gloriosa Domina" (1627) begins with a lengthy passage of reduced polychordal texture, and indulges later in long solo passages in dialogue (measures 16-36). Short polyphonic and homophonic phrases provide contrast to these lengthy solo passages, and the triple metre section - while beginning polyphonically (see Example 83) - soon becomes entirely homophonic in texture.

"O quam speciosa" (1627) consists of alternating passages of reduced polychordal and polyphonic texture. There are two short solo passages (measures 37-39 and measures 41-43), and few passages of homophony.

"Quem terra, pontus, aethera" (1627), like "O Gloriosa Domina" (1627), has long solos for Bassus and Cantus parts in dialogue. Homophonic passages occur at the beginning, in the triple metre section, and at the end. There are a number of polyphonic phrases.

"Verbum bonum" (1627) contains a judicious blend of all textures, in small quantities.

(v) **Structure**

Five of the seven 2-part motets are through-composed, in the style of the Sacrae Laudes works and the sixteenth century motet tradition. As mentioned above, "Verbum bonum" (1627) has a two-part structure (A A'), where the entire text is repeated in triple metre. "Ave Virgo" (1622) has an almost ritornello structure, in that the second Alleluia section in triple
metre (measures 65-68) is an expanded version of the first (measures 25-32). The whole piece concludes with a short Alleluia coda, in duple metre. The entire structure of the motet can be represented as follows:

A B C B'b

Triple metre sections exist in five of the seven motets: "Ave Maria" (1622), "Ave Virgo" (1622) (two), "O Gloria Domina" (1627), "Quem terra, pontus, aethera" (1627), and "Verbum bonum" (1627).

The sectional construction of each of these motets is determined by the text, the positioning of "clausulae regulares" and changes in metre. The motets consist of two, three or four such sections.

Internal repetition, within each section, is produced by passages of reduced polychoral texture.

The diminished repetition of the Alleluia statement in "Ave Virgo" (1622), measures 65-68, has the effect of increasing tension towards the final cadence.

In contrast, the longer note values of the final Alleluia (measures 54-56) in "O quam speciosa" (1627) and the closing Amen (measures 56-57) in "Quem terra, pontus, aethera" (1627), slows down the speed of the final sections as they reach their final cadences.

The average length of Gussago's 2-part concertato motets is 59 measures. However, "Ave Virgo" (1622) is a particularly long motet of 75 measures, due to the large amount of text repetition that occurs in passages of reduced polychoral and polyphonic texture.

(vi) **Melodic Style**

The opening melodies of the 2-part motets bear some resemblance to those previously mentioned in the Sacrae Laudes collection, which have contrasting long and short note values and are similar to Viadana's "O

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130 This coda in duple metre, following a section in triple metre, is essentially a written-out ritardando. Similar codas exist in "O Gloria Domina" (1627) and "Verbum bonum" (1627).
quam pulchra es" (1602). The best examples are those from "Ave Virgo" (1622), "O Gloriosa Domina" (1627) and "O quam speciosa" (1627), in which there is considerable contrast between the opening long note(s) and the subsequent rapid movement, often with melismatic runs (see Example 93).

Example 93.

(a) "Ave Virgo"
   Promptuarii Musici I (1622)

(b) "O Gloriosa Domina"
   Viridarium Musico-Marianum (1627)

(c) "O quam speciosa"
   Viridarium Musico-Marianum (1627)

The polyphonic passages are short, and imitative entries have brief subjects of limited range (a 4th or 5th). The following phrase from "Quem terra, pontus, aethera" (1627), measures 52-54, has the longest subject found in the 2-part motets (see Example 94).

Example 94. "Quem terra, pontus, aethera"
   Viridarium Musico-Marianum (1627)

131 See above, p. 172.
Imitation usually occurs at the interval of a 4th or 5th ("anaphora"), and there are some at an octave, or two octaves distance ("polyptoton"). In "Ave Virgo" (1622), measures 19–22, imitation occurs in a sequence of rising 2nds in both parts. This has a rhetorical connotation, referred to as "gradatio" (see Example 95).

Example 95. "Ave Virgo"
Promptuarii Musici I (1622)
"gradatio"

Brief melismas sometimes occur on single syllables (see Example 96), but in general the polyphonic melodies are syllabic and move in step-wise fashion, with leaps of 4ths and 5ths occurring in the Bassus part at cadence points.

Example 96. "Quem terra, pontus, aethera"
Viridarium Musico-Marianum (1627)

Motets "Ave Maria" (1622) and "Ave Virgo" (1622) begin polyphonically. The brief nature of the polyphonic passages and their correspondingly short imitative subjects, produce a seventeenth century style polyphonic texture that is concerned with tossing brief motives from one part to the other (at different pitch levels), that is a feature of concertoato style.

The melodies in homophonic passages have limited range in the Cantus part (4th or 5th), but have a wider range in the Bassus part (an octave).
In the Cantus part they proceed in step-wise manner, whereas in the Bassus part leaps of 4ths and 5ths occur at the beginning as well as the end of phrases. The texts are usually set syllabically. However, melismas do occasionally occur, as in the already cited example from "Ave Virgo" (1622), measures 13-14 (see Example 90). Triple metre sections, in homophonic texture, do not always display strict homorhythmic qualities, but often incorporate step-wise or scale-like movement in one of the voices (see Example 97).

Example 97. "Ave Maria"
Promptuarii Musici I (1622)

(a)

(b)

The melodic material in passages of reduced polychoral texture is sometimes expanded in the repetition (see Example 98).
This process of addition, for emphasis, is an instance of the rhetorical device "paronomasia".

The reverse process, of diminution, can be seen in the following passage from "Verbum bonum" (1627), measures 15-21 (see Example 99), where the shortened repetition and subsequent even shorter alternation of "sit conclave" (see Example 92) has the effect of increasing tension towards the culminating tutti at measures 23-25.
Example 99. "Verbum bonum"
Viridarium Musico-Marianum (1627)

Four of the seven 2-part motets begin with reduced polyphonic phrases:
"Gaude Maria" (1622), "O Gloriosa Domina" (1627), "O quam speciosa" (1627)
and "Verbum bonum" (1627).

In contrast to the rather restrained melodies found in the polyphonic,
homophonic and reduced polyphonic phrases, the lengthy solo passages have
freer, and far more extensive melodic material. The solos in the 1627 motets,
especially, are quite rhapsodic (see Example 100).

Example 100. "Quem terra, pontus, aethera"
Viridarium Musico-Marianum (1627)
The melodies have wide ranges of over an octave; in "Quem terra, pontus, aethera" (1627), measure 15, there is an octave plus a 4th in one measure alone (see Example 101).

Example 101. "Quem terra, pontus, aethera"
Viridarium Musico-Marianum (1627)

Constant ornamentation of extended free passaggi, and rapid coloraturas, decorate each solo - particularly in the 1627 motets. Rapid runs and wide leaps are a feature of the passaggi, whereas the melodies proper consist of leaps of 4ths and 5ths in addition to step-wise motion.

The solo Cantus parts in these 2-part motets have a range of an octave or a 9th. The range of the Bassus solos is a 12th.

(vii) Rhythmic Characteristics

The most frequently used time signature, for duple metre, in the motets from the 1622 publication is $\frac{4}{4}$ ("tempus imperfectum diminution"). Sometimes an individual part uses $\frac{3}{4}$ ("tempus imperfectum") simultaneously with the $\frac{4}{4}$ time signature in the other part. In the triple metre section of "Ave Maria" (1622), the $\frac{3}{2}$ ("tempus perfectum") time signature appears. However, "Ave Virgo" (1622) has the simple 3 time signature in both triple metre sections.

The motets published in the 1627 collection all have the uncut C time signature. The 3 time signature is used in the three motets that have triple metre sections.

Cross rhythms occur where there is close imitation in phrases of polyphonic texture (see Example 102).
Example 102. "Gaude Maria"
Promptuarii Musici I (1627)

The quickly moving polyphonic, homophonic and reduced polychoral passages contain many active rhythmic motives that are either exchanged from one voice to the other, or move homorhythmically. The following homophonic extract from "Gaude Maria" (1622), measures 34–36, is an example of the latter (see Example 103).

Example 103. "Gaude Maria"
Promptuarii Musici I (1627)

(viii) Ornamentation

The three motets of the 1622 publication have some ornaments written in. There are many more in "Gaude Maria" (1622) than in the other two compositions. Fast moving figures with demisemiquavers (semifusas, in the original) occur occasionally (see Example 104).
The ornamentation appears primarily in the Cantus parts. Only on one occasion does the Bassus part have a florid embellishment, and that is immediately echoed in the Cantus part (see Example 105).

Embellishments occur on important words, and hence provide emphasis ("variatio").

In general, the ornamentation provided in these 1622 motets is similar to that found in the 2-part motets of Banchieri (1610), Donati (1612), Priuli (1615) and the Roman composers Agazzari (1606) and Durante (1608). 131

The ornamentation printed in the 2-part motets of 1627 is much more elaborate and extensive than that which exists in the earlier motets. The two motets "O Gloriosa Domina" (1627) and "Quem terra, pontus, aethera" (1627) – which have extensive solo passages in dialogue – have more embellishments than the other two 1627 2-part compositions.

131 Banchieri, Vezzo di Perle Musicale (1610); Ignazio Donati, Sacri Concentus (Venice: Vincenti, 1612); Giovanni Priuli, Parnassus Musicus Ferdinandaeus (Venice: Vincenti, 1615); Agazzari, Sacrae Cantiones (1606); Ottavio Durante, Arie Devote (Rome: Verovio, 1608).
Figures with demisemiquavers (semifusas, in the original) occur in all four motets. Because of the extensive solo passages in each piece, embellishments are found equally in both Bassus and Cantus parts.

The lengthy solo passages contain elaborate coloraturas that are like those found in the solo motets of Grandi and his contemporaries (see Example 106).

Example 106. "Quem terra, pontus, aethera"
*Viridarium Musico-Marianum* (1627)

These embellishments are also examples of the rhetorical "variatio", as they place emphasis on important words in the text.

(ix) Basso Continuo

When accompanying the Bassus part alone or the two vocal parts together, the basso continuo acts as a basso seguente in that it follows the Bassus part religiously.

When the Bassus part rests for a considerable period, the basso continuo becomes an independent part which provides a harmonic basis for the Cantus voice. This independent part has mostly a simpler melody than the Cantus part, with fewer notes and less active rhythm. The basso continuo provides the root of most chords, and moves in step-wise fashion with some leaps of 3rds, 4ths, 5ths and octaves. There are some instances where the note values of the basso continuo match exactly those of the Cantus part (see Example 107).
Example 107. "Gaude Maria"
Promptuarii Musici I (1622)

In contrast, there are some examples where there is momentarily more
independent movement in the basso continuo than in the sustaining Cantus
part (see Example 108). 132

Example 108. "Ave Virgo"
Promptuarii Musici I (1622)

In "O gloriosa Domina" (1627) at measure 30, the independent basso
continuo anticipates the coming motive in the Cantus part ("voritation").
This occurs at a break (rest) in a long Cantus solo, and so the basso
continuo at this point gives a feeling of moving forward, as well as
establishing a coherence between the voice and the accompaniment (see
Example 109).

Example 109. "O gloriosa Domina"
Viridarium Musico-Marianum (1627)

132 Other examples: Donfrid, Viridarium Musico-Marianum (1627) "O quam
speciosa", m 3; "Quem terra, pontus, aethera", m 23–24.
The basso continuo will sometimes sustain or anticipate a note, when both vocal parts rest (see Example 110).

Example 110. "Quem terra, pontus, aethera"
Viridarium Musico-Marianum (1627)

A similar feature is to be found in Aichinger. 133

Whenever the Bassus part rests for a brief period, the basso sequente will usually double the Cantus part, down two octaves.

Although the basso sequente aims to follow closely the Bassus part, there are a small number of occasions when this does not happen. For example, when the Bassus part sustains a long note, the basso sequente can become a little more active (see Example 111).

Example 111. "Gaude Maria"
Promptuarii Musici I (1622)

In the above example, the basso sequente matches the rhythm of the Cantus part above.

In "Ave Virgo" (1622), measure 8, the Bassus and basso sequente are a 3rd apart, with the basso sequente providing the root of the chord (see Example 112).

133 Hettrick Aichinger, p.283.
Example 112. "Ave Virgo"
*Promptuarium Musici I* (1622)

This also occurs in Aichinger's motet "Angelus Domini" à 2 (C, B, bc.),
also in Donfrid's *Promptuarium Musici* I (1622). 134

Occasionally, the basso seguente part is simpler than the Bassus part,
especially when the voice part has a melisma (see Example 113).

Example 113. "Gaude Maria"
*Promptuarium Musici I* (1622)

In "Quem terra, pontus, aethera" (1627), measure 51, the basso
seguente is rhythmically a little more active than the Bassus part (see
Example 114).

Example 114. "Quem terra, pontus, aethera"
*Viridararium Musico-Marianum* (1627)

134 Aichinger, "Angelus Domini" à 2 Cantiones Nimirum (Dillingen: Meltzer,
1609). Collection not extant, but this motet was reprinted in Donfrid's
*Promptuarium Musici* I (1622); Hettrick Aichinger, pp. 391-95.
Again, the basso seguente matches here the rhythm of the Cantus part above.

The only figures in the basso continuo part are sharp signs (♯) that appear just prior to, and higher than, the affected note. Figures (both sharps and flats) above the bass line appeared in some, but not all, basso seguente part-books published in the early years of the seventeenth century. Other figures began to appear after 1610. It could be speculated, therefore, that possibly Gussago's 2-part (and 4-part) compositions were written before 1610. However, in collections of works by various composers, the basso continuo (and presumably its figures) was often added by an editor. Vincentius, it will be remembered, provided the basso seguente parts for the Schadaeus collections.

The sharp signs in Gussago's basso continuo parts denote the inflection up a semitone of the interval of a 3rd above the given note. In the case of a flattened 3rd, the sharp sign acts as a natural in cancelling the flat.

These figures occur not only at cadence points but also throughout each composition. Furthermore, there are many more figures in the 1627 motets than in those published in 1622. "O Gloriosa Domina" (1627), however, has no figures.

Nearly all of the figures denote accidentals that do not appear in the vocal parts.

Like those of Agazzari, Gussago's basso continuo parts are not barred. However, the basso continuo part in "Verbum bonum" (1627) does imply the intervention of a bar line between measures 18 and 19, by the presence of a tie (see Example 115).

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137 See Chapter III, p.40, n.36.
138 Johnson Agazzari, p.43.
Similarly, in "Ave Virgo" (1622) the division of a long note (in the vocal part) into two shorter note values in the basso continuo, between measures 3 and 4, also implies the possible existence of a bar line (see Example 116).

Example 116. "Ave Virgo"
Promptuarii Musici I (1622)

(x) Performance Practice

These motets are meant for soloists: singers with considerable ability, who can execute especially the 1627 motets with ease and agility.

As the 1622 motets "Ave Maria" and "Ave Virgo" have few ornaments written into the parts it can be assumed that extra embellishments (passaggi) would have been added according to sixteenth century practice.¹³⁹ The 1627 motets do not require any additional ornamentation.

With regard to the performance of the basso continuo, a number of composers - beginning with Viadana in 1602 - wrote instructions for performers on the realisation of the continuing instrumental bass

¹³⁹ In similar fashion to the Sacrae Laudes (1612) motets; see above, p. 182.
Viadana, in his 1602 preface, stipulated the use of only organ or clavichord. It was Agazzari, in his *Del Sonare Sopra '1 Basso* of 1607 who listed the two categories of foundation (harmonic) and ornamenting instruments. This broadened the scope of the basso continuo, for it encouraged not only the simple function of providing a harmonic basis but also of indulging in extra contrapuntal improvisation. The types of instruments involved in the execution of the basso continuo included those that could provide chordal accompaniment (such as organ, harpsichord, lute and harp) and melodic instruments (such as strings—plucked and bowed—and wind). Other composers, such as Banchieri, Praetorius and Schütz, also suggested various combinations of instruments.

The actual number of instruments suitable for accompanying a performance of few-voiced concertato motets is contingent upon the size of the vocal ensemble. In the case of Gussago's 2-part concertato motets, therefore, it is suggested that they be accompanied by an organ (if performed in church), harpsichord or lute (if performed in a chamber setting).

140 Viadana's preface to *Cento Concerti Ecclesiastici* (1602), rules 2-10 and 12; Agazzari, *Del Sonare Sopra '1 Basso* (1607); Francesco Bianciardi, *Breve Regola per Imparar' a Sonare Sopra il Basso Con Ogni Sorte d'Istrumento* (Siena: Falcini, 1607); Adriano Banchieri L'Organo Suonarino, rev. 2nd ed. (Venice: Amadino, 1611); Vincentius's preface to the bc. part-book of Schadaeus, *Promptuarii Musici II* (1612); Praetorius *Syntagma Musicum* III (1619), Ch. 6; Staden *Kurzer und Einfältiger Bericht* (1626).

141 Rule 10 mentions the use of organ and manacordo (monocordo) which was an ancestor of the clavichord; Viadana's preface to *Cento Concerti Ecclesiastici* (1602), quoted in F.T. Arnold *Art of Accompaniment*, 1:19.

142 Adriano Banchieri, *Conclusioni nel Suono dell'Organo* (Bologna: Rossi, 1609); Praetorius *Syntagma Musicum* III (1619), Ch. 6; Heinrich Schütz, *Historia der Frölichen und Sieglichen Aufferstehung* (Dresden: Bergen, 1623), lists a small group of instruments (i.e. 4 violi and bc.) to accompany the voices.

143 Borgir, in his dissertation on the basso continuo, states that the bass line in early seventeenth century Italy was performed by one chordal instrument alone or a bass line instrument, but not both together; Thorald Borgir, "The Performance of Basso Continuo in Seventeenth Century Italian Music" (Ph.D. dissertation, University of California at Berkeley, 1971), p.28.
(xi) Conclusions

In order that comparisons can be made with the works of other contemporary composers, it has been necessary to isolate those works that are scored for the same combination of Cantus, Bassus and basso continuo. Aichinger's "Angelus Domini" (1609), which is also printed in Donfrid's Promptuarii Musici I (1622), compares favourably with Gussago's 1622 motets. All have some ornamentation included and rhythmically active passages. Similarly, Donati's "Stephanus Servus" and "Tempus est ut Revertar ad eum" of 1612 are very like Gussago's 1622 compositions.

Banchieri's dialogue motet "Mulier cur ploras hic", from his Dialoghi, Concerti, Sinfonie, e Canzoni con Due Voci (Venice: Gardano, 1625), has coloratura solo passages that are akin to those in Gussago's 1627 motets.

Gussago's 2-part concertato motets are notable for the variety of textures employed in different combinations and their structural diversity. The florid coloratura passages for solo voices means that these motets are for able singers. The hybrid basso continuo part, with pure basso seguente passages interchanging with more independent basso continuo phrases, provides opportunities for lively instrumental accompaniment.

In conclusion, it is suggested that Gussago's 2-part concertato motets are worthy additions to the seventeenth century repertory of effective Marian text settings that deserve skilled performance.

(3) Four-Part Motets

(1) Scoring

Gussago's two 4-part motets are scored for soprano, alto, tenor, bass and basso continuo. The Cantus parts are written in the soprano clef (C1).

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144 Hettrick Aichinger, pp.391-95.
145 Donati, Sacri Concertus (1612); McElrath Donati, 2:30-35, 53-57.
the Altus in the alto clef (C3), the Tenor in the tenor clef (C4), and
the Bassus and basso continuo in the bass clef (F4).

In his 1602 preface, Viadana referred to this scoring as "à voci pari"
(for equal voices) and both he and Aichinger used it considerably. 147

(ii) Texts

Table 9 identifies the sources and possible liturgical functions of the two
texts used by Gussago.

TABLE 9

<table>
<thead>
<tr>
<th>Motet</th>
<th>Text Source</th>
<th>Possible Liturgical Function</th>
</tr>
</thead>
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<tr>
<td>Promptuarii Musici II</td>
<td>Psalm 67, v.1-3</td>
<td>Ascension or Pentecost</td>
</tr>
<tr>
<td>(1623)</td>
<td></td>
<td>Psalm, at Matins</td>
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<tr>
<td>Exurgat Deus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viridarium Musico-Marianum</td>
<td>From St.Luke, Ch.1,</td>
<td>Offertory, at Mass on Saturdays in honour of the</td>
</tr>
<tr>
<td>(1627)</td>
<td>v.42 &amp; 48 (with slight variations)</td>
<td>BVM (in Paschal time)</td>
</tr>
<tr>
<td>Beata es</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The "Beata es" text is also used for two successive antiphons on the
Feast of the Maternity of the BVM. 148 According to Kurtzman's dissertation
on the Monteverdi Vespers, this particular motet text was very popular in the
early years of the seventeenth century. 149

Of the four voices in "Exurgat Deus" (1623), the Tenor part is the
only one that presents the whole text; the Bassus part omits the phrase

147 Viadana's preface to Cento Concerti Ecclesiastici (1602), rule 12, quoted in F.T. Arnold Art of Accompaniment, 1:19.
149 Kurtzman Monteverdi Vespers, p.63.
"sicut deflectit fumus" at measures 25-27, and the Cantus and Altus parts omit the word "deficiant" at measures 25-29. The text of "Beata es" (1627) is sung in its entirety by all four voices.

Two instances of specific word painting, or "hypotyposis" figures, occur in "Exurgat Deus" (1623). The descending scale runs for "et fugiant" (flee) at measures 16-20 is an example of the rhetorical figure "fuga" which is associated with the notion of flight or escape (see Example 117).

Example 117. "Exurgat Deus"
Promptuarii Musici II (1623) "fuga"

A further descending scale run, at measures 27-29 for "deficiant" (vanishes), is an example of the rhetorical device known as "catabasis" (see Example 118).\textsuperscript{150}

Example 118. "Exurgat Deus"
Promptuarii Musici II (1623)
"catabasis"

\textsuperscript{150} The reverse of the ascending scale figure, "anabasis".
Long flowing melodic lines, that place emphasis on important words such as "Deus" (God) and "Virgo" (Virgin), are examples of the rhetorical figure "variatio". An instance of the former appears in "Exurgat Deus" (1623) at measures 4–8, and of the latter in "Beata es" (1627) at measures 10–12 (see Examples 119 and 120).

Example 119. "Exurgat Deus"
Promptuarii Musici II (1623)

Example 120. "Beata es"
Viridarium Musico-Marianum (1627)

A clear example of "hyperbole", where the melody exceeds the ambitus of the mode, occurs in "Exurgat Deus" (1623) at measures 45–47 with the word "exsultent" (rejoice) in the Tenor part (see Example 121).
Example 121. "Exurgat Deus"
Promptuarii Musici II (1623)

In each of the two motets almost all of the text phrases are repeated ("polyptoton"), both in the polyphonic and homophonic sections.

Both motets have lengthy triple metre sections that are settings of joyful and positive texts.

In considering text settings, some comparisons can be made between Gussago's motets and settings of the same texts by his contemporaries.

Giacomo Moro's "Exurgat Deus" for two voices (Cantus and Bassus) and basso continuo of 1610, is a very short motet (31 measures in length) when compared with Gussago's setting (63 measures long). Moro sets only the first three text phrases. Both composers employ rhetorical "fuga" for the word "fugiant" (flee); Moro has an ascending scale passage (see Example 122), and Gussago a descending one (see Example 117).

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151 Moro, "Exurgat Deus" à 2 (C, B, bc.) Concerti Ecclesiastici, Quarto Libro (1610); Sperry Moro, pp. 67-70.
Another similarity is the repeated note figure for the word "facie" (presence) (see Example 123).

Example 123.

(a) Gussago, "Exurgat Deus"
    Promptuarii Musici II (1623)

(b) Moro, "Exurgat Deus"
    Concerti Ecclesiastici, Quarto Libro (1610)

Ottavio Durante's "Beata es", Arie Devote (1608), for soprano and basso continuo is a very different piece from that by Gussago, as it is written in the solo idiom. However, like Gussago, Durante does have extended melodic runs on the word "virgo", and a triple metre section in the second half of the piece (which is repeated). Unlike Gussago, Durante's composition has an Alleluia section at the end, and the whole piece is very short.

152 Kurtzman Monteverdi Vespers, pp. 1086-87.
(iii) **Tonal Organisation**

Table 10 lists the modes of each of Gussago's 4-part motets.

**TABLE 10**

**TONAL ORGANISATION OF GUSSAGO'S FOUR-PART MOTETS**

<table>
<thead>
<tr>
<th>Motet</th>
<th>Finalis</th>
<th>Signature</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promptuarii Musici II (1623)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exurgat Deus</td>
<td>C</td>
<td>-</td>
<td>Mode 11</td>
</tr>
<tr>
<td>Viridarium Musico-Marianum (1627)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beata es</td>
<td>D</td>
<td>-</td>
<td>Mode 1</td>
</tr>
</tbody>
</table>

Both modes are commonly found in the works of the period. "Exurgat Deus" (1623), in mode 11, can be seen as approaching the key of C major. Similarly, "Beata es" (1627), with the addition throughout the piece of accidentals such as C-sharp (raised 7th degree) and B-flat (flattened 6th degree), suggests the key of D minor.

The majority of cadences are authentic cadences ("clausulae perfecta") on the Finalis, 3rd or 5th above ("clausulae regulares"). A number of "clausulae semiperfecta" occur in both motets at points that are not of any structural importance. Similarly, some instances of irregular cadences ("clausulae peregrinae") occur either in mid-sentence or at the close of sub-phrases. There is one exception, however, in "Exurgat Deus" (1623) at measure 49, where a "clausula peregrina" occurs at an important close.

"Exurgat Deus" (1623) has two deceptive cadences ("clausulae fugita"). The first, at measures 7-8, comes in the middle of a polyphonic section. The second, at measures 38-39, appears in the middle of a homophonic section but with the Altus part having its own independent polyphonic line (see Example 124).
Example 124. "Exurgat Deus"
Promptuarii Musici II (1623)

"Exurgat Deus" (1623) ends with a plagal cadence.

In the 3-part and 2-part motets, the Finalis is not always doubled at important cadence points on the Finalis (full close). However, in "Exurgat Deus" (1623) the Finalis is not doubled on three occasions, but all cadences on the Finalis in "Beata es" (1627) do have the Finalis doubled.\(^{153}\)

Most of the chords in these two motets are in root position. However, a considerable number of first inversion chords occur in both pieces: on accented and unaccented note values in "Exurgat Deus" (1623), and on unaccented note values in "Beata es" (1627).\(^{154}\) There are some second inversion chords, particularly in "Beata es" (1627), associated with cadential processes.

Some incomplete chords can be found in both motets. Each composition has a few open octaves, and there are eight open 5ths in "Beata es" (1627).

As with the other few-voiced motets, the chord progressions in the 4-part works consist mainly of a mixture of root movement by 2nds, 3rds, 4ths and 5ths - even in the homophonic triple metre sections.

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\(^{153}\) Donfrid, Promptuarii Musici II (1623) "Exurgat Deus", m 18, 29 & 44.

\(^{154}\) Donfrid, Promptuarii Musici II (1623) "Exurgat Deus", 29 first inversion chords; idem, Viridarium Musico-Marianum (1627) "Beata es", 28 first inversion chords.
A short homophonic passage in "Exurgat Deus" (1623) at measures 22-24, however, does consist of chords whose roots are a 4th and 5th apart (see Example 125).

Example 125. "Exurgat Deus"
Promptuarii Musici II (1623)

Root movement by the interval of a 2nd often occurs before a cadence.

A dramatic effect is produced in "Beata es" (1627), measure 9, when an A major triad moves down a 3rd to an F major chord which begins a new text phrase (see Example 126).

Example 126. "Beata es"
Viridarium Musico-Marianum (1627)
The juxtaposition of a major and minor triad on the same note in "Beata es" (1627), measures 36-37, causes an oblique cross relationship between the Altus (c'-sharp) and the Tenor (c'-natural). However, this is not quite so striking aurally, as the two chords are separated by a rest.

Other oblique cross relationships, caused by the root movement down a 3rd from one major triad to another, occur in "Exurgat Deus" (1623) at measures 9-10 (see Example 127) and "Beata es" (1627) at measure 9 (see Example 128).

Example 127. "Exurgat Deus"
Promptuarii Musici II (1623)

Example 128. "Beata es"
Viridarium Musico-Marianum (1627)

An augmented triad is found in "Beata es" (1627), measure 15, where a diminished 4th interval exists between the Altus f' and Tenor c'-sharp
(see Example 129).

Example 129. "Beata es"
Viridarium Musico-Marianum (1627)

This is the result of a coincidence of two polyphonic lines, and is a feature of sixteenth century motet style. A similar dissonance can be seen in Grandi's "Deus Deus meus", Il Primo Libro de Motetti (Venice: Vincenti, 1610).

(iv) Texture

There is substantially more polyphony than homophony in both 4-part motets. Each composition begins imitatively with a variety of time intervals between successive entries of the subject (i.e. the rhetorical "emphasis"). "Beata es" (1627) opens with a short subject (see Example 130).

155 Such augmented triads are rare in Donati's motets; see McElrath Donati, 1:138.

156 Alessandro Grandi, "Deus Deus meus" à 3 (2A, B, bc.) m 8,1, Il Primo Libro de Motetti (Venice: Vincenti, 1610); Roche North Italian Liturgical Music, 2:13-14.
"Exurgat Deus" (1623) has a long subject at measures 34-39 (see Example 131).

In all points of imitation, throughout both motets, the entries occur at the octave, 4th or 5th.

"Beata es" (1627) has a lengthy polyphonic section at measures 16-28 that is in sixteenth century motet style, with the continued imitative treatment of the phrase "quae Dominum portasti" throughout.

In "Exurgat Deus" (1623), measures 24-27, two voices (Altus and Tenor) move homorhythmically, whilst the Cantus part enters in imitation.
(see Example 132).

Example 132. "Exurgat Deus"
Promptuarii Musici II (1623)

Later, at measures 34-41, a phrase begins polyphonically but then quickly becomes homophonic in texture, with one part (Altus) moving in a polyphonic fashion (see Example 133).

Example 133. "Exurgat Deus"
Promptuarii Musici II (1623)
The lengthy triple metre sections in both motets are in homophonic texture. Shorter homophonic phrases do occur in the mainly polyphonic sections that dominate the first half of each motet.

The following extract from "Exurgat Deus" (1623), measures 20-24, is essentially a homophonic passage with two parts (Tenor and Bassus) moving initially in an independent manner (see Example 134).

Example 134. "Exurgat Deus"
Promptuarii Musici II (1623)

After the opening polyphonic phrase of "Beata es" (1627), there follows, at measures 9-16, a passage that begins homophonically but then continues in polyphonic texture (see Example 135).
Example 135. "Beata es"
Viridarium Musico-Marianum (1627)

The Alleluia section of "Beata es" (1627) is notable for the homophonic voice-pairing, which is akin to the reduced polychoral texture that features prominently in Gussago's 3-part and 2-part motets (see Example 136).

Example 136. "Beata es"
Viridarium Musico-Marianum (1627)
This type of contrasting technique is like the four paired soprano voices in Donati's "Quest'est ista quae progreditur", Li Vecchiarelli, et Perregrini Concerti (Venice: Vincenti, 1636), which answer one another in concertato style. 157

Both of Gussago's 4-part motets have a two-part structure in which the first half is primarily polyphonic and the second half is homophonic in texture.

In the first half of each motet there is no real contrasting (concertato) alternation of polyphonic and homophonic phrases, as there is in the 2-part and 3-part works, or in Grandi's 4-part "Vidi speciosam" (1610). 158 However, changes in texture do have structural significance in these 4-part motets by Gussago.

In general, there are a few passages that do exploit some of the textural possibilities of 4-part scoring; that is, short phrases for two and three parts only. However, there is no attempt to employ terraced textures — progressing from one up to four voices at a climax — as used by Grandi and his contemporaries.

(v) Structure

The two 4-part motets by Gussago are through-composed, and have distinct divisions into major sections that are determined by the text. "Exurgat Deus" (1623) consists of three sections, which correspond to the three verses of the psalm. "Beata es" (1627) has four sections which are as follows:

157 Ignazio Donati, "Quest'est ista quae progreditur" à 4 (4C, bc.), Li Vecchiarelli, et Perregrini Concerti (Venice: Vincenti, 1636); McElrath Donati, 2:281-90.

158 Grandi, "Vidi speciosam" à 4 (A, 2T, B, bc.), Il Primo Libro de Motetti (1610); Roche North Italian Liturgical Music, 2:29-30.
<table>
<thead>
<tr>
<th>Section A m 1-16</th>
<th>Section B m 16-36</th>
<th>Section C m 37-49</th>
<th>Section D m 49-61</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text</strong></td>
<td><strong>Beata es Virgo Maria</strong></td>
<td><strong>quae Dominum portasti creatorem mundi genuisti</strong></td>
<td><strong>Et in aeternum permanens Virgo</strong></td>
</tr>
<tr>
<td><strong>Time Signatures</strong></td>
<td>$\emptyset$</td>
<td>$\theta_2^3$</td>
<td>$\emptyset$</td>
</tr>
<tr>
<td><strong>Cadences</strong></td>
<td>$D$ (Finalis)</td>
<td>$A$ (&quot;clausula regulares&quot;) (Finalis)</td>
<td>$D$ (Finalis)</td>
</tr>
</tbody>
</table>
| **Textures**     | Polyphony | Polyphony | Homophony | Reduced) Poly-
|                  |            |            |            | choral ) Poly-
|                  |            |            |            | phony |

A major division occurs in the middle of the piece, at measures 36-37, with a change in metre as well as a change in texture. However, the cadence on A whilst being a regular cadence ("clausula regulares") is not as definite a close as a cadence in D (the Finalis).

Both motets have substantial triple metre sections, in the second half of each composition.

"Exurgat Deus" (1623) has a coda ("supplementum") after a fall close at the end, which is an Amen in duple metre ($\emptyset$), ending with a plagal cadence.

The triple metre section of "Exurgat Deus"(1623) consists of the text phrase "Et delectentur in laetitia" (and let them be joyful and merry) which is stated three times. The third and final statement is an exact repetition of the second, transposed down a 4th.

Other examples of internal repetition occur in the voice-pairing passage in the Alleluia section of "Beata es" (1627), already mentioned above (see Example 136). Also, in "Exurgat Deus" (1623) at measures 15-20, the falling "et fugiant" figure in the Tenor and Bassus is repeated, up a 4th, by the Altus and Cantus (see Example 117). This same figure is repeated again, by the Tenor and Bassus, to the word "deficient" at
measures 27-29 (see Example 137).

Example 137. "Exurgat Deus"
Promptuarii Musici II (1623)

In general, both motets have an overall balanced 2-part form in which the first half is essentially polyphonic (in sixteenth century motet style), and the second half is homophonic and includes a triple metre section.

Both motets are long: "Exurgat Deus" (1623) is 63 measures in length, and "Beata es" (1627) is 61 measures long.

(vi) Melodic Style

In the polyphonic passages, the imitative subjects are mostly short and imitation occurs either at the octave ("polyptoton") or the 4th or 5th degree ("anaphora"). Slight melodic variations often occur. However, in the long polyphonic passage in "Beata es" (1627), measures 16-28, the subject (see Example 138) remains unaltered throughout.

Example 138. "Beata es"
Viridarium Musico-Marianum (1627)
The melodic material in these polyphonic phrases is limited in range and proceeds mainly in step-wise fashion. There is some overlapping of phrases.

Although these lengthy polyphonic passages are not fragmented, in the manner of true seventeenth century concertato counterpoint, the imitation is freer than in sixteenth century practice, with the exception of the extract from "Beata es" (1627), measures 16-28, mentioned above. The polyphony in these motets, therefore, is a hybrid of sixteenth and seventeenth century styles.

The homophonic passages have melodies that are limited in range, except in the Bassus parts. Furthermore, they move in step-wise manner, with the exception of the Bassus parts which have leaps of 4ths and 5ths occurring at cadence points especially. Simple rhythmic motives, the use of repeated notes, and the syllabic setting of text phrases, all contribute to a clear text declamation in the homophonic passages.

The overall ranges of the individual voice parts are almost the same for both motets. The Cantus parts have a range of a 9th, the Altus an octave or a 9th, the Tenor a 10th or an 11th and the Bassus a 10th or an 11th.

(vii) Rhythmic Characteristics

"Exurgat Deus" (1623) has the $\frac{1}{2}$ ("tempus imperfectum diminution") and $\frac{3}{2}$ ("tempus perfectum") time signatures for its duple metre and triple metre passages respectively.

"Beata es" (1627) employs the $\frac{1}{2}$ and $\frac{3}{2}$ time signatures also.\(^\text{159}\)

However, the final Alleluia section has the uncommon $\varphi$ time signature for the Cantus part, and the C ("tempus imperfectum") time signature for the Tenor and basso continuo parts.

There is very little rhythmic interest in these pieces, when compared to the 3-part and 2-part compositions by Gussago.

\(^{159}\)Since the other Gussago motets in Donfrid's Viridarium Musico-Marianum (1627) use the more modern C time signature, the appearance of the somewhat old fashioned $\frac{1}{2}$ time signature in "Beata es" could imply an earlier date of composition.
(viii) **Basso Seguente**

The basso continuo part, for both motets, is a basso seguente in that it always doubles the lowest voice; usually the Bassus part. Whenever the Bassus part rests, the basso seguente doubles the Tenor, or occasionally the Altus. In "Beata es" (1627), there are instances where the Tenor part is doubled an octave below, because of a reluctance to change the clef in the basso seguente part for such a short time.

These basso seguente parts are like those found in the 4-part works of Viadana and Aichinger. Such parts are dispensable, and so the motets can be performed unaccompanied.

The figures employed by Gussago include sharp signs (♮), in both motets, and flats (♭) in "Beata es" (1627). These accidentals appear just prior to and higher than the affected note. However, in "Exurgat Deus" (1623) measure 13 (second beat) the sharp sign appears below the note d. The "Exurgat Deus" (1623) basso continuo part-book contains seven figures, whereas the "Beata es" (1627) part-book has twenty-six.

The accidental signs can denote either an inflected 3rd above (for root position triads), or an inflected 6th above (for first inversion triads). The following example from "Beata es" (1627), measure 4, is an instance of the latter (see Example 139).

**Example 139. "Beata es"**

**Viridarium Musico-Marianum (1627)**
Figures appear throughout each composition, as well as at cadence points. They often relate to a suspension in the vocal parts above (see Example 140).

Example 140. "Exurgat Deus"
Promptuarii Musici II (1623)

All of the accidentals, alluded to by the figures, appear in the vocal parts themselves.

In the original part-books, the basso seguente parts are not barred.

(ix) Performance Practice

Performances of these 4-part motets could accommodate a number of singers for each part.

Although no ornamentation has been written into the parts, some embellishments ("passaggi") would have been added by each voice in performance, according to late sixteenth century practice. The triple metre section of "Exurgat Deus", with its three almost identical statements of the text phrase "Et delectentur in laetitia" would profit by the addition of varied embellishments each time the phrase is restated.

An unaccompanied performance would be acceptable. However, more interest could be gained if the basso seguente part were to be enhanced by the inclusion of instruments. It is suggested that the instrumentation be

160 See above, pp. 182 & 221.
similar to that proposed for the performance of the 2-part concertato motets.

(x) Conclusions

The two 4-part motets, printed four years apart in 1623 and 1627, are very alike in important aspects such as texture, structure and melodic style.

"Exurgat Deus" (1623) could possibly have been written earlier, when considering the examples of sixteenth century-style word painting and the Finalis not being doubled at important cadences.

"Beata es" (1627), with its passage of voice-pairing which can be seen as a type of reduced polychoral texture, looks forward to the concertato technique of terraced textures, which is a prominent feature in the works of Grandi.

These 4-part works of Gussago are akin to some of the 4-part compositions of Viadana, Aichinger and Banchieri.

(4) Conclusions

To attempt a chronology of composition for all of Gussago's few-voiced motets, is to assume that the evolution and development of musical styles is always linear. Yet, the early seventeenth century was a period known for simultaneous composition, publication and performance of works of different styles - often by the same composer. The stile antico and stile concertato coexisted throughout the century, and composers such as Monteverdi wrote happily in both styles.

With this qualification in mind, the following tentative chronology is based upon the musical evidence discussed above.

Undoubtedly, the twenty-six 3-part motets of Sacrae Laudes (1612), even with the addition of a constructed basso continuo part, belong to the early period of concertato motet writing. In fact, they can be considered as

161 See above, p.222.
pre-concertato compositions.

Next to be considered are the 4-part motets printed in 1623 and 1627. Though very similar in style, "Exurgat Deus" (1623) is possibly a slightly earlier composition than "Beata es" (1627). 162

The three 2-part motets, published in 1622, are true concertato motets and are Gussago's first pure examples in this idiom.

Finally, the four 2-part motets in Donfrid's Viridarium Musico-Marianum (1627) form the pinnacle of Gussago's achievements in the few-voiced concertato motet style, and are his final and finest testament to the new idiom.

162 See above, p. 244.
CHAPTER V

INSTRUMENTAL MUSIC

1. Northern Italian Instrumental Ensemble Music

(1) The Rise of Instrumental Ensemble Music

In the second half of the sixteenth century, a number of northern Italian composers began to write purely instrumental ensemble music which was to form the basis of one of the most prominent musical idioms of the seventeenth century in Europe. By the late sixteenth century, a school of instrumental composition already existed in Brescia, and Venice became a centre for similar creativity. Milan, and later Bologna, also established schools of instrumental ensemble writing.

One of the main reasons for this interest in writing instrumental ensemble compositions was the increased availability of instruments and opportunities for performance.¹ Throughout the sixteenth century, many instrument makers in cities such as Brescia and Venice produced fine instruments which generated some excellent players. Not only was there a wide variety of instruments at this time, but many instruments came in families of several sizes.

The advent of music publishing in the sixteenth century and the large number of publishing houses in Venice, especially by the end of the century, meant that the newly composed works were soon disseminated and hence popularised in other localities.

¹Until the latter half of the sixteenth century, purely instrumental music was principally dance music. There was no abstract instrumental music as such.
Local patronage provided encouragement and opportunities for the performance of instrumental ensemble music in these northern Italian cities in the late sixteenth and early seventeenth century. The Church (and State, in Venice) introduced instruments into the liturgy on major feasts, to accompany the choir and to play independently. A small band of instrumentalists was employed on a permanent basis at San Marco in 1568, and the orchestra grew in numbers throughout the seventeenth century. Additional players were hired for specific festivals prior to this date, and the practice continued well into the seventeenth century. Similar situations existed, to a lesser degree, in other Venetian churches and cathedrals in cities under Venice's domination.

Confraternities also hired large ensembles of both instrumentalists and singers for major festivities, and contemporary accounts testify that independent instrumental compositions were performed.

Large instrumental ensembles were employed for courtly entertainments such as wedding festivities, and often performed purely instrumental pieces at banquets or as a part of dramatic presentations (intermedii). Noble and wealthy families also fostered amateur as well as professional performances of such abstract instrumental music.

Long before there were any attempts at writing original instrumental ensemble compositions, instrumentalists had played all kinds of sacred and secular vocal pieces either from part-books or, in the case of lutenists and keyboard players, from tablature scores. Hence, the earliest published instrumental ensemble pieces were actual transcriptions of well-known vocal compositions, and these provided the models for the independent instrumental forms of the latter years of the sixteenth century. Of the vocal forms, some were more suited to purely instrumental execution than others. For

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3 Coryat Crudities, 1:390-91, quoted in Bartholomew Raueri, 1: 36-37.
example, the Parisian and Flemish chansons— with their sectional structure and imitative beginnings — provided suitable models for the instrumental canzona. The polyphonic and through-composed motet formed the basis for the ricercare. However, the madrigal, with its close marriage of text and music and structural freedom, failed to produce a purely instrumental form. Other vocal forms such as the frottola, canzonetta and villanella influenced later instrumental writing in terms of scoring and texture rather than structure.

In addition to structure, instrumental ensemble music at the end of the sixteenth century reflected other aspects of sixteenth century vocal style. The combination of parts having equal status produced full sonorities, and the composers were trained in the learned sixteenth century polyphonic style, being either church organists or musical directors.

However, at the same time certain differences between instrumental and vocal music were becoming apparent. The incidence of many more high and low pitched notes is evidence of the ability of instruments to commence and sustain these notes at such levels, unlike singers. Furthermore, the agility of instruments such as cornetti and violins allowed for more embellishments and virtuosity, particularly in the Venetian repertory.

4 The Parisian chanson of the 1520s left a legacy of 4-part texture, sectional structure and homophony, whereas the Flemish chanson of the 1540s was the imitative model for the instrumental canzona; see, Bartholomew Rauers, 1:186.


6 Bartholomew Rauers, 1:2.

7 The frottola, which was essentially an accompanied melody, provided the model for the characteristic seventeenth century soprano and bass polarity. The canzonetta and villanella were the prototypes for the later trio style with two equal upper voices and a lower bass voice.

8 Schooled in the Zarlino tradition.

9 Venice, with the publication of treatises on ornamentation by Ganassi, Diruta, Dalla Casa and Bassano, and the maintenance of many fine instrumentalists, became a centre of virtuosic improvisation for cornetto, violin and organ; see, D. Arnold Giovanni Gabrieli and the Music of the Venetian High Renaissance, p.45.
By the beginning of the seventeenth century - especially in Venice - instrumental ensemble music had replaced solo instrumental music (for lute and keyboard) in importance.\textsuperscript{10}

The terms for naming these instrumental compositions were frequently inconsistent and used loosely. Titles such as canzona, capriccio, fantasia, ricercare, concerto, sonata, and sinfonia were often interchangeable and failed to give a precise idea as to the nature and style of a piece. For example, some of Andrea Gabrieli's ricercares of 1589 are in fact canzonas in style, as are Banchieri's 1603 fantasias.\textsuperscript{11} More significantly for this study, some of the 1608 sonatas by Gussago are also canzonas.

By the end of the sixteenth century the most popular instrumental form was the canzona.\textsuperscript{12} The earliest pieces, named canzona alla francese, were transcriptions of chansons.\textsuperscript{13} From the early 1570s original compositions entitled canzone da sonare appeared in madrigal collections, with melodies often borrowed from actual chansons.\textsuperscript{14} The first collection of canzonas, by Florentio Maschera of Brescia and published in 1584, contained twenty-one original 4-part compositions.\textsuperscript{15} This was a popular collection for it received several reprintings and tablature arrangements. During the 1580s

\textsuperscript{10} Selfridge-Field Venetian Instrumental Music, p.59.

\textsuperscript{11} Andrea Gabrieli, Ricercar del Sesto Tuono and Ricercar del Duodecima Tuono, Madrigali et Ricercari (Venice:Gardano, 1589); Adriano Banchieri, Fantasie o vero Canzoni alla Francese per Suonare (Venice:Amadino, 1603), originally printed in 1596.

\textsuperscript{12} The ricercare form had waned by the end of the sixteenth century; see, D. Arnold Giovanni Gabrieli and the Music of the Venetian High Renaissance, p.58.

\textsuperscript{13} From 1523 onward, the title canzone was used for purely instrumental pieces; see, Floyd G. Summer, "The Instrumental 'Canzone' Prior to 1600," 2 vols. (Ph.D. dissertation, Rutgers University, 1973), 1:ii.

\textsuperscript{14} Nicola Vicentino, Canzone da sonar "La bella", Madrigali à 5 Libro Quinto (Milan: Pontio, 1572); Marc'Antonio Ingegneri, two Arie di canzon francese per sonare, Il Secondo Libro de Madrigali, à 4 (Venice:Gardano, 1579).

\textsuperscript{15} The dedication to the collection is dated 2 March 1582, which could indicate a possible earlier printing; see, William E. McKee, "The Music of Florentio Maschera (1540-1584)" (Ph.D. dissertation, North Texas State University, 1958), p.39.
and 90s canzonas were published by Merulo, Banchieri and Giovanni Gabrieli. The Sacrae Symphoniae I (1597) of Giovanni Gabrieli, which is a large collection of both sacred vocal and instrumental pieces, contains the first body of polychoral instrumental compositions. The inclusion of triple metre sections is also a distinctive feature of these seminal works.

The first decade of the seventeenth century saw the continued popularity of the canzona with the publication of works by many Brescian, Milanese, and Venetian followers of Giovanni Gabrieli. The Raverii collection, printed in 1608, provides a comprehensive overview of the canzona form, for it contains three generations of composers (Maschera, through to Frescobaldi) ranging in ability. The continuo part for this collection is the first known example for instrumental ensemble music. From 1608 onward, the supremacy of the canzona form was replaced by the emerging few-voiced sonata with its growing emphasis on soprano and bass polarity. Previously, the term sonata had been almost synonymous with the canzona, following the two examples introduced by Giovanni Gabrieli in his Sacrae Symphoniae I (1597).

Stylistically, the canzona form was eminently suited for instrumental ensemble performance. The emphasis upon imitation, particularly in the

16 Two canzonas by Merulo in Vincenti's collection Canzoni di Diversi per Sonar (Venice: Vincenti, 1588); three canzonas (one à 8) in Banchieri, Concerti Ecclesiasticif (1595); Adriano Banchieri, Canzoni alla Francesce à 4, Libro II (Venice: Amadino, 1596), revised in 1603; fourteen canzonas and two sonatas in Giovanni Gabrieli's Sacrae Symphoniae I (1597). Banchieri's 1596 publication is entitled Libro II, which implies that there was possibly an earlier volume.

17 For example, Floriano Canale, Canzoni da Sonare...Libro Primo, à 4 & 8 (Venice: Vincenti, 1600); Antonio Mortaro, Il Primo Libro de Canzoni da Sonare à 4 (Venice: Amadino, 1600); idem, Il Secondo Libro delle Messe, Salmi, Magnificat, Canzoni da Suonare e Falsi Bordoni, à 13 (Milan: Tini & Lomazzo, 1610); Giovanni Domenico Rognoni Taeggio, Canzoni, Libro Primo, à 4 & 8 (Milan: Tini & Lomazzo, 1605); Agostino Soderini, Canzoni à 4 e 8 Voci, Libro Primo (Milan: Tini & Lomazzo, 1608); Adriano Banchieri, Ecclesiastiche Sinfonie, dette Canzoni in Aria Francesce, per Sonare, et Cantare, à 4 (Venice: Amadino, 1607).

18 Canzoni per Sonare (Venice: Raverii, 1608).

19 Possibly provided by the editor, Alessandro Raverii; see, Bartholomew Rauerij, 1:4.
opening passages, allowed for equal participation by all parts; the quick
motion was ideal for instruments; the sectional structure, incorporating
repetition or recapitulation, revealed an ordered construction; the pervading
dactylic rhythmic figure (\(\overline{0|\ \ \ \ |}\)) emphasised an active rhythmic quality;
the clarity of texture exhibited a lightness in mood; and the contrasting
passages of polyphonic and homophonic texture prevented any tendency towards
monotony. This latter aspect of contrast was further emphasised by Giovanni
Gabrieli in his Sacrae Symphoniae I of 1597 with the introduction of contrasting
triple metre passages as well as antiphonal writing.

Ensemble canzonas served a variety of purposes. They were known to have
been performed in both sacred and secular situations. Furthermore, they served
an educational purpose in displaying compositional techniques such as simple
construction, the borrowing of melodic material (in the early canzonas), and
the exercising of learned imitation.\(^20\) Pupils often plagiarised their masters
in this form.\(^21\)

The early instrumental ensemble compositions were published as minor
additions to collections of either madrigals or sacred vocal compositions.\(^22\)
In the seventeenth century, however, the reverse occurs and many collections
of instrumental ensemble music have vocal pieces as adjuncts. Gussago's
Sonate à 4, 6 & 8 (1608) is one of the earliest examples of this change
of emphasis.

During this period Venice was the main centre of activity in instrumental
ensemble composition, publishing and performance. Brescia also maintained
an active school of composition and performance, beginning with the early
publication by Maschera.\(^23\) The city was known for its famous instrument

\(^20\)Summer Canzone, 1:275.

\(^21\)Crocker Canzona, Appendix B.

\(^22\)Newman Sonata in the Baroque Era, p.48. From 1597 onward, sacred vocal
collections with canzonas occur twice as frequently as do secular vocal
collections with canzonas.

\(^23\)See Chapter I, pp. 8 & 9.
makers such as the Antegnati family of organ builders, Gasparo [Bertolotti] da Salò who made violins and viols, and Giovanni Paolo Maggini who made string basses. The presence of these and other craftsmen cultivated a tradition of fine instrumentalists — many of whom found employment in Venice and other Italian cities.  

Following Maschera, other Brescian instrumental ensemble composers were Canale, Antegnati, Lappi, Gussago and Mortaro. A later generation of seventeenth century few-voiced sonata composers included Fontana, Marini, Turini and Bertoli. Mèrulo came to Brescia as cathedral organist from 1556 to 1557. A number of these composers were also instrumentalists: Maschera, for example, was a player of the viole da braccio; Fontana was a violino player; Antegnati and Gussago were both organists. Some compositions were published in Brescia itself, but many were printed in Venice. The two main churches in Brescia — the cathedral and the church of S. Maria delle Grazie — both possessed competent musical establishments throughout this period. 

Early in the seventeenth century, the fashion for instrumental ensemble music quickly spread across the Alps, particularly to Austria and Germany. The printing houses of northern Italy and Germany were soon supplying music for the increasing demand caused by the trade in instruments as well as the migration of many Italian musicians to the north and the influence of many Germans who had been to Italy. 

(2) Sonata 

The term sonata first appeared in the sixteenth century as the title to certain dance pieces.  

Carl Ferdinand Becker, in his mid-nineteenth century compilation of music printed during the sixteenth and seventeenth centuries, 

24 Selfridge-Field Venetian Instrumental Music, p. 17.

25 Some lute-tablature dances in Luis de Milán's El Maestro (Valencia: Francisco Díaz Romano, 1535); Giacomo Gorzanii, Intabolatura di Liuto...Libro Primo (Venice: Gardano, 1561); Fabritio Caroso's dance treatise Il Ballarino (Venice: Ziletti, 1581); see, Newman Sonata in the Baroque Era, p. 18.
cited two collections of sonatas in 5-parts by Giovanni Croce and Andrea Gabrieli in 1580 and 1586 respectively. These, however, are not extant. The first application of the term to instrumental ensemble pieces that do exist are the two sonatas in Giovanni Gabrieli's Sacrae Symphoniae I (1597), one being the well-known polychoral sonata "pian e forte" in 8-parts.

The word sonata is the feminine past participle of "sonare" (to sound or play), in contrast to the verb "cantare" (to sing). Hence, a sonata is a "sound" piece, to be played by instruments.

Banchieri's L'Organo Suonarino (Venice: Amadino, 1605) contains eight sonatas for organ, which are solemn pieces suitable for performance during the Elevation at Mass.

Gussago's Sonate à 4, 6 & 8 (1608) is the first extant collection of sonatas, for it contains twenty instrumental ensemble compositions that all bear the title of sonata.

As mentioned above, from 1597 until the end of the first decade of the seventeenth century the term sonata was used indiscriminately and appeared as the title of pieces that were of various forms and styles. Several of Gussago's sonatas, for example, are in fact canzonas in the Brescian tradition. Inconsistencies often exist between the title page, the table of contents and the page headings above the pieces themselves. Similarly, irregularities in terminology occur between collections, and part-books within a single set.

The problem of identifying differences between sonatas and canzonas of this period is one that has caused considerable speculation. Praetorius, 26

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26 Carl F. Becker, Die Tonwerke des XVI. und XVII. Jahrhunderts, 2nd ed. (Leipzig: Ernst Fleischer, 1855), cols. 286-87. Fétis mentions the Croce publication, too; see, Fétis Biographie Universelle, 2:393.


28 Sonata (singular, sonate (plural).

29 This suggestion for performance is made in the 2nd edition, published in 1611.
in his *Syntagma Musicum* III (1619) defined the sonata as being grave in mood and written in long note values, in contrast to the quickly moving canzona with its more active subject material written in smaller note values.\(^{30}\) These criteria apply to Giovanni Gabrieli's two sonatas of 1597, for both are predominantly homophonic in texture and are written in longer note values. However, the final canzona (Canzon Quarti Toni à 15) in the same collection has similar sombre qualities. In the case of Gussago's sonatas, some of them do fall under Praetorius's definition, but not all. However, in Giovanni Gabrieli's *Canzoni et Sonate* (Venice: Gardano, 1615) there is no stylistic difference between the sixteen canzonas and the five sonatas, and Praetorius's classification fails to fit.

Einstein, who transcribed a considerable amount of this repertory, suggested that at the end of the sixteenth century the sonata was specifically designed for performance by wind instruments, and therefore suitable as festival music, whereas the canzona was chamber music to be performed primarily by strings.\(^{31}\)

With the disappearance of the solemn ricercare form at the end of the sixteenth century, the slow and grave ensemble sonatas that fit Praetorius's definition replaced the ricercare in the liturgy of the early seventeenth century.\(^{32}\)

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(3) **Sinfonia**

The word sinfonia (Italian) or symphonia (Latin) comes from the Greek "syn" (together) and "phōnē" (sounding), and is equivalent to the Latin

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\(^{31}\) Alfred Einstein, *A Short History of Music*, Eng. trans., 2nd ed. (New York: Knopf, 1938), p. 25. This comment relating to the sonata could explain Crocker's statement that Einstein thought Gussago's sonatas were probably performed by brass instruments; see, Crocker *Canzona*, p. 390, n.2.

\(^{32}\) Selfridge-Field *Venetian Instrumental Music*, p.96.
derived term concerto, meaning to play in accord.  

The term originally referred to independent instrumental ensemble pieces, and was often synonymous with titles such as canzona and sonata. During the sixteenth century the term sinfonia sometimes referred to instrumental segments in intermedii, and the first appearance of the word in print occurred in the intermedii by Malvezzi and Marenzio, published in 1591.  

Later, the term also referred to instrumental preludes or interludes to either sacred or secular vocal compositions, in addition to dramatic works. The term toccata was sometimes used for the same kind of introductory piece. An early example of this form is a 6-part opening sinfonia to a motet by Lassus. It is polyphonic in texture and suggests the style that follows in the motet itself. Monteverdi's 9-part madrigal "Questi Vaghi" from his Il Quinto Libro de Madrigali (Venice: Amadino, 1605) begins with a similar sinfonia, as does the opening madrigal ("Tempro la Cetra") of Concerto: Settimo Libro de Madrigali (Venice: Magni, 1619).  

Gussago's sinfonias to the eight polychoral motets (concerti) included in the Sonate à 4, 6 & 8 (1608), are early examples of purely instrumental.

33 New Grove, s.v. "Sinfonia," by Suzanne G. Cusick. Praetorius's explanation of the similar meaning of the terms concerto and symphonia, is found in his Syntagma Musicum III (1619), p. 19, quoted in Samuel, "Praetorius on Concertato Style," p. 96. See Chapter III, p. 40. The Italian version, sinfonia (singular) and sinfonie (plural), is used in this study.

34 For example, Banchieri's Ecclesiastiche Sinfonie (1607) and Lodovico Viadana's Sinfonie Musicali a Otto Voci (Venice: Vincenti, 1610).


37 For example, the opening toccata to Monteverdi's L'Orfeo of 1607.


39 Bartholomew Rauert, 1:159.
preludes to sacred vocal compositions.

Four of Giovanni Gabrieli's motets in the Sacrae Symphoniae II (1615) have sinfonias: three are imitative introductory preludes, and one is an interlude that begins homophonically. 40 Two of these sinfonias continue on for the duration of the piece, playing independent instrumental lines in addition to the vocal parts. 41

All such sinfonias are brief in duration, and are either imitative or homophonic in style. They can be seen as possibly the instrumental equivalent of the short organ intonations, improvised by Giovanni Gabrieli and his followers in the late sixteenth century. 42

Praetorius, in his Syntagma Musicum III (1619) where he described the difference between the ritornello and the symphonia, emphasised the sombre nature of the symphonia and likened it to the independent instrumental sonata with its longer note values. 43 This description applies to most of Gussago's sinfonias, but not to the Giovanni Gabrieli examples of 1615.

Sinfonias were sometimes considered optional. Giovanni Gabrieli's sinfonia to the motet "Jubilate Deo", Sacrae Symphoniae II (1615), could be played "si placet" (at will), according to the given title. 44 This would allow for a certain degree of flexibility, depending upon the instrumental forces available for performance. The title page of Gussago's Sonate à 4, 6 & 8 (1608) states that the sinfonias can be played before or after the vocal pieces. 45

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40 Three introductory preludes to "Jubilate Deo", "Surrexit Christus", and "Quem Vidistis"; an interlude in "In Ecclesiis".

41 In "Surrexit Christus" and "In Ecclesiis".


44 G. Gabrieli Opera Omnia, 3:163.

45 "con le sue Sinfonie/da suonare avanti, & doppo secondo il pla-/cito, & commodo de Sonatori."
The instrumental prelude became an important feature in the seventeenth century concertato style of vocal writing, as seen in the works of many Venetian composers and Schütz.

(4) Instrumentation and Performance Practice

It was customary, throughout this period from the 1580s to 1608, for instrumentation to be unspecified. The majority of title pages of instrumental ensemble collections suggested that the pieces were suitable for any combination of instruments or "con ogni sorte di strumenti" (all sorts of instruments). This was aimed to attract a wide market.

Giovanni Gabrieli, in the Sacrae Symphoniae I (1597), was the first to prescribe specific instruments. However, these were only for a few parts in five of the sixteen works in the collection. After Giovanni Gabrieli, instruments were specified in only a small number of polychoral instrumental works, and in Giovanni Gabrieli's Canzoni et Sonate (1615) a large number of parts still remained unassigned to any instruments.

Of those instruments that Giovanni Gabrieli did specify, his preference was essentially for cornetto, violino, trombone and bassoon. That is, instruments that were most commonly used at San Marco during his tenure as organist. Table II shows the clefs used by Giovanni Gabrieli and the instrument or instruments assigned to each as a possible choice.

| TABLE II |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| **GIOVANNI GABRIELI’S SPECIFIED INSTRUMENTATION** |
| **Instruments** | **Clefs** | **Clefs** | **Clefs** | **Clefs** | **Clefs** | **Clefs** | **Clefs** |
| Wind              | G2       | Cl       | C2       | C3       | C4       | C5       | F3       | F4       | F5       |
| Cornetto          | Cornetlo | Cornetlo | Cornetlo | Cornetlo | Cornetlo | Cornetlo | Cornetlo | Cornetlo | Cornetlo |
| Brass             | Violin   | Trombone | Trombone | Trombone | Trombone | Trombone | Trombone | Trombone | Trombone |
| Bassoon           |          |          |          |          |          |          |          |          |          |
| Strings (violino) |          |          |          |          |          |          |          |          |          |

46 Summer Canzone, 1:274.
47 The violino was equivalent in range to the modern violin and viola. The Bassoon was specified only once: in "Jubilate Deo", Sacrae Symphoniae II (1615).
Accompanying continuo instruments were the theorbo, chitarrone and the organ. It is assumed that for all those parts with no specified instruments, actual instrumentation would have been similar to the possibilities outlined in Table 11.

The choice of instruments recommended by Viadana for the 4-part canzona in his Cento Concerti Ecclesiastici (1602) is identical to those advocated by Giovanni Gabrieli. In his preface to the Salmi à 4 Chori (1612), Viadana extended the range of instrumental possibilities to include many additional instruments that were used in other Venetian churches as well as major churches in the dominions of Venice. These were recorders (supported by trombone and bassoon in the weak bass registers), viols (including the large violone), crumhorns, transverse flutes (treble, tenor-alto, and bass), and the harpsichord.

The full range of possibilities for instrumental performance, in the early years of the seventeenth century, is most extensively presented by Praetorius in his Syntagma Musicum II and III. The range of instruments depicted is considerably wider than those that were commonly used in northern Italy in the late sixteenth and early seventeenth centuries. Praetorius included many extra instruments as well as full families of instruments, rather than just one or two members.

The first criteria for selecting instruments is always the clef. Then follows the choice of suitable combinations.

Each part can be played by one instrument, or perhaps two for added

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48 Harpsichords seem not to have been used in Venetian churches; see, Clifford Bartlett and Peter Holman, "Giovanni Gabrieli: a Guide to the Performance of His Instrumental Music," Early Music 3 (January 1975): 27.

49 Violin, cornetto and two trombones.

50 Descriptions of instruments in Syntagma Musicum II, "Organographia" (Wolfenbüttel:Holwein, 1618); detailed drawings in an appendix to Syntagma Musicum II, "Theatrum Instrumentorum" (Wolfenbüttel:Holwein, 1620); possible instrumental combinations discussed in Syntagma Musicum III (1619), part 3, "Termini Musici".
support. Some soft sounding instruments, such as the viola or recorders of low pitch, can be supported by other stronger sounding low pitched instruments such as the trombone or bassoon.

Iconographical evidence and contemporary accounts attest to there being both homogeneous and heterogeneous instrumental combinations. Giovanni Gabrieli and his followers favoured the heterogeneous combinations of cornetti and trombones, as well as the violino and trombones. The cornetto and violino, in the treble clef, were interchangeable.

In his Syntagma Musicum III, part three ("Termini Musici") of 1619, Praetorius discussed the issue of possible instrumental combinations. In addition to heterogeneous combinations favoured by composers of Giovanni Gabrieli's generation, he also advocated homogeneous possibilities with choirs of instruments from the same family or of similar timbre. Among his seven recommendations for the performance of Lasso's 10-part polyphonic motet "Quo properas", three were suggestions for entirely instrumental renditions in which the two 5-part choirs, of equal tessitura, are contrasted by heterogeneous and homogeneous combinations. Two of the recommendations have a homogeneous choir of strings contrasted with a heterogeneous choir of wind instruments; the third suggestion is for two

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51 The practice, in the early seventeenth century, was for one instrument per part; see, Heinz Becker, History of Instrumentation, Anthology of Music, 24 (Cologne: Arno Volk Verlag, 1964), p. 12.
53 In his description of the music performed at the Scuola San Rocco, for the festivities in honour of its patron saint in 1608, Coryat mentions the use of sackbuts, cornetti, viols and organs, and notes the different quantities and various combinations of instruments employed in accompanying singers; see, Coryat Crudities, 1:390–91, quoted in Bartholomew Rauelij, 1:36–37. Furthermore, in his account of the Feast of the Assumption celebrations at San Marco in 1608, he remarked upon the high quality of treble-viol, cornetti and trombone playing; see, Coryat Crudities, 1:388, quoted in Bartholomew Rauelij, 1:33.
54 Newman Sonata in the Baroque Era, p.53. Cesario Gussago dedicated his Sonate à 4, 6 & 8 (1608) to both a cornetto player (Ludovico Cornale) and a violino player (Giovanni Battista Fontana).
different heterogeneous choirs of wind and brass. Such combinations
enhance the contrast concept (the rhetorical "antitheton"), even between
choirs of equal tessitura.

Some publications of the period suggest that instrumental ensemble
music can be played by organ alone.

Although basso continuo part-books were not printed for collections
of instrumental ensemble music before the Raverii publication of 1608, the
existence of continuo instruments in the performance of ensemble music is
known from descriptions of intermedii presentations, church records,
iconographical sources and contemporary accounts. Giovanni Gabrieli's Canzon
in Echo, Duo Decimi Toni à 10, K 78, Sacrae Symphoniae I (1597), has an organ
part in its manuscript version.

Eleanor Selfridge-Field suggests that composers wrote music in which
they expected to participate. Since many instrumental
ensemble composers were organists, including Giovanni Gabrieli and Gussago,
it is assumed that their works were accompanied by the organ as
well as one or more members of the lute family.

There is a considerable body of evidence, ranging from the instructions

55 5th suggestion: Choir I (5 viole da braccio), Choir II (1 shawm, 4 trombones).
6th suggestion: Choir I (5 viole da braccio), Choir II (2 recorders, 2
trombones, 1 bassoon). 7th suggestion: Choir I (2 recorders, 2 trombones,
1 bassoon), Choir II (1 cornetto, 4 trombones). Praetorius Syntagma Musicum
III (1619), p. 154; see Bartholomew Rauert, I:301-2.

56 6th suggestion: see, McKee Maschera, pp. 31-32. Preface to Banchieri's
Ecclesiastiche Sinfonie (1607); see, Kinkeldey Orgel und Klavier, p. 223.

of composers to the writings of observers, which affirms that instrumental ensemble music was performed during church services.\textsuperscript{58} At Mass, on feast days, ensemble music could be played after the reading of the Epistle (Gradual), at the Offertory, at the Elevation, and during the Communion.\textsuperscript{59} At Vespers, instrumental music was performed in place of the antiphons for the psalms and magnificat, as well as before and after the service itself.\textsuperscript{60} Ensemble music was also permitted before a Litany.\textsuperscript{61} Thus, instrumental music could either replace the choir at significant liturgical points (such as at the Offertory, the Elevation, or Vespers antiphons) or provide transitional music (such as at the Gradual or during Communion).\textsuperscript{62}

As so many instrumental ensemble compositions were published in collections of sacred vocal music, it is assumed that these particular works were designed for religious performances. The sectional structure of the canzona-style


\textsuperscript{61} For example, Valerio Bona's Otto Ordini di Letante della Madonna (Venice: Vincenti, 1619), in which eight instrumental pieces precede the ordini; see, Bartholomew Rauerij, 1:239.

\textsuperscript{62} Sumner Canzone, 1:85, There is little evidence to support the idea that instrumental ensembles, or organs, provided music at the traditionally sung parts of the Mass, where no choir existed; see, New Grove, s.v. "Sonata, II, 2," by William S. Newman.
compositions make them suitable for performance as transitional pieces in church services, in which flexibility with regard to timing is an advantage. Praetorius suggested also that the performance of sacred vocal compositions be followed by a purely instrumental piece.\(^63\)

The early publication of canzonas in madrigal collections suggests that these instrumental ensemble works were possibly performed in more secular environments such as at court, in the aristocratic circles of northern Italy,\(^64\) or the houses of wealthy patrons or amateur musicians.

As there was no distinction in the early seventeenth century between the sonata da chiesa and sonata da camera, it can be argued that any instrumental ensemble composition - whether published with sacred or secular vocal compositions - could serve either a sacred or a secular function.

The problem of transposition is less acute for instrumental than for vocal music, as instruments have a wider range and can sustain either very high or very low notes more easily than singers. For example, a cornetto can reach up to a"", and can go even higher by altering the lip tension. Also, the smaller cornettino has a range of e' to e'''.

However, for works in high tessitura - with the lowest part being in either a tenor or baritone clef - transposition downward by a 4th (if there is a B-flat signature) or a 5th is possible.\(^65\)

The purpose of improvised ornamentation, already mentioned with regard to vocal music of the period, was to enrich the texture and it applies even more so to instrumental ensemble music. The published parts are the framework upon which sixteenth century passaggi were executed. The highly ornamented keyboard canzonas of the period are very similar in form and texture to the ensemble works, and so it is assumed that the unadorned published ensemble

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\(^63\) Praetorius *Syntagma Musicum* III (1619), p. 130, quoted in trans. Crocker *Canzona*, Appendix B.

\(^64\) Notably, groups known by the names "accademia" and "ridotto"; see, Crocker *Canzona*, Appendix B.

\(^65\) Praetorius *Syntagma Musicum* III (1619), part 3, Ch. 9.
pieces were improvised in similar fashion when performed. Furthermore, when the ensemble canzona was the most popular instrumental form in Venice at the turn of the century, Venice was also a centre of virtuoso instrumental performance. The Venetians Ganassi, Diruta, Dalla Casa and Bassano had all produced practical manuals for instrumental ornamentation, and both Dalla Casa and Bassano were leaders, in turn, of the San Marco orchestra.

The keyboard and lute tablatures of Maschera's 1584 canzonas, produced some years after the original ensemble publication, provide a wealth of information on the possible embellishments employed in performance.

2. Gussago's Instrumental Compositions

(1) Sonatas (1608)

Gussago's Sonate à 4, 6 & 8 (1608) is the first collection of instrumental ensemble compositions to bear the collective title "Sonate". The collection contains twenty instrumental sonatas, plus eight sacred vocal compositions (concerti) with sinfonias, which are adjuncts to the main body of the volume. The title page states that these are newly composed pieces, which implies that this is the first printing.

There are ten 4-part sonatas which are scored for Canto, Alto, Tenore and Basso. These are followed by four 6-part sonatas, scored for Canto, Sesto, Alto, Quinto, Tenore and Basso. The Sesto part has a mezzo-soprano range, whereas the Quinto has a tenor range and forms an equally matched

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66 Selfridge-Field Venetian Instrumental Music, p. 67.
67 Ibid., pp. 297-98.
68 Eleven of Maschera's canzonas in Giovanni Antonio Terzi's Intavolatura di Liutto (Venice: Amadino, 1593), one canzona in Bernhard Schmid's Tabulatur Buch (Strasbourg: Zetzner, 1607), ten canzonas in Johann Woltz's Nova Musices Organicae Tabulatura (Basel: Genath, 1617).
69 "Novamente composte, & date in luce."
pair with the actual Tenore part, resulting in a considerable amount of crossing of parts. This 6-part scoring is unusual for the period, for the only other comparable examples are the three 6-part canzonas by Giovanni Gabrieli in his *Canzoni et Sonate* (1615). Gussago's 4 and 6-part works are the first non-polyphonic sonatas to be published. The remaining six sonatas are polyphonic works in 8-parts (for two 4-part choirs) and are directly influenced by Giovanni Gabrieli's two sonatas published in the *Sacrae Symphoniae I* (1597).

The collection is dedicated to two "most excellent [Brescian] virtuosi"; Ludovico Cornale and Giovanni Battista Fontana. Cornale was a cornetto player who, according to the dedication, had already left Brescia for Rome. Fontana was a violino player who, also according to the dedication, had gone to Venice. He later composed his own few-voiced sonatas which were published posthumously in 1641. Gussago's dedication alludes to the sonatas as having been "requested" by the two players, and expresses the hope that the works will have "the strongest of champions." This implies that the music was designed for, and intended for performance, by highly competent instrumentalists. The fact that the collection is not dedicated to a dignitary — as was the usual practice for financial gain and prestige — but to two practising musicians, means that the works are strongly allied to the Brescian school of instrumental ensemble composition and performance.

Each sonata has a name or title, which was customary at that time and reflected the chanson heritage of the canzona form. Such titles were often

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70 G. Gabrieli, *Canzoni et Sonate* (1615), Canzon II, Canzon III, and Canzon IV.  
72 G. Gabrieli, *Sacrae Symphoniae I* (1597), Sonata Pian e Forte à 8 K41, and Sonata Octavi Toni à 12 K42.  
73 "ALLI ECCELLENT VIRTUOSI/Li Signori D. Lodovico Cornale dal Cornetto, & Gio: Battista Fontana dal Violino." See, Appendix 2.  
74 Giovanni Battista Fontana, *Sonate à 1, 2, 3...* (Venice: Magni, 1641).  
75 "a petition sua hauto principio...fortissimi campioni..." See, Appendix 2.  
76 The French definite article "La" and the corresponding "a" endings to the titles are a legacy from the chanson.
dedications to contemporaries, using either proper names or sometimes nicknames. Thus, it is often difficult to identify with any accuracy who the dedicatees were. Some titles are merely descriptive terms. 77

The first two sonatas, Sonata 1 "La Cornale" and Sonata 2 "La Fontana", are dedication pieces to the two "virtuosi" instrumentalists to whom the entire collection is dedicated. 78 The other eighteen sonatas have no such obviously identifiable titles. Sonata 11 "La Marina" could possibly be a dedication to Biagio Marini, the famous Brescian born violinist and composer of trio sonatas, who would have been twenty-one years of age and still living in Brescia in 1608. Three of the titles are possibly nicknames: Sonata 12 "L'Angioletta" (little angel), Sonata 18 "La Porcellaga" (either derived from "porcellana" (china, porcelain) or "porcella" (little sow)), and Sonata 19 "La Leona" (lion). 79 Sonata 17 "La Terza" could well refer to the fact that the piece is the "terza" (3rd) polychoral sonata in the collection, or perhaps allude to its tripartite structure (ABA'). Sonata 20 "La Luzzara" may be a reference to the town Luzzara, which was ruled by the Gonzagas in the sixteenth and early seventeenth centuries. 80 Giovanni Battista Riccio also has a canzona entitled "La Rizza" in his Il Terzo Libro delle Divine Lodi Musicali (Venice: Gardano, 1620). 81

There is no basso continuo part-book for this collection, which is not unusual for the early years of the seventeenth century. The first basso

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77 For example, G. Gabrieli's Canzon "La Spiritata" à 4, Canzoni per Sonare (Venice: Raverii, 1608).

78 One of the two 4-part canzonas by Maschera, published in Raverii's collection of 1608, is also entitled "La Fontana".

79 There is no musical connection between Gussago's Sonata 19 "La Leona" and John Bull's keyboard Fantasia in the Sixth Mode on "A Leona"; see, John Bull, Keyboard Music:1, eds. John Steele and Francis Cameron, Musica Britannica, 14 (London: Stainer & Bell, 1960), pp. 20-22.

80 Luzzara is situated in the province of Emilia, south of Mantua on the River Po.

81 Gussago, Sonata 4 "La Rizza", Sonate à 4, 6 & 8 (1608).
continuo part to be published with an instrumental ensemble music collection was the one supplied with the Raverii collection (Canzoni et Sonare), which appeared in the same year (1608). According to Denis Arnold's monograph on Giovanni Gabrieli, composers of instrumental ensemble music were not immediately attracted to the practice of providing a basso continuo part.

The parts themselves are simply labelled with the vocal titles "Canto", "Alto", "Tenore", and "Basso", with the fifth and sixth parts in the 6-part sonatas entitled "Quinto" and "Sesto". Instrumentation is not specified, which again is not unusual for a collection of this period and makes the publication more marketable.

(2) Sinfonias to the Concerti (1608)

The eight concerti appended to the twenty sonatas in the Sonate à 4, 6 & 8 (1608) have purely instrumental preludes that are entitled "Sinfonie" (plural) on the title page, and are given the option of being played before or after their respective concerti, as desired. Within the part-books, each composition is headed by the Latin spelling "Symphonia".

The sinfonias are written in eight parts, and although the instrumental parts cease with the commencement of the vocal piece proper it is assumed that the instruments continued to play, doubling the vocal parts, in accordance with the performance practice of early seventeenth century sacred vocal works.

3. Gussago's Instrumental Style

(1) Sonatas

(1) Tessitura

Nine of the ten 4-part sonatas are written in high pitch, with the range

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82 See above, n.19.
84 "Con alcuni Concerti à Otto, con le sole Sinfonie/da suonare avanti, & doppò secondo il placito, & commodo de Sonatorì."
of the Canto parts reaching up to a" and the Basso parts written in baritone clefs (C4 or F3). The practice of setting 4-part ensemble pieces in high tessitura was not uncommon, as can be seen in seventeen of Maschera's twenty-one canzonas published in 1584 and seventeen of the eighteen 4-part canzonas in Raverii's 1608 collection. Vicentino's 5-part canzona "La Bella", published in 1572, is similarly high in pitch. Gussago's Sonata 8 "La Bottana" is the only 4-part sonata written in the normal vocal pitch range (C1, C3, C4, F4), and is therefore similar to the works of Banchieri, Guami and others who published after 1608.

Two of the 6-part sonatas, Sonata 13 "La Badina" and Sonata 14 "La Facca", are set in high pitch (G2, C1, C2, C3, C4, F3) and are therefore comparable to Giovanni Gabrieli's Canzonas 2 and 4 in Canzioni et Sonate (1615). The other two 6-part sonatas, Sonata 11 "La Marina" and Sonata 12 "L'Angioletta", are of medium tessitura and similar in range to Giovanni Gabrieli's Canzon 3 of 1615.

Four of the six 8-part polychoral sonatas have two choirs of unequal tessitura.

85 Sonate à 4, 6 & 8 (1608) Sonatas 1, 2, 3, 4, 5, 6, 7, 9 and 10.
86 Maschera, Canzoni da Sonare (1584) Canzonas 1 ("La Capriola"), 2 ("La Martinenga"), 3, 5 ("La Maggia"), 7 ("Al S. Pompeo Coradelld"), 9 ("La Duranda"), 10 ("La Rosa"), 11 ("L'Averolda"), 12 ("I'Uggiera"), 13 ("La Girella"), 14, 15, 16, 17, 18 ("La Villachiara"), 20 ("La Foresta"), 21; see, McKee Maschera, pp. 135-56, 162-68, 176-81, 190-259, 266-82. Raverii (comp.), Canzioni da Sonare (1608) Canzonas 1 (G. Gabrieli à 4 "La Spiritata"), 2 (G. Gabrieli à 4), 3 (G. Gabrieli à 4), 4 (G. Gabrieli à 4), 5 (Merulo à 4), 7 (Maschera à 4 "La Mazzuola"), 8 (Maschera à 4 "La Fontana"), 9 (Antegnati à 4 "La Battera"), 10 (Luzzaschi à 4), 11 (Lappi à 4 "La Serafina"), 12 (Lappi à 4 "La Alle"), 13 (Frescobaldi à 4), 14 (Grillo à 4 Capriccio), 15 (Grillo à 4), 16 (Grillo à 4), 17 (Guami à 4), 18 (Merulo à 4 & 5 si placet); see, Bartholomew Raueri, 2:1-15, 18-58.
87 Vicentino, Madrigali a 5 Libro Quinto (1572); see, Nicolo Vicentino, Opera Omnia, ed. Henry W. Kaufmann, Corpus Mensurabilis Musicae, 26 (n.p.; American Institute of Musicology, 1963), pp. 119-22.
89 Ibid., pp. 16-22.
90 Sonate à 4, 6 & 8 (1608) Sonatas 16, 17, 18 and 20.
have sharply contrasting choirs of high and low pitch. A similar contrast between choirs is a feature of Giovanni Gabrieli's Sonata "Pian e Forte", published in his *Sacrae Symphoniae I* (1597). This concept of contrast between two choirs of unequal tessitura was introduced by Giovanni Gabrieli in 1597, and was soon imitated by many of his followers - including Gussago. However, Giovanni Gabrieli abandoned the practice in his *Canzoni et Sonate* (1615).

Sonata 15 "L'Onofria" and Sonata 19 "La Leona" both have highly pitched 4-part choirs of equal tessitura. Other contemporary polychoral instrumental works that share this particular range include seven of Giovanni Gabrieli's instrumental works from 1597, one by Canale published in 1600, and six from the Raverii collection of 1608. Polychoral instrumental compositions with choirs of equal tessitura, became more prominent after 1608 with the publications of Vladiana (1610), Giovanni Gabrieli (1615), and Grillo (1618).

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91 Sonata à 4, 6 & 8 (1608) Sonata 17: Choir I (G2, C1, C2, C4), Choir II (C3, C4, F3, F4). Sonata 18: Choir I (G2, C1, C2, F3), Choir II (C3, C4, F3, F4). Sonata 20: Choir I (G2, C1, C2, C4), Choir II (C3, C4, F3, F4).


94 Choirs I & II (G2, C2, C3, C4).


(ii) **Structure**

Gussago's sonatas are of medium length for the period. The 4 and 6-part works have an average length of fifty-eight measures, and the 8-part works an average length of eighty measures.

Each sonata consists of three, four, five or even six clearly defined sections that are divided by authentic cadences on the Finalis, the 3rd or 5th above ("clausulae regulares"). The divisions are mostly sharply delineated; however, occasionally some overlapping with imitative entries does occur, such as in Sonata 13 "La Badina" at measure 19 (see Example 1.).

![Example 1. Sonata 13 "La Badina"
Sonate à 4, 6 & 8 (1608)](image)

Table 12 shows the structural patterns and hence the formal classification of each sonata.

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97 Bartholomew Rauerij, 1:150.
TABLE 12
STRUCTURES OF GUSSAGO'S SONATAS

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Structure</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata 1</td>
<td>A B B coda</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 2</td>
<td>A A B coda</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 3</td>
<td>A A B coda</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 4</td>
<td>A A B B</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 5</td>
<td>A B B coda</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 6</td>
<td>A B A' coda</td>
<td>Recapitulation (shortened) - da capo</td>
</tr>
<tr>
<td>Sonata 7</td>
<td>A B B coda</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 8</td>
<td>A B C D coda</td>
<td>Chain-like construction</td>
</tr>
<tr>
<td>Sonata 9</td>
<td>A B C D E</td>
<td>Chain-like construction</td>
</tr>
<tr>
<td>Sonata 10</td>
<td>A B C B' D E coda</td>
<td>Recapitulation (extended) - ritornello</td>
</tr>
<tr>
<td>Sonata 11</td>
<td>A A B B</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 12</td>
<td>A B C coda</td>
<td>Chain-like construction</td>
</tr>
<tr>
<td>Sonata 13</td>
<td>A B B</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 14</td>
<td>A B B</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 15</td>
<td>A B C</td>
<td>Chain-like construction</td>
</tr>
<tr>
<td>Sonata 16</td>
<td>A B C D coda</td>
<td>Chain-like construction</td>
</tr>
<tr>
<td>Sonata 17</td>
<td>A B A</td>
<td>Recapitulation (slightly shortened) - da capo</td>
</tr>
<tr>
<td>Sonata 18</td>
<td>A B B coda</td>
<td>Repetition</td>
</tr>
<tr>
<td>Sonata 19</td>
<td>A B C B D</td>
<td>Recapitulation - ritornello</td>
</tr>
<tr>
<td>Sonata 20</td>
<td>A B A' coda</td>
<td>Recapitulation (in triple metre) - da capo</td>
</tr>
</tbody>
</table>

Fifteen of the twenty sonatas have some form of structural reiteration, either in the immediate repetition of sections or a recapitulation. This type of sectional construction displays a direct connection with the early canzona and its French chanson influence.  

98 Crocker Canzona, p. 103.
Ten sonatas have sections that are repeated immediately: six have final sections repeated (A B B), two have their initial sections repeated (A A B), and two have both the initial sections repeated and their final sections repeated (A A B B). 99

The recapitulation principle, in either its da capo or ritornello form, is a feature of five sonatas. Sonatas 6 "La Mallonia" and 17 "La Terza" both have their initial sections repeated at the close, in da capo style, but in shortened form. In Sonata 20 "La Luzzara" the material presented in Section A is repeated again at the end of the piece, in da capo style, but in a different (triple) metre. The exact repetition of the triple metre section (Section B), after the intervening Section C, in Sonata 19 "La Leona" is an example of the ritornello style of recapitulation. In Sonata 10 "La Nicolina" the ritornello style recapitulation of Section B is somewhat extended.

Those five sonatas that do not indulge in any form of sectional reiteration, are seen as consisting of a series of unrelated sections that form a chain-like construction. In Sonata 12 "L'Angioletta", however, there is a thematic connection between the first two sections. 100

Triple metre sections - one of the hallmarks of Giovanni Gabrieli's style - exist in only four of the six polychoral instrumental compositions by Gussago: the 4 and 6-part sonatas do not have any sections in triple metre.

Many of Gussago's sonatas end with short coda passages that are plagal extensions following a full close (authentic cadence) at the end of the final section. Sonata 8 "La Bottana", however, has a plagal extension following a deceptive cadence ("clausula fugita") at the end of the final section proper (see Example 2).

99 The latter structure (A A B B) is derived from the balletta form; see, Bartholomew Raueri, 1:174-75.
100 See below, p. 293.
Sonata 13 "La Badina" has a plagal extension at the end of the final section (Section B), and the whole passage (Section B plus coda) is then repeated in its entirety.

These codas range in length from the very short, as in the case of Sonatas 10 "La Nicolina" and 12 "L'Angioletta" (less than two measures in length), to long passages such as the coda to Sonata 20 "La Luzzara" (over seven measures in length). There are three examples where one part sustains, or repeats the same note in long values, through the duration of the coda, forming a pedal point. 101

The high incidence of sectional reiteration in Gussago's sonatas establishes these works as structurally typical of the Brescian school of instrumental ensemble composition. The inclusion of triple metre sections in a small number of works testifies to a certain degree of Venetian influence.

(iii) Texture

Eunice Crocker's dissertation on the canzona differentiates between

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101 Sonate à 4, 6 & 8 (1608) Sonata 6, m 69-71 (Alto); Sonata 7, m 72-74 (Canto); Sonata 13, m 33-36, 50-53 (Canto).
the canzona-style and sonata-style textures apparent in the instrumental ensemble compositions of the late sixteenth and early seventeenth centuries, by applying Praetorius's definitions.  

Canzona-style texture is essentially polyphonic, especially in the opening exposition, with all parts participating equally. Short homophonic passages are included to provide some contrast to the continuous succession of polyphonic passages. Similarly, short antiphonal phrases are included to lighten the texture and provide further contrast. Sonata-style texture is, by contrast, essentially homophonic—particularly in the opening exposition ("exordium"). Polyphonic passages are invariably short, with homophony becoming established soon after the imitative entries. The high proportion of homophonic passages results in angular moving bass parts, and the emergence of a freer top voice.

Using Crocker's criteria, Table 13 is a classification by texture of Gussago's sonatas into either canzona-style or sonata-style.

### TABLE 13

**CANZONA-STYLE AND SONATA-STYLE TEXTURE OF GUSSAGO'S SONATAS**

<table>
<thead>
<tr>
<th>Texture</th>
<th>à 4</th>
<th>à 6</th>
<th>à 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canzona-style</td>
<td>Sonatas 3, 5, 6, 7, 8, 9, 10</td>
<td>Sonatas 12, 13</td>
<td></td>
</tr>
<tr>
<td>Sonata-style</td>
<td>Sonatas 1, 2, 4</td>
<td>Sonatas 11, 14</td>
<td>Sonatas 15, 16, 17, 18, 19, 20</td>
</tr>
</tbody>
</table>

A couple of inconsistencies, however, do weaken this seemingly clear categorisation. Firstly, an ornamented homophonic passage occurs in Sonata 8 "La Bottana" at measures 26–29 (see Example 3); here is a sonata-style textural feature found in a canzona-style piece.

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103 For example, Maschera, *Canzoni da Sonare* (1584) Canzon 11 à 4 "L'Averolda", m 34–40, 60–66; see, McKee *Maschera*, pp. 207–8, 209.
Example 3. Sonata 8 "La Bottana"
Sonate à 4, 6 & 8 (1608)

Secondly, an example of the intrusion of a homophonic phrase immediately following four imitative entries is found in Sonata 7 "La Squizzerotta", measures 32-35 (see Example 4). Again, this is a sonata-style textural characteristic occurring in a canzona-style composition.

Example 4. Sonata 7 "La Squizzerotta"
Sonate à 4, 6 & 8 (1608)
One of Crocker's main criteria for sonata-style, is the homophonic opening. Both of Giovanni Gabrieli's two sonatas in his Sacrae Symphoniae I (1597) begin in this manner, but so too does the Canzon Quarti Toni à 15 K87 from the same collection. Ten of Gussago's sonatas have homophonic expositions: the 4-part Sonatas 1 "La Cornala", 2 "La Fontana", 4 "La Rizza", and 5 "La Schilina"; the 6-part Sonatas 11 "La Marina" and 14 "La Facca"; and the 8-part Sonatas 15 "L'Onofrìa", 18 "La Porcellaga", and 20 "La Luzzara". Although Sonata 5 "La Schilina" begins homophonically, the work continues in polyphonic texture and is therefore considered to be texturally in canzona-style (see above, Table 13).

The large proportion of homophonic passages in these sonatas, when compared to the canzonas of Maschera for example, is an indication of the influence of Giovanni Gabrieli and his followers.

Polyphonic passages are more frequent in the 4 and 6-part sonatas than in the 8-part polychoral works. This emphasis on imitative writing is a characteristic of the Brescian school of canzona composition. The canzona-style sonatas consist mainly of a series of polyphonic passages which are in general thematically unrelated. The imitative entries are usually regular and are often paired.

The contrast achieved between adjacent sections of different texture—an important structural feature in Giovanni Gabrieli's 1597 instrumental compositions—is not a characteristic of Gussago's style. For example, both the duple and triple metre sections that occur in some of the polychoral sonatas are homophonic, and so no textural contrast exists between these sections. One clear exception, however, is the Sonata 17 "La Terza", in which the opening and closing 8-part sections (Section A and Section A') in non-imitative polyphonic texture contrast strongly with the homophonic polychoral middle section (Section B).

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104 Giovanni Gabrieli, Sacrae Symphoniae I (1597) Sonata Pian e Forte à 8 K41, Sonata Octavi Toni à 12 K42, Canzon Quarti Toni à 15 K87; see, ed. Robert P. Block, 6, 15 & 16 (Musica Rara, 1972).

105 Kenton Giovanni Gabrieli, p. 471.
(a) **Four-Part Sonatas**

Each 4-part sonata has varying quantities of polyphonic and homophonic writing. The following examination of the polyphonic and homophonic passages aims to reveal the nature of Gussago's textural style.

**Polyphony**

Polyphonic passages that begin with imitation have either paired or independently spaced entries.

Paired imitation, sometimes with a countersubject, is a prominent feature in the Raverii collection of 1608 - especially in the canzonas of Giovanni Gabrieli and the Brescian composers (Antegnati, Maschera, and Lappi). For Gussago, paired imitation is found mostly in the canzona-style sonatas. The paired entries are almost always closely spaced (a semiminima or fusa distance, in the original part-books), but the distance between the two pairs can vary from one to eight minims (semibreves, in the original). Unlike Maschera's 1584 canzonas, where the third and fourth entries are not always paired, Gussago's pairing is regular and the distance between the first and second entries is always matched by the same distance between the third and fourth entries (see Example 5).

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106 Raverii (comp.), **Canzoni da Sonare** (1608) Canzona 1 (G. Gabrieli à 4 "La Spiritata"), Canzona 2 (G. Gabrieli à 4), Canzona 3 (G. Gabrieli à 4), Canzona 8 (Maschera à 4 "La Fontana"), Canzona 9 (Antegnati à 4 "La Battera"), Canzona 11 (Lappi à 4 "La Serafina"), Canzona 12 (Lappi à 4 "La Alle"), Canzona 20 (Antegnati à 5 "La Moranda"); see, Bartholomew Rauerij, 2:1-9, 22-26, 29-38, 64-67.

107 **Sonate à 4, 6 & 8** (1608) Sonata 2, m 33-37; Sonata 3, m 1-6 (14-20); Sonata 5, m 15-21 (31-37); Sonata 6, m 1-8, 18-22, 24-30, (59-67); Sonata 7, m 27-32, 36-40 (54-58); Sonata 8, m 16-20, 30-33; Sonata 9, m 1-5, 12-14, 46-51; Sonata 10, m 10-13 (28-33), 40-48.
Example 5. Sonata 8 "La Bottana"
Sonate à 4, 6 & 8 (1608)

The order of paired entries is similar to that found in Maschera (1584) and the Raverii collection (1608), with paired Canto and Alto imitated later by Tenore and Basso. In Sonata 9 "La Zonta", measures 46-51, there is a double imitation of pairs (see Example 6) that is similar to a passage in Canzona 11 (Lappi à 4 "La Serafina") measures 1-9, in the Raverii collection.  

Example 6. Sonata 9 "La Zonta"
Sonate à 4, 6 & 8 (1608)

The majority of entries are real answers to the initial theme. However, some are altered (tonal answers). Entries mainly occur on the

Bartholomew Raverii, 2:29.

Like the Giovanni Gabrieli à 4 Canzonas in Raverii (comp.). Canzoni da Sonare (1608).

Like the canzonas in Maschera's Canzoni da Sonare (1584).
Finalis (the rhetorical "polyptoton") or the 5th above ("anaphora"), in the pattern of V-I-V-I.\textsuperscript{111} Two passages in Sonata 6 "La Mallonia" (measures 24-30 and 40-43), where the Alto and Basso enter on the 4th above the Finalis (I-IV-I-IV), have their parallel in Canzona 10 (Luzzaschi à 4) in the Raverii collection.\textsuperscript{112}

Often, the first pair rests whilst the second pair enters, resulting in an antiphonal effect (see above, Example 5).\textsuperscript{113} At other times, the first pair continues throughout the entire passage.\textsuperscript{114}

In the 4-part sonatas there are two instances where a subject and a countersubject form a pair. In both cases there is a connection between the subject and the countersubject. Firstly, in the imitative exposition of Sonata 3 "La Faustinella", the paired entries consist of a subject and countersubject that have the same first two intervals (see Example 7).

Example 7. Sonata 3 "La Faustinella"
Sonate à 4, 6 & 8 (1608)

Subject
Canto

Countersubject
Alto

Secondly, in the imitative opening of Section B in Sonata 5 "La Schilina", the

\textsuperscript{111}Identical patterning occurs in the canzonas in Raverii (comp.), Canzoni da Sonare (1608).

\textsuperscript{112}Raverii (comp.), Canzoni da Sonare (1608) Canzona 10 (Luzzaschi à 4), m 1-2, Basso enters on the 4th degree; see, Bartholomew Rauerji, 2:27.

\textsuperscript{113}Similar to Maschera, Canzoni da Sonare (1584) Canzon 8, m 1-10; see, McKee Maschera, p. 182. Raverii (comp.), Canzoni da Sonare (1608) Canzona 11 (Lappi à 4 "La Serafina"), m 1-6, and Canzona 12 (Lappi à 4 "La Alle"), m 1-6; see, Bartholomew Rauerji, 2:29, 33-34.

\textsuperscript{114}For example, Sonate à 4, 6 & 8 (1608) Sonata 6 "La Mallonia", m 1-8.
paired subject and countersubject share a similar melodic contour (see Example 8.).

Example 8. Sonata 5 "La Schilina"  
Sonate à 4, 6 & 8 (1608)

Subject

\[
\text{Canto}
\]

\[
\text{Alto}
\]

Some thirteen imitative openings of sections or subsections are for four independent voices, that in most cases enter in close but irregularly spaced imitation. However, the opening expositions of Sonatas 7 "La Squizzerotta", 8 "La Bottana", and 10 "La Nicolina" all have entries that are widely spaced at distances ranging from one to four minims (semibreves, in the original).

Whilst the order of entries for six of the thirteen imitative passages is the usual Canto-Alto-Tenore-Basso sequence, other combinations begin with the Alto, Tenore and even Basso. The second, third, and fourth entries of the theme are in general a mixture of real and altered (tonal) answers. Entries usually fall on the Finalis or the 5th above, in alternating patterns of either V-I-V-I or I-V-I-V - thus employing two rhetorical devices; "polyptoton" and "anaphora".

115 Sonate à 4, 6 & 8 (1608) Sonata 1, m 10-13; Sonata 3, m 32-35, 43-46, 49-53; Sonata 4, m 30-32, 38-40, (45-47, 53-55); Sonata 5, m 47-50; Sonata 6, m 40-43; Sonata 7, m 1-6; Sonata 8, m 1-7, 35-39; Sonata 9, m 40-43; Sonata 10, m 1-6. Close imitation is a typical feature of the early canzonas, up until 1608; see, Crocker Canzona, p.10. For example, Raverii (comp.), Canzoni da Sonare (1608) Canzona 8 (Maschera à 4 "La Fontana"), m 1-3; see, Bartholomew Rauerii, 2:22.

116 Similar to the openings of Maschera, Canzoni da Sonare (1584) Canzon 10 "La Rosa", Canzon 13 "La Girella" and Canzon 15; see, McKee Maschera, pp. 196, 219 and 232.

117 Two examples, in which the first entry is in the Basso part: Sonate à 4, 6 & 8 (1608) Sonata 1, m 10-11; Sonata 3, m 32-33. There are no such instances in Maschera's Canzoni da Sonare (1584).

118 Like the canzonas in Maschera's Canzoni da Sonare (1584).
The coda to Sonata 5 "La Schilina" consists of a series of imitative entries in which an altered entry in the Tenore at measure 48 precedes the real entry in the Tenore part at measure 49, adding interest to an otherwise regular imitative passage (see Example 9).

Example 9. Sonata 5 "La Schilina"
Sonate à 4, 6 & 8 (1608)

In the polyphonic passages that begin with imitative entries, the subjects frequently begin with the dactylic rhythmic figure or a modification of it. The most common alteration is the shortening of the initial note value (from \( \frac{1}{4} \) to \( \frac{3}{8} \)), and these two forms often share equal status in all four of the imitative entries, as seen in the following extract from Sonata 4 "La Rizza" (see Example 10).

Example 10. Sonata 4 "La Rizza"
Sonate à 4, 6 & 8 (1608)
Other variations include melodic movement up or down a 3rd or 2nd. Yet the rhythmic quality is consistently present in all cases.

Most subjects are of short duration, with an average length of two minims (semibreves, in the original). Some themes are longer, such as the opening subject and countersubject in Section B of Sonata 5 "La Schilina" (see above, Example 8).

Subjects are altered in a variety of ways. When some imitative entries are tonal answers, an interval of a 2nd or 3rd is usually altered from a major to a minor interval, or vice versa. There are two examples where a leap of a 5th is altered to that of a 4th. As previously seen with the modification of the dactylic rhythmic figure, subjects are frequently altered by the shortening of the initial note value. Shortening can also occur at the end of a subject. Another commonly used technique is the lengthening of a subject by extending the value of the initial note (see Example 10). To a lesser extent, subjects are varied melodically, abridged and diminished.

No augmentation or inversion of thematic material occurs in the 4-part sonatas.

Some connections do exist between certain themes. The melody that is subjected to close imitation at the end of Section A in Sonata 6 "La Mallonia"

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119 Concise, animated, short subjects are typical of the ensemble canzonas up until 1608; see, Crocker Canzona, p. 130. For example, Raverii (comp.), Canzoni da Sonare (1608) Canzonas 1-4 (G. Gabrieli); see, Bartholomew Rauerij, 2:1-12.

120 Sonate à 4, 6 & 8 (1608) Sonata 5, m 47-50 (see above, Example 9); Sonata 8, m 4 (Tenore). Similar to Raverii (comp.), Canzoni da Sonare (1608) Canzona 1 (G. Gabrieli à 4 "La Spiritata"), m 5 (Alto); see, Bartholomew Rauerij, 2:1.

121 For example, Sonate à 4, 6 & 8 (1608) Sonata 9, m 14-15 (Alto), subject altered melodically; Sonata 10, m 23 (Canto), 25-28 (Canto-Tenore-Canto-Basso-Canto-Alto and Basso), subject abridged; Sonata 10, m 37-38 (Canto), subject diminished.

122 This is a typical feature of the early canzona repertory; see, Crocker Canzona, p. 131-32.
(measures 18-21) is a diminution of the opening subject of the piece (see Example 11).

Example 11. Sonata 6 "La Mallonia"
Sonate à 4, 6 & 8 (1608)

Section A
Canto

Section B
Canto

Similarly, the theme that appears in the middle of Section C (measures 35-40) of Sonata 8 "La Bottana" is a condensed version of the opening subject of Section A (see Example 12).

Example 12. Sonata 8 "La Bottana"
Sonate à 4, 6 & 8 (1608)

Section A
Canto

Section C
Alto

After the initial entries of all four parts, the imitation usually ceases, or there is just one subsequent statement of the subject or counter-subject. Occasionally some extra imitation does occur, and in such instances...

123 In Banchieri's Fantasie overo Canzoni alla Francese (1603), reprinted from 1596, there are no additional statements of the subject material after the initial entries in all parts; see, David T. Kelly, "The Instrumental Ensemble Fantasias of Adriano Banchieri" (Ph.D. dissertation, Florida State University, 1962), p. 24. However, in Banchieri's Ecclesiastiche Sinfonie (1607) there are always subsequent statements of the thematic material following the initial entries; see, Carl B. Bowman, "The 'Ecclesiastiche Sinfonie' (Opus 15) of Adriano Banchieri (1568-1634)" (Ph.D. dissertation, New York University, 1971), p. 32.
the entries are freely spaced. The subjects are sometimes shortened, but otherwise remain unaltered.

The more usual practice, following an imitative opening, is for such passages to continue polyphonically but with no further imitation. The example already cited of an imitative opening proceeding to a homophonic phrase, in Sonata 7 "La Squizzerotta" at measures 32-35 (see above, Example 4), is a rare instance in Gussago's 4-part works.

In general, the texture following imitative entries tends to be dense, with few rests, and is therefore unlike many of the early canzonas. Such passages are usually short. However, the opening section of Sonata 3 "La Faustinella", measures 1-15, is an unusually long exposition.

Another kind of polyphonic passage is the one that does not begin with imitation but does have points of free imitation within the passage itself. The coda to Sonata 1 "La Cornala" (see Example 13) is an example of this type of passage.

Example 13. Sonata 1 "La Cornala"
Sonate à 4, 6 & 8 (1608)

Polyphonic passages with no imitation are to be found in eight of the

124 Similar to the instrumental ensemble works in Mascher's Canzoni da Sonare (1584) and Giovanni Gabrieli's Sacrae Symphoniae I (1597); see, Bartholomew Rauert, i: 208-9, 233.

125 Crocker Canzona, p. 131.
ten 4-part sonatas. Five such passages are codas. A significant passage in this type of texture is the opening of Sonata 5 "La Schilina", in which the three lower parts support a slowly rising scale in the Canto part (see Example 14).  

Example 14. Sonata 5 "La Schilina"  
Sonate à 4, 6 & 8 (1608)  

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126 Sonate à 4, 6 & 8 (1608) Sonata 3, m 28-32, 53-56 (coda); Sonata 4, m 5-9, 10-15; Sonata 5, m 2-9, 10-15, 26-28; Sonata 6, m 9-16, 36-40, 69-71; Sonata 7, m 23-27, 72-74; Sonata 8, m 54-56 (coda); Sonata 9, m 20-28, 29-32, 35-41; Sonata 10, m 53-54 (coda). Similar passages occur in Raverii (comp.), Canzoni da Sonare (1608) Canzonas 1-4 (G. Gabrieli), Canzona 9 (Antegnati à 4 "La Battera") m 24-25 (coda), Canzona 20 (Antegnati à 5 "La Moranda"); see, Bartholomew Rauerij, 2:1-12, 26, 64-67.  

127 This bears some similarity, in reverse, to a more complex passage in Raverii (comp.), Canzoni da Sonare (1608) Canzona 30 (Bertolini à 8) m 23-26, in which a slowly descending scale in the Basso II part (with Basso I in canon) moves in a polyphonic texture; see, Bartholomew Rauerij, 2:117.
Homophony

Whole passages of homophonic texture abound in the sonata-style 4-part compositions. The actual nature of these homophonic passages, however, does range from strictly homorhythmic texture (with all four parts moving together in the same rhythm) to a hybrid homophonic/polyphonic texture (with at least one voice moving independently). The opening passage of Sonata 1 "La Cornala" is an example of the hybrid homophonic/polyphonic texture (see Example 15).

Example 15. Sonata 1 "La Cornala"
Sonate à 4, 6 & 8 (1608)

Passages that begin homophonically frequently proceed to a purely polyphonic texture, as in the opening of Sonata 2 "La Fontana" (see Example 16).

128 This latter texture is akin to the pseudo-polyphonic texture described in Chapter III in which a considerable amount of polyphonic movement occurs within a basic homophonic framework. See Chapter III, p. 76.

129 Another example, Sonate à 4, 6 & 8 (1608) Sonata 5, m 1-10 (see above, Example 14).
Sonata 8 "La Bottana" has a passage of embellished homophonic texture at the end of Section B (measures 26-29), in which ornamental scale runs alternate between the upper (Canto) and lower (Tenore or Basso) voices (see above, Example 3).

The six sonatas in canzona-style texture have short homophonic phrases that act as brief points of contrast within predominantly polyphonic passages. Two such short phrases in Sonata 6 "La Mallonia", measures 16-17 and measures 56-59, are identical and therefore provide a slight connecting link between Sections A and B. The rapid repetition of notes in Sonata 7 "La Squizzerotta" at measure 42 (60) is reminiscent of Battaglia pieces, so popular in the sixteenth century (see Example 17).
Example 17. Sonata 7 "La Squizzerotta"
Sonate à 4, 6 & 8 (1608)

The dactylic rhythmic figure (\(\frac{1}{2} \cdot \frac{1}{4}\) ) appears in a number of homophonic passages. Sonatas 2 "La Fontana" and 4 "La Rizza" both open with the augmented form (\(\frac{1}{2} \cdot \frac{1}{4} \cdot \frac{1}{4}\) ). In Sonata 8 "La Bottana", however, Section D begins at measure 43 with the figure in reduced note values (\(\frac{1}{4} \cdot \frac{1}{4}\) ). Antiphonal passages, whether short or long, are basically homophonic in texture.


132 "Similar to Maschera, Canzoni da Sonare (1584) Canzon 5 "La Maggia"; see, McKee Maschera, p. 162. Also Raverii (comp.), Canzoni da Sonare (1608) Canzona 9 (Antegnati à 4 "La Battera"), the only canzona in the Raverii collection that begins homophonically; see, Bartholomew Raueri, 2:25.

133 Short antiphonal passages: Sonate à 4, 6 & 8 (1608) Sonata 1, m 21-24; Sonata 8, m 10-11, 20-23, 50-52; Sonata 9, m 28-29, 32-34. Like Raverii (comp.), Canzoni da Sonare (1608) Canzona 11 (Lappi à 4 "La Serafina"), m 16-18; see, Bartholomew Raueri, 2:30. Longer antiphonal passages: Sonate à 4, 6 & 8 (1608) Sonata 2, m 41-48; Sonata 7, m 16-21; Sonata 8, m 43-49; Sonata 10, m 19-23. Like Raverii (comp.), Canzoni da Sonare (1608) Canzona 17 (Guami à 4), m 19-24; see, Bartholomew Raueri, 2:52.
(b) **Six-Part Sonatas**

Of the four 6-part sonatas, two are primarily polyphonic in texture (Sonatas 12 "L'Angioletta" and 13 "La Badina") and two contain both homophonic and polyphonic passages (Sonatas 11 "La Marina" and 14 "La Facca"). These latter pieces both have homophonic openings ("exordia").

**Polyphony**

Sonatas 12 "L'Angioletta" and 13 "La Badina" have polyphonic passages that begin with paired imitation. Such imitation involves either two or three regularly spaced statements of the pair. The order of the entries differs in each instance, but the answers are mostly real and commence on the Finalis ("polyptoton") or the 5th above ("anaphora").

There are two instances in Sonata 12 "L'Angioletta" where the initial imitative entries occur in a denser texture than normal. Firstly, Section B opens at measure 22 with paired entries in the Quinto and Canto parts that sound simultaneously with an independent melody in the Sesto part. With the next entry of the pair, at measures 24-25, the Basso part is accompanied homophonically by the Alto and Tenore parts (See Example 18).

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134 Two statements of the imitative pair in Sonate à 4, 6 & 8 (1608) Sonata 12, m 7-9, 22-27; Sonata 13, m 19-22. Three statements of the imitative pair in Sonate à 4, 6 & 8 (1608) Sonata 12, m 1-5; Sonata 13, m 1-7.

135 One example, however, has an entry on the 4th degree: Sonate à 4, 6 & 8 (1608) Sonata 12, m 38 (Tenore).
Secondly, from measure 37 onward in Section C, the entire process of paired imitation takes place within an overall polyphonic texture involving three to six parts sounding at the same time (see Example 19).

Example 19. Sonata 12 "L'Angioletta"
Sonate à 4, 6 & 8 (1608)

The subject and countersubject that pervade Section A (measures 1-22) of Sonata 12 "L'Angioletta" are melodically different but share the same rhythmic pattern (see Example 20).
Example 20. Sonata 12 "L'Angioletta"
Sonate à 4, 6 & 8 (1608)

Subject

Canto

Countersubject

Sesto

The subject and countersubject of the opening of Sonata 13 "La Badina" (measures 1-10), however, are completely different and move in contrary motion (see Example 21).

Example 21. Sonata 13 "La Badina"
Sonate à 4, 6 & 8 (1608)

Subject

Canto

Countersubject

Alto

Sonata 14 "La Facca" has two polyphonic passages (measures 6-14 and 18-15) which begin with imitation in six individual parts that are not paired. In both cases the entries are spaced unevenly, but the answers are all real (see Example 22 ).
At measure 6, there is an entry in the Sesto part that has the same rhythm as the subject but bears no melodic resemblance to it. Other than this, each part enters with the subject in the following order: Canto-Alto-Tenore-Basso-Quinto-Canto (again)-Sesto. The entries commence on the Finalis ("polyptoton") or the 5th above ("anaphora"); however, the Quinto part enters on d' (which can be seen, in tonal terms, as the dominant of the dominant). Section B begins with an entry in the Quinto part, which is a varied version of the subject proper that enters first in the Alto part (see Example 23).
The order of the entries is as follows: Quinto-Alto-Tenore-Basso-Canto-Sesto. Five of the six entries are either on the Finalis ("polyptoton") or the 5th above ("anaphora"), but the final entry in the Sesto part is on d' (which again can be seen, in diatonic terms, as the dominant of the dominant).

Polyphonic passages that begin with imitation, whether paired or not, tend to have subjects (and sometimes countersubjects) that begin with the dactylic rhythmic figure or some slight melodic variation of it (see above, Examples 18, 20, 21, 22 and 23). The subject of the imitative passage that begins at measure 6 of Sonata 14 "La Facca" (see above, Example 22) has an interesting initial upward leap of a 5th.

In general, the subjects are either short or of medium length, and are altered very little.

When Section B is repeated in Sonata 14 "La Facca", at measures 37-58, the Quinto and Tenore parts are exchanged.

After the initial entries of either four or six parts, most polyphonic passages proceed with only a few subsequent statements of the subject, if at all. However, in Sonata 12 "L'Angioletta", there is a long imitative passage (measures 7-22) in which there are a total of nine statements of either the
subject or countersubject in free imitation, following the opening paired entries. The subject and countersubject are those already heard at the beginning of the sonata, in measures 1-7.

When such additional imitation does occur, the spacing between the subject statements is never regular and the themes themselves are frequently altered. In Sonata 12 "L'Angioletta", the paired imitation at the beginning of Section B (measures 22-27) is followed at measures 27-28 by two statements - in the Sesto and Canto parts - of a completely different theme: the subject from Section A (see above, Example 20). This paired reiteration of earlier thematic material is accompanied homophonically by the four lower parts (see Example 24).

Example 24. Sonata 12 "L'Angioletta"
Sonate à 4, 6 & 8 (1608)

The phrases that follow imitative entries, when not continuing with free imitation, are invariably polyphonic in texture with no points of imitation.

The lengthy opening section of Sonata 13 "La Badina" begins with an imitative passage (measures 1-10) that consists initially of the paired imitation of a subject and countersubject (see Example 25). The passage then continues to include two further statements of the countersubject (in the Tenore part at measures 7-8, and the Canto part at measures 8-9) as well

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136 For example: Sonate à 4, 6 & 8 (1608) Sonata 12, m 7-8 (Canto) subject abridged, m 18-20 (Alto) an interval altered in the subject; Sonata 13, m 24-25 (Canto) subject shortened.
as a restatement of the subject (in the Sesto part at measures 9-10).

Example 25. Sonata 13 "La Badina"
Sonate à 4, 6 & 8 (1608)

From measure 10 to 13 there is a brief passage with close imitation of an ascending scale figure in all parts (see Example 26).
This is followed by five measures (measures 13-17) of rhythmic counterpoint based on the dotted figure (\( \frac{1}{2} \frac{3}{4} \)). The entire section concludes with two measures (measures 18-19) in polyphonic texture that incorporates a descending and an ascending scale figure.

A brief passage with points of imitation in only three voices (Canto, Sesto and Basso) occurs after the homophonic antiphonal beginning of Sonata 11 "La Marina", at measures 4-7. The theme is abridged in the Sesto part (see Example 27).
A similar passage occurs in Sonata 14 "La Facca", at the end of Section B (measures 33-36), in which the theme in the Canto part is imitated in the Basso before being reiterated again in the Canto, a 5th higher. The first note of the Basso entry is longer (see Example 28).

Example 28. Sonata 14 "La Facca"
Sonate à 4, 6 & 8 (1608)

The brief antiphonal passage in Sonata 12 "L'Angioletta" that begins Section C (measures 31-34) is polyphonic in texture, with a short ascending scale figure in the upper part that is imitated by the lower voice (see Example 29).

Example 29. Sonata 12 "L'Angioletta"
Sonate à 4, 6 & 8 (1608)
Sonatas 11 "La Marina" and 13 "La Badina" both have long polyphonic passages that have no points of imitation. Sonata 14 "La Facca" has a shorter passage of similar texture at the end of Section A.

Homophony

Sonatas 11 "La Marina" and 14 "La Facca" are notable for their antiphonal passages in homophonic texture. Sonata 11 "La Marina" opens homophonically with the dactylic rhythmic figure and a delayed entry by one of the three parts (see Example 30).

Example 30. Sonata 11 "La Marina" Sonate à 4, 6 & 8 (1608)

Another antiphonal passage follows at measures 7-11. At this point four parts begin together with the dactylic rhythmic figure again, but then proceed to a more polyphonic texture with a considerable degree of independent movement in each part (see Example 31).

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137 Sonate à 4, 6 & 8 (1608) Sonata 11, m 44-50 (61-68); Sonata 13, m 26-36 (42-55).

138 Sonate à 4, 6 & 8 (1608) Sonata 14, m 14-18.
A similar process occurs in the antiphonal passage, for three upper and then three lower parts, at the opening of Section B (measures 33-39). This culminates in a homophonic tutti (measures 39-41) that begins with the dactylic rhythmic figure.

Sonata 14 "La Facca" opens with an antiphonal passage that begins homophonically and then proceeds to a more polyphonic texture.\textsuperscript{139} The Sesto part in the upper group continues on while the three lower parts echo the initial phrase an octave lower (see Example 32).

\textsuperscript{139} The opening melody in the Canto part (which is restated later in the Quinto part) is the "Sol sol la sol fa mi" theme of one of G. Gabrieli's two 8-part canzonas in Raverii's 1608 collection; see, Bartholomew Rauerij, 2:107.
The antiphonal progression in Section B (measures 25-31), however, is purely homophonic in texture. Full 6-part homophonic passages tend to be of short duration, beginning with the dactylic rhythmic figure and then proceeding to a hybrid homophonic /polyphonic texture with some independent movement in some of the parts. For example, in Sonata 14 "La Marina" at measures 13-14, the Quinto part weaves an independent line through a brief homophonic passage (see Example 33).

\[140\] Three instances: Sonata à 4, 6 & 8 (1608) Sonata 11, m13-14, 39-41; Sonata 12, m 29-30.
Example 33. Sonata 11 "La Marina"
Sonate à 4, 6 & 8 (1608)

The dactylic rhythmic figure is a prominent feature in both antiphonal and 6-part homophonic passages. The opening phrases of both Sonatas 11 "La Marina" and 14 "La Facca" begin with this rhythm.

(c) Eight-Part Sonatas

Like many polychoral instrumental ensemble works of the early years of the seventeenth century, Gussago's 8-part sonatas are mainly homophonic in texture. Some polyphonic passages, however, are present in each of the six sonatas.

Polyphony

Almost all of the passages in polyphonic texture are culminating 8-part tuttis at the end of 4-part antiphonal passages, occurring at the end of sections or subsections. The three codas are polyphonic. Five of these

141 For example: Canale, Canzon à 8 "La Bevilacqua" and Canzon à 8 "La Canobbia", Canzoni da Sonare (1600), and Aurelio Bonelli, Toccata à 8 "La Cleopatra", Primo Libro de Ricercari et Canzoni (Venice: Gardano, 1602); see Kunze Instrumentalmusik Giovanni Gabrieliis, 2:75-87. Raverii (comp.), Canzoni da Sonare (1608) Canzona 26 (Lappi à 8 "La Negrona") and Canzona 34 (Massino à 8); see, Bartholomew Rauerii, 2:92-98, 147-51.

142 Sonate à 4, 6 & 8 (1608) Sonata 16, m 74-75; Sonata 18, m 90-92; Sonata 20, m 88-95.
passages are non-imitative, whereas four others have some points of imitation (see Example 34).\textsuperscript{143}

Example 34. Sonata 19 "La Leona"
Sonate à 4, 6 & 8 (1608)

With the exception of the lengthy coda at the end of Sonata 20 "La Duzzara", these 8-part polyphonic passages are of short duration and provide brief moments of contrast amidst the predominantly homophonic texture. Furthermore, Sonata 17 "La Terza" is notable for its long opening 8-part section (Section A: measures 1-12) in non-imitative polyphonic texture that is repeated at the end of the piece, in da capo style, following a brief introductory homophonic phrase (measures 56-58) that replaces the original opening phrase (measures 1-2).\textsuperscript{144} As mentioned above, these two polyphonic

\textsuperscript{143} Non-imitative polyphonic passages: Sonate à 4, 6 & 8 (1608) Sonata 15, m 64-69; Sonata 16, m 74-75; Sonata 18, m 90-92; Sonata 19, m 54-56; Sonata 20, m 88-95. Passages with some points of imitation: Sonate à 4, 6 & 8 (1608) Sonata 19, m 14-17; Sonata 20, m 16-21, 38-42, 55-64.

\textsuperscript{144} Denis Arnold, in his major book on G.Gabrieli, refers to this particular passage by Gussago and compares it to the dense counterpoint in G.Gabrieli's two sonatas, published in his Sacrae Symponiae I (1597); see, D.Arno Giovanni Gabrieli and the Music of the Venetian High Renaissance, p. 233.
sections contrast strongly with the homophonic polychoral middle section (Section B).  

There are only two polyphonic passages in the 8-part sonatas that begin with imitation. One is the 4-part opening of Sonata 16 "La Tonina". Here, a paired subject and countersubject in the two upper parts are imitated at a distance of four minims (four semibreves, in the original) by the two lower parts; the upper parts then enter again at the same distance of four minims. The fact that the Canto and Alto parts rest during the Tenore and Basso entries, but the Tenore and Basso continue on throughout the second entry of the upper parts, has the effect of sounding like an antiphonal 2-part interchange culminating in a 4-part tutti (see Example 35).

Example 35. Sonata 16 "La Tonina"
Sonate à 4, 6 & 8 (1608)

The subject always enters on the 5th degree, and the countersubject on the Finalis. The answers are all real. Both the subject and countersubject are long and begin with the same interval. The entire passage in Choir I is repeated exactly by Choir II at measures 7-12.

The other passage that begins with imitation occurs in Sonata 20 "La Luzzara" at the beginning of Section B (measures 21-26). This is simply the close imitation of a descending scale figure in three parts (Basso-Alto-Canto) in the opening antiphonal phrase in Choir I (see Example 36).

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145 See above, p. 275.
Four of the six polychoral sonatas have homophonic opening phrases ("exordia"). Sonata 18 "La Porcellaga" begins with antiphonal writing in pure homophonic texture; Sonatas 15 "L'Onofria", 19 "La Leona" and 20 "La Luzzara" open with 4-part passages in hybrid homophonic/polyphonic texture, in which there is some independent movement of parts contained within an overall homophonic framework. In the following example, from the opening of Sonata 20 "La Luzzara" (see Example 37), the Canto and Basso parts proceed with the same rhythm from measures 1–4, and from there on (measures 4–6) the Alto and Basso parts are matched rhythmically. The other voices move quite freely within this homorrhythmic framework.
The 4-part antiphonal passages in each sonata are homophonic in texture. The short antiphonal phrases—especially the brief echo entries in Sonatas 17 "La Terza" and 18 "La Porcellaga" — are in pure homophonic style. The longer phrases are usually in hybrid homophonic/polyphonic texture; often beginning with pure homophony.

The triple metre sections in Sonatas 16 "La Tonina", 18 "La Porcellaga", 19 "La Leona" and 20 "La Luzzara" are homophonic in texture. In Sonatas 18 "La Porcellaga" and 19 "La Leona" the Canto I and Canto II parts provide decorative melodies over homophonic accompaniments (see Example 38).

Example 38. Sonata 19 "La Leona"

Sonate à 4, 6 & 8 (1608)

The culminating 8-part tutti of antiphonal passages begin homophonically and then proceed either in polyphonic or hybrid homophonic/polyphonic texture. Sonata 19 "La Leona" has a passage of embellished homophonic texture at measures 17–24 (see Example 39), with florid runs in the Canto I and Canto II parts alternating over a homophonic texture. This is an extension of a

146. Sonate à 4, 6 & 8 (1608) Sonata 17, m 42-52; Sonata 18, m 1-36. Also, anticipation (the reverse of echo) in Sonata 19, m 7-9; see below, pp. 321-22.


148. Similar to Raverii (comp.), Canzoni da Sonare (1608) Canzona 34 (Massaino à 8), m 40-43, 54-56; see, Bartholomew Rauerij, 2: 150-51.
similar passage in Sonata 8 "La Bottana", measures 26-29.\textsuperscript{149}

Example 39. Sonata 19 "La Leona"
Sonate à 4, 6 & 8 (1608)

\textsuperscript{149}See above, Example 3.
The dactylic rhythmic figure is a feature of many purely homophonic beginnings of passages. Sonatas 19 "La Leona" and 20 "La Luzzara" open with the augmented form \( \bigodot \overleftrightarrow{\bigodot} \), and Sonata 18 "La Porcellaga" employs the figure in reduced note values \( \overleftrightarrow{\bigodot} \).150

(iv) Polychoral Techniques

(a) Four and Six-Part Sonatas

The procedure of choirs alternating in antiphonal manner and culminating in full double choir tutti's - which is the hallmark of polychoral technique - can be seen to have its counterpart in the 4 and 6-part sonatas in the brief passages of antiphonal voice pairing. Such passages occur in almost all of Gussago's 4 and 6-part sonatas.

As previously mentioned in the section on Texture, an antiphonal effect results when the first two entries in a pairwise imitative passage rest whilst the second pair enters.151

In the 4-part sonatas, whether the antiphonal phrases are polyphonic (as in the case of paired imitation) or homophonic in texture, the two upper parts (Canto and Alto) act as a unit in opposing the two lower parts (Tenore and Basso). Occasionally, a combination of Canto-Alto-Tenore is set antiphonically against the Alto-Tenore-Basso group.152 In the following example from Sonata 7 "La Squizzerotta", measures 16-21, the material presented by the Canto-Alto-Tenore combination is repeated, down a 5th, by the Alto-Tenore-Basso group (see Example 40).

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150 Sonate à 4, 6 & 8 (1608) Sonata 18, mm 6, 10 and 16.

151 See above, p. 278.

152 Similar to Raverii (comp.), Canzoni da Sonare (1608) Canzona 17 (Guarni à 4), mm 19-24 (repetition, down an octave), and Canzona 23 (Merulo à 5), mm 7-10; see, Bartholomew Raverii, 2:52 and 76.
Example 40. Sonata 7 "La Squizzerotta"
Sonate à 4, 6 & 8 (1608)

In Sonata 8 "La Bottana", beginning at measure 10, there is a long passage of some twenty measures which is a series of different antiphonal pairing techniques. The passage begins with some short antiphonal phrases in homophonic texture (measures 10-11) that culminate in a full 4-part tutti which is initially homophonic but then proceeds in a more hybrid homophonic/polyphonic texture (measures 11-16). The paired imitation from measures 16 to 20 is distinctly antiphonal in nature and polyphonic in texture (see above, Example 5). This is then followed by short antiphonal phrases that again culminate in a 4-part tutti in purely homophonic and hybrid homophonic/polyphonic texture (measures 20-26). The section ends with the previously discussed embellished homophonic passage (measures 26-30). The entire passage looks forward to the 8-part sonatas in its utilisation of polychoral-style techniques.

Antiphonal writing occurs in three of the 6-part sonatas. Sonata 11 "La Marina" opens with a phrase in the Canto, Sesto and Quinto parts that is repeated in the Alto, Tenore and Basso parts (see above, Example 30). The Alto repeats the Sesto part material at the same pitch, whereas the Tenore and Basso parts repeat the Canto and Quinto parts respectively, at an octave lower. The Canto (and later the Tenore) part enters one minim (one semibrevis, in the original) after the other two parts, in a phrase that is homophonic in texture. The Quinto part continues with an independent line throughout the sounding of the lower voiced group.

153 See above, p. 286 and Example 3 (p. 274).
This episode is soon followed at measures 7 to 11 by another antiphonal passage (see above, Example 31), in which the material presented by a 4-part group (consisting of Canto, Alto, Quinto and Tenore) is repeated down a 4th by another 4-part combination (consisting of Sesto, Quinto, Tenore and Basso). 154

Section B begins at measure 33 with a phrase in the three upper voices that opens with the dactylic rhythmic figure. This phrase is repeated exactly, down an octave, by the three lower voices (measures 36-39). At measure 39 the two combinations unite in a 6-part homophonic tutti that also begins with the dactylic rhythmic figure.

With the binary repetition structure of the piece (AABB), these three polychoral-style passages amount to six actual statements in performance. Thus, this particular 6-part sonata can be seen as a very polychoral-style piece.

Sonata 12 "L'Angioletta" has an antiphonal passage culminating in a 6-part tutti at the opening of Section C (measures 31-37). The initial material in the three lower parts is repeated an octave higher by the three upper parts (see above, Example 29). The phrase is essentially polyphonic in texture, with an ascending scale run in the upper voice that is imitated by the lowest part. 155 The two separate groupings join in a polyphonic passage at measures 34-37 in which there is free close imitation, in five parts, of a descending scale motive (see Example 41).

154 The parts in the first group are exchanged to a considerable degree in the second combination: the Sesto part repeats the Canto part, down a 5th; the Tenore part repeats the Alto part, down a 2nd; the Basso part repeats the Quinto part, down a 4th; and the Quinto part repeats the Tenore part, down a 4th.

155 See above, p. 296.
There are no antiphonal passages in Sonata 13 "La Badina". Apart from the imitative openings to Section A (measures 1-10) and Section B (measures 9-22), the texture throughout the piece is very dense, with few rests.

Sonata 14 "La Faccia" opens with a phrase in the three upper voices that is repeated, down an octave, by the three lower voices (see above, Example 32). The Sesto part continues with an independent line throughout the sounding of the lower group. Later in the sonata, beginning at measure 25, another antiphonal passage employs some different grouping of parts. The first homophonic phrase (in the Canto, Sesto and Tenore) is repeated, down a 5th, by a combination of Alto, Quinto and Basso. There follows, with some overlapping at measure 29, a phrase in the three upper voices (Canto, Sesto and Alto) that is answered by a similar phrase in the three lower voices (see Example 42). 156

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156 Both phrases begin with the same harmony (incorporating the dactylic rhythmic figure), and are homophonic in texture.
Example 42. Sonata 14 "La Facca"
Sonate à 4, 6 & 8 (1608)

As with the passage at the opening of the sonata, the Sesto part continues throughout the sounding of the lower voices, with an independent part in the same rhythm (homorhythmic).

(b) Eight-Part Sonatas

Quantities of Four-Part and Eight-Part Texture

In each of the polychoral sonatas there are many more measures in 4-part (single choir) than in 8-part (double choir) texture. The comparative quantities of 4-part and 8-part texture in each sonata, however, does vary. Sonatas 15 "L'Onofria" and 16 "La Tonina" are both extreme examples of sonatas that contain a large proportion of 4-part texture: both have over eighty percent of measures in 4-part texture. Sonata 17 "La Terza" has more equal amounts of 4-part and 8-part texture, with nearly sixty percent of measures in 4-part texture. In Sonatas 18 "La Porcellaga", 19 "La Leona" and 20 "La Luzzara", approximately two-thirds of each work consists of passages in which either choir sounds independently for more than one measure.\(^{157}\) The average

\(^{157}\) Similar to Raveri (comp.), *Canzoni da Sonare* (1608) Canzona 30 (Bartolini à 8); see, Bartholomew Raveri, 2:115-19.
proportion of measures in 4-part texture for the polychoral sonatas is sixty-eight percent: the average proportion in 8-part texture is, therefore, thirty-two percent. 158

With the exception of Sonata 17 "La Terza", which opens with a lengthy section in 8-part non-imitative polyphonic texture, the other five polychoral sonatas begin with 4-part phrases. This is similar to most of the polychoral canzonas in the Raverii collection of 1608, with the exception of the two Giovanni Gabrieli 8-part canzonas. 159

Phrase Patterns

Of the eight types of phrase patterns described by Kimmel in his dissertation on Venetian polychoralism, the second pattern is the most widely used in Gussago's polychoral sonatas. 160 That is, the alternation of like phrases leading to a full 8-part tutti. There are a few instances where unlike 4-part phrases do alternate. 161

Kimmel's eighth type, the phrase extension idea or chain principle, is utilised three times in Sonata 20 "La Luzzara". 162 The opening Section A, and its da capo repetition (in triple metre) can be represented as follows:

<table>
<thead>
<tr>
<th>Section A (m 1-21) and Section A' (m 65-88)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
</tr>
<tr>
<td>b</td>
</tr>
</tbody>
</table>

158 Cf. Average of 47%, in 4-part texture, for Gussago's polychoral sacred vocal works; see, Chapter III, p.68. Therefore, the polychoral sonatas have a larger proportion of measures in 4-part texture than the polychoral vocal works.

159 The following begin with single-choir phrases: Raverii (comp.), Canzon da Sonare (1608) Canzona 24 (Guami à 8), Canzona 25 (Guami à 8), Canzona 26 (Lappi à 8 "La Negrona"), Canzona 29 (Frescobaldi à 8), Canzona 30 (Bartolini à 8), Canzona 31 (Chilese à 8 Echo), Canzona 32 (Chilese à 8), Canzona 34 (Massaino à 8), and Canzona 35 (Massaino à 16); see, Bartholomew Rauerij, 2:79, 85, 92, 99, 111, 115, 120, 134, 147 and 152.

160 For Kimmel's classification of 8 types of phrase patterns, see Chapter III, n. 72.

161 Four instances: Sonate à 4, 6 & 8 (1608) Sonata 16, m 43-49, 57-60; Sonata 19, m 10-13, 51-53.

162 See next page.
Here, the additive process also incorporates a pattern of repeated alternation, in reverse (i.e. "a b" in Choir I, repeated as "b a" by Choir II). A passage in the middle of Section B has a simpler phrase pattern, where the "a" phrase is long and the "b" short:

<table>
<thead>
<tr>
<th>Section B (m 42-64)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a b c</td>
</tr>
<tr>
<td>a b c</td>
</tr>
</tbody>
</table>

Sonata 18 "La Porcellaga" is significant for its long opening section (Section A: measures 1-41) in echo writing. Similarly, Sonata 17 "La Terza" has a portion of its middle section (Section B) employing the same echo technique (at measures 33-34, 42-52). 163

The various techniques used by Gussago in his polychoral sacred vocal works for increasing tension in the progression towards a climax (tutti), are not apparent in these polychoral instrumental compositions. 164 However, one example of a tutti entering a little sooner than anticipated, is found in Sonata 15 "L'Onofria", measure 46 (see Example 43). 165

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162 See Chapter III, p. 63. Cf. Gussago, Sacrarum Cantionum (1604) "Quae est ista quae ascendit", m 79-83; "Egredimini", m 1-17, 58-65. The same chain principle used in Francesco Usper's Canzona 1 à 8, Compositioni Armoniche (Venice: Magni, 1619); see, Selfridge-Field Venetian Instrumental Music, p. 106.

163 See below, p. 320.

164 See Chapter III, pp. 57-62.

The short antiphonal repeated phrase at the beginning of Sonata 18 "La Porcellaga" (see Example 44), before the echo writing proper, is similar to the openings of Giovanni Gabrieli's Canzon Septimi Toni à 8 K61 and Canzon Noni Toni à 12 K82, from the Sacrae Symphoniae I (1597), but unlike any of the polyphonic compositions published in Raverii's collection of 1608.166

166 G. Gabrieli, Canzon Septimi Toni à 8 K61 and Canzon Noni Toni à 12 K82, Sacrae Symphoniae I (1597); see, ed. Robert P. Block, 3 and 14 (Musica Rara, 1972).
Joining of Choirs

In antiphonal passages, the opposing choirs are joined by a variety of means. Like Gussago's polychoral compositions, the majority of joins (46%) are of the common chord variety, in which the chord is struck by one choir first.\textsuperscript{167} The common chord, struck simultaneously, accounts for 27% of the joining strategies, which occur mainly in the triple metre passages.\textsuperscript{168} The definite break, which is used mostly in the echo passages in Sonatas 17 "La Terza" and 18 "La Porcellaga", forms 22% of the total number of joins.\textsuperscript{169} There are only seven instances of the short homophonic overlapping join,\textsuperscript{170}

\textsuperscript{167} Cf. 45%, in Gussago's polychoral vocal works. See Chapter III, p. 64.

\textsuperscript{168} Cf. 13.9%, in Gussago's polychoral vocal works. See Chapter III, p. 64.

\textsuperscript{169} Cf. 16.5%, in Gussago's polychoral vocal works. See Chapter III, p. 64.

\textsuperscript{170} That is, 4.5%. Cf. 8.9%, in Gussago's polychoral vocal works. See Chapter III, p. 64.
and one instance in the polyphonic opening of Sonata 15 "L'Onofria" at measure 7, of wide overlapping. \(^{171}\)

An oblique cross relationship exists in Sonata 17 "La Terza", at measure 51 (see Example 45), where a D major chord is followed — after a definite break — by a D minor chord.

Example 45. Sonata 17 "La Terza"
Sonate à 4, 6 & 8 (1608)

\[\text{Repetition Principles}\]

As mentioned above, the antiphonal passages consist mainly of alternating like phrases. \(^{172}\) The repetition is mostly exact and occurs at the same pitch (for sonatas with choirs of equal or almost equal tessitura)

\(^{171}\) That is, 0.5%. Cf. 8.8%, in Gussago's polychoral vocal works. See Chapter III, p. 64.

\(^{172}\) Similar to, for example, G. Gabrieli, Canzon Primi Toni à 8 K59, Sacrae Symphoniae I (1597); see, ed. Robert P. Block, 1 (Musica Rara, 1972). Raverli (comp.), Canzoni da Sonare (1608) Canzona 24 (Guami à 8), Canzona 25 (Guami à 8) and Canzona 30 (Bartolini à 8); see, Bartholomew Raverlij, 2:79–91, 115–19.
or an octave lower (for sonatas with contrasting choirs of unequal tessitura).\textsuperscript{173} In rhetorical terms, such exact repetition is known as "polyptoton". There are just four examples where a minor difference occurs in that the final chord of the repetition is altered from a minor to a major triad (or vice versa).\textsuperscript{174}

Occasionally the rhetorical "anaphora", in which the repetition occurs up or down a 4th or 5th, is found in passages that contain predominantly "polyptoton" repetitions.\textsuperscript{175}

The practice of exchanging some of the parts when repeating a phrase in the opposing choir - so common in Gussago's polychoral vocal works\textsuperscript{176} - is found in only five places in the polychoral sonatas.\textsuperscript{177}

In most antiphonal passages, Choir I is the initiator and Choir II the respondent. However, there are nine episodes where Choir II becomes the initiator.\textsuperscript{178} Such alterations have the effect of preventing monotony.\textsuperscript{179}

One particular example, at the beginning of Section C (measures 36-47) of Sonata 15 "L’Omofria", can be represented as follows:

\textsuperscript{173} Sonate à 4, 6 & 8 (1608) Sonatas 15 and 19, choirs of equal tessitura (G2, C2, C3, C4); Sonata 16, choirs of high and medium tessitura (Choir I: G2, C1, C2, C4. Choir II: C1, C3, C4, F4); Sonatas 17, 18 and 19, choirs of unequal tessitura (Choir I: G2, C1, C2, C4 or F3. Choir II: C3, C4, C4 or F3, F4).

\textsuperscript{174} Sonate à 4, 6 & 8 (1608) Sonata 15, m 10, 29 and 32; Sonata 16, m 24.

\textsuperscript{175} Three instances: Sonate à 4, 6 & 8 (1608) Sonata 16, m 63-66; Sonata 19, m 37-39, 39-42.

\textsuperscript{176} See Chapter III, p. 67.

\textsuperscript{177} Sonate à 4, 6 & 8 (1608) Sonata 16, m 19-22 (Alto and Tenore parts exchange), m 22-24 (Alto II repeats Tenore I part), m 24-26 (Alto and Tenore parts exchange), m 55-56 (Alto & Tenore parts exchange); Sonata 19, m 33-42 (Alto and Tenore parts exchange).

\textsuperscript{178} Sonate à 4, 6 & 8 (1608) Sonata 15, m 36-47; Sonata 16, m 63-66; Sonata 17, m 36-40; Sonata 19, m 17-25, 33-37, 79-80; Sonata 20, m 11-13, 42-52, 78-84. The passages in Sonata 20 are like Ravaeri (comp.), Canzoni da Sonare (1608) Canzona 32 (Chilese à 8), m 20-22; see, Bartholomew Raverij, 2:136.

\textsuperscript{179} For example, Raverii (comp.), Canzoni da Sonare (1608) Canzona 24 (Guami à 8), m 39-41, and Canzona 25 (Guami à 8), m 50-52, 62-72; see, Bartholomew Raverij, 2: 82-83, 89, 90-91.
A second example occurs in Sonata 19 "La Leona", half way through the final section (Section D):

<table>
<thead>
<tr>
<th>Section D (m 76-82)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a       b   a     b</td>
</tr>
<tr>
<td>a   b     a   b</td>
</tr>
</tbody>
</table>

Another example is the passage in Sonata 19 "La Leona", measures 17-25 (see above, Example 39), where there is such close antiphony between Choir II and Choir I (only one and two minim distance, in the original) that the entire passage can be viewed as being in continuous 8-part homophonic texture with close imitation between Canto II and Canto I.  

The usual polychoral procedure of exchanging choirs: in the repetition of a section — so evident in works such as Giovanni Gabrieli's Canzon Primi Toni à 8 K59, Canzon Septimi Toni à 8 K61 and Canzon Noni Toni à 8 K62 in the Sacrae Symphoniae I (1597), as well as Gussago's "Laetentur caeli" from the Sacrarum Cantionum (1604) — is not employed in any of Gussago's polychoral sonatas. 

**Bass Parts**

According to Zarlino's specifications for the composition of polychoral works, the bass parts of the independent choirs should proceed either in

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180 See above, p. 304, where the texture of the passage is described as embellished homophony.

unison or an octave apart, with an occasional interval of a 3rd (or 6th) or a passing note. No 5ths were permitted. The bass parts in Gussago's polychoral sonatas abide by these rules, for there are no 5ths.

Connections Between Some Unlike Phrases

Some of the dissimilar antiphonal phrases do have certain connections of various kinds.

In Sonata 16 "La Tonina", measures 37-43, the Basso II part repeats the melody previously in the Canto I part, down an octave and a 5th, and the Canto II part repeats the material from the Basso I part, up an octave. The other parts, however, are all different (see Example 46).

Example 46. Sonata 16 "La Tonina"
Sonate à 4, 6 & 8 (1608)

This is followed immediately by a pair of phrases in Choirs I and II

182 See Chapter III, p. 68.
(measures 43-47) which have different melodic and harmonic material, but share the same texture and rhythm (note values). The next two alternating phrases (measures 49-54) differ in three of the four parts, for the Basso II part is a repetition of the Canto I melody, down an octave and a 5th (see Example 47).

Example 47. Sonata 16 "La Tonina"
Sonate à 4, 6 & 8 (1608)

In Sonata 17 "La Terza", measures 33-36, the Basso I part is based on the previous Basso II part, for they both have similar melodic material. The other parts are all different, and the Choir I phrase is a little longer than that of Choir II (see Example 48).

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183 Similar to Raveri (comp.), Canzioni da Sonare (1608) Canzona 34 (Massaino à 8) and Canzona 35 (Massaino à 16); see, Bartholomew Rauerij, 2:147-61.
Example 48. Sonata 17 "La Terza"
Sonate à 4, 6 & 8 (1608)

Echo Technique

Sonata 18 "La Porcellaga" is distinctive for its long opening section (Section A: measures 1-42) in echo style. Similarly, measures 42-52 of Sonata 17 "La Terza" employs the same technique. 184

The tradition of echo writing goes back to the 8-part madrigal "O tu che fra le selve occulta vivi" (1580) by Marenzio and Lasso's 8-part madrigal "O l'è o che bon echo" (1581). 185 Banchieri's Canzona 11 "La Organista Bella" in Echo (1596), and its altered and revised version, the Echo Fantasia (1603), are both instrumental echo pieces in 4-parts. 186 Giovanni Gabrieli's Canzon in Echo Duo Decima Toni à 10 K77 and its second version, Canzon in Echo Duo Decima Toni à 10 K78, from Sacrae Symphoniae I (1597) are 8-part echo

184 Mentioned in Kunze Instrumentalmusik Giovanni Gabrieliis, 1:186.
185 Luca Marenzio, Il Primo Libro de Madrigali a Cinque Voci (Venice: Gardano, 1580); Orlando di Lasso, Libro de Villanelle, Moreschi, et Altre Canzoni (Paris: Le Roy & Ballard, 1581).
compositions, as is the manuscript from the Kassel Landesbibliothek, Canzona à 12 in Echo. An 8-part canzona by Bastiano Chilense, published in the Raverii collection (1608), is also an echo piece. According to Denis Arnold, in his monograph on Giovanni Gabrieli, Baldassare Donato and Giovanni Croce also wrote echo compositions.

After 1608, Giovanni Battista Grillo and Giovanni Priuli published instrumental echo compositions in 1618 and 1619 respectively.

Praetorius referred to such pieces in his Syntagma Musicum, III (1619), recommending that the choir providing the main portion of the material—the "proposta d'echd"—play loudly (forte), and the echoing choir—the "riposta d'echo"—play softly (pian).

Paul Winter's edition of Gussago's Sonata 18 "La Porcellaga" has dynamic markings added in accordance with Praetorius's suggestion.

Both Sonatas 17 "La Terza" and 18 "La Porcellaga" have choirs of unequal contrasting tessitura, with Choir I pitched high and Choir II low. Thus, the echoes that are in Choir II are all an octave lower than their models, and consist of short homophonic repetitions of the final one, two, three or four

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188. Raverii (comp.), Canzoni da Sonare (1608) Canzona 31 (Chilense Echo à 8); see, Bartholomew Rauerij, 2:120-33.


190. Grillo, Canzon in Eco, Sacri Concentus (1618); see, MCC, s.v. "Grillo, Giovanni Battista," by Denis Arnold. Giovanni Priuli, Canzone in Echo à 12, Priuli, Sacrourum Concentuum... Pars Altera, à 10, 12 (Venice:Magni, 1619); see, New Grove, s.v. "Priuli, Giovanni," by Jerome Roche.


chords of the previous Choir I phrase. These repetitions are almost always exact, except for the two occasions when the final chord of the echo is a major triad, rather than the final minor triad of the model. 193

A reversal of the echo technique occurs in Sonata 19 "La Leona" at measures 7-11, where short homophonic phrases in Choir I are repeated and extended by Choir II, producing an anticipatory effect (see Example 49).

Example 49. Sonata 19 "La Leona"
Sonate à 4, 6 & 8 (1608)

Conclusions

In summary, Gussago's polychoral style in his 8-part sonatas is characterised mainly by the exact repetition ("polyptoton") of like phrases. Compared to the small quantities of passages in full 8-part texture, there is a considerable amount of antiphonal 4-part writing. Such phrases vary in

193 Sonate à 4, 6 & 8 (1608) Sonata 17, m 50-51; Sonata 18, m 35-36. In both cases the echo can be seen as providing the authentic cadence proper to the Choir I phrase.
length from the extremely long instance in Sonata 17 "La Terza" (measures 13-33) at the beginning of Section B, to the short echo answers in Sonatas 17 "La Terza" and 18 "La Porcellaga". The embellished homophonic passage in Sonata 19 "La Leona" at measures 17-23 (see above, Example 39) can also be considered an example of very close antiphony, with Choir II being the "proposta" or initiator. Unlike Gussago's polyphonic vocal works and Giovanni Gabrieli's polyphonic instrumental compositions in Sacrae Symphoniae I (1597), there is little attempt in these polyphonic sonatas to increase the tension as antiphonal phrases progress towards a climax, such as a tutti and/or a structurally significant strong cadence. Furthermore, there is little variety in the methods employed for combining the choirs. Rather, the unequal tessitura of high pitched versus low pitched choirs in three of the six sonatas exploits the contrast concept, especially in the echo passages of Sonatas 17 "La Terza" and 18 "La Porcellaga".

(v) **Tonal Organisation**

Table 14 lists Gussago's sonatas and their respective modes.
TABLE 14
TONAL ORGANISATION OF GUSSAGO'S SONATAS

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Finalis</th>
<th>Signature</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-part</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonata 1</td>
<td>&quot;La Cornala&quot;</td>
<td>G</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 2</td>
<td>&quot;La Fontana&quot;</td>
<td>C</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 3</td>
<td>&quot;La Faustinella&quot;</td>
<td>A</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 4</td>
<td>&quot;La Rizza&quot;</td>
<td>G</td>
<td>Bb</td>
</tr>
<tr>
<td>Sonata 5</td>
<td>&quot;La Schilina&quot;</td>
<td>C</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 6</td>
<td>&quot;La Mallonia&quot;</td>
<td>G</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 7</td>
<td>&quot;La Squizzerotta&quot;</td>
<td>D</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 8</td>
<td>&quot;La Bottana&quot;</td>
<td>F</td>
<td>Bb</td>
</tr>
<tr>
<td>Sonata 9</td>
<td>&quot;La Zonta&quot;</td>
<td>A</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 10</td>
<td>&quot;La Nicolina&quot;</td>
<td>F</td>
<td>Bb</td>
</tr>
<tr>
<td>6-part</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonata 11</td>
<td>&quot;La Marina&quot;</td>
<td>G</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 12</td>
<td>&quot;L'Angioletta&quot;</td>
<td>G</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 13</td>
<td>&quot;La Badina&quot;</td>
<td>G</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 14</td>
<td>&quot;La Facca&quot;</td>
<td>C</td>
<td>-</td>
</tr>
<tr>
<td>8-part</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonata 15</td>
<td>&quot;L'Onofria&quot;</td>
<td>D</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 16</td>
<td>&quot;La Tonina&quot;</td>
<td>A</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 17</td>
<td>&quot;La Terza&quot;</td>
<td>A</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 18</td>
<td>&quot;La Porcellaga&quot;</td>
<td>G</td>
<td>Bb</td>
</tr>
<tr>
<td>Sonata 19</td>
<td>&quot;La Leona&quot;</td>
<td>C</td>
<td>-</td>
</tr>
<tr>
<td>Sonata 20</td>
<td>&quot;La Luzzara&quot;</td>
<td>F</td>
<td>Bb</td>
</tr>
</tbody>
</table>
Gussago's preference for those modes that suggest a major key feeling is reminiscent of Giovanni Gabrieli's similarly strong emphasis in eight of the thirteen instrumental compositions in his *Sacrae Symphoniae I* (1597).\(^{194}\) Twelve of Gussago's twenty sonatas have this tendency.\(^{195}\)

The remaining eight sonatas disclose a tendency towards a minor key feeling; two for D minor, two for G minor, and four for A minor.\(^{196}\)

These preferences are comparable to the modes employed by Maschera (1584), Giovanni Gabrieli (1597), Banchieri (1603 and 1607) and the composers collected in the Raverii anthology (1608).\(^{197}\)

The majority of cadences are authentic cadences that are mainly "clausulae perfecta" with a 4-3 suspension on the penultimate chord. There are a few instances of the "clausula semiperfecta", with the bass moving down a 2nd and the upper voice moving up a 2nd to the tonal centre. These occur at non-essential places.\(^{198}\)

Authentic cadences usually occur on the Finalis, the 3rd or 5th above ("clausulae regulares") at structurally important points. Authentic cadences on certain other points of the scale ("clausulae peregrinae") are irregular but permitted at less significant places, such as in the middle of a section. The persistent occurrence of authentic cadences on G ("clausula peregrina") in Section C (measures 47-65) of Sonata 15 "L'Onofria" could be considered a change

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\(^{194}\) G. Gabrieli, *Sacrae Symphoniae I* (1597), five instrumental works in mode 11 (C major) and three in mode 7 (G major); see, Bartholomew Rauertij, 1:231.

\(^{195}\) Three in transp. mode 11 (F major); two in mode 12 (C major); three in mode 7 (G major); two in mode 8 (G major). See Chapter III, p.80, for a summary of those added accidentals that provide a feeling for either major or minor keys.

\(^{196}\) Two in mode 2 (D minor); two in transposed mode 1 (G minor); four in mode 9 (A minor).


\(^{198}\) For example, *Sonate à 4, 6 & 8* (1603) Sonata 7, m 21.
to mode 8; thus the entire sonata would be in two modes ("commixtio") –

modes 2 and 8.

In twelve of the twenty sonatas, plagal cadences occur at the end of the
coda extensions that follow a full close (authentic cadence on the Finalis). 199
This was a common practice in the instrumental compositions of the period, and is
reminiscent of sixteenth century polyphonic writing. 200

There is one example of the deceptive cadence ("clausula fugita"), in
Sonata 8 "La Bottana" at measure 54 (see above, Example 2). Instead of the full
close on the Finalis (F), as anticipated, the piece is driven forward into the
plagal extension by moving from the chord on C (5th above the Finalis) to a
chord on D (6th above). Hence, the cadential pause is evaded and the motion is
directed forward.

Gussago's chord vocabulary consists mainly of root position major and
minor chords. A considerable number of first inversion triads do occur in the
4-part canzona-style sonatas – particularly in passages of 2-part paired
imitative writing. Some are employed in the 4-part sonata-style and 8-part
sonatas. However, only a few appear in the 6-part compositions.

There are very few instances of second inversion chords. They occur
when upper parts move over a static bass. 201 The presence of seventh chords is
also unusual. Whenever they occur they are either suspensions or formed
fleetingly by linear melodic movement or passing notes. 202

The chord progressions in Gussago's sonatas are primarily a mixture
of movement by intervals of a 2nd, 3rd, 4th and 5th. Some homophonic passages
have root movement by 4ths and 5ths only. The lengthy non-imitative polyphonic

199 Sonate à 4, 6 & 8 (1608) Sonatas 2, 3, 5, 6, 7, 8, 10, 12, 13, 16, 18 & 20.
200 Instances found in Banchieri, Fantasie overo Canzoni alla Francese (1603) and
Ecclesiastiche Sinfonie (1607); Raveri (comp.), Canzoni da Sonare (1608), 24
of the 36 compositions; C. Gabrieli, Sacrae Symphoniae I (1597), with the
exception of the homophonic pieces.

201 For example, Sonate à 4, 6 & 8 (1608) Sonata 7, m 9.
202 For example, Sonate à 4, 6 & 8 (1608) Sonata 11, m 2 (suspension); Sonata 1,
m 48 (melodic movement).
passage that opens and closes Sonata 17 "La Terza" (Sections A and A') is also characterised by root movement by 4ths and 5ths. The embellished homophonic passages in Sonatas 8 "La Bottana" (measures 26-29) and 19 "La Leona" (measures 17-24) have not only root movement by 4ths and 5ths but also slow harmonic rhythm.

The dramatic effect caused by the drop of a 3rd from the final major chord of a phrase to the major chord that opens the subsequent phrase, occurs at important structural points. There are four such instances in Gussago's sonatas. In the following two examples at measures 52-53 and 55-56 in Sonata 17 "La Terza" (see Example 50), the sudden drop of a 3rd from the final A major chord to the F major chord at the beginning of the next phrase is given even more emphasis by the inclusion of a rest.

Example 50. Sonata 17 "La Terza"
Sonate à 4, 6 & 8 (1608)

The rise of a 3rd, from one major chord to the next, is equally effective and one example of this occurs in Sonata 4 "La Rizza" at measure 11, and again at measure 26 (see Example 51).

203 Sonate à 4, 6 & 8 (1608) Sonata 7, m 72; Sonata 17, m 52-53, m 55-56; Sonata 19, m 9.
The drop of a 2nd between two adjacent major chords is a feature of Sonata 15 "L'Onofria", and there are four instances in the composition where this striking root movement differentiates one phrase from another (see Example 52). 204

Example 52. Sonata 15 "L'Onofria"
Sonate à 4, 6 & 8 (1608)

204Sonate à 4, 6 & 8 (1608) Sonata 15, m 10-11, 19-20, 23-24 and 32-33.
The juxtaposition of major and minor chords with the same root usually produces an oblique cross relationship (see Example 53).

Example 53. Sonata 4 "La Rizza"
Sonate à 4, 6 & 8 (1608)

Gussago's dissonance treatment is conservative and consists of suspensions at cadence points and non-harmonic passing notes. The smaller note values in the canzona-style 4-part sonatas produce many such passing notes.

(vi) Melodic Style

The dactylic rhythmic figure features prominently throughout the collection of sonatas. Seventeen of the twenty sonatas begin with this figure or a modified form. This is typical of the canzona and other instrumental ensemble forms of the period.

The range of each part is limited, and varies from a 9th to an 11th.

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205 Fourteen examples: Sonata à 4, 6 & 8 (1608) Sonata 2, mm 3 (also 19); Sonata 4, mm 15-16, 32 (also 47); Sonata 7, mm 16; Sonata 9, mm 6, 12, 26-27; Sonata 15, mm 10; Sonata 16, mm 36-37; Sonata 17, mm 32, 51; Sonata 18, mm 24-25; Sonata 20, mm 28 (also 31), mm 43 (also 48).

206 Similar to the canzonas in Raverii (comp.), Canzoni da Sonare (1608).

207 8 of the 10 4-part sonatas; all 4 6-part sonatas; 5 of the 6 8-part sonatas.

208 This is comparable with Banchieri’s works in his Ecclesiastiche Sinfonie (1607): Canto & Alto, 10th; Tenor, 8ve-9th; Bass, 11th; see, Bowman Banchieri, p.30. The canzonas in the Raverii (comp.), Canzoni da Sonare (1608) have an average range of a 9th, 10th or 11th; see, Bartholomew Rauerij, 1:275.
There is very little difference in range between the upper and lower voices. The overall scope of the 4-part sonatas ranges mostly from c up to a"; however, the Basso part in Sonata 10 "La Nicolina" goes down to B-flat, and Sonata 8 "La Bottana" has an overall lower pitch of F to f".

The primary note value used throughout the collection is the crotchet (minima, in the original). Some semiquaver runs (fusa runs, in the original) do occur, especially in the canzona-style sonatas. Also, the longer minim values (semibrevis, in the original) are a feature of the sonata-style pieces. Dotted note values are not widely used. In six sonatas, the final cadential passage has one part sustained throughout. The following closing passage of Sonata 5 "La Schilina", measures 50-52, has a repeated and sustained c' in the Tenore part (see Example 54).

Example 54. Sonata 5 "La Schilina"
Sonate à 4, 6 & 8 (1608)

209 Unlike the instrumental compositions in G. Gabrieli's Sacrae Symphoniae I (1597), where the soprano and bass parts have wider ranges than the inner parts; see, Bartholomew Rauierij, 1:224.

210 The canzonas by Mascheri, Canzoni da Sonare (1584) have a wider scope of F to a". Similarly, the instrumental works by G. Gabrieli, Sacrae Symphoniae I (1597) range from F or G to a" or b"-flat, with Canzon Quarti Toni à 15 reaching down to C; see, Selfridge-Field Venetian Instrumental Music, p. 90.

211 Sonate à 4, 6 & 8 (1608) Sonata 5, Tenore sustained; Sonatas 6 & 11, Alto sustained; Sonata 7, Canto sustained; Sonata 13, repeated long notes in Canto and Alto parts; Sonata 20, Canto II part sustained. Similar to Banchieri, Canzoni alla Francese (1596) Canzonas 2, 3, 4, 5, 6, 8, 11 (Canto sustained), Canzona 9 (Tenor sustained); see, Banchieri, Canzoni alla Francese, ed. Bartholomew (A-R Editions, 1975), pp. 24, 26, 30, 34, 37, 44, 47, 53.
In imitative passages, the subjects and countersubjects have mainly a limited range of a 4th or 5th. However, the opening subject of Sonata 8 "La Bottana" has an unusually wide range of an octave (see Example 55), and the countersubject in Section B of Sonata 5 "La Schilina" (see Example 56) has a range of a 9th. Both of these exceptions occur in canzona-style 4-part sonatas.

Example 55. Sonata 8 "La Bottana"
Sonate à 4, 6 & 8 (1608)
Subject

Example 56. Sonata 5 "La Schilina"
Sonate à 4, 6 & 8 (1608)
Countersubject

The themes usually consist of step-wise movement, sometimes interrupted by leaps of a 3rd. Leaps of a 4th or 5th occur mainly in the subjects of the 4-part canzona-style sonatas (see above, Example 55). Repeated notes, especially with the dactylic figure or its modifications, are a feature of many of the themes. The majority of subjects have a smooth shape formed by the step-wise motion occasionally broken by 3rds and repeated notes (see Example 57).

Example 57. Sonata 2 "La Fontana"
Sonate à 4, 6 & 8 (1608)

Some themes are more disjunctive with the inclusion of more intervals of the 3rd and even the 4th. A clear example of this is the descending sequential pattern of alternating 3rds in Sonata 6 "La Mallonia" at measures 40–42 (see Example 58). 212

212 Other examples: Sonate à 4, 6 & 8 (1608) Sonata 10, m 23–24 (Tenore); Sonata 14, m 33–35 (Canto).
Example 58. Sonata 6 "La Mallonia"  
Sonate à 4, 6 & 8 (1608)

Canto

An example of a triadic melody is the opening subject of Sonata 7
"La Squizzerotta" (see Example 59).

Example 59. Sonata 7 "La Squizzerotta"  
Sonate à 4, 6 & 8 (1608)

Tenore

Angular melodies, with a succession of leaps and changes in direction,  
often appear in the canzona-style 4-part sonatas. The following example is  
the opening subject of Sonata 3 "La Faustinella" (see Example 60). \(^{213}\)

Example 60. Sonata 3 "La Faustinella"  
Sonate à 4, 6 & 8 (1608)

Subject

Canto

The typical early canzona theme, with its dactyllic note repetition  
followed by a leap and conjunct motion, is evident in Sonatas 8 "La Bottana",  
9 "La Zonta", 10 "La Nicolina", and 12 "L'Angioletta". \(^{214}\) The following  
example is from Sonata 8 "La Bottana", measures 30-31 (see Example 61).

\(^{213}\) Other examples: Sonata à 4, 6 & 8 (1608) Sonata 6, m 18-20 (Tenore);  
Sonata 10, m 10-11 (Canto), 28-30 (Canto and Alto); Sonata 12, m 37-38  
(Canto); Sonata 13, m 19-21 (Sesto).

\(^{214}\) Sonata à 4, 6 & 8 (1608) Sonata 6, m 1-2 (Canto), 30-31 (Canto), 35-36 (Alto);  
Sonata 9 "La Zonta", m 1-2 (Canto); Sonata 10, m 1-2 (Canto), 40 (Canto);  
Sonata 12, m 22-24 (Canto).
Example 61. Sonata 8 "La Bottana"
Sonate à 4, 6 & 8 (1608)

Canto

Several themes outline an interval of a 5th (see above, Examples 59 and 61). The opening subject of Sonata 8 "La Bottana" (see above, Example 55) outlines a full octave. This theme is similar to the opening subject of Andrea Gabrieli's 4-part Canzone, ca. 1585 (see Example 62).

Example 62.

(a) Gussago, Sonata 8 "La Bottana"
Sonate à 4, 6 & 8 (1608)

Canto

(b) Andrea Gabrieli, Canzone à 4
Ms. Verona Bibl. Capitolare 1128 (ca. 1585)

Canto

In general, there is no thematic unity in any of the sonatas. However, there are a few examples where themes do share some connections. In Sonata 6 "La Mallonia", the second theme in Section A (measures 18-20) is based on the opening subject (see Example 63).

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215 Five instances: Sonate à 4, 6 & 8 (1608) Sonata 5, m 15-18 (Canto), 47-48 (Canto); Sonata 7, m 1-2 (Tenore); Sonata 8, m 30-31 (Canto); Sonata 10, m 1-2 (Canto).


217 Unlike the canzonas by Maschera, Canzon à Sonare (1584).
Example 63. Sonata 6 "La Mallonia"
Sonate à 4, 6 & 8 (1608)

(a) Canto

(b) Canto

A similar connection exists between the two themes in Section B of the same sonata.

A relationship can exist also between themes from different sections within the same piece. For example, in Sonata 8 "La Bottana" a subject in Section C, at measures 38–39, is a condensed version of the opening subject of Section A (see Example 64).

Example 64. Sonata 8 "La Bottana"
Sonate à 4, 6 & 8 (1608)

(a) Canto

(b) Alto

The following four themes - from Sonatas 6 "La Mallonia", 12 "L'Angioletta" and 13 "La Badina" - are almost identical, in that they are essentially an ornamental figure centred around the note d (see Example 65).

218 Sonata à 4, 6 & 8 (1608) Sonata 6, cf. m 24–26 (Canto) and m 40–42 (Canto).

219 Other examples: Sonata à 4, 6 & 8 (1608) Sonata 7, m 36–37 (Canto) has the same rhythm as m 27–28 (Canto); Sonata 10, m 10–11 (Canto) has the same intervals, but different rhythm to m 28–30 (Canto and Alto).
Example 65.  *Sonate à 4, 6 & 8* (1608)

(a) Sonata 6 "La Mallónia"

(b) Sonata 6 "La Mallónia"

(c) Sonata 12 "L'Angioletta"

(d) Sonata 13 "La Badina"

Sequences are rare. A minor example exists in Sonata 7 "La Squizzerotta" at measures 32-34 where the subject, after the pair-wise imitative entries, is partially restated and treated sequentially in the Canto part accompanied homophonically by the lower voices (see Example 66).

Example 66.  *Sonata 7 "La Squizzerotta*  
*Sonate à 4, 6 & 8* (1608)
In the polyphonic passages Gussago's sonatas contain many differing themes. Although the range, intervals employed and contours are somewhat restricted, within these limits many attractive and varied melodies emerge. In general, the sonatas rely on the different thematic material in the individual sections to provide contrast.

Passages in homophonic texture have melodies with limited range (except in the Basso parts). The themes mostly proceed in step-wise fashion with an occasional interval of a 3rd; the Basso parts do much the same but with added leaps of 4ths and 5ths. Repeated notes, especially with the prominent dactylic rhythmic figure, are a feature of Gussago's homophonic melodic material.

The rapid scale runs in the passages of embellished homophony in Sonata 8 "La Bottana" (measures 26-29) and Sonata 19 "La Leona" (measures 17-23) can be regarded as written-in ornamentation. To a lesser degree, the semiquaver runs (fusa runs, in the original) that appear in some of the homophonic antiphonal phrases in the polychoral sonatas are also supplied embellishments (see Example 67).

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220 See above, Examples 3 and 39.

221 Ten examples: *Sonate à 4, 6 & 8* (1608) Sonata 15, m 13 (16), 21 (25), 31, 46 (47 twice); Sonata 16, m 71 (72 twice), 73; Sonata 19, m 76 (twice), 78, 79 (twice), 81.
The triple metre sections in Sonatas 18 "La Porcellaga" and 19 "La Leona" have sequential melodies in the Canto I and Canto II parts that are accompanied by less active homophony in the lower parts (see Example 68). 222

222 Sonate à 4, 6 & 8 (1608) Sonata 18, m 48–58 (72–82); Sonata 19, m 26–31 (57–62).
(vii) Rhythmic Characteristics

The most obvious rhythmic feature in all of Gussago's sonatas is the ubiquitous dactylic rhythmic figure. Seventeen of the twenty sonatas begin with this rhythmic figure; either in unaltered or modified form. In general, the compositions in sonata-style texture employ the augmented form (♩♩♩), and the sonatas in the canzona-style texture use the faster moving pattern (♩♩♩). The figure in reduced note values (♩♩♩) does occur in some of the short homophonic antiphonal passages in the 8-part Sonata 18 "La Porcellaga". 223

Table 15 lists the C and ♩ time signatures that appear in the part-books of Gussago's sonatas.

TABLE 15
C AND ♩ TIME SIGNATURES IN GUSSAGO'S SONATAS

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Time Signature(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4-part</strong></td>
<td></td>
</tr>
<tr>
<td>Sonata 1</td>
<td>&quot;La Cornala&quot;</td>
</tr>
<tr>
<td>Sonata 2</td>
<td>&quot;La Fontana&quot;</td>
</tr>
<tr>
<td>Sonata 3</td>
<td>&quot;La Faustinella&quot;</td>
</tr>
<tr>
<td>Sonata 4</td>
<td>&quot;La Rizza&quot;</td>
</tr>
<tr>
<td>Sonata 5</td>
<td>&quot;La Schilina&quot;</td>
</tr>
<tr>
<td>Sonata 6</td>
<td>&quot;La Mallonía&quot;</td>
</tr>
<tr>
<td>Sonata 7</td>
<td>&quot;La Squizzerotta&quot;</td>
</tr>
<tr>
<td>Sonata 8</td>
<td>&quot;La Bottana&quot;</td>
</tr>
<tr>
<td>Sonata 9</td>
<td>&quot;La Zonta&quot;</td>
</tr>
<tr>
<td>Sonata 10</td>
<td>&quot;La Nicolina&quot;</td>
</tr>
<tr>
<td><strong>6-part</strong></td>
<td></td>
</tr>
<tr>
<td>Sonata 11</td>
<td>&quot;La Marina&quot;</td>
</tr>
<tr>
<td>Sonata 12</td>
<td>&quot;L'Angioletta&quot;</td>
</tr>
<tr>
<td>Sonata 13</td>
<td>&quot;La Badina&quot;</td>
</tr>
<tr>
<td>Sonata 14</td>
<td>&quot;La Facca&quot;</td>
</tr>
<tr>
<td><strong>8-part</strong></td>
<td></td>
</tr>
<tr>
<td>Sonata 15</td>
<td>&quot;L'Onofria&quot;</td>
</tr>
<tr>
<td>Sonata 16</td>
<td>&quot;La Tonina&quot;</td>
</tr>
<tr>
<td>Sonata 17</td>
<td>&quot;La Terza&quot;</td>
</tr>
<tr>
<td>Sonata 18</td>
<td>&quot;La Porcellaga&quot;</td>
</tr>
<tr>
<td>Sonata 19</td>
<td>&quot;La Leona&quot;</td>
</tr>
<tr>
<td>Sonata 20</td>
<td>&quot;La Luzzara&quot;</td>
</tr>
</tbody>
</table>

223 Sonate à 4, 6 & 8 (1608) Sonata 18, m 6, 10 and 16.
The mixture of C and $\frac{1}{2}$ time signatures in four of the sonatas indicates a lack of consistency either by Gussago or his publisher, Ricciardo Amadino. 224 This was not uncommon for compositions of this period, and Praetorius stressed the apparent equality of the two signatures at the beginning of the seventeenth century. 225 Nevertheless, it is obvious from Table 15 that those 4-part sonatas in canzona-style texture (especially Sonatas 7-10) are predominantly written in C time signature, denoting the faster note values, and the 4-part sonatas in sonata-style texture (notably Sonatas 1, 2 and 4) use mainly the $\frac{1}{2}$ time signature, indicating a slower tempo.

The codas or final sections that are in duple metre, following lengthy sections in triple metre, are in fact written-out ritardandos. 226

The incidence of triple metre passages in four of the six polyphonic sonatas produces a high proportion of rhythmically contrasting sections in the 8-part sonatas. However, in the collection as a whole, the proportion of only four of the twenty sonatas containing triple metre sections is small.

The triple metre time signature used, in all of the parts, is the simple "3". In Sonata 20 "La Luzzara", the opening section (Section A) in duple metre is repeated at the end of the piece (Section A'), but in triple metre. This is a Brescian characteristic, and can be found in the compositions of Canale, for example. 227

The triple metre sections provide a quick, dance-like rhythmic contrast to the duple metre sections in Sonatas 16 "La Tonina", 18 "La Porcellaga",


226 Sonate à 4, 6 & 8 (1608) Sonatas 16, 18, 19 and 20. Maschera achieves a similar effect by introducing longer note values at the end of Canzonas 2-7, 12, 15-18, 20 and 21, Canzoni da Sonare (1584) and Raverii (comp.), Canzoni da Sonare (1608) Canzona 7 (Maschera à 4 "La Mazzuola"); see, McKee Maschera, p. 69.

227 Crocker Canzona, p. 167.
19 "La Leona", and 20 "La Luzzara". The Canto I and Canto II sequential melodies in Sonata 18 "La Porcellaga" (measures 47-50 and 72-82) and Sonata 19 "La Leona" (measures 26-31 and 57-62) are especially dance-like in character.228

According to Crocker's criteria for canzona-style rhythmic characteristics, Gussago's Sonatas 7-10, 12 and 13 fit this type of style.229 These characteristics include quick, lively rhythmic figures; short note values, with the crotchet (minima, in the original) as the basic rhythmic unit; and complex rhythmic patterns, especially in the imitative passages. The following example from Sonata 10 "La Nicolina", measures 10-14, is an instance of the latter characteristic of rhythmic complexity (see Example 69).

Example 69. Sonata 10 "La Nicolina"
Sonate à 4, 6 & 8 (1608)

Another aspect of the canzona-style is the contrasting rhythmic simplicity of the short homophonic passages that provide rhythmic relief amidst the overall contrapuntal complexity - although still moving at a quick tempo. The battaglia phrase in Sonata 7 "La Squizzerotta", at measures 42-46 (and again at measures 60-64), is just such a contrasting passage (see above, Example 17).

228 See above, p. 337. and Example 68.

229 Crocker Canzona, p. 377.
In contrast, Gussago's Sonatas 1, 2, 3, 4, 5 and 14 display Crocker's sonata-style rhythmic features. These characteristics are at a much slower pace; longer note values, with the minim (semibrevis, in the original) as the basic rhythmic unit; simpler rhythms in the predominantly homophonic texture; little rhythmic contrast between sections; and a generally homogeneous style throughout.

Sonatas 6 "La Mallonia" and 11 "La Marina", however, do not fall into either the canzona or the sonata-style categories, as they contain characteristics of both styles.

Rhythmically, the polychoral sonatas are each a hybrid of Crocker's canzona and sonata-styles. There is a certain amount of shorter note value rhythmic activity - a canzona-style characteristic - in the short homophonic antiphonal passages (see Example 70).

Example 70. Sonata 19 "La Leona"
Sonate à 4, 6 & 8 (1608)

\[\text{Example image}\]

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\(^{230}\) Crocker Canzona, pp. 378-79.
The non-imitative polyphonic passages, such as the lengthy opening and closing 8-part sections of Sonata 17 "La Terza", have complex rhythmic features reminiscent of sixteenth century motet style. The slow opening of Sonata 16 "La Tonina", with the minim as the basic rhythmic unit (semibrevis, in the original), is a distinctly sonata-style feature despite the imitative nature of the passage (see above, Example 35).

In Sonata 17 "La Terza", measures 18-20, there is an atypical passage for Gussago, in which the upper and lower parts are far more active rhythmically than the inner parts (see Example 71).

Example 71. Sonata 17 "La Terza"
Sonate à 4, 6 & 8 (1608)

There are two distinctive passages of rhythmic counterpoint in the sonata collection. The first is in the 6-part Sonata 13 "La Badina", measures 13-17, which comes between passages of imitation. The second is in the 8-part Sonata 17 "La Terza", measures 25-29, where a 4-part passage in Choir I appears within an essentially homophonic context (see Example 72).

Example 72. Sonata 17 "La Terza"
Sonate à 4, 6 & 8 (1608)
Both episodes are reminiscent of the Alleluia passage in Gussago's 3-part motet "Ego rogabo", Sacrae Laudes (1612), measures 38-42.\footnote{See Chapter IV, pp. 178-79.}

(viii) Instrumentation and Performance Practice

As instrumentation is not specified in any of Gussago's sonatas, the selection of suitable instruments for performance needs to be made in accordance with the known practices of the period.

The instrumental style, as described above, is little different from the vocal music of the period.\footnote{Crocker, Canzona, p. 386.} In other words, the music is not idiomatic but somewhat neutral and therefore suitable for any kind of combination discussed at the beginning of this chapter.\footnote{Thomas, Preface to Gussago, Five Sonatas à 4 (London Pro Musica, 1977), p.1. See above, pp. 257-60.}

Given that authentic performance is a prime consideration, then combinations of any of the following instruments would be suitable. Possible wind and brass instruments include cornetti (for upper parts), recorders (for upper parts only or supplemented with other bass instruments in the lower parts), transverse flutes (for upper parts), crumhorns, trombones (for lower parts), and bassoons (for lower parts). Suitable string instruments would be violins (for Canto parts), violas (for parts written in the C3 clef), cellos (for lower parts), and viols. Continuo instruments, for accompanying the ensemble, could be any member of the lute family such as the theorbo or chitarrone, or a keyboard instrument (organ or harpsichord). As the upper limit of range in the collection is a", either a cornetto or a violin would be satisfactory.\footnote{In his editions of 5 à 4 and 2 à 6 sonatas by Gussago, Bernard Thomas recommends a variety of combinations using cornetti, trombones, violins, violas, cello, recorders (supplemented with bass instruments), flutes, viols, and dulcian. For the continuo he suggests lutes, chitarroni, virginal, harpsichord, or chamber organ; see, Bernard Thomas, Preface to Cesario Gussago, Two Sonatas, 1608, for Six Instruments, Venetian Instrumental Music c.1600, 12 (London: London Pro Musica, 1976), p.1 and idem, Preface to Gussago, Five Sonatas à 4 (London Pro Musica), p.1.}
Einstein's suggestion that the sonatas were probably performed by brass instruments would seem to be misleading, as the dedication to a cornetto player and a violinist implies that these compositions were written for such softer sounding instruments and their known companion ensemble instruments (trombones, bassoons, and viols), rather than trumpets and other outdoor brass instruments played by the town musicians (piffari).  

As actual instrumentation depends upon the clefs, the transposition of any composition down either a 4th or 5th will result in a different instrumental combination.

The actual combinations of instruments into either heterogeneous or homogeneous groups is again a matter of choice. For the 4 and 6-part sonatas any heterogeneous or homogeneous combination of the aforementioned wind, brass and stringed instruments, plus a continuo of plucked or keyboard instruments, would be suitable.

The polychoral sonatas can be performed by heterogeneous or homogeneous choirs of like or contrasting instruments. For sonatas with choirs of equal tessitura, the two choirs can be equally matched or contrasted. However, the sonatas with contrasting choirs of unequal tessitura provide an opportunity for two different sounding ensembles, in order to exploit further the contrast between the choirs. The two opposing choirs require two separate continuo instruments which can be either identical or different. Sonatas 17 "La Terza" and 18 "La Porcellaga", which have echo passages, can be performed with the echoing choir (Choir II) playing softly, in contrast to Choir I. This effect can be further enhanced by assigning softer sounding instruments to Choir II or even placing the instruments some distance away.

235 Crocker Canzona, p. 390, n.2.
236 For the two 6-part compositions, Sonata 13 "La Badina" and Sonata 14 "La Facca", Bernard Thomas suggests both heterogeneous and homogeneous groupings. For the latter, complete families (in accordance with Praetorius's suggestions) are recommended such as strings (3 violins, 2 violas, cello), viols (2 trebles, 2 tenors, 2 basses), and recorders (S, A, A, T, T, B); see, Thomas, Preface to Gussago, Two Sonatas à 6 (London Pro Musica, 1976), p.1.
237 Sonate à 4, 6 & 8 (1608) Sonatas 15 & 19.
The actual number of instruments assigned to each part can range from one up to a small number of instruments. The general principle of aiming for a clear texture would preclude any large ensemble for the performance of these works. Weak sounding instruments, such as lower pitched recorders, are best supported by trombone or bassoon doubling.

The question of transposition downward arises with those sonatas that are high pitched and have Basso parts written in either the baritone or tenor clef. Such transpositions are not entirely necessary — unlike vocal compositions written in high pitch — as most treble instruments (particularly cornetti and violins) can easily reach and sustain the high notes a" and b"-flat. Of the 4-part compositions, Sonatas 1, 2, 3, 5, 6, 7 and 9 can all be transposed down a 5th as their Basso parts are in the tenor clef (C4). Sonata 4 "La Rizza", with a B-flat signature and a Basso part in the tenor clef (C4), can be transposed down a 4th. Sonata 10 "La Nicolina", with a Basso part written in the baritone clef (F3), also has a B-flat signature and can therefore be transposed down a 4th.

Two of the 6-part compositions, Sonatas 13 "La Badina" and 14 "La Facca", have Basso parts written in the baritone clef (F3) and can be transposed down a 5th.

Similarly, two of the 8-part sonatas — Sonatas 15 "L'Onofria" and 19 "La Leona" — have two equally high pitched choirs with Basso parts in the tenor clef (C4), and can therefore be transposed down a 5th.

These twenty sonatas were probably intended for performance in church; at Mass or at Vespers. They were published with eight sacred vocal compositions and all of Gussago's other known published works are sacred vocal pieces.

Maschera and Banchieri's suggestion that such pieces could be played by organ alone, and Praetorius's recommendation that these compositions may be played following a performance of a sacred vocal work, provide further options for performance in church. 238

238 See above, pp. 260 and 262.
There seems to be little doubt that instrumental ensemble compositions of the late sixteenth and early seventeenth centuries were ornamented in performance, in accordance with sixteenth century diminution practice as evidenced by the Venetian theoretical works of the period and the later organ and lute tablature arrangements of earlier ensemble compositions.\textsuperscript{239}

The following guidelines for the execution of improvised passaggi are based upon the aforementioned sources.

Repeated sections can be varied with different passaggi in different parts. Triple metre sections can be elaborated with the addition of passing notes and dotted rhythms, as demonstrated in the following example from Sonata 18 "La Porcellaga" (measures 72-77); the repeated statement of Section B (see Example 73).\textsuperscript{240}

Example 73. Sonata 18 "La Porcellaga"
Sonate à 4, 6 & 8 (1608)

The inclusion of embellishments at cadence points is shown by the following example from Sonata 1 "La Cornala", in which the final cadence has been ornamented in the manner of the organ and lute arrangements of Maschera's 1584 ensemble works (see Example 74).\textsuperscript{241}

\textsuperscript{239} Theoretical works of Ganassi, Diruta, Dalla Casa and Bassano; see Chapter III, p. 50. Examples of tablature arrangements of canzonas from Maschera's Canzoni da Sonare (1584) are found in Terzi Intavolatura di Liutto (1593), Schmid Tabulatur Buch (1607), and Woltz Nova Musices Organicae Tabulatura (1617); see, McKee Maschera, pp. 103-33.

\textsuperscript{240} Cf. above, Example 68.

\textsuperscript{241} McKee Maschera, p. 128.
Scale-like runs can also be added to link long note values at wide intervals.\textsuperscript{242} It is essential that ornamental figures be performed one at a time, and that improvisation not begin until after the first cadence has been reached.\textsuperscript{243}

Such improvisation would be especially suitable for those sonatas that have longer note values: the sonata-style pieces. There are not so many opportunities for ornamentation in the faster moving canzona-style sonatas.

The fact that Gussago dedicated his entire collection and the first two (sonata-style) sonatas to two "excellent virtuosi" indicates further that the sonatas in this collection were most probably improvised in performance.

(ix) Conclusions

Praetorius's description of the sonata, as opposed to the canzona-style of instrumental ensemble composition, incorporates two aspects of compositional technique - texture and rhythmic characteristics (or actual note values).

In considering texture, canzona-style is essentially polyphonic with imitative beginnings of sections and subsections throughout. By contrast, sonata-style is homophonic. According to these criteria, Gussago's canzona-style sonatas are Sonatas 3, 5-10, 12 and 13; and his sonata-style works are

\textsuperscript{242}Ibid., p.130.
\textsuperscript{243}Ibid., p.107.
Sonatas 1, 2, 4, 11, 14, 15-20.\textsuperscript{244}

The classification, according to the note values employed and hence the rhythmic nature of the works, stipulates that canzona-style pieces have shorter note values and are quickly moving with lively rhythmic patterns, whereas sonata-style compositions have longer note values and are less active rhythmically. In applying these characteristics to Gussago's sonatas, the canzona-style works are Sonatas 7-10, 12 and 13, and the sonata-style compositions are Sonatas 1-5, and 14. Sonatas 6, 11 and the polychoral sonatas have elements of both styles.

A comparison of the two classifications - by texture and by note values - reveals some sonatas that can be clearly described as canzona-style works (Sonatas 7-10, 12 and 13) and others that are unmistakably sonata-style compositions (Sonatas 1, 2, 4 and 14). However, this only accounts for ten of the total twenty sonatas. The remaining fifty percent of the sonatas are therefore hybrid compositions. For example, Sonatas 3 "La Faustinella" and 5 "La Schilina" both have canzona-style texture but are written in sonata-style note values. The high proportion of hybrid works is hardly surprising in this period when terms were still loosely assigned to instrumental ensemble compositions.\textsuperscript{245}

Gussago's sonatas share many of the stylistic features of the Brescia school of canzona composition. These include structural repetition and recapitulation, imitation, the use of the dactylic rhythmic figure, homophonic phrases included for contrast, short note values and active rhythmic figures. Sartori's comment that Gussago was a skilled contrapuntalist is certainly valid for the canzona-style sonatas especially.\textsuperscript{246}

The sonata-style sonatas, noted by Crocker for their beauty and expressiveness, as well as establishing a new style, certainly have no

\textsuperscript{244} See above, Table 13, p. 273.

\textsuperscript{245} See above, p. 249.

\textsuperscript{246} *MGG*, s.v. "Gussago, Cesario," by Claudio Sartori.
precedents in the 4 and 6-part medium.\textsuperscript{247} However, they contain many of
the Brescian canzona-style traits such as sectional reiteration, and
contrasting homophonic and polyphonic passages.

The polychoral sonatas are closer in style to the Brescian polychoral
canzonas of Canale and Lippi, for example, than the Venetian school of
Giovanni Gabrieli and his followers.\textsuperscript{248} They do not indulge in the Venetian
preoccupation with contrasting sections of homophonic and polyphonic texture,
or the florid ornamentation of the upper voices. However, the presence of
triple metre sections and passages of purely homophonic and non-imitative
polyphonic texture, does show some Venetian influence.

Eleanor Selfridge-Field, in an article on the composers of canzonas
and sonatas of this period, notes that the composers of canzonas were organists,
schooled in the learned polyphonic style, and that sonatas were written by
instrumentalists such as Biagio Marini, Giovanni Battista Fontana, and Dario
Castello.\textsuperscript{249} These sonata composers, however, are of a later generation than
our concern here. Selfridge-Field goes on to observe that some organists, such
as Gussago (1608) and Giovanni Gabrieli (1597), did write sonatas. However,
these sonatas are very different from the sonatas of Marini, Fontana and
Castello: they are closer to the canzona in style, and are in fact
homophonic canzonas. In Giovanni Gabrieli's \textit{Canzoni et Sonate} (1615) there
is no stylistic difference between the canzonas or the sonatas: both are multi-
voiced works with soprano and bass polarity.

\textsuperscript{247} Crocker \textit{Canzona}, pp. 389-90. She also notes with interest the opening of
Sonata 5 "La Schilina", where a slowly ascending scale in the Canto part
(m 1-9), and then a diminished form (m 10-11) is accompanied by homophonic
texture; see, idem, p. 390, n.1.

\textsuperscript{248} Similar to the 8-part canzonas in Canale's \textit{Canzoni da Sonare} (1600) and
Raverii (comp.), \textit{Canzoni da Sonare} (1608) Canzona 26 (Lippi à 8 "La Negrona");
see, Kunze Instrumentalmusik Giovanni Gabrieliis, 2:75-83, and Bartholomew
Rauerij, 2:92-98. Both Eleanor Selfridge-Field and Jerome Roche have referred
to Gussago's polychoral sonatas in unfavourable terms by comparing them with
Giovanni Gabrieli's polychoral instrumental works; see, Selfridge-Field
Venetian Instrumental Music, p. 117, and New Grove, s.v. "Gussago, Cesario,"
by Jerome Roche.

\textsuperscript{249} Eleanor Selfridge-Field, "Canzona and Sonata: Some Differences in Social
Identity," \textit{International Review of the Aesthetics and Sociology of Music}
9 (June 1978): 112-16.
It is heartening that Gussago’s sonatas have, unlike his other works, received a certain amount of attention with the publication of a few in performing editions, as well as some live and recorded performances.\textsuperscript{250} The collection as a whole contains pieces that are varied in style and scoring, which is enough justification for further performance – especially with authentic instrumentation.

(2) \textit{Sinfonias}

(i) \textit{Tessitura}

Gussago’s \textit{Sinfonias} 1 and 2 consist of two choirs of equal tessitura in medium pitched range (C\textsubscript{1}, C\textsubscript{3}, C\textsubscript{4}, F\textsubscript{4}). \textit{Sinfonias} 3–8, however, have choirs of unequal tessitura: Choir I is high pitched and, in contrast, Choir II is low.\textsuperscript{251}

(ii) \textit{Structure}

Each sinfonia consists of clearly defined sections that are delineated by strong cadences ("clausulae regulares") and often the presence of the dactylic figure at the beginning of each new section. Table 16 lists the eight sinfonias and their respective sectional structures.

\begin{table}[h]
\centering
\caption{Structures of Gussago’s Sinfonias}
\begin{tabular}{|l|l|}
\hline
Sinfonia & Structure \\
\hline
Sinfonia 1 & A B C D \\
Sinfonia 2 & A A B C \\
Sinfonia 3 & A B coda \\
Sinfonia 4 & A B C \\
Sinfonia 5 & A B C \\
Sinfonia 6 & A B \\
Sinfonia 7 & A B \\
Sinfonia 8 & A B \\
\hline
\end{tabular}
\end{table}

\textsuperscript{250}See Chapter II, p. 22.

\textsuperscript{251}Sonate à 4, 6 & 8 (1608) Sinfonias 3, 5 & 6, Choir I (G\textsubscript{2},C\textsubscript{1},C\textsubscript{2},F\textsubscript{3}), Choir II (C\textsubscript{2},C\textsubscript{4},C\textsubscript{4},F\textsubscript{4}); Sinfonia 4, Choir I (G\textsubscript{2},C\textsubscript{1},C\textsubscript{2},C\textsubscript{4}), Choir II (C\textsubscript{2},C\textsubscript{4},C\textsubscript{4},F\textsubscript{4}); Sinfonias 7 & 8, Choir I (C\textsubscript{1},C\textsubscript{2},C\textsubscript{3},F\textsubscript{3}), Choir II (C\textsubscript{4},C\textsubscript{4},F\textsubscript{3},F\textsubscript{5}).
There is one example of sectional repetition. The opening section of Sinfonia 2 is repeated exactly, but with the choirs exchanged. This is a standard polychoral technique. 252

The coda at the end of Sinfonia 3 is a plagal extension following a full close (authentic cadence) at measure 14 (see Example 75).

Example 75. Sinfonia 3
Sonate à 4, 6 & 8 (1608)

The average length of the sinfonias is approximately fifteen measures. Sinfonia 6 is very short, being only ten measures long.

(iii) Texture

All eight sinfonias are homophonic, and most have a dense 8-part texture with few rests. The exception to this is Sinfonia 8, which has a brief passage (measures 4–8) of antiphonal writing between the two 4-part contrasting choirs (see Example 76). The 4-part phrase in Choir I is repeated exactly by Choir II, 252See Chapter III, p. 68.
an octave lower ("polyptoton").

Example 76. Sinfonia 8
Sonate à 4, 6 & 8 (1608)

Seven of the eight sinfonias open with a homophonic statement of the dactylic rhythmic figure in augmented note values (\(\text{\textdaggerlong} \text{\textdaggerlong}\)). Sinfonia 5, however, begins with two chords in long note values that are embellished with an independently moving line in the Alto II part (see Example 77).
Subsequent sections often begin with a further homophonic statement of the dactylic rhythmic figure, but in shorter note values (\(\text{\textbullet\textbullet}\)).

Following the purely homophonic openings, the sinfonias proceed in a more hybrid homophonic/polyphonic texture, with a homorhythmic framework (provided at least by the two Basso parts) and the other parts moving more independently.

The antiphonal phrases in Sinfonia 8 are homophonic (see above, Example 76).

The two bass lines conform, in general, to Zarlino's dictates for polychoral composition.\textsuperscript{253} In Sinfonia 1, the two bass parts move exclusively in unison, or an octave apart. The other sinfonias have a certain number of additional 3rds (or 6ths) and passing notes. Zarlino did not permit the inclusion of 5ths: however, in Sinfonia 4 there are two instances (at measures 14,4 and 15,3-4) where the two bass parts are separated by the

\textsuperscript{253}See above, pp. 317-18, and Chapter III, p. 68.
interval of a 5th.

(iv) **Tonal Organisation**

Table 17 lists Gussago's eight sinfonias and their respective modes.

<table>
<thead>
<tr>
<th>Sinfonia</th>
<th>Finalis</th>
<th>Signature</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sinfonia 1</td>
<td>D</td>
<td>-</td>
<td>mode 1</td>
</tr>
<tr>
<td>Sinfonia 2</td>
<td>G</td>
<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Sinfonia 3</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
<tr>
<td>Sinfonia 4</td>
<td>D</td>
<td>-</td>
<td>mode 1</td>
</tr>
<tr>
<td>Sinfonia 5</td>
<td>G</td>
<td>Bb</td>
<td>transp. mode 2</td>
</tr>
<tr>
<td>Sinfonia 6</td>
<td>G</td>
<td>-</td>
<td>mode 8</td>
</tr>
<tr>
<td>Sinfonia 7</td>
<td>C</td>
<td>-</td>
<td>mode 11</td>
</tr>
<tr>
<td>Sinfonia 8</td>
<td>F</td>
<td>Bb</td>
<td>transp. mode 12</td>
</tr>
</tbody>
</table>

Five of the eight sinfonias are written in modes that have a tendency towards major keys. The remaining three sinfonias are in modes that suggest a minor key feeling.

Almost all of the cadences are authentic cadences: "clausulae regulares" at structurally important points, and some "clausulae peregrinae" at less important points within certain sections. There is only one plagal cadence which occurs at the end of the coda in Sinfonia 3, following a full close (see above, Example 75).

The majority of chords are major or minor triads in root position. Sinfonias 1 and 6 consist entirely of root position chords. Some first inversion chords do exist in the other six sinfonias. However, only one example of a seventh chord exists, in Sinfonia 6 at measure 6, and this is caused merely by the linear movement of the Alto I part.

The principle chord progression pattern, in all of the sinfonias, is

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254 Two in mode 8 (G major); one in mode 11 (C major); two in transposed mode 12 (F major).

255 Two in mode 1 (D minor); one in transposed mode 2 (G minor).
root movement by 4ths and 5ths. Sinfonias 1 and 2 have no other progressions other than 4ths and 5ths. Root movement by the 3rd and 2nd does exist occasionally in the other six sinfonias.

One example exists of the dramatic drop of a 3rd, from one major chord to another. This occurs in Sinfonia 5, measure 11, at the beginning of Section B. The final chord of Section A is D major, and the opening chord of Section B is B-flat major (see Example 78).

Example 78. Sinfonia 5
Sonate à 4, 6 & 8 (1608)

There are no instances in any of the sinfonias of the juxtaposition of major and minor chords with the same root. However, in both Sinfonias 1 and 5, the chords of the sinfonias are major and the initial chord of the following vocal score is a minor triad with the same root. This causes oblique cross relationships (see Examples 79 and 80).
Example 79. Sinfonia 1
Sonate à 4, 6 & 8 (1608)

Example 80. Sinfonia 5
Sonate à 4, 6 & 8 (1608)
All sinfonias begin and end with a chord on the Finalis. Sinfonia 1 begins with a D minor chord and ends on a D major chord. As the vocal score opens with a D minor chord and finishes on a D major chord, there will always be an oblique cross relationship at the joining of the sinfonia to the vocal score, whether the sinfonia is played at the beginning or at the end of the vocal piece itself. Although Sinfonia 4 is in mode 1, and therefore has a tendency towards the key of D minor, it begins and ends on a D major chord. The vocal score also opens and closes with a D major chord. Similarly, Sinfonia 5 is in transposed mode 2 which is approaching the key of G minor, and the instrumental piece begins and ends on a G major chord. However, in this case the vocal score opens with a G minor chord and ends on a G major chord. Thus an oblique cross relationship exists when the sinfonia is played before the vocal piece proper, but no such cross relationship would occur if the sinfonia were played after the vocal composition.

(v) Melodic Style

The dactylic rhythmic figure is a prominent feature in Sinfonias 2-8. Six sinfonias open with this figure, or a slight modification in augmented note values (\(\frac{1}{3}\)). In Sinfonia 6, for example, the opening measure has the Canto I part sustaining a d", and the harmony moving from G major to D major and back again (see Example 81).

\[\text{256 Sonate à 4, 6 & 8 (1608) Sinfonias 2, 3, 4, 6, 7 and 8.}\]
Another slight variation occurs in the opening of Sinfonia 3, where there is some independent movement in the Tenore I and Tenore II parts (see Example 82).
The beginnings of subsequent sections often employ the dactylic rhythmic figure in shorter note values (\( \text{\textbullet} \text{\textbullet} \)). Two examples of slight modification occur in Sinfonia 7 (measure 7) and Sinfonia 8 (measure 8). In Sinfonia 7, measure 7, the second beat of the figure is dotted (\( \text{\textbullet} \text{\textbullet} \text{\textbullet} \)). Longer note values appear in Sinfonia 8, measure 8, with the first note value shortened (\( \text{\textbullet} \text{\textbullet} \text{\textbullet} \)) as well as sustained notes in the Tenore II and Basso II parts (see Example 83).

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257 Seven instances: Sonate à 4, 6 & 8 (1608) Sinfonia 2, m 7; Sinfonia 4, m 5 & 8; Sinfonia 5, m 7 & 11; Sinfonia 7, m 7; Sinfonia 8, m 8.
The ranges of the individual parts are equal in scope. All have a
range that can be as narrow as a 4th or 5th, or as wide as a 10th or 11th.

The melodic material, in these homophonic sinfonias, is narrow in range
and moves in a predominantly step-wise fashion broken occasionally by 3rds.
Leaps of 4ths and 5ths occur mainly in the bass parts. However, octave leaps
are found occasionally in the lower voices (Basso, Tenore, or even Alto).

Repeated note patterns are prominent, especially with the ubiquitous
dactylic rhythmic figure.

A few points of imitation occur in the final section (Section C) of
Sinfonia 4. In measures 10-11 a descending figure in the Canto I part is
closely imitated, in inversion, by the Alto II part and then restated in the
Canto II part (see Example 84). In measures 13-14, another descending figure
in the Canto I part is closely imitated by the Canto II, Basso II and Basso I
parts respectively.
As mentioned above, the slow homophonic opening of Sinfonia 5 is embellished with an angular figure in the Alto II part (see above, Example 77). 258

(vi) Rhythmic Characteristics

The ubiquitous dactylic rhythmic figure pervades Sinfonias 2-8, either in its augmented form (dotted) or in shorter note values (dotted).

Sinfonia 1 is in triple metre and uses the simple "3" time signature. The other sinfonias are all in duple metre and consistently use the "4" time signature.

Most of the sinfonias are rhythmically conservative, with very few dotted rhythmic figures that are so characteristic of instrumental interludes during this period. 259 The persistent use of long note values is in accordance

258 See above, pp. 352-53.
259 For example, the ritornellos and sinfonias of Giovanni Gabrieli and Monteverdi; see above, pp. 255-56.
with Praetorius's description of the sinfonia as being like the "grave" sonata in style. 260

Nevertheless, the antiphonal phrases in Sinfonia 8, measures 4-8 (see above, Example 76), are active rhythmically in shorter note values.

Sinfonia 5, after an opening measure in long note values (embellished somewhat by the Alto II part), proceeds homophonically with a vigorous dotted figure in shorter note values that is derived from the Alto II angular figure in the opening measure. The passage continues in hybrid homophonic/polyphonic texture with much rhythmic complexity in shorter note values, until the introduction of the dactylic rhythmic figure in homorhythmic fashion at measure 7 (see Example 85).

Example 85. Sinfonia 5
Sonate à 4, 6 & 8 (1608)

\[ \text{\footnotesize See above, p. 256.} \]
Example 85 (Continued)

This is an unusually lively rhythmic passage for these sinfonias.

(vii) Instrumentation and Performance Practice

As instrumentation is unspecified, the instrumental possibilities would be similar to those outlined for the sonatas. The upper limit of the Canto I parts is a'; thus, either cornetti or violins would be suitable. It is assumed that the instruments would continue to play, doubling the vocal parts, throughout the singing of the concerti.

The actual combinations of instruments into two separate choirs would be very much akin to the guidelines established for the polychoral sonatas. Furthermore, it is suggested that the ensemble be of modest size, so that the voices can be clearly audible when doubled by instruments.

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261 See above, pp. 343-44.

262 See above, pp. 344-45.
The antiphonal passage in Sinfonia 8, measures 4–8 (see above, Example 76), has two contrasting choirs of different tessitura (high and low) and therefore calls for two differing groups of instruments to exploit further the element of contrast. Similarly, in Sinfonia 2 the repetition of the opening section (Section A) — with choirs reversed — would also benefit by having two contrasting ensembles. Although the choirs in this instance are of equal tessitura, the difference in sound between the first and second statements of Section A would provide an interesting contrast.

Although no continuo part was published, the compositions were most probably accompanied by two separate continuo instruments that would then continue to accompany the polychoral vocal piece in antiphonal manner.

In his Syntagma Musicum III (1619), Part 3 Chapter 8, Praetorius presented a set of twelve instructions for the performance of polychoral works. The sixth item suggested that introductory instrumental sinfonias could be played by the organist, as a solo, if no instrumentalists were available. Also, organists could embellish the material with improvised passaggi.\(^{263}\)

The predominantly slow motion of most of the sinfonias, with the high incidence of long note values, provides many opportunities for ornamentation. For example, in Sinfonia 1 — even though this is in quickly moving triple metre — dotted passing notes and a cadential flourish could be added to the final phrase in the following manner (see Example 86):

\(^{263}\) Fay Praetorius, p. 270.
Similarly, the repetition of Section A in Sinfonia 2 could be embellished with additional passing notes, scale runs and a cadential flourish.

(viii) Conclusions

Gussago's sinfonias are predominantly homophonic in texture and vocal in style. They match the vocal compositions that follow.

Stylistically, therefore, they are not like Giovanni Gabrieli's sinfonias which preface four of his sacred vocal compositions in the Sacrae Symphoniae II (1615). Giovanni Gabrieli's works are idiomatically more instrumental and are mostly imitative. Rather, Gussago's sinfonias fit Praetorius's description of a more sombre, slow moving piece written in long note values and therefore akin to the sonata. However, Sinfonia 1 is written in quickly moving triple metre and has a dance-like rhythmic quality that is far from sombre. Likewise the opening section of Sinfonia 5 (see above, Example 85)
has a rhythmic vitality more akin to the canzona than the contemporary sonata as defined by Praetorius.

In general, Gussago's sinfonias are stylistically similar to his own polychoral sonatas and provide a resonant opening (and closing) instrumental flourish to the polychoral motets.

(3) Conclusions

Gussago's instrumental ensemble compositions are historically important.

The sonatas, in addition to being the first extant collection to bear the title, are a varied body of works that include pieces that are canzonas, in the Brescian school tradition, and pieces that are in a new style which has structural connections with the canzona but textural links with Giovanni Gabrieli's experiments in the Sacrae Symphoniae I (1597).

The sinfonias are early examples of an instrumental form that was later incorporated into the concertato motet - so prominent in Italy and Germany during the seventeenth century - as seen in the works of composers such as Grandi, Monteverdi and Schütz. Gussago's sinfonias, based stylistically on his own polychoral sonatas, can be seen as breaking new ground.
CHAPTER VI

CONCLUSIONS

If it is assumed that Giovanni Gabrieli and Claudio Monteverdi are composers of the first rank, then Gussago's position is clearly in the second rank of composers active during the highly productive period in music at the end of the sixteenth and early seventeenth centuries. The area of most activity was northern Italy, with Venice as the cultural centre and Brescia its musically most important dominion. Gussago was employed as organist at the church of S. Maria delle Grazie, which was second in importance to the cathedral as a musical establishment in Brescia at that time.

Gussago's compositions cover the broad spectrum of sacred vocal and instrumental ensemble genres that were emerging during this period, and therefore his compositional style incorporates a number of features that change. For example, the marked difference between the early few-voiced and the later concertato motets.

Many of the polychoral motets and sonatas are notable for their contrasting choirs of unequal tessitura in which a high or medium range choir is pitted against a low pitched choir. Most of the 4-part sonatas are scored in high clefs and can therefore be transposed down a 4th or 5th.

The scoring of the 3-part and 2-part motets exploits the wide polarity of soprano versus bass range, and the 3-part compositions are trio pieces in which two equally high voices sound above a lower pitched voice. Such scoring exemplifies the new style of few-voiced motet writing, whereas the 4-part motets are scored for the more conservative soprano-alto-tenor-bass ensemble. The four 6-part sonatas are instances of an unusual scoring for the period.

With regard to structure, Gussago's compositions consist of clearly
defined sections which are primarily determined by text in the sacred vocal pieces. The majority of motets are through-composed, and five of the sonatas have a similar formal design (termed, chain-like) as do seven of the eight sinfonias. Immediate sectional repetition is a prominent feature of the sonata collection, with ten of the twenty compositions exhibiting this structural pattern. Two polychoral and two 2-part concertato motets also have repeated sections, and one sinfonia has its opening section repeated exactly. Five of the sonatas have a recapitulation format in which the repeated section occurs either at the end (in da capo fashion) or in the middle of the piece (in ritornello fashion).

Some of the polychoral and 3-part motets have phrases within sections that form internal repetition patterns. The reduced polychoral phrases in the 2-part motets are also examples of internal repetition.

Each composition contains passages of different texture or aural fabric. The most common types of texture are polyphony and homophony.

The polychoral motets - especially the concerti of 1608 - have passages of pure sixteenth century-style polyphony, with flowing melodic lines that mainly proceed in step-wise fashion. The 3-part motets also contain lengthy passages of sixteenth century-style polyphonic writing in addition to more seventeenth century-style polyphony which employs shorter motives and wider melodic leaps. The canzona-style sonatas are notable for their polyphonic texture, in which many phrases begin with paired imitation. Passages of non-imitative polyphony also occur in many of the sonatas. In contrast, there is very little polyphony utilised in the 2-part concertato motets, whereas the first halves of the two 4-part motets are polyphonic in texture. Sartori's hypothesis, expressed in his MGG article of 1956, that Gussago was a skilled contrapuntalist is supported by the passages cited above in the concerti of 1608, the canzona-style sonatas of 1608, and the 3-part motets of 1612.¹

Passages in homophonic texture abound in the triple metre sections and

¹MGG, s.v. "Gussago, Cesario," by Claudio Sartori.
the antiphonal alternation between choirs in the polychoral compositions. Passages of embellished homophony, in which ornamented runs decorate a simple homorhythmic phrase, occur in both vocal polychoral and instrumental pieces. The sonata-style sonatas are characterised by their predominantly homophonic texture. Notable amongst these are the 8-part echo sections in Sonatas 17 "La Terza" and 18 "La Porcellaga". The sinfonias to the 1608 concerti are principally homophonic works. In the 3-part motets the homophonic passages can be either slow, or quickly moving, depending upon the mood of the text. Some homophony does occur in the 2-part concertato motets when the two voices move together homorhythmically or when a single voice and the basso continuo part proceed together in "familiar" style.

Many passages, however, are neither purely polyphonic nor purely homophonic, but contain elements of both textures and are therefore considered to be of hybrid texture. Such passages are a common feature of the polychoral motets, the sonatas and the sinfonias. The 3-part and 4-part motets contain some hybrid phrases.

The quantities of polyphonic and homophonic passages within each composition are variable, and pieces such as the canzona-style sonatas are primarily polyphonic in texture with only a few homophonic phrases to provide some relief from the complex imitative texture. However, the polychoral and the two 4-part motets employ a blend of polyphonic and homophonic passages that define the structure and provide a sense of balance. In the 3-part and 2-part motets the constant contrast exploited between polyphonic and homophonic phrases is a characteristic of seventeenth century concertato style.

There are a few phrases in trio style texture in the 3-part motets, but they do not become an important textural feature in these compositions. Reduced polychoral texture, with its repetition of words and music, features prominently in the 3-part and 2-part motets. Furthermore, the 2-part concertato motets also have lengthy solo passages that become especially florid in the 1627 compositions.
The various polychoral techniques displayed in the polychoral motets are not all utilised in the polychoral sonatas. By comparison, the sonatas are restricted in the methods employed for combining the two 4-part choirs.

Although still essentially modal, nearly all of Gussago's compositions - with the addition of certain accidentalis - have an orientation towards either a major or a minor key feeling. The chord vocabulary in all cases is conservative, with chords being primarily in root position and some in first inversion. Modal chord progressions with root movements being a mixture of 2nds, 3rds, 4ths and 5ths, are a strong feature of the 3-part motets. Root movement by 4ths and 5ths alone denotes a more diatonic tendency, and this is a characteristic of some homophonic passages in the polychoral motets, the triple metre passages in the 2-part concertato motets, the embellished homophonic passages in the sonatas, the lengthy non-imitative polyphonic passage in Sonata 17 "La Terza", and the sinfonias of 1608.

Cadences are mainly authentic. However, plagal cadences do occur in some compositions at the end of an extension or coda following a full close. There are a few instances of deceptive cadences which are employed for specific effects.

Gussago's melodic style is dependent upon the textures employed throughout a piece. Hence, the polyphonic passages in the polychoral and 3-part motets that are essentially in sixteenth century motet style have long smooth melodic lines that move basically in a step-wise manner. Other polyphonic passages that are more modern in style have short angular melodies with leaps of 4ths and 5ths, active rhythmic figures and ornamented runs. Such passages are found in the polychoral motets, the 3-part and 2-part motets, and the canzona-style sonatas. The polyphonic passages in the first halves of the two 4-part motets are a hybrid of sixteenth and seventeenth century styles.

The melodic material in the homophonic passages is restricted in range and motion. This can be seen most clearly in the sonata-style sonatas of 1608.
A concertato style feature, evident in both the 3-part and 2-part motets, is the contrast between long and short note values within the same theme. Furthermore, the long solos in the 2-part concertato motets, with their wide range, leaps and extensive ornamentation, are examples of the new melodic style.

The use of $\frac{3}{2}$ and $\frac{1}{2}$ time signatures is not consistent in Gussago's works: many compositions utilise both time signatures, simultaneously, with no apparent difference between the parts involved. However, the alle breve sign ($\frac{3}{2}$), associated with sixteenth century sacred vocal music, is used in the polychoral motets, most of the 3-part motets, the two 4-part motets, the 4-part Sonatas 1-6, and the sinfonias. The more modern uncut sign (C) is used consistently in all part-books of the 4-part Sonatas 7-10 and the six 8-part polychoral sonatas.

The $\frac{3}{2}$ triple metre time signature appears in the earlier vocal compositions such as the polychoral motets, the 3-part and 4-part motets and the 2-part motets published in 1623. The simple 3 signature is used in the 1627 2-part concertato motets, the four 8-part sonatas and Sinfonia 1.

Each body of compositions has a number of pieces that have sections in triple metre. Such passages occur in fifteen of the twenty-six polychoral motets, eleven of the twenty-six 3-part motets, five of the seven 2-part motets, both of the 4-part motets, four of the six 8-part sonatas, and one of the eight sinfonias. There are no triple metre passages in the 4 and 6-part sonatas.

The polychoral works, both vocal and instrumental, have passages of considerable rhythmic activity in the short antiphonal phrases. The few-voiced motets also have lively rhythmic activity in their short contrasting homophonic phrases. The ubiquitous dactylic rhythmic figure exists in all of the instrumental compositions either in short note values or its augmented (and sometimes diminished) form. The canzona-style sonatas are notable for their shorter note values and complex rhythmic interplay in the imitative passages. In contrast, the sonata-style sonatas have longer note values.
Specific instances of rhythmic interest exist in the sonatas as well as the 3-part motets. Passages of rhythmic counterpoint are found in the 3-part motet "Ego rogabo" (measures 38-42), Sonata 13 "La Badina" (measures 13-17), and Sonata 17 "La Terza" (measures 24-29). Sonata 17 "La Terza" opens and closes with a long passage of non-imitative polyphony that is rhythmically complex, and the 3-part motet "Domine, ne in furore" has a passage (measures 7-10) that is notable for its lively cross rhythms.

Many of the motet texts have a possible liturgical function. Rhetorical devices are evident in the melodic, rhythmic and even harmonic aspects of text interpretation. Furthermore, the syllabic word setting (particularly in the homophonic passages), the phrases with repeated notes, and the frequent repetition of entire text phrases, ensure a clear declamation of the text.

The designation of Gussago as a composer of the second rank does not mean that all of his compositions fail to achieve notable status. On the contrary, there are a large number of works from each genre and collection that stand as fine examples of his craft, are worthy of serious performance and study, and warrant inclusion in the growing awareness and appreciation of the northern Italian early Baroque repertory.
APPENDIX 1

DEDICATION TO SACRARUM CANTIONUM (1604)
F. FRANCISCO GONZAGAE
Principi atque Antistiti Amplissimo.

F. Ceasarus Cuffagus Ostienseis. S. M. D.

On inuidiam Athlantis fortitudinem, non acutum Archimedis
artificium, non audacem Prometheus petulantiam imitabor, il-
lustriissime Princeps. Hic enim surreptum e celo ignem in ter-
ram deportasse; ille vero celci amplitudinem, orbium motus,
aeaeorum, tunc errantium, tum fixorum curius, varios sylorum
aspectus, motus, institutionisque vitreis globulis inclusisse;
Athlas tandem immensam totius orbis molem humeris susten-
tali decrebris. Ego vero non id tuhi sumam; vi sacrarum
Cantorum concenae, quae maxime celcias oblectantur, in
terram transferam; neque ut celcitis melodiae leges, tonos, ac-
centus, suavitatem exiguis includam notulit; nec tandem ut immensa lubilium ruo-
rum erga fel. rec. adm. R. P. M. Cesarem Genslagam patrum meum, & Iuliam patrem
meum meritorum pondus humeris sustentem, aut tibi patris gratias referre contendam:
vrumque eum ut magno tempo amore protecutus es, ita etiam maxime beneficiis cu-
mulatus. Inugis igitur, parsimonia legis terabete. ist enim exigua tempestu nunculam
etiam dicas offerenda praetentiss: ut donum qui offerret, tempore quod denuo ofterret, ha-
beret. Accipe ignem, antistite Amplissime, hilari qua tempore solea fronte nunculam;
ipsam si reipiscias patrum; si meritorum tuo eram amplitudinem, minimum; si offerentes
animum, magnum, si vites, maximum. Vale. Brixiae die XX Oktob. MDCCCLXXI.
To Br. Francesco Gonzaga,
Most Beneficent Prince and Bishop.
Br. Cesarius Cussagus of Ostia salutes you
in the Name of the Lord.

I will not, Most Illustrious Prince, imitate the invincible courage of Atlantis, nor the penetrating art of Archimedes, nor the daring boldness of Prometheus. For this man stole secret fire out of the heavens and brought it to earth. While the other one enclosed in glass spheres, the movements of the orbs, of the stars, now fixed now wandering, the various aspects of the constellations, in their movements and arrangements. Atlas, finally, is described as having sustained the heavy mass of the whole earth on his shoulders. I, indeed, will not take it upon myself to transfer into the earth the sacred songs by which the dwellers in heaven are most greatly pleased, nor will I imitate in minute notes the rules, modes, rhythm, and charm, of the heavenly music; nor can I bear up on my shoulders the immense weight of your sublime merits towards the happy and recently admitted R.P.M. Caesar Cussagus my uncle, and Julius my father; nor can I strain to thank you on the same scale as they did. For as you have always followed them both with your great love, so you have always favoured them with great benefits. I will observe, therefore, the laws of parsimony of the frugal Lycurgus, for he always ordered that very small gifts should be offered to the gods, so that the one who offered always had something to offer again. So accept, most generous Bishop, this small gift with the same glad face as you are accustomed to. If you regard the thing in itself, it is a small one; if you remember the largeness of your deserts, it is a very small one; if you regard the disposition of the offerer, it is a large one; if at his capacities, it is a very large one. Farewell. Brescia 20th October 1604.
APPENDIX 2

DEDICATION TO SONATE A QUATTRO, SEI, ET OTTO (1608)
ALLI ECCELLENT. VIRTUOSI

Li Signori D. Ludouico Cornale dal Corneto, & Gio. Battista Fontana dal Violino.

Ogiono tutte le cose naturalmente ridursi in fine dell'esser suo alla sua principale causa, il perché considerando io i Virtuosi Signori che quella mia sonata quali ella si按键 canto a nome, & a posteri un tuo principio, ho anco parimenti pensato (dovendole io mandar alla stampa) induzzi gare a loro, come a tua principale causa, essendo sicuro che vicendo loro il nome di colli Eccellenti Virtuosi, come collocare in mezzo di due fortissimi campioni non potranno esser danneggiati dalle moderne lingue di false dissenzi, conoscendo pur ancora che maggior splendore gli renderanno loro, che elle per le stesse non hanno, essendo particolarmente l'uno in Roma in quell'alma anima unica Città dove più ch'in ogn'altra s'attende all'arte musicale incitando gli altri animi ad'opere virtuose, e sante con il tuo divinissimo donare, come per a punto s'è sola Solone con la musica incitar la giuvenità Spartana all'arme, & l'altra in Venetia Città ancor lei Serenissima, & va ga molto di tal'arte rendendosi inui'amato, & chiamovvi come già Orfeo in Tebe. Loro unque sotto il nome suo come sotto fortissimo sendo sopranova questa mia opera, segno solo del la rivelenza ch'io gli porto. Con che facendo fine gli prego da N.S. quel contento che più desiderano. Di Venetia il di 8. di Novembre. 1608.

Di V. Signore.

Affettuosissimo nel Signore

Celario Guflaghi.
Most Excellent Virtuosi

Signori D. Lodovico Cornale, cornettist,
and Gio: Battista Fontana, violinist.

All things usually reduce themselves in essence naturally to their principal cause, for which reason, Most Excellent Sirs, [I] considering that these Sonatas of mine - whatever they may be - have their name [in this principal cause] and have their cause in your request, I have also equally thought (since I have to send them to be published) to address them to you, as to their principal cause, being certain that if they come under the name of such Excellent Gentlemen, which is placing them between two very strong champions, they will not be able to be damaged by the biting tongues of disparagers; since one [of these Excellent Gentlemen] particularly is in Rome, in that eternal, even unique city where more than in every other city the art of music is nourished inciting the souls of others to virtuous and holy works with its most divine sound, just as Solon used to incite the youth of Sparta to arms with music, and the other [Excellent Gentleman] in the city of Venice, still the "Serenissima" and very eager for such art, having made himself famous and esteemed there as once Orfeo in Thebes. May you then under your name, as under a very strong shield, cover this work of mine, which is a sign exclusively of the respect that I have for you. Finishing with this, I pray Our Lord on your behalf that contentment which you most desire. From Venice the 8th November, 1608.

Most affectionately yours, in the name of the Lord

Cesario Gussaghi.
APPENDIX 3

DEDICATION TO PSALMI AD VESPERAS (1610)
Vitandem Reuer. Patre holoque Davidicos Psalmos, hasceq; Sacratissimae Deiparae Litanias musicis concentibus concretas dignitas quam tibi dicarem, inueni nullum. Id enim & pientissimi Proceris poscebant ardens pietas, ac religio, quae quanta in integriam Virginem praecipue sit, ex hoc colligam potest, quod vixad Generalatus apicem a confluentibus, cum omnibus Sabbalet diebus in hoc sacrificio Templi eius Litanias decantarentur instituit. Id etiam & Viri Patroni postulabat dignitas, ac praestantia, & singularis, ac mysticecentissimi Prodestor merita contingebant. Omne quidem cum innumerem penes, eaque eximia sint, modo recensere non censeo, hoc namque potius Oratores quam Musici officio decet. Illud tamen non filebo, quidquid in hae arte collegi, te duce colligisse; quod ea gratia dictum sit, et omnem iure tibi hoc munificium debere non ignorant; cum enim nihil sit tam crudelius, quam gratitudinem respiciat, nec Elephants, nec Tigris ipsa, non inmerito ne ingratianim vitium ipsum habere tibi sacrandum decrevit. Tuum igitur est Religiosissime Preful ex osti praesum non despicerent; sed vti Viri etiam partum naturae ductu, Liberaeque suae formam tribuit, ita et tuapietissime Leo hac in re Viri naturam imitatis, huiusformam partum tuambenignitate, ac prudencia, illud in tuamgratione cipiens, formam tribuas. Vale. Briziae die 10 Maij 1610.
To the Most Reverend Father Leo of Zacharias,
Most Vigilant General of the Sacred Fesulan
Congregation of S. Jerome, Most bountiful Patron.
From Brother Caesarius Cussagus, Happy Eternal Joy.

I find no one more worthy, Most Reverend Father, than you to whom I
may dedicate these Davidic Psalms and these most Sacred Litanies, united
with musical accompaniments. For the ardent piety of the most pious Poscer,
which is especially directed towards the perpetual Virgin, demanded it; from which
we were able to learn that scarcely had you ascended to the high General's office
of your Order, when you instituted that they should sing that sacred Litany on
all days of the week in this holy Church. That action also called for dignity,
excellence and uniqueness, and the merits of a most generous Protector
supplemented this. Since, indeed, those merits are almost innumerable and
extraordinary, I cannot now review them; for this belongs more to the job of
an orator rather than to a musician. On one point, however, I will not be
silent; whatever I have gathered in this art, I have gathered under your
leadership. Let this be said, that all may know that this small present
was rightly due to you. For nothing is more rough with regard to gratitude,
neither the Elephant, nor even the Tigress, than the attitude of an ungrateful
mind to the deserving. So for good reason, I have decided to dedicate this
little sacred work to you, lest I should be guilty of ingratitude. For it is
your character not to despise these things, poor though they are. But as a
Bear by the leading of nature and its own labour gives form to its unformed
offspring, so also you, most wise Leo, in this matter have imitated the nature
of a Bear. May you by your kindness and wisdom give form to this unformed
offspring, by receiving it into your favour. Farewell. Brescia 10th May
1610.
GLOSSARY OF RHETORICAL TERMS

Abruptio: deceptive cadence, with a rest in the final chord of the cadence - usually in the bass part (Bernhard). ¹

Anabasis: rising scale figure, reflecting the textual meaning of "ascending" (Kircher). ²

Analepsis: homophonic phrases adjacent to one another (Burmeister).³
Anaphora: repetition of a phrase, at a different pitch (Kircher).
Antitheton: concept of contrast (Kircher).
Aposiopesis: general pause (Burmeister).
Catabasis: descending scale figure, reflecting the textual meaning of "descending" (Kircher).
Emphasis: varied intervals of time between successive subject entries (Dressler).⁴
Exordium: opening of a composition (Burmeister).
Finis: closing passage or phrase of a composition (Burmeister).
Fuga: scale passage, for words associated with the notion of flight or escape (Kircher).

¹Christoph Bernhard, Tractatus Compositionis Augmentatus (Ms, ca. late 1650s).
²Athanasius Kircher, Musurgia Universalis (Rome: Corbelletti, 1650).
³Joachim Burmeister, Musica Poetica (Rostock: Myliander, 1606).
⁴Galus Dressler, Praecepta Musicae Poeticae (Ms, 1563).
Fuga imaginaria: canon (Burmeister).

Gradatio: imitation, with subjects entering in a sequence of rising 2nds (Burmeister).

Hyperbole: melodic passage that exceeds the ambitus of the mode (Burmeister).

Hypotyposis: word painting (Burmeister).

Interrogatio: a question (Scheibe). 

Longinquae distantiae: wide separation in pitch between two voices (Bernhard).

Noema: homophonic passage or phrase (Burmeister).

Palillogia: exact repetition of a melodic fragment in the same part and at the same pitch (Burmeister).

Paronomasia: melodic material expanded in the repetition, for emphasis (Scheibe).

Pathopoeia: semitone step, expressing sadness or anguish (Burmeister).

Polyptoton: repetition of a phrase at the same pitch or at the octave (Vogt).

Supplementum: a coda, after a full close (Burmeister).

Synonymia: repetition of a melodic fragment in the same part but at a different pitch (Walther).

Transgressus: crossing of parts (Bernhard).

Variatio: embellishments on significant words (Bernhard).


7. Johann Gottfried Walther, Praecepta der musicalischen Composition (Ms. Weimar, 1708); idem, Musicalisches Lexicon (Leipzig: Deer, 1732).
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THE LIFE AND WORKS OF CESARIO

GUSSAGO OF BRESCIA

JULJA I. SZUSTER

VOLUME II

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PREFACE

This volume is an edition of the extant works of Cesario Gussago. Of the total number of eighty-one compositions, eighteen are from the Sacrarum Cantionum (1604), twenty-eight from the Sonate à 4, 6 & 8 (1608), twenty-six from the Sacrae Laudes (1612), and nine from the Johann Donfrid collections of 1622, 1623 and 1627. The edition is in open score, with original part names, clefs, time signatures, and first notes, shown in incipits at the beginning of each composition.

Note values in the original have been reduced for this edition. In duple metre, note values have been halved. In triple metre, note values have been quartered, and the relationship between original and reduced values is indicated by the equation $\diamond = \frac{1}{2}$ placed above the score.

The original has no barring. Hence, a system of marking off measures by placing bar lines between the staves ("mensurstrich") has been introduced to facilitate greater ease for the performer. In duple metre sections the measures are spaced at a distance of one breve (unreduced). This has necessitated in twenty-eight cases the inclusion of a smaller one semibreve length measure, usually before the final cadence.\footnote{Saccarum Cantionum (1604) "Quae est ista", "Missus est Angelus", "Accessit mulier", "Egressus Jesus" (twice), "Viri Galilaei" (twice), "Egressimus", "Resonet organa", "Laetentur caeli", "Te Matrem Dei laudamus", "Beati eritis"; Sonate à 4, 6 & 8 (1608) Sonatas 4, 13, 14, 15, 19, 20, "Pili, quis me vocat", "Ad te Domine levavi", "Confitebor tibi Domine", "Exsultavit cor meum in Domino", "Cantemus Domino", "Salvum me fac, Deus", "Confitemini Domino"; Donfrid, Promptuarii Musici I (1622) "Ave Virgo", "Gaude Maria"; idem, Viridarium Musicorum Marianum (1627) "O Gloriosa Domina".}

In triple metre sections the measures are spaced at a distance of three semibreves (unreduced).
This "mensural" barring practice has the advantage of not interrupting the flow of the original line, and thus displays the original phrasing more easily. Gussago's music does not have frequent complex rhythmic interplay between the parts, and so the "mensural" technique does not present problems such as those cited by Denis Stevens in his criticism of this system.²

Although the polychoral motets with choirs of unequal tessitura in the Sacrarum Cantionum collection, have Choir I as the lower pitched "coro grave", this Primus Chorus is scored above the Secundus Chorus in the edition to correspond to the setting-out in the Spartitura part.

The clefs for the edition of the sonatas and the sinfonias to the concerti have been chosen in accordance with modern instrumental practice and, in particular, that of the string quartet, i.e. using modern treble, alto and bass clefs only. The concerti proper and all the motets have had their individual parts transcribed into appropriate modern vocal part writing, i.e. using treble (treble with subscript 8 to indicate the tenor part), and bass clefs only.

The original time signatures have been retained. All duple time has been transcribed into \( \frac{4}{4} \), and all triple time into \( \frac{3}{4} \). In duple time, the signatures C (alla semibreve) and \( \Phi \) (alla breve) are the most commonly used,³ with \( \Phi \) being used only three times.⁴ There are thirteen cases in which two different duple metre signatures are used simultaneously,⁵ and one instance where all three duple metre signatures appear simultaneously.⁶

³\( \Phi \) is used in 61 compositions, and C is used in 33 compositions.
⁴Sacrae Laudes (1612) "Gaudent in caelis" (Bassus); "Jubilate Deo" (Bassus). Donfrid, Viridarium Musico-Marianum (1627) "Beata es" (Cantus).
In triple time, the signature $\phi^3_2$ is the one most commonly used. The signature 3 is frequently used, whereas $\phi^3_2$ appears only four times, and $\phi^3_2$ twice. There are five cases in which two different triple metre signatures are used simultaneously.

Any chromatic alteration is indicated editorially above the notes. As the barring ("mensurstrich") system is suggested rather than defined, all accidentals that need repetition (i.e. immediately following or within close proximity to the given accidental, and have been checked melodically and harmonically) are editorially indicated. Occasionally editorial accidentals have been added to match other accidentals in the total scoring. In the motets from the Johann Donfrid collections of the 1620s, a large number of accidentals appear as figures above the notes in the basso continuo parts. These figures have been retained, beneath the bass notes in the edition.

Editorial "musica ficta" has been added sparingly. There are seven instances where the cadential semitone has had to be treated, seven times where the tritone (augmented 4th) has been avoided, eleven times where the augmented 2nd has been avoided, and six cases where the final triad has been

---

7 $\phi^3_2$ is used in 27 compositions.
8 3 is used in 11 compositions.
9 Sonata à 4, 6 & 8 (1608) Sonata 16 (Bassus I). Sacrae Laudes (1612) "Defecit, in salutare tuum" (Bassus) and "Jubilate Deo" (Cantus I & II).
10 Sacrae Laudes (1612) "Gaudent in cælis" (Bassus) and "Cum complerentur" (Bassus).
11 Sonata à 4, 6 & 8 (1608) Sonata 16. Sacrae Laudes (1612) "Gaudent in cælis", "Defecit, in salutare tuum", "Jubilate Deo" and "Cum complerentur".
12 Sacrarum Cantionum (1604) "Quae est ista" m 6,4 Tenor I; "Quae est ista quae ascendit" m 53,4 Tenor II; "Tentavit Deus" m 65,2-6 Cantus II. Sonata à 4, 6 & 8 (1608) Sonata 6 m 65,2 Altus. Sacrae Laudes (1612) "Te Deum" m 23,2 Cantus II, m 32,3 Cantus I; "Veni electa mea" m 10,3 Cantus I.
13 Sacrarum Cantionum (1604) "In diebus illis" m 47,2 Cantus I; "Vidi Dominum" m 81,1 Tenor I; "Egredimini" m 40,2 Altus II. Sonata à 4, 6 & 8 (1608) Sonata 3 m 4,1 Canto, m 17,3 Canto. Sacrae Laudes (1612) "Veni electa mea" m 10,3 Cantus I; "Ave verum corpus natum" m 9,2 Cantus I.
14 Sacrarum Cantionum (1604) "Tentavit Deus" m 2,2 Altus II, m 64,3 Altus II; "Dic nobis Maria" m 33,3 Tenor II; "Egredimini" m 47,3 Cantus I; "Te Matrem Dei laudamus" m 48,4 Tenor II. Sacrae Laudes (1612) "Domine, Dominus noester" m 33,2 Cantus I; "Fundata est domus Domini" m 16,3 Cantus I; "Congratulamini mihi omnes" m 28,1 Cantus I; "Domine, ne in furore" m 54,3 Cantus I, m 56,3 Cantus II; "Ave verum corpus natum" m 9,2 Cantus I.
altered to the major.15

A sharp sign \( \# \) ("diesis") before a note, in the original parts, often indicates a precaution against possible flattening ("signum cancellatum"). This has been maintained in the edition by the inclusion of a natural sign \( \natural \) in place of the original sharp sign.

Ligatures are "ligatura binaria" (i.e. two note ligatures) and denote two notes to a single syllable.16 All are marked in the edition by a square bracket above the stave.

The final note of every part is a longa, which represents an indefinite time value and is transcribed as a long note value with a pause - indicating a held note.

The titles of compositions are the same as in the original indices. Sonata 16, for example, is entitled by its indexed form "La Mallonia" rather than the simple "Mallonia" title that appears above the parts themselves.

Similarly, "Vidi speciosam" from Sacrae Laudes takes its indexed title "Vidi speciosam" (modern spelling) rather than the "spetiosam" (old spelling) that appears in the part-books.

All the texts are in standardised modern Latin, corresponding to that of the Liber Usualis.17 For example, the word "coeli" has been replaced by the modern "caeli",18 "Hierusalem" by "Jerusalem",19 "Martir" by "Martyr",20

---

15 Sacrarum Cantionum (1604) "Quae est ista" m 58,1 Tenor I. Sonata à 4, 6 & 8 (1608) Sonata 15 m 18,3. Tenor II, m 27,4. Alto II; Sonata 16 m 7,3 Tenor I; Sonata 18 m 36,3 Alto II. Sacrae Laudes (1612) "Domine, ne in furore" m 27,3 Cantus II.

16 The ligature "cum opposita proprietate" (\( \dagger \)\) represents two semibreves, whereas the ligature \( \dagger \) indicates \( \text{a} \) \( \text{c} \) transcribed as \( \text{ac} \).


18 Sacrae Laudes (1612) "Ave Maria" m 24,3 - m 25,2. Donfrid, Promptuarii Musici I (1622) "Ave Maria" m 29,3 - m 30,2; m 31,1-3. Idem, Viridarum Musico-Marianum (1627) "O Gloriosa Domina" m 21,4 - m 22,1; "Quem terra, pontus, aethera" m 19,4 - m 20,2.

19 Sacrarum Cantionum (1604) "Egredimini" m 15,1-4; m 16,3 - m 18,2. Sonate à 4, 6 & 8 (1608) "Anima mea liquefacta est" m 21,2 - m 22,3.

20 Sacrae Laudes (1612) "Hic est vere Martyr" m 3,2 - m 6,3.
and "exultavit" by "exultavit". Alterations have been made where there are obvious mistakes in the text, such as "supra" (altered to "super"),22 "pruina" (altered to "pruina"),23 and "dividentes" (altered to "videntes").24 Alterations have also been made where there are grammatical errors, such as "tuum" (altered to "tuam"),25 "animam meam" (altered to "anima mea"),26 "stellam quam" (altered to "stella quam"),27 and "regnæ" (altered to "reginam").28

Corrections have been made to incorrect spelling. For example, "idicestis" is corrected to "indicetis",29 "circundabant" to "circumdabant",30 "gaudiom" to "gaudium",31 "ellevatum" to "elevatum",32 "pulcherimam" to "pulcherrimam",33 and "charissimi" to "carissimi".34 There is one instance where the text has been realigned to match the rest of the scoring.35 Changes have also been made to fragments of text that do not match the rest of the score (especially in homophonic passages). For example, "jubilate

---

21 Sacrarum Cantionum (1604) "In diebus illis" m 19,1 - m 21,1; m 38,1 - m 40,1. Sonate à 4, 6 & 8 (1608) "Exultavit cor meum in Domino" m 17,1 - m 18,1; m 20,1 - m 21,1.

22 Sacrae Laudes (1612) "Fundata est domus Domini" m 9,2-4. Cantus I.

23 Sacrae Laudes (1612) "Defecit, in salutare tuum" m 26,2 - m 27,1.

24 Sacrae Laudes (1612) "Stella quam viderant Magi" m 19,2-4. Bassus.

25 Sacrae Laudes (1612) "Sancta Maria succurre miseris" m 43,2-3 Cantus II and Bassus; m 44,4 - m 45,1 Cantus I.

26 Sacrae Laudes (1612) "Defecit, in salutare tuum" m 9,2 - m 12,1. Cantus II.

27 Sacrae Laudes (1612) "Stella quam viderant Magi" m 1 - m 2, and Index.

28 Sacrarum Cantionum (1604) "Egredimini" m 25,3 - m 27,2.

29 Sonate à 4, 6 & 8 (1608) "Anima mea liquefacta est" m 50,4. Canto I.

30 Sacrae Laudes (1612) "Vidi speciosam" m 33,1 Cantus I and Bassus; m 34,1 Cantus II.

31 Sacrarum Cantionum (1604) "EXIT edictum" m 37,3-4. Altus II.

32 Sacrarum Cantionum (1604) "Vidi Dominum" m 11,2 - m 12,1 Cantus II; m 11,1-2 Tenor II.

33 Sacrarum Cantionum (1604) "Egredimini" m 13,2 - m 14,1 Cantus I and Tenor I.

34 Sacrarum Cantionum (1604) "Egredimini" m 5,2 - m 6,4 Cantus II and Tenor II; m 6,4 - m 7,4 Choro I.

35 Sonate à 4, 6 & 8 (1608) "Ad te Domine levavi" m 44 - m 46,2. Basso II.
"montes" is changed to "et exsultet terra" in "Laetentur caeli", *Sacrarum Cantionum* (measures 8-9, Altus II); "et confitebor" is changed to "nomini tuo" in "Confitebor tibi Domine", *Sonate à 4, 6 & 8* (measures 72-73, Canto II); "nomini tuo" is corrected to "et confitebor" elsewhere in "Confitebor tibi Domine" (i.e. measures 78-79, Basso I); and "eius" is changed to "ignis" in the Donfrid *Promptuarii Musici* II (1623) motet "Exurgat Deus" (measures 33-34, Tenor).

Certain letters, such as "ij", "f" and "u", have been modernised to "ii", "s" and "v", respectively. Abbreviations such as "ū" and "ē" have been written out in full (i.e. "um" and "ae" respectively). Where the abbreviation "ij" indicates the repetition of a word or phrase, the text is written out in full.

Black notation frequently occurs in triple metre sections. The black semibrevis followed by a black brevis (□ ■) is transcribed simply as a syncopated crotchet followed by a minim (\(\frac{3}{4}\) \(\underline{\text{□}}\)). The three black breves notation (■ ■ ■), transcribed as three successive minimis (\(\frac{3}{4}\) \(\underline{\text{□}}\) \(\underline{\text{□}}\) \(\underline{\text{□}}\)), indicates a hemiola rhythm. Such coloration is shown in the edition by half brackets (□ □) placed above the black notes.

The editorial revisions at the end of this volume are readings in the original publication which are erroneous and have been corrected. Such errors include printing mistakes (omission or inclusion of notes, rests, and accidentals) and indistinguishable notes in the part-books themselves.

The edition was made from microfilm and photocopies of part-books located in various European libraries. The transcription of the *Sacrarium Cantionum* (Venice: Amadino, 1604) was made from microfilm copies of part-books from the Archivo del Duomo, Brescia, and the Civico Museo Bibliografico Musicale, Bologna. A microfilm copy of a complete set of part-books of the *Sonate à 4, 6 & 8* (Venice: Amadino, 1608) was supplied by the Staats- und Stadtbibliothek, Augsburg. Similarly, a microfilm copy of a complete set of part-books of the *Sacrae Laudes* (Venice: Amadino, 1612) was supplied by the
Civico Museo Bibliografico Musicale, Bologna. Photocopies of relevant part-books from the Donfrid Promptuarii Musici I (Strasbourg: Ledertz, 1622) and Promptuarii Musici II (Strasbourg: Ledertz, 1623) came from the Bayerische Staatsbibliothek, Munich, and microfilm copies of the part-books of Donfrid's Viridarium Musico-Marianum (Trier: Zetzner, 1627) were supplied by the Bibliothèque Nationale, Paris.
SACRARUM CANTIONUM

OCTONIS VOCIBUS

Cesario GUSSAGO

(Venice: R. Amadino, 1604)
SACRARVM
CANTIONVM
OCTONIS VOCIBVS.

F. CESARII GUSAGHI
Ostianensis, Organista Sancta Maria
Gratarum Brixie.

L I B E R  P R I M V S.
Nunc primum in lucem editus.

Venetijs, Apud Ricciardum Amadinum.

M DC III.
QUAE EST ISTA QUAE ASCENDIT. à8

---

Cantus
Altus
Tenor
Bassus
Secundus Chorus
Primus Chorus
Secundus Chorus

---

Quae est ista quae ascendit in caelum
VirgoMaria
POSSUM BRAND No.7
Manuscript Music Paper
O FELIX MARIA
ACCESSIT HULIER. ÆB
Possum BranD No. 7
Manuscript Music Paper
-30-

POSSEUM BRAND No. 7
Manuscript Music Paper
-142-

POSSUM BRAND No.7
Manuscript Music Paper
SONATE A QUATTRO, SEI, ET OTTO,

Con alcuni Concerti à Otto, con
le sue Sinfonie da suonare avanti,
et doppò secondo il placito, &
 commodo de Sonatorí.

Cesario GUSSAGO

(Venice: R. Amadino, 1608)
CANTO
SONATE
A QUATTRO, SEI,
E OTTO,
Con alcuni Concerti a' Otto, con le sue Sinfonie
da suonare avanti, & doppo secondo il pla-
cito, & commodo de Sonatori.
Del R. P. Cesario Cussegu, Organista della Chiesa
di Santa Maria delle Grazie di Brissia.
Nouamente composte, & date in luce.

In Venetia, Appresso Ricciardo Amafrino.
M D E V I I I I.
POMUM BRAND No. 7
Manuscript Music Paper
L'ONOFRIA à 8  Sonata Quinta decima.

Canto.
Primo Choro.

Alto.

Tenore.

Basso.
Secondo Choro.

Canto.

Alto.

Tenore.

Basso.
LA TONINA à 8  Sonata Sesta decima

Canto.  Primo Choro.
Alto.
Tenore.
Basso.
Canto.  Secondo Choro.
Alto.
Tenore.
Basso.

PSSSMM BRAND No.7
Manuscript Music Paper
POSSUM BAND No. 7
Manuscript Music Paper
CANTEMUS DOMINO

Primo Clavo
Symphonia

Canto
Alto
Tenore
Basso

Secondo Clavo
Canto
Alto
Tenore
Basso

POSSUM BRAND No. 7
Manuscript Music Paper
-302-
Quo-ni-dam in-tra-ve-
us
us
us
us
nomen e ius
in vocate nomen e ius
et in vocate nomen
et in vocate
anuntiata
anuntiata
anuntiata in ter gen-

lum anuntiata
in
te nomen e ius anuntiata
no men e ius anuntiata
SACRAE LAUDES

TRIBUS VOCIBUS

Cesario CUSSAGO

(Venice: R. Amadino, 1612)
CANTUS PRIMVS.

SACRAE LAVDES
IN CHRISTI DOMINI
BEATAE MARIAE VIRGINIS
omniisque Sancitorum Solemnitatis.
TRIBVVS VOCIBVS CONCINNDAE
Cum Sessione partium.

R. P. Caesari Guissaphii in celebratim S. Mariae Gratiarum
Briarei Templo Organicae Senti moderatori.

LIBER PRIMVS.

Venetius Apud Ricciardum Amadum.

M DCXII. A
TE DEUM à 3

Cantus I

Cantus II

Bassus

-324-

POSSEUM BRAND No.7
Manuscript Music Paper
DOMINE, DOMINUS NOSTER a\textsuperscript{3}
glo - ria ti - bi do - mi -

ne

glo - ria ti - bi

glo - ria ti - bi

di - bi do - mi - ne

di - bi do - mi - ne

glo - ria ti - bi do - mi -
glo - ria ti - bi do - mi -
Domini, omnibus orationem meam a3

Cantus I

Cantus II

Bassus

PSSUS BRAND No. 7
Music Manuscript Paper
-386-

vit in no - bis et vi - di-

ta - vit in no - bis et vi - di - mus glo -

ha - bi - la - vit in no - bis et vi - di - mus

mus glo - ri - am e - ius et vi - di - mus et

ri - am e - ius et vi - di - mus et

glo - ri - am e - ius et

vi - di - mus glo - ri - am e - ius glo - ri - am

vi - di - mus glo - ri - am e - ius glo - ri - am

vi - di - mus glo - ri - am e - ius glo - ri - am

e - ius glo - ri - am quae - si u - ni - ge - ni -
e - ius glo - ri - am quae - si u - ni - ge - ni -
e - ius glo - ri - am quae - si u - ni - ge - ni -

u - ni - ge - ni - ti glo - ri - am quae -

u - ni - ge - ni - ti glo - ri - am quae -

u - ni - ge - ni - ti glo - ri - am quae -

u - ni - ge - ni - ti glo - ri - am quae -

u - ni - ge - ni - ti glo - ri - am quae -

55

u - ni - ge - ni - ti a pa - tre

u - ni - ge - ni - ti a pa - tre

u - ni - ge - ni - ti a pa - tre

POSSUM BRAND No.7
Manuscript Music Paper
PROMPTUARII MUSICI

PARS PRIMA

Johann DONFRID

(Strasbourg: P. Ledertz, 1622)
- Li 164 -

Possom Brand No. 7
Manuscript Music Paper
PROMPTUARII MUSICI

PARS ALTERA

Johann DONFRID

(Strasbourg: P. Ledertz, 1623)
VIRIDARIIIIUM MUSICO-MARIANIUM

Johann DONFRID

(Trier: L. Zetzner, 1627)
O QUAM SPECIOSA

Cantus

Bassus

Bassus

Generali

vis et su-a - vis in deli - ti - is vir - gi-ni-ta -

vis et su-a - vis

vis et su-a - vis

vis et su-a - vis

vis et su-a - vis

vis et su-a - vis

San - ca be -

in deli - ti - is vir - gi-ni-ta - ti -is San - cha

i ge - ni - trix - quan - vi - den -

i ge - ni - trix - quan - vi - den -

POSIION BRAND No.7
Manuscript Music Paper
- 434 -

- tes li - ae Sy - on ve - man -

fis li - ae Sy - on ver - man

- tem in di - bus ro - sa - num

- tem in di - bus ro - sa - num et li - is con - val

- li - um be - a - tis - si - man pra - di - ca -

- li - um be - a - tis - si - man pra - di - ca -

- ve - runt lau - da - ve - runt e - lam

- ve - runt et re - gi - nae lau - da - ve - runt e -
EDITORIAL REVISIONS

The following editorial notes are readings in the original which are erroneous and have been corrected.

SACRARUM CANTIONUM (Venice: Amadino, 1604)

Quae est ista à 8
m 37,1 (2nd quaver). Spartitura Primus Chorus. F semiminima
m 42 - m 43. Spartitura. One measure only
m 47,1 (2nd quaver). Spartitura Primus Chorus. D semiminima
m 47,4. Altus I. g minima
m 49,3. Tenor II. d' semiminima
m 65,1. Spartitura Secundus Chorus. Minima rest omitted

Missus est Angelus à 8
m 1,3. Altus I. a' minima
m 26,4. Spartitura Primus Chorus. c semiminima and d semiminima
m 62,3. Tenor II. a semiminima

In diebus illis à 8
m 18,2. Spartitura Primum Chorus. F semibrevis
m 38,1. Spartitura Secundus Chorus. b brevis
m 45,3. Spartitura Secundus Chorus. d' minima
m 60,2. Spartitura Primus Chorus. B-flat minima
m 60,3. Bassus I. c semiminima
m 61,1. Spartitura Secundus Chorus. Extra f semiminima

Exiit edictum à 8
m 21,1. Altus II. c'' minima
m 31,2-4. Tenor I. Extra minima rest
m 38,2. Altus II. g' dotted minima
m 64,1. Altus II. d' semiminima
m 75,1-2. Spartitura Secundus Chorus. c semibrevis
m 77,3. Altus II. f' semibrevis
m 81. Tenor II. d' brevis

Quae est ista quae ascendit à 8
m 20,2. Cantus II. "- do" omitted
m 41,4. Altus I. b minima
m 72,1-2. Tenor II. f' semibrevis and f' semibrevis

Tentavit Deus à 8
m 10,4. Altus I. b-sharp
m 38,2. Spartitura Primus Chorus. G semiminima
m 48,2-3. Spartitura Secundus Chorus. e semiminima and A semiminima omitted
Dic nobis Maria à 8
Title, Cantus II. Cantus Primi Chori
Title, Altus II. Altus Primi Chori
m 13,2. Altus I. e' semiminima
m 43,3. Tenor I. g semibrevis
m 43,3. Spartitura Secundus Chorus. g semibrevis
m 57,1. Tenor I. Minima rest omitted
m 60,1. Altus II. a dotted semibrevis
m 64. Tenor II. e' brevis and e' semibrevis omitted

Clara Dei suboles à 8
Title, Tenor II. Tenor Primi Chori
Title, Bassus II. Bassus Primi Chori
m 26,2 - m 27,2. Tenor I. "compossis"
m 31,1. Tenor I. d' semibrevis
m 32,1. Spartitura Secundus Chorus. A semiminima
m 37,2-3. Bassus I. Indistinguishable note
m 70,3. Altus I. e'-flat minima

O felix Maria à 8
Title, Tenor II. Tenor Primi Chori
Title, Bassus II. Bassus Primi Chori
m 3,3. Spartitura Primus Chorus. f minima
m 25,1. Cantus II. Indistinguishable text
m 28,3. Spartitura Primus Chorus. B semiminima
m 44,2. Cantus I. g' dotted semiminima
m 44,2. Altus II. b semiminima
m 44,3. Altus II. b minima
m 51,2. Spartitura Primus Chorus. Indistinguishable note

Accessit mulier à 8
Title, Cantus II. Cantus Primi Chori
Title, Altus II. Altus Primi Chori
m 2,1. Spartitura Primus Chorus. c minima
m 16,1-2. Bassus I. D semibrevis
m 23,2. Spartitura Primus Chorus. G minima
m 25,1-2. Tenor II and Bassus II. "summere"
mm 28,2. Tenor I and Bassus I. "ad"
mm 28,4. Spartitura Primus Chorus. Indistinguishable note
m 29,1. Spartitura Secundus Chorus. Minima rest omitted
mm 39,3. Spartitura Secundus Chorus. d dotted semiminima
m 61,1-2. Cantus I. a' semibrevis.
mm 70,1. Tenor I. f-sharp semibrevis
mm 73,3. Cantus II. "ex"
m 79,1-2. Spartitura Secundus Chorus. d-flat dotted semibrevis and
d-flat minima
m 81,1-2. Bassus II. g brevis
Egressus Jesus à 8
m 7,2 - m 8,4. Cantus I. "torentum"
m 8,1 - m 9,4. Tenor I. "torentum"
m 10,4. Spartitura Primus Chorus. B minima
m 27,2. Tenor I. f semiminima
m 31,1. Spartitura Secundus Chorus. Minima rest omitted
m 32,4 - m 33,1. Altus II. "ransfera"
m 45,3-4. Spartitura Secundus Chorus. Brevis rest
m 70,1. Tenor I. "nco-"

Viri Galilaei à 8
m 4,2-3. Spartitura Primus Chorus. Minima rest
m 31,1-2. Spartitura Secundus Chorus. Semibrevis rest omitted
m 32,4. Spartitura Primus Chorus. g semiminima
m 37,1. Tenor II. e' semiminima
m 66 - m 67. Spartitura Primus Chorus. Two brevis rests
m 80. Altus I. g' dotted brevis omitted
m 82,2-3. Spartitura Primus Chorus. g brevis

Vidi Dominum à 8
m 27,3 - m 28,2. Bassus II. c brevis omitted
m 49,1. Tenor I. Indistinguishable rest
m 53,3. Tenor I. g-sharp semiminima
m 63,1-2. Spartitura Primus Chorus. Indistinguishable note
m 64,2-3. Tenor I. d' white brevis
m 72,2-3. Spartitura Secundus Chorus. Indistinguishable note

Egregimini à 8
m 6,4. Tenor I. f' minima
m 14,2. Bassus I. D minima
m 14,4. Bassus I. E dotted semiminima and E semiminima
m 40,1. Spartitura Primus Chorus. c fusa
m 40,2 - m 41,4. Bassus I. B dotted minima, B semiminima,
  F dotted minima, F semiminima, and B semibrevis
m 43,2 - m 44,4. Bassus I. F dotted minima, F semiminima
  B semiminima, A-sharp semiminima, B semibrevis
  and F semibrevis.

m 46,1 - m 48,2. Bassus I. B dotted minima, B semiminima
  F minima, F minima, c semibrevis, and F semibrevis
m 48,3-4. Spartitura Secundus Chorus. Indistinguishable note
m 49,2 - m 50,2. Bassus I. B semibrevis and F semibrevis

Resonent organa à 8
m 28,1-2. Bassus I. Indistinguishable rest and note
m 46,3. Spartitura Primus Chorus. A semiminima

Laetentur caeli à 8
m 13. Spartitura Secundus Chorus. Indistinguishable note
m 20,2. Spartitura Secundus Chorus. Indistinguishable note
m 42,1. Spartitura Primus Chorus. Minima rest omitted
m 59,3-4. Spartitura Primus Chorus. d semibrevis
Te Matrem Dei laudamus à 8
m 4,1-2. Bassus II. Semibrevis rest omitted
m 7. Bassus I. Brevis rest omitted
m 34,3-4. Tenor I. Semibrevis rest omitted
m 45,3 – m 46,4. "quōq."

m 60,3-4. Tenor I. Semibrevis rest omitted
m 75. Spartitura Primus Chorus. A longa

Beati eritis à 8
m 33,2-3. Bassus I. g white brevis
m 40. Spartitura Secundus Chorus. One minima rest too many
m 46,3-4. Tenor II. d'-sharp semibrevis
m 75. Altus II. One semibrevis rest too many

SONATE A QUATTRO, SEI, ET OTTO... (Venice: Amadino, 1608)

La Schilina à 4 Sonata Quinta
m 48,2. Tenore. F' minima

La Mallonia à 4 Sonata Sesta
Title, Canto. Mallonia à 4
Title, Alto. Mallonia à 4 Altus
Title, Tenore. Mallonia à 4
Title, Basso. Mallonia à 4

La Squizzerotta à 4 Sonata Settima
m 6,3. Alto. F"
m 30,4(2nd quaver).Basso. d' fusa

La Nicolina à 4 Sonata Decima
m 21,2(2nd quaver)= 3(2nd quaver).Alto. Four g' semiminims
m 24,4(2nd quaver).Basso. f fusa

La Marina à 6 Sonata Undecima
Title, Sesto. La Cornala à 4 Sonata Prima
Title, Quinto. La Cornala à 4 Sonata Prima

La Facca à 6 Sonata Quarta decima
m 28,2. Quinto. Indistinguishable note

La Tonina à 6 Sonata Sesta decima
m 35,3. Tenore I. Two e' semibreves
m 40,1-3. Canto I. a' semibrevis and minima rest
m 40,1-3. Alto I. F' semibrevis and minima rest
m 40,1-3. Tenore I. d'semibrevis and minima rest
m 40,1-3. Basso I. d' semibrevis and minima rest
m 40,3. Basso II. a semibrevis
m 52,3. Canto II. d" dotted semibrevis
m 58 – m 59. Tenore I. a' black brevis
m 59,3. Tenore I. g'–sharp black brevis
m 74,3. Tenore I. e' minima
La Terza à 8 Sonata Decima Settima
m 1,2. Canto II. d'-sharp semiminima
m 39,3. Alto I. g'-sharp semiminima

La Porcellaga à 8 Sonata Decima Ottava
Title, Alto I. Tenore Primo Choro, found in the Tenore I part-book
m 20,1. Tenore I. g' semibrevis
m 64,1-3. Alto I. d" semibrevis and d" brevis
m 66,1. Alto I. c" dotted brevis
m 66,1-3. Tenore I. e' brevis and e' semibrevis
m 67,1. Alto I. Nothing
m 67,1. Tenore I. Nothing
m 91,1. Canto I. c' semibrevis

La Leona à 8 Sonata Decima nona
m 76,4 (4th semiquaver). Canto II. f" semiminima

La Luzzara à 8 Sonata Vigesima
m 52,3 (2nd quaver). Basso I. g' fusa
m 94,4. Basso I. Extra f' minima and f minima

Anima mea liquefacta est à 8
m 13,1-3. Tenore II. Two e breves
m 25,4. Canto I. a' minima
m 50,4. Canto I. "indicestis"

Fili, quis me vocat à 8
m 42,1-3. Basso II. A black brevis
m 49,1-3. Canto I. e' brevis
m 71,1. Tenore I. No semibrevis rest

Ad te Domine levavi à 8
m 11,2. Canto I. a" fusa
m 38,4 - m 40,1. Alto II. "non erubescam"
m 41,2. Tenore II. No semiminima rest
m 46,3. Basso II. "mei"

Exsultavit cor meum in Domino à 8
m 57,1. Primo Choro. "sustinet"

Confitebor tibi Domine à 8
m 54,3. Tenore I. a' semibrevis
m 72 - m 73. Canto II. "et confitebor"

Cantemus Domino à 8
m 65,2 - m 66. Canto II. "iste Deus"
Salvum me fac, Deus \ à 8
m 66,3 (2nd quaver). Basso II. d semiminima
m 72,2-4. Tenore II. "in Deum"
mp 75,1. Tenore II. "meam"

Confitemini Domino \ à 8
m 63,1. Canto II. "laetaetur"

SACRAE LAUDES (Venice: Amadino, 1612)

Ave Maria \ à 3
m 12,3. Cantus II. Indistinguishable note
m 27,2. Cantus II. c'-sharp semiminima
m 37,3. Bassus. b-flat

Estote fortes \ à 3
m 12,1 (1st quaver). Canto I. a" fusa

Gaudent in caelis \ à 3
m 8. "anime"
m 39,2. Cantus I. a" minima

Veni electa mea \ à 3
m 1-2. Cantus I. One brevis rest
m 43,2. Cantus I. b' semibrevis

Fundata est domus Domini \ à 3
m 6,3. Cantus II. "et"
m 9,2-4. Cantus I. "supra"
m 14,1. Cantus II. "est"

Sancta Maria succurre miseris \ à 3
m 44,4 - m 45,1. Cantus I. "tuum"

Congratulamini mihi omnes \ à 3
m 22,4. Cantus I. d" minima
m 35,4. Cantus I.g" dotted minima

Domine, ne in furore \ à 3
m 45,2. Cantus I. d" dotted fusa

Domine, exaudi orationem meam \ à 3
m 35,1. Cantus I. No rest
m 38,1-3. Bassus. "terram"
m 38,2-3. Cantus II. "terram"
m 55,2 dotted quaver. Cantus I. a" semiminima
Defecit, in salutare tuum à 3

m 9,2 - m 12,1. "animam meam"
m 43,2 - m 44,1. "pruina"

Ave verum corpus natum à 3
m 26,2 - m 27,1. "exanime"

Vidi speciosam à 3
m 33,1. Cantus I and Bassus. "circundabant"
m 34,3. Cantus II. "circundabant"

Verbum caro factum est à 3
m 25,1. Cantus I. b' minima

Stella quam viderant Magi à 3
m 1-2 and Index. "Stellam quam"
m 8. Cantus I and II. "oriente te"
m 19,2-4. Bassus. "dividentes"

Jubilate Deo à 3
m 22,3 - m 23,1. Cantus I. One minima rest
m 29,1(2nd quaver). Cantus I. a" fusa
m 52 - m 56. "generatione"
m 52,3. Cantus II. a" fusa
m 57,4 - m 58,2. Cantus II. "veri - ius"

Cantate Domino à 3
m 32,1. Cantus I. Semiminima rest

Angelus Domini à 3
m 16 - m 17. Bassus. Longa rest

Sicut Moyses exaltavit à 3
m 39,1(2nd quaver). Cantus I. a" fusa

Ego rogabo à 3
m 36,1. Cantus I. f" semibrevis
m 37,4. Cantus II. c" minima

PROMPTUARII MUSICI I (Strasbourg: Ledertz, 1622)

Ave Virgo à 2
m 18,3. Bassus. c' minima omitted
Gaude Maria à 2
m 28,2. Bc. b-flat dotted semiminima and b-flat fusa
m 30,2. Bassus. B-flat minima

PROMPTUARII MUSICI II (Strasbourg: Ledertz, 1623)

Exurgat Deus à 4
m 58,1. Altus. e' semibrevis
m 62,1. Tenor. b semibrevis

VIRIDARIUM MUSICO-MARIANUM (Trier: Zetzner, 1627)

O Gloriosa Domina à 2
m 14,4. Bassus. f semiminima
m 58,4. Bassus. F dotted semibrevis

Verbum bonum à 2
m 24,3. Bassus Generalis. d fusa

Beata es à 4
m 43,2. Altus. d' semiminima