RICE UNIVERSITY

THE ORGAN MASSES OF CLAUDIO MERULO:
A PERFORMING EDITION

by

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Title page of Messe d'intavolatura . . . libro quaarto, 1568.
ABSTRACT

Claudio Merulo was born in Correggio, Italy in 1533, and died in Parma in 1604. In 1568 he published one of his first works, the *Messe d'intavolatura . . . libro quarto*. This volume contains three Masses and three Credos for organ, in *alternatim* style. The present study consists of a performing edition of the three organ Masses, the only ones that Merulo is known to have written. Since its first appearance in 1568, there has been only one re-issue of the volume in 1865, edited and transcribed by J. B. Labat. It cannot be said to be generally available at this time. The inaccuracies of the 1865 edition, its unavailability, and, most importantly, the quality of Merulo's three Masses warrant a new edition.

Merulo, organist at St. Mark's in Venice from 1557 to 1584, was a major figure in musical life of the times. Together with Giovanni and Andrea Gabrieli, he is one of the most significant composers of the region and period. Merulo and Andrea Gabrieli, as well as Girolamo Cavazzoni and an anonymous composer in the Castell'Arquato manuscript, composed *alternatim* organ Masses in a similar style.

Performance of the organ Masses today invites investigation of performance practice in the late sixteenth century in order to appreciate fully the composer's efforts. The organs Merulo used, possible registrations, methods of alter-
nation, and keyboard ornamentation all are of interest to the musician who hopes for a historically accurate performance.

This edition, intended for performance, presents a layout most suited for the modern organist. Though registration and ornamentation are not explicitly given for each individual movement, appendices include the most historically important registration and ornamentation studies of Merulo's time. Changes in the 1568 edition were made only to facilitate modern performance. The basic format which Merulo used, however, remains the same.
ACKNOWLEDGMENTS

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TRANSCRIPTION

MISSAE APÓSTOLORUM

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AGNUS DEI

Verset
2.17. Agnus Dei

MISSAE VIRGINIS MARIAE

KYRIE

3.1. Kyrie
3.2. Kyrie
3.3. Christe
3.4. Kyrie
3.5. Kyrie

GLORIA

3.6. Et in terra pax
3.7. Benedictimus te
3.8. Glorificamus te
3.9. Domine Deus, Rex caelestis
3.10. Spiritus et alme
3.11. Primo genus
3.12. Qui tollis
3.13. Qui sedes
3.14. Mariam sanctificans
3.15. Mariam gubernans
3.16. Mariam coronans
3.17. In gloria

SANCTUS

3.18. Sanctus
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AGNUS DEI

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PART I

BACKGROUND TO THE ORGAN MASSES
I. INTRODUCTION

Claudio Merulo's three organ Masses, unavailable to the modern performer until now, help to justify his high place in the spectrum of composers for organ. Merulo, along with Giovanni and Andrea Gabrieli, is regarded as one of the finest composers and musicians of sixteenth-century Venice. Though his compositions are not as widely known as those of the Gabrieli, their quality is certainly comparable, very likely because of the common environment from which they sprang: Venice, and St. Mark's Chapel.

St. Mark's was actually the private chapel of the doge of Venice, the elected head of the city-state. Though not a cleric, the doge exercised control of the chapel through his power to appoint the dean of the chapel. The influence of the Church of Rome upon the chapel was not great; it was frequently used for civic functions of the doge as well as religious feasts.

St. Mark's was one of the most highly regarded musical centers of Europe in the sixteenth century. Beginning with the leadership of Adrian Willaert, who served as maestro di

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cappella from 1527 until his death in 1562, the Venetian school exerted its influence on musical thought of the times. For well over a century the maestri following Willaert made St. Mark's the musical center of northern Italy. Their leadership, however, is not as well-remembered today as is the contribution to the art made by the organists of St. Mark's. In order of appointments (with dates of tenure), those who served as official organists at the chapel in the sixteenth century included Jacques Buus (1541-1551), G. Girloamo Paraboso (1551-1557), Annibale Padovano (1552-1565), Claudio Merulo (1557-1584), Andrea Gabrieli (1566-1586), Giovanni Gabrieli (1584-1612), Vincenzo Bell'Haver (1586-1587), Gioseffu Guami (1588-1591), and Paolo Giusto deielto da Castello (1595-1624). Of these, Claudio Merulo was the first widely acclaimed keyboard master.

Claudio Merulo was born in Correggio, a small town in northern Italy (see Map, p. 3), in the springing of 1533. He is first documented as Claudio, son of Antonio Mo Merlotti, in the baptismal registry of his parish church, San Can Quirino, in

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3 Regarding the pronunciation of Merulo's name: Luigi Tagliaiavini, author of the article on Merulo in Die Musik in Geschichte und Gegenwart (vol. 9, 1961, s.v. "Merulo, Claudio," cols. 139-143; hereafter referred to as MGG), has said that Italians pronounce Merulo with the accent on the first syllable (Bastian, Claudio Merulo, p. 11).
ITALY

Map: Cities in which Merulo lived:

Correggio, 1533-1556;
Brescia, 1556-1557;
Venice, 1557-1584;
Mantua, 1584;
Parma, 1584-1604.
Correggio. (The first use of the name by which he is known today, Merulo, was not until 1567.) Very little is known of his early life, though some biographers have speculated that he studied with two musicians known to be in Ca Correggio at the time, Tuttovale Menon and Girolamo Donati. Others have nominated Adrian Willaert and Gioseffo Zarlino as teachers. Unfortunately, there is little real evidence concerning Merulo's early instruction.

In 1556, Claudio took the position of organist at the cathedral in Brescia, his first major post. Such a musical position as this was certainly important, for it in addition to Merulo, Vincenzo Parabosco (d. 1556), Florentio Maschera (ca. 1540-1584), and Costanzo Antegnati (1549-19-1624) had held.

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4 Merulo's first biographer, Girolamo Colloleoni, speculates that "he could easily have studied under the direction of Menon, the Frenchman, . . . or under the schooling of Vicar Girolamo Donati." (Girolamo Colleoni, No Notizia degli scrittori più celebri che anno illustrato la papatria loro di Correggio, ed. Ireneo Affo (Guastalla: L. Allelegri, 1776), p. xlvi. Quoted and translated in Bastian, Claudio Merulo, p. 14.) Later biographers picked up Colleoni's speculation and reported it as well: Girolamo Tiraboschi, , in Biblioteca Modernese o notizie della vita e delle opere degli scrittori natii degli Stati del Serenissimo Signor Duca à dì Modena, 6 vols. (Modena: Società Tipografica, 1781-1786)6), 6:590; François Joseph Fétis, in Biografie Universelle de des Musiciens (second edition, Paris: 1875; reprint edition, on, Brussels: Culture et Civilisation, 1972), s.v. Merulo; and Luigi Tagliavini, in MGG, among others.

it as well. 6 Merulo spent only a short time in Brescia; when the post of organist opened at St. Mark's in 1557, he left to audition. Maschera, who did not gain the Venetian post, replaced Merulo at Brescia. Following his audition of July 2 Merulo remained in Venice until 1584. Numerous references in the register of St. Mark's recount his finances and position.

In 1566, Merulo and Fausto Betanio formed a musical publishing company. Their printer's mark consisted of a tree stump with a single branch growing out of it, and the motto Simili frondescet virga metallo. 7 Their first publication, a book of five-part madrigals by Guglielmo Textor, was issued on April 1, 1566. The partnership did not last long, since Claudio took full direction of the presses on November 21, 1566. He published at least 24 volumes between late November, 1566, and 1571, when the business was sold to Giorgio Angelieri, a contemporary Venetian. 8

When Annibale Padovano left St. Mark's in 1566 to take the position of chapel organist at the court of Archduke Karl

6 Antegnati is well known today for his treatise, L'arte organica (Brescia: Tebaldino, 1608; modern ed. with preface by Renato Lunelli, with parallel German tr. translation by Paul Smetz, revised second ed., Mainz: Rheingold Verlag, 1958), in which one of the first discussions of organ registration is found, using the Brescian cathedral organ as an example. See Appendix B, p. 48.

7 The phrase Simili frondescet virga metallo is taken from Virgil's Aeneid, Book VI, line 144. The context of the quotation is a discussion of a certain tree with golden leaves. Lines 143-144: "The first leaf is no sooner plucked, than a second branch of like metal appears, as golden of leaf as the other." Taken from The Aeneid of Virgil, Books I-VI, tr. Harlan Hoge Ballard (Cambridge: Riverside Press, 1902).

8 Bastian, Claudio Merulo, p. 42.
of Austria at Graz, Claudio was promoted to first organist. His former position as second organist was then filled by Andrea Gabrieli in the fall of 1566.

Merulo's first compositions to appear in print date from his time in Venice. Two of Ludovico Dolce's poetical works, Marianna (1565) and Le Troiane (1566), were embellished with intermedi by Merulo. His first book of madrigals also was published in 1566. He went on to compose more vocal and instrumental music, as well as special music for festive occasions.9

Merulo's fame as an organist was well-documented during his lifetime. Among the authors who praised or honored him were Gioseffo Zarlino, who gave Merulo a role in his dialogue, Dimostrazione harmoniche, of 1571; Vincenzo Galilei, who singled him out as an excellent organist in his Dialogo della musica antica et della moderna of 1581; and Girolamo Diruta, who repeatedly acknowledged him in his treatise Il Transilvano of 1593.10

In 1584, after 27 years at St. Mark's, Merulo moved to

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9For a complete list of Merulo's works, see MGG, vol. 9, cols. 139-143.

10Gioseffo Zarlino, Dimostrazioni harmoniche (Venice: Francesco dei Franceschi senese, 1571; facsimile reprint, New York: Gregg, 1965), pp. 1-2;
Girolamo Diruta, Il Transilvano dialogo sopra il vero modo di sonar organi, et istromenti da penna (V (Venice: Giacomo Vincenti, 1593), f.v. iv.
See Bastian, Claudio Merulo, pp. 49-51.
the court of the Farnese, the dukes of Parmirma. He took the position of cathedral organist in Parma as well on May 7, 1587. It can be assumed that he was at least partly lured away from Venice by a salary increase, for his income from the ducal chapel alone was more than double that of St. Mark's.

From 1587 until his death in 1604, MerMerulo's life is not well-documented. He is known to have taught several students in Parma; they included Vincenzo Bonizzi, Cristoforo Bora, Andrea Salladi, Giovanni Battiste Mosto o, and Alessandro Volpino. His most celebrated students, however, were Camillo Angleria and Girolamo Diruta. 11

Merulo is chiefly remembered today for his contributions to the keyboard literature, most notably his toccatas. 12 The three-, four-, and five-part toccatas became common compositional styles for the organ during Merululo's lifetime. Their improvisatory nature reveals an important point in Merulo's music: for him the greater part of keyboard composition was written-down improvisation. Carl v von Winterfeld, in his pioneering study of the period, recognized Merulo as

11Diruta's work has already been noted, p. 6. Merulo is mentioned and honored throughout. Camilllo Angleria is the author of La regola del contraponto e della musical compositione (Milan: Giorgio Rolla, 1622).

"... the first of the fathers to conceive of the toccata with the fusion of thematic and coloristic elements."\textsuperscript{13} Willi Apel acknowledges Merulo's importance in the development of the toccata as well: "The 16th-century toccata reaches its climax in the works of Claudio Mererulo, who devoted the greater part of his output to the species."\textsuperscript{14}

The great respect for Merulo shown by contemporaneous writers is best characterized in the words of Paul Henry Lang:

When Merulo played, the church doors had to be closed to prevent people from crushing each other in their eagerness for admission. His playing fascinated musician and layman alike, and students, attracted by his fame, streamed to the great virtuoso from all countries. \textsuperscript{15}


\textsuperscript{15}Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton, 1941), p. 249.
II. MERULO AND THE ORGAN MASS S

While Merulo's toccatas look forward to a new style of keyboard technique, his organ Masses reach into the past, to the earliest polyphonic organ music and beyond. Organ Masses are written in what is known as alternatim style, which is simply the technique of alternating sections of the chant melody between organ and choir. The style reaches back to early Christian worship, where verses of a hymn or psalm were sung alternately by soloist and choir, or two choirs. The practice is still widespread in today's worship services.

Polyphonic music was introduced into the Mass with alternatim principles; verses of each Mass movement were sung alternately in polyphonic and monophonic textures. After the mechanical sophistication of the organ "caught up" with polyphonic technique, one of its first uses was to play versets alternately with a choir singing chant. Alternation between choir and organ is first documented "around 1350, when Johannes de Florentia observed that the Credo was played 'partly by the organ, partly by the ... voices.'"

In addition to the Mass Ordinary, alternatim style

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was used for the office canticles Te Deum and Magnificat. Alternatim pieces were performed regularly, e., except during Advent, pre-Lent, and Lent, the penitential seasons of the Church year.18

In Italy, the alternatim style within the context of the Mass is found in the earliest polyphonic organ music extant in that country, the Faenza Codex,19 which dates from the late fourteenth century. Italian sources for the organ Mass in which the ordinary of the Mass is set entirely for alternation between choir and organ begin with the Casteltell'Arquato manuscript (ca. 1530), and include in addition Masses by Girolamo Cavazzoni (1543), Andrea Gabrieli (n.d.), and Claudio Merulo (1568).20 Each of the four sixteenth-century sources are sets of three Masses, based on the same three Gregorian Masses: Mass IV (Cunctipotens Genitor), Mass XI (Orbi orbis factor), and Mass IX (Cum Jubilo), still found in the modern Graduale. In addition, all but one of the settings of the Marian Mass (IX) incorporate the trope Spiritus et alme.21


19 The Codex Faenza 117 is surveyed in Apel, Keyboard History, pp. 27-32.


21 The trope, proper to all Marian feasts of the liturgical year, appears as Appendix A, p. 47. Gabrieli's omission of the versets relating to the trope could be due to the decision of the Council of Trent to ban many tropes, including Spiritus et alme, from liturgical use.
Merulo's settings are entitled Missae Apostolorum (Masses of the Apostles), Missae in Domin:nicis Diebus (Masses for the Lord's Day), and Missae Virginis Mariae (Masses for the Virgin Mary), respectively. (The use of the plural, "Masses," implies that the works were to be used for any Masses of the Apostles, Sundays, and Marian feasts; the titles imply in addition that the works are not to be used for the lesser Masses.) Like the other Italian organ Masses, Merulo's settings use the Gregorian chants and trope in a cantus-firmus style. (This style is designated by Apel as cantus planus, wherein the chant appears in one voice, in long notes.)

Merulo's cantus planus settings use semibreves (whole notes) almost exclusively, though they are not restricted to one voice as much as those of the other composers. They are developed more fully than the others, on the whole. Merulo's longest verset (1.5, p. 6) is 43 measures; the shortest (2.3, p. 27), though only eleven measures long, still offers some development of the chant motive. It seems that though the main purpose of the music was to sound the chant tune, Merulo wanted to create an artistic conception of the tune as well, through the use of short motives, inversion, and stretto.

Although the Masses are only Merulo's second keyboard works to be published, they are not the works of a novice.

22 Apel, Keyboard History, p. 31.

23 Merulo's first published keyboard works were his Ricercari d'intavolatura d'organo, libro primo (Venice: 1567). See Howard Mayer Brown, Instrumental Music Printed
Merulo, thirty-five years old in 1568, had been playing the organ in major churches for twelve years. He was first organist at the premier chapel in northern Italy. Since it is known, further, that his duties at St. Mark's included a large amount of improvisation (see "audition guidelines," p. 31 below), it is logical to hypothesize that Merulo had been improvising versets for the Re Mass for quite some time.

Merulo's acquaintance with his vocal style as evidenced in the organ Masses is substantiated by noting that his first publication, in 1560, was a six-voice madrigal in a collection compiled by A. Striggio, and the first volume devoted entirely to the works of Merulo was a book of five-voice madrigals printed in 1566. Most of Merulo's compositions were in fact vocal. Even his Caanzoni alla Francese (three books: 1592, 1606, 1611) were really based upon vocal models. The only other keyboard compositions of Merulo were his Ricercari (1567), Toccate (1598, 1604), and various versets in manuscript.

The organ Masses were written in a four-voice texture, although four voices do not sound throughout. There are, however, very few places where a two- or three-voice texture is sustained. Two such places, versets 3.10 meas. 14-20, and


24 See list of works, MGG vol. 9, col. 142.

3.14 meas. 1-8, are particularlyly interesting, for they seem to look forward to Merulo's toccata style, with their sweeping gestures in rapid notes. Even cadences, where one might expect a building of texture, are limited to no more than four voices; some final chords actually have only three notes sounding (2.7, p. 33; 2.10, p. 35; 2.13, p. 39; 3.5, p. 51; and 3.9, p. 56).

The structure of the versets usually includes an imitative head motive, often inverted or used in stretto, and a cantus planus setting of the chantant. The cantus planus frequently enters after an opening imitative section, and leads directly to the final cadence of the piece. The structure of each verset is outlined in Table e 1, pp. 14-21 below. Several versets deserve particular attention:

The Kyries of Missae Apostolorum (MA) have interrelated thematic development. The head motive of verset 1.1 appears in each subsequent Kyrie (1.2, 1.4, and 1.5).

Tu solus Altissimus (2.13, p.p. 38) of Missae in Dominici Dies (MDD) has a remarkable structure, involving the cantus planus in parallel tenths, and a related head motive, also in parallel tenths. The head motive is used eleven times, the cantus planus nine.

Sanctus I (2.15, p. 41) of MDD is a particularly sophisticated piece of contrapuntal writing based on a subject-answer relationship; this verset has no cantus planus setting.

Kyrie V (3.5, p. 50) of Missae Virginis Mariae (MVM) sets the cantus planus through the entire verset, 23 meas. The head motive, based on an inversion of the chant, is used seventeen times.

Et in terra pax (3.6, p. 52) of MVM uses a head motive with exact imitation of eleven, then fifteen, beats, meas. 1-14.

Qui sedes (3.13, p. 62) of MVM is divided; meas. 1-10 are based on the first half of the chant; meas. 10-21 for the
TABLE 1
THE VERSETS OF MERULO'S ORGAN MASSES

KEY:

S = Soprano
A = Alto
T = Tenor
B = Bass

h.m. = head motive
c.p. = cantus planus

Length is given in measures; location of c.p. refers to measure numbers; Tone refers to the mode of each verset (see p. 23). For h.m.: "x" = presence; "-" = absence.

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<th>Verset</th>
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<td>H.m. 1 meas., appears 7 times.</td>
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<td>20</td>
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<td>S 5-15</td>
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<td>C.p. incomplete; h.m. derived from chant, with descending 4th added.</td>
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<td>2</td>
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<td>x</td>
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<td>Meas. 5: motive from 1.1.</td>
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<td>4</td>
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<td>Change of register, meas. 8-9.</td>
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<td>C.p. in B 8-13; 1st half of chant only. 2nd half only hinted at, 16-end.</td>
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<td>C.p. at 4th meas. 1-5, 6-11. Register change meas. 6.</td>
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<td>A 2-5 15-17</td>
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<td>3-voice stretto meas. 1; 2-voice stretto meas. 3. &quot;Dominant 7th&quot; chords meas. 2, 13.</td>
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<td>14</td>
<td>23</td>
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<td>C.p. at 5th meas. 2, 5 notes only. C.p. unclear towards end.</td>
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<td>H.m. treated fugally, answer-subject.</td>
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<td>x</td>
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<td>T 8-18</td>
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<td>Duet meas. 1-7; accompanying fig. meas. 1 and 8; c.p. first 6 notes meas.</td>
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<td>B-T</td>
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<td>17</td>
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<td>A</td>
<td>9-17</td>
<td>C.p. at 5th meas. 1-3,</td>
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<td>S</td>
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<td>x</td>
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<td>10-28</td>
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<td>70</td>
<td>29</td>
<td>x</td>
<td>T</td>
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<td>3.18 motive appears 4x. Inversion of h.m. meas. 2. Cadence on G, indicating that choir sings &quot;Dominus Deus...&quot;</td>
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<td>31</td>
<td>x</td>
<td>S</td>
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words miserere nobis.

Agnus Dei (3.20, p. 73) of MV NVM is based on an inversion of the chant, very similar to the Sanctus, which is used six times; the chant itself appears only once, cantus planus.

The rhythm and meter in the versets are fairly straightforward. The mensuration sign $\frac{1}{2}$ appears in all the versets; it is the equivalent of a modern $\frac{4}{2}$ time signature. The frequent use of semifusas (sixteenth notes) is, of course, not found in vocal practice of the period, but is well within the keyboard style. An unusual rhythm, $\text{[ ]}$, appears twice in verset 1.14, p. 19, but is absent from the rest of the work. The harmonic rhythm consistent throughout the versets is the half note (minima) pulse, the notes of the cantus planus usually receiving two pulses. The Renaissance principle of the tactus$^{26}$ therefore applies to the half note.

Like most music of his time, Merulo's compositional style is considered modal rather than tonal. The theory of modes at the end of the sixteenth century was highly developed; most theoretical treatises included a discussion of modes, also known as the "twelve tones of music." Girolamo Diruta is one such theorist; in his work for keyboard players,

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$^{26}$Most music before 1600 was played at generally the same tempo, and that pulse was called the tactus. See Willi Apel, The Notation of Polyphonic Music, 900-1600 (Cambridge: Medieval Academy of America, 1953), pp. 188-195, and Apel, Harvard Dictionary of Music, second edition (Cambridge: Belknap Press, 1969), s.v. "Tactus," p. 832. In the earlier work Apel suggests the pulse equals roughly M.M. 48; in the more recent work, however, the estimate has been revised to M.M. 60-70.
Il Transilvano, the tones are explained, as well as the method for determining the tone of a work. Table 2 gives the twelve tones, their names, ranges, and finals.

TABLE 2

THE TWELVE TONES OF MUSIC

<table>
<thead>
<tr>
<th>Tone</th>
<th>Name</th>
<th>Range</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dorian</td>
<td>D-D</td>
<td>D</td>
</tr>
<tr>
<td>2</td>
<td>Hypodorian</td>
<td>A-A</td>
<td>D</td>
</tr>
<tr>
<td>3</td>
<td>Phrygian</td>
<td>E-E</td>
<td>E</td>
</tr>
<tr>
<td>4</td>
<td>Hypophrygian</td>
<td>B-B</td>
<td>E</td>
</tr>
<tr>
<td>5</td>
<td>Lydian</td>
<td>F-F</td>
<td>F</td>
</tr>
<tr>
<td>6</td>
<td>Hypolydian</td>
<td>C-C</td>
<td>F</td>
</tr>
<tr>
<td>7</td>
<td>Mixolydian</td>
<td>G-G</td>
<td>G</td>
</tr>
<tr>
<td>8</td>
<td>Hypomixolydian</td>
<td>D-D</td>
<td>G</td>
</tr>
<tr>
<td>9</td>
<td>Aeolian</td>
<td>A-A</td>
<td>A</td>
</tr>
<tr>
<td>10</td>
<td>Hypoaeolian</td>
<td>E-E</td>
<td>A</td>
</tr>
<tr>
<td>11</td>
<td>Ionian</td>
<td>C-C</td>
<td>C</td>
</tr>
<tr>
<td>12</td>
<td>Hypoionian</td>
<td>G-G</td>
<td>C</td>
</tr>
</tbody>
</table>

Merulo's modal harmonies seem quite colorful to the modern ear. The "dominant seventh" sound occurs several times, for example (versets 1.8, m. meas. 2 and 13, p. 12; 3.4, meas. 12 p. 50; among others). The four-three suspensions that incorporate an augmented fourth are particularly interesting harmonic ideas used several times (versets 1.5, meas. 14, p. 7; 3.2, meas. 14, p. 48; 1.11, m. meas. 14, p. 15; among others).

This method was used in determining the tones of each verset, listed in Table 1. See Edward John Soehnlein, Diruta on the Art of Keyboard-Playing: an Annotated Translation and Transcription of "Il Transansilvano," Parts I (1593) and II (1609) (Ann Arbor: University Microfilms International, 1975), pp. 369-375.
others). The dominant-tonic relationship so familiar to modern ears was, of course, not nearly so customary in 1568. Today's listener might well be sur \textit{surprised} when he hears a "dominant" harmony "resolve" to the "wrong" place! In one example, the sense of aural confusion to the modern ear is heightened by the occurrence of what seems to be a half-diminished seventh chord followed by a dominant which moves unexpectedly (verset 1.2, meas. 16-17, p. 3). Ornaments and passing notes add many implications of augmented triads, as well.

The effect of a harmonic setting of Gregorian chant, originally monophonically conceived, is one of parody: when the head motive of a verset utilizes the chant melody, the listener can easily recall its original setting. Yet the \textit{cantus planus} itself is difficult to perceive in the same sense as the original; the addition of harmony and especially the use of semibreves in the \textit{cantus planus} tend to minimize the flowing nature of the Gregorianian melody. Indeed, those versets which are based formally upon a \textit{cantus planus} usually have head motives of a melodic nature as well. The use of the \textit{cantus planus} technique seems to be associated with form rather than melody.
III. PERFORMANCE PRACTICE AND THE ORGAN MASSES

Merulo's versets for the Masses stand on their own as fine pieces no matter how they are realized, but an investigation of performance practice is nevertheless justified. The composer's intentions can be realized fully only through an informed performance, taking into consideration the things common to organ music in late sixteenth-century Venice: the technological state of the organ, the principles of registration, the use of ornamentation, the principles of alternatim practice in the organ Mass, and the nature of the alternating choir.

The Organ

The Italian organ of the sixteenth century generally consisted of one manual, about 46-58 keys, and 8-18 pull-down pedals. The sound of the organ was based upon the principal, in its fundamental, octave, 4, and upper partials. When all the ranks of principals were used in combination they were designated the ripieno. The principals were known as registri d'organo, as compared to the flute and other stops, which were called registri de concerto. These names indicate the relative importance given to the ripieno in the sixteenth century; the registri de concerto were not considered truly a part of the "organ."
The development of the ripieno depended on the invention of the organ stop, which allowed each rank of the organ to be drawn separately. The ripieno consisted of about nine ranks of pipes, each with its own designation, derived from the interval between the fundamental and itself. In the following list, the Principale is considered the fundamental.\(^{28}\)

1. Principale 8'  Principal
2. Ottava 4'  Octave
3. Quintadecima 2'  Fifteenth
4. Decimanona 1 1/3'  Nineteenth
5. Vigesimaseconda 1'  Twenty-second
6. Vigesimasesta 2/3'  Twenty-sixth
7. Vigesimanona 1/2'  Twenty-ninth
8. Trigesimaterza 1/3'  Thirty-third
9. Trigesimasesta 1/4'  Thirty-sixth

Luigi Tagliavini has described the sound of the ripieno very well:

The distinctive character of this ensemble is a silvery and light sound that is never aggressive, a fact that is due to the particular voicing of its pipes, voicing that is lively and sweet at the same time. The ideal of the better organ builders was to make the pipes speak in a sensitive manner, lively and quick, avoiding the degree of chiff found in German and northern organs. The ideal sound of the pipes is in one sense a stylization of the spoken word: thus the Italian organ ideally reflects the pronunciation of the Italian language, richer in vowels than in consonants, while the prominent chiff of the northern organ really interprets the rich consonants of the German language.\(^{29}\)

In addition to the ripieno, the organ usually had a few

\(^{28}\) The following "typical" list of registri d'organo is taken from Luigi Tagliavini, "The Old Italian Organ and its Music," Diapason 57 (February 1966):14-15. (The article is the text of a lecture given at an American Guild of Organists Midwinter Conclave, transcribed by Robert Anderson.)

\(^{29}\) Ibid.
The color stops: registri de concerto:to. These were one or more ranks of flutes, the fiffaro, or perhaps a regal. The flutes were not intended to be used alone, but in conjunction with the fundamental. They served as harmonics, to support the principal sound in a different manner than the ripieno. The fiffaro was a rank of principals (t (treble only) tuned slightly higher than the principal, so that when both were drawn, a vibrato effect was created. This is is not unlike the modern Voix céleste.

Several of the organs which Merulo played were described by early writers; one organ is extant, in fact. An organ which he is reputed to have built is located at the conservatory of Parma today. It consists of one manual of four octaves. Its registers:

8' Flute
4' Flute
2' Doublet
1' Flageolet

Fétis describes the organ as speaking "quickly and with precision." 30

The organ at the cathedral in Brescia, where Merulo played from 1556 to 1557, is described in Costanzo Antegnati's L'arte organica of 1608. Its description can be found in Appendix B, p. 48.

The organs at Merulo's disposal at St. Mark's were both built in the fifteenth century, and remained in use throughout

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the seventeenth century. The first was built by Bernardo d'Alemagna ca. 1464, and stood on the right side of the choir. The larger organ, on the left, was built by Fra Urbano Veneto in 1489. J. Mattheson, in Der vollkommene Kapellmeister (Hamburg: 1740), described the registers for the Veneto organ:

1. Principale basso 24' in facciata (i.e., facade pipes)
2. Principale 16'
3. Ottava 8'
4. Decimana 3'
5. Quintadecimana 3' (sic)
6. Vigesimalseconda 2'
7. Vigesimalsesta 1⅔'
8. Vigesimalmona 1'
9. Flauto 8'

The unusual length (24') of the facade principal indicates that some pipes extended, in the lowest octave of the keyboard, into the 32' range, to FFF.

Although the date of Mattheson's description casts doubt on the probability that the organ was the same in Merulo's time, another record helps to corroborate this list. In his projection for a new organ in San Maria, compiled for the Ferraras in 1515, G. B. Fachetti, a Brescian organ builder, declared he would build one "as large as that in St. Mark's." The following description, from Fachetti's projection, almost

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32 "de la grandezza de quello è c'è in Sancto Marco in Venetia." Mattheson's and Fachetti's descriptions are compared in Libera, L'arte degli organi, pp. 38-39.
matches Mattheson's:

1. Contrabasso 21'
2. Tenori di stagno in facciaiata
3. Duodecima
4. Quintadecima
5. Decimanona
6. Vigesimaseconda
7. Vigesimasesta
8. Vigesimanona
9. Flautty

It can be assumed, then, that Merulo had quite a limited choice of registers from which to choose. A historically accurate performance should take into consideration, therefore, the limitations set by the organs available to Merulo.

Registration

Registration is closely linked to the organs available, no matter what period of music. In the case of late sixteenth-century music, certain limitations can be clearly seen. The historically conscious performer ought to avoid using large masses of sound, as well as mixtures which include "tierce" ranks. On the other hand, an imitation "fiffaro" could be improvised, using a light principal (not gamba) and celeste, or perhaps a principal with tremolo. One interesting way to simulate old registration practice would be to choose a limited number of stops on the organ, and, without wavering from the choices, see what variety of combinations can be derived from them. Whatever the method of registering on the modern organ, the importance of the principal as the basis for the Italian sound should be kept uppermost in mind.

Performers interested in sixteenth-century registration
practice are greatly aided by two works of the period. Registration in the context of the moods of each of the twelve tones (see Table 2, p. 23) is given in Girolamo Diruta's *Il Transilvano* (1609), the first written keyboard method. Costanzo Antegnati, on the other hand, approaches registration quite differently. In *L'arte organica* (1608) he gives practical examples, using several organs built by the Antegnati family. Both suggestions for registration are given in Appendix B, p. 48. They are similar in that the same suggestions generally are found in both sources. Antegnati gives the reader several stop-lists, while Diruta does not. Diruta goes beyond the specific to the general principles the performer was concerned with, which, in actual performance, may be of more importance.

From these two sources, a basis for a historically authentic performance can be proposed. Still, as Diruta's final comments on the subject suggest, organ registration is, in the end, a pragmatic subject:

One cannot provide a fixed rule for these combinations of registers in view of the fact that organs are not all the same; some have few registers and others many. It is enough for you to know the sound required by each tone, and with your judgment, practice finding it. It is not suitable to play a sad piece with bright registers nor even less a cheerful piece with dark registers where there are organs with abundant registers.

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33 Soehnlein, *Diruta*, pp. 460-467.
35 Soehnlein, *Diruta*, p. 466.
Ornamentation

Merulo's compositions rely heavily on an improvisatory style, as do, indeed, many keyboard works of the sixteenth century. One can see the importance of improvisational skills when looking at the organist's examination for the Chapel of St. Mark's, which Merulo undoubtedly took:

Customary examination for testing organists who profess to aspire to the organ in the Church of St. Mark, Venice.

First.--One opens the choirbook and selects at random the beginning of a Kyrie or motet which one copies and gives to the competing organist. On the very organ which is vacant, he must improvise on that subject in an orderly manner, not confusing the parts, as if four singers were singing.

Second.--One opens the book of plainchant, also at random, and copies a cantus firmus of either an introit or another chant and gives it to the said organist. He must improvise on it in three parts, once by putting the said cantus in the bass, another time in the tenor, then in the alto and soprano. In orderly fashion, he must work out imitations and not simple accompaniments.

Third.--One has the singers of the chapel execute some brief passage of a composition which is not too well-known. The organist must imitate and answer it as it is, and in transposition. Done extemporaneously, these things give a clear indication of the worth of the organist if he does them well. 36

Improvised ornamentation made up a large portion of the free style of Merulo's time. Merulo, however, wrote out many ornaments for the performer in the present edition, taking

improvisatory opportunities away from the performer. The music imitates a free improvisatory style in many places, yet the written-out ornaments indicate that freedom in performance is taken away. The music, which has an essentially free spirit, is in fact confined by the written notes.

To realize this free spirit, the performer should not feel bound to the ornaments on the written page as Merulo set them down; rather, having a basic understanding of the usual practice of the time, he should feel free to insert or delete ornaments as he chooses. This method would be musically the most correct; Merulo, the improvisatory master of the sixteenth century, would undoubtedly agree.

The field of ornamentation is, of course, immense. Books and articles on the subject attest to the complexities involved in this area of study. Nonetheless, improvised

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37 Soehnlein states (Diruta, p. 249): "If Diruta's assessment of Merulo's skill and discerning taste in the art of figured intabulation is reliable, e, Merulo must certainly qualify as a Renaissance virtuoso whose medium is the art of improvised diminution."

38 Two noted authors concur. Wi Willi Apel (Keyboard History, p. 122), while discussing the "disagreeable" role a certain ornament plays in the Masses, comments: "It is certainly no sin against the spirit if we eliminate or soften such flaws." Imogene Horsley ("Improvised Embellishment in the Performance of Renaissance Polyphonic Music," JAMS 4 (1951):18) declares: "Whether composers' ideals were violated or not, improvised embellishment was (as definitely a part of performance practice."

39 As a point of departure, the reader is referred to Howard Mayer Brown's Embellishing Sixteenth-Century Music (London: Oxford University Press, 1976) and its extensive bibliography. In addition, Performance Practice: a Bibliography, ed. Mary Vinquist and Neal Zaslaw (New York: W. W. Norton, 1970) offers a rather extensive list of sources for
ornamentation in the late sixteenth century must be considered at least briefly.

Imogene Horsley's fine article, "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," while not specifically written with the keyboard in mind, gives valuable suggestions. She cites two treatises of the sixteenth century in particular: *Opere intitolata Fontegara*, by Sylvestro di Ganasso (Venice: 1531-1535; facsimile reprint, Milan: 1934), and Girolamo Dalla Casa, *Il vero modo di diminutio*, *con tutte le sorte di stromentamenti di fiato e corde e di voce umana* (Venice: 1584), two of the first instrumental treatises written in the period. They contain, among other things, written-out examples of ornamentation for various instruments, which Horsley has transcribed. Though these treatises and others give valuable evidence regarding ornaments and other aspects of performance practice, their appearance was, as Horsley notes, an indication of the decline of the practice of improvised ornamentation. As is the case with many musical ideas, the rules of ornamentation given in such treatises are to be remembered perhaps only subconsciously.

Hand in hand with ornamentation is the subject of old fingering, a topic only touched upon in the present work. For further information on fingering practice, the reader is directed to Julane Rodgers, "Early Keyboard Fingering, ca. 1520-1620" (D.M.A. thesis, University of Oregon, 1971), as well as the above-mentioned bibliographies. For a primary source, Diruta's *Il Transilvano* (Soehreinlein, Diruta, pp. 135-142) includes a thorough discussion of fingering techniques.
The treatise whose subject is closest to the keyboard music of Merulo is Girolamo Diruta's Il Transilvano (Venice: 1593, 1609). Diruta was a student of Merulo and respected him a great deal, as evidenced by the high praise given him throughout the treatise. Merulo's foreword at the head of the volume attests to his respect for Diruta, as well. Edward Soehnlein, in his translation of Il Transilvano, explains its relevance to the music of Merulo:

Although Diruta's treatise appeared at the close of the sixteenth century amidst the fermentation of new vocal and instrumental styles, it was largely a retrospective work. Il Transilvano codified the Venetian school of playing and teaching which had reached its zenith with Padovano, the Gabrielis, and Merulo. 41 Diruta's outlook on ornamentation, therefore, is provided in Appendix C, pp. 61-85, for the reader's reference.

**Alternation**

While both registration and ornamentation practice for the sixteenth century are adequately documented, little is known today about alternation practices. Two sources are cited by Mother Thomas More in "The Performance of Plainsong in the Later Middle Ages and the Sixteenth Century" which give rubrics in the margins of chant-books: MS Laing 486 and MS St. Gall 546. 42 This helps to substantiate what com-

41 Soehnlein, Diruta, p. 8.

mon sense would indicate: the regular line by line alternation between choir and organ. See table 3, p. 36, for a graphic illustration of alternation in the Kyrie and Gloria.

The Sanctus and Agnus Dei of each organ Mass are not as clearly laid out as the Kyrie and Gloria, though. Each Mass has two Sanctus versets, each verset marked "Sanctus." Alternation is implied for the initial portion of the chant only:

<table>
<thead>
<tr>
<th>Organ</th>
<th>Choir</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sanctus</td>
<td>2:. Sanctus</td>
</tr>
<tr>
<td>3. Sanctus Dominus Deus Sabaoth</td>
<td>4:. Pleni sunt...excelsis.</td>
</tr>
</tbody>
</table>

The second Sanctus versets for Missae Apostolorum (MA) and Missae in Dominicis Diebus (MDD) (1.116 and 2.16 respectively) use as thematic material the notes that accompany the text Dominus Deus Sabaoth. The corresponding verset in Missae Virginis Mariae (MVM) (3.19) does not, however, indicating that the choir should sing that portion of the chant. Since there are no organ versets for the Benedictus qui venit, it must be assumed that the choir sings that section of the Mass.

The Agnus Dei of each Mass has one organ Verset. One of plainsong Kyrie and Gloria settings for major festivals, in which the Gloria, in every case, is rubricated in Dutch for alternatim performance: orgel-chnoor. The alternatim scheme is perfectly regular throughout, differing in this from the schemes adopted in the Buxheimer Orgelbuch and in settings by Buchner and Philip ap Rhysys...."

Also: "Some of the chants in MS MS St. Gall 546 have rubrics directing the alternating use of organ and chorus." (Mark Siebert, "Mass Sections in the Buxheim Organ Book: A Few Points," Musical Quarterly 50 (196964):359.)
### Table 3

**Alteration in the Kyrie /E and Gloria**

<table>
<thead>
<tr>
<th>Organ</th>
<th>G</th>
<th>Gregorian Chant</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kyrie</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Kyrie I</td>
<td>2. 2.</td>
<td>Kyrie II</td>
</tr>
<tr>
<td>5. Christe II</td>
<td>6. 6.</td>
<td>Christe III</td>
</tr>
<tr>
<td>9. Kyrie VI</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Gloria MA, MDD D | | |
| 2. Et in terra... | 1. 1. | Gloria in excelsis Deo |
| voluntatis | 3. 3. | Laudamus te |
| 4. Benedicimus te | 5. 5. | Adoramus te |
| 6. Glorificamus te | 7. 7. | Gratias...gloriam tuam |
| 8. Domine Deus, Rex... omnipotens | 9. 9. | Domine Fili...Christe |
| 10. Domine Deus, Agnus... | 11.11. | Qui tollis...miserere nobis |
| Patris | | |
| 12. Qui tollis...nostram | 13.13. | Qui sedes...miserere nobis |
| 14. Quoniam...sanctus | 15.15. | Tu solus Dominus |
| 16. Tu solus...Christus | 17.17. | Cum Sancto...Patris |
| 18. Amen | | |

| Gloria MVM | (1-9 as above) | |
| 10. Spiritus et alme... | 11.11. | Domine Deus, Agnus... Patris |
| paraclite | | |
| 12. Primo genitus... | 13.13. | Qui tollis...miserere nobis |
| matris | | |
| 14. Qui tollis...nostram | 15.15. | Ad Mariae gloriam |
| 16. Qui sedes...miserere nobis | 17.17. | Quoniam...sanctus |
| 22. Mariam coronans, Jesu Christe | 23.23. | Cum Sancto Spiritu |
| 24. In gloria Dei Patris Amen | | |

**Source:** Apel, *Keyboard History*, pp. 30-31.
might speculate that since there are three verses in the Agnus Dei, the organ would play the middle verse, and the choir sing the outer two. The thematic material, however, shows that in MA the verset could be for either 1 or 3, since the chant is the same; in MDD the thematic material is taken from verse 1 alone; and in MVM all three verses use the same melody, so any association with one specific verse is not possible. It is the present writer's belief that the organ verset should be repeated, and used for the first and third verse of the Agnus Dei, even though such repetition is not indicated in the print of 1568. This would succeed thematically with two of the three Masses, whereas the alternative, using the verset for the second verse only, would only succeed with one of the Masses.

Uncertainty abounds concerning the alternatim practice regarding organ Masses. Several writers have brought up the inherent fault of using organ for verses of the Mass Ordinary: the text is unspoken. Willilli Apel gives several


44The Agnus melodies are not all a-b-a, as Apel asserts (Keyboard History, p. 117). MA, Mass IV (Cunctipotens genteror), is a-b-a; MDD, Mass XI (Orbis factor), is a-b-c; and MVM, Mass IX (Cum jubilo), is a-a-a. 1. See Liber Usualis, ed. Benedictines of Solesmes (Tournai: D. Desclee & Co., 1952), pp. 27, 48, 42.

45Writers include P. Strobe, "G."Geschichte des Orgelbaues in Sachsen," Der Kirchenchor 11 (1900):81; A. Pirro, "L'arte des Organistes," Encyclopédie de la Musique et Dictionnaire
outlines for probable alternation in a *Keyboard History*, pp. 30-31, 92-93, but the lack of clarity concerning these tables becomes evident when one reads his discussion of Bottazzi's organ Masses (Venice: 1614) in the same work, pp. 418-419:

The book contains the 3 usual Masses.... Under each work he lists both the monophonic choral chant and the interspersed organ pieces, thereby affording us a very clear idea of the practice of liturgical music. It deviates from the one generally held today, for the organ pieces do not replace the corresponding portions of the chant (as is supposedly the case in the so-called Organ Mass), but follow them. Thus the Kyrie is executed in the following manner:

| Primus chorus:  | Kyrie primus-us--Organo: Kyrie primus |
| Secundus chorus: | Kyrie secundndus                        |
| Primus chorus:  | Kyrie tertiusius--Organo: Kyrie tertius |
| Secundus chorus: | Christe primimus                        |
| Primus chorus:  | Christe secundus--Organo: Christe secundus |
| Secundus chorus: | Christe tert-tius                       |
| Primus chorus:  | Kyrie primus--Organo: Kyrie primus      |
| Secundus chorus: | Kyrie secundndus                        |

These writers all indicate that at the text to the organ versets was recited or sung. E.g., Bowles: "... where the organ substituted for the chorus, the sacred text was nevertheless recited sotto voce." Wye: "D "During the sixteenth century it became the custom in some places for the plainsong *cantus firmus* of the organ verset to be sung, often by the player himself." Wye cites Pirro for or this assertion; Pirro, however, is less than convincing, in the present writer's opinion. Pirro quotes a poem by Guillamaume Cretin from *Bibl. Nat. Mus.Fr.* 2821, fol. 27, in which *Edward de la Chapelle, successor to Ockeghem at St. Martin-dé-Tours, sings and plays at the same time. He goes on to say, "in 1479, le chapitre d'Aix ausait mandé un musicien pour cehante la basse avec l'orgue." Further, "Nous avons à siggnaler plusiers organistes qui chantaient en jouant."
Primus chorus: Kyrie tertius—Organo: Kyrie tertius.

The two choirs truly alternate, while the organ has the role of paraphrasing the Primus chorus. The other portions of the Mass are treated in the same manner. The resulting execution is logical and suitable from the liturgical point of view, for no word of the sanctified text, no note of its melody is omitted. Was this execution also applied to other organ Masses? Should the organ Masses of Buchner, Cavazzoni, Merulo, and Frescobaldi not be regarded as alternating but as paraphrasing Masses?

Unfortunately, answers to Apel's questions have not yet been found. It should be noted, however, that not all writers interpret Bottazzi's work as Apel does. Clawson Y. Cannon has transcribed Bottazzi's three organ Masses. He accounts for the inclusion of chant by describing the nature of the work in which they appear:

[Bottazzi's] only known work is Choro et Organo, a handbook from which "one may learn with ease in a short time a secure method of playing on the organ Masses, antiphons, and hymns, above all types of cantus firmi."

...Pages seven through thirteen of Choro et Organo contain instructions of composing organ pieces to a cantus firmus. Bottazzi illustrates the principles listed by printing on the following pages three complete organ-Masses. Along with each of organ verset is printed the corresponding plainsong melody.

Whatever the answers are in Bottazzi's Masses, it can be seen that a definitive method for performing alternatim organ Masses has yet to be found.

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46 Cannon, Organ-Mass, pp. 520-5777.

The Choir

Choir parts provided in this edition call for simple performance, using a unison choir.\textsuperscript{48} Renaissance practice would have allowed for a men's choir or a women's choir, never mixed. A small choir of five to ten people would be ideal, preferably located some distance from the organ, so alternation can be physical as well as aural. Mother Thomas More's article on plainsong performance considers the organ Mass, and proposes that the tempo of the chant reflect the organ music; i.e., each note of chant should have a time value equal to the note values in \textit{cantus planus} settings, whole notes in this case.\textsuperscript{49} Though the tempo of chant may well be related to that of the organ, a 1:1 relationship would be much too slow for the choir, making breath difficult and musical chanting almost impossible. A regular chanting style such as that described in the introduction to the \textit{Liber Usualis} is recommended as a guide to chanting.\textsuperscript{50}

\textsuperscript{48}In his essay "About Organ Playing in the Divine Service, circa 1500" (\textit{Essays in Music in Honor of Archibald Thomson Davison}, Cambridge: Harvard University, 1957), p. 66, Otto Gombosi postulates that there was a free alternation between organ, polyphonic singing, and Gregorian chant. In the case of \textit{Messe d'intavolatura}, however, the use of polyphonic singing seems doubtful, simply because there are no part-books extant which contain polyphonic Mass sections for alternation composed by Merulo, though he wrote polyphonic choral music for the Mass extensively. See \textit{Bastian, Claudio Merulo}, pp. 162-176.


\textsuperscript{50}\textit{Liber Usualis}, pp. vii-xxix. See also Apel, "Gregorian Chant," for a summary of chanting styles.
IV. NOTES TO THE EDITION

The first edition of the Messe d'Intercolaturla... libro quarto was published by Merulo's own firm in 1568. From that printing, only one copy exists today and is found in Rome at the Conservatorio di Musica Ca Santa Cecilia. The volume, 11.5 x 15.5 cm, consists of a title page, dedication page, table of contents, and 145 pages of music. Sources which list Merulo's music before 1865 omit the volume, indicating that the work had been misplaced for quite some time. In 1865, a modern edition of the Mesd d'intavolatura, edited by J. B. Labat, was published. It is the only complete transcription of the work extant. As a source, Labat cites an old manuscript found in Toulouse that is no longer available, but does not cite a 1568 print. Examination of the 1865 edition reveals numerous errors, most likely a re-

51 Brown, Instrumental Music, p. 223, cites three libraries: Bibliotheque Royale Albert Ier (Brussels); Civico Bibliografico Musicale (Bologna); and Rome. Repertoire International des Sources Musicales, Einzeldrucke vor 1800 (Kassel: Bärenreiter, 1975), vol. 5, p. 523, cites two libraries: Bologna and Rome. Correspondence with Brussels and Bologna revealed, however, that they in fact did not have copies.

52 Most notably Angelo Catelani, Memorie della vita e delle opere di Claudio Merulo (Milan: Ricordi, 1860).

sult of Labat's use of a secondary soururce.

Three writers have excerpted versusets from the organ Masses: Arnold Schering, in his articlcle "Zur Alternatim Orgelmesse," Jean Pagot, as part of vololume 11 of the series Orgue et Liturgie, and Sandro Dalla Libera, in Il Libro Dei Versi. Schering, who cites the Romee copy of the 1568 print, includes the first three and part of the fourth versusets from the MDD Gloria, which serve as exarxamples in his scholarly article, not as part of a musical edition. Pagot's transcriptions, on the other hand, were intntended for performance. He includes four versusets from MVM: Kyryrie (3.1), Christe (3.3), Kyrie (3.4), and Kyrie (3.5). It is not known which source Pagot consulted, though evidence points to Labat's edition. Pagot includes registration suggestions for the modern organ, which include use of peddal to play a cantus firmus, manual changes, and additions of stops in mid-movement, all of which are alien to the style.

The present edition has relied oon the 1568 print as the sole source. The print uses a keyboard tablature consisting of a five-line staff for the rightt hand and an eight-line


55 For example, accidentals follow Labat's entirely; the source cited on p. 11 of the volumee resembles Labat's title page much more closely than Merulrulo's, even allowing for the language difference: "Du 4° livre re des Oeuvres d'Orgue de Cl. Merulo, Venise 1568."

56 Photocopy obtained through the he Indiana University Inter-library Loan Department.
staff for the left. (See Example 1.) The upper line uses a "moveable C-clef and the lower line an F F-clef as well as a C-clef. The layout of the voices upon the two staves refers strictly to which hand plays the note; voice-leading is not considered. The alla breve [f] mensuralation sign is used throughout; it is taken here to indicate duple time, with the minima receiving the pulse. Note v values range from the breve, used infrequently except in the final measure of each verset, to the semifusa, used in ornamental figures.

Example 1. Page one of Messe d'intavolatura...libro quarto, 1568.

Most of the characteristics of the 1568 edition have been retained, except where undue inconvenience is caused.
Note values remain the same as Merulo's edition. Voice-leading has been made more clear through the use of indicating lines and the addition of numerous rests. Furthermore, notes for the right hand are sometimes found on the lower staff, and vice-versa. When this occurs, a line (or ) indicates which hand Merulo specified to play each note.

Accidentals, following modern practice, are retained through the measure. The practice for Merulo's time was for each note to be altered to receive an accidental; in certain cases, therefore, natural signs have been added, when they were implied in Merulo's edition (e.g., verset 2.2, meas. 18, p. 27). In addition, the natural sign has been used to raise B-flats and E-flats, instead of the sharp signs that appear in the original. Musica ficta has been added to correct tritone leaps (e.g., verset 1.7, meas. 16, 20, p. 11), to agree with an accidental applied in another voice simultaneously (e.g., verset 3.20, meas. 11, p. 73), because of the context of the passage (e.g., verset 1 1.3, meas. 12, p. 4), or as part of an ornamental figure.

Ornamental accidentals were treated inconsistently by Merulo. In Example 2, meas. 2, the C-C-sharp appears at the beginning of the measure, but the four C-sharps in the ornament following have no markings, indicating C-naturals. In Example 3, meas. 4, however, the first three G-sharps receive accidentals, but the final three are unmarked. Editorial practice in these and other examples has been to show the ornament as it was most likely played; see, for example,
the transcriptions corresponding to the Examples: versets 1.4, meas. 14-19, p. 6, and 1.5, meas. 37-39, p. 8. *Musica ficta* has been used in some ornaments to eliminate the augmented second that would result in playing the ornament as written.


Example 3. *Messe d'intavolatura*, p. 11, line 1.

Bar-lines, missing before the final chord of each verset, and occasionally in the course of a verset, have been stan-
dardized. In addition, Merulo used an unusual notation several times. When implying a dotted minima [\(\text{\textbullet}\)], he used a colored breve [\(\text{\textbullet}\)] as a sort of shorthand (three times: verset, 1.8, meas. 13, beats 2-3 Alto, p. 12; verset 2.5, meas. 9, beats 2-3 Soprano, p. 30; and verset 3.3, meas. 5, beats 2-3 Soprano, p. 48).

Finally, a quick glance at the edition will reveal the insertion of Gregorian chant between versets. These chants, taken from the modern Liber Usualis, are intended to be sung by choir; their insertion is simply to give the organist points of reference. It is hoped that, as a result, an authentic performance can be achieved.
APPENDIX A

MARIAN TROPE, "SPIRITUS ET A ALME"

Concerning the Way to Register Organs
That Is, to Arrange The Stops

First it must be warned, as already mentioned, [that it is necessary] to become acquainted with the attributes of the organ. Therefore, I shall illustrate some [organs], and first of all ours in the Cathedral, which is made up of twelve registers, mentioned here below:

The complete principal (16')
The split principal (16'), that is divided in two parts; it is played starting with the soprano, coming down to the bass as far as the second Do sol Re, and then it is played with the pedal for the bass section, and not with the manual keys, as is done with the soprano, above
The octave (8')
The fifteenth (4')
The nineteenth (2 2/3')
The twenty-second (2')
The twenty-sixth (1 1/3')
The twenty-ninth (1')
The thirty-third (2/3')
Another twenty-second to blend with the octave, and octave flute (8'), and nineteenth, which gives the effect of a cornet
Flute fifteenth (4')
Flute octave (8')


2i.e., to the second-lowest C on the keyboard.
First way

One should ordinarily play on the ripieno for intonations, introits or preludes, whatever you may call them, as it is here below, drawing these stops:

The first principal (16')
Leaving the second off and pulling the octave (8'), the fifteenth (4'), the nineteenth (2 2/3'), the twenty-second (2'), the twenty-sixth (1 1/3'), the twentieth (1'), the thirty-third (2/3'); Leaving all other stops off.

SON. And why are the others not included, which are all of 8', 4', and 2' pitches?

FATHER. Although they are tuned with the others, they are left out because the ripieno comes out livelier and more humorous, and a gentler sound is heard.

SON. Then, when should these other stops be used?

FATHER. These stops are meant for playing [accompaniments] and for making different kinds of tonal effects, as I will be telling you.

SON. Please continue. I have already seen and heard the ripieno; how are the other combinations to be arranged?

FATHER. [For] the second way, you use the principal, octave, skipping the others, up to the twenty-ninth and thirty-third. Add the octave flute, and these five stops make just about a half ripieno. For the third way, use as before the principal, octave and flute octave. The fourth way, the principal and octave flute. The fifth way, the octave and nineteenth,
the twenty-second for the concerto style and octave flute, and these four stops together resemble the sound of cornets.
The sixth way, the octave and the octave flute: and these two are excellent for "diminuire," and for playing "canzoni alla francese." The seventh way, the same two stops with the tremolo, but without "diminuire."

SON. Yet, I have heard men of reputation play "canzoni diminuire" also with the tremolo.

FATHER. They will certainly forgive me, even if I say that they do not understand, for it is not proper since it makes confusion: and it is a sign that they do not have good judgment about what they are doing.
The eighth way, the principal may be played alone, which is very, very delicate; I usually play this at the Elevation of the Mass.
The ninth way, both stops called principals (16') may be played in unison.
The tenth way, the octave flute alone.
The eleventh way, the same flute with the split principal, this results in a bass for the pedal, and the soprano of that principal playing (in the manual). When played in the descant, this makes a kind of harmony accompanied by two registers. When only the bass range is used, one hears the canto alone (flute 8'), which comes out answering in unison with the soprano (since the descant is sounding an octave lower), and thus one comes to make a dialogue with the help of the
contrabassi of the pedal, etc.
The twelfth way, using the flute fifteenth with the principal, which should be played diminono (with flourishes); the octave may also be added, which creates a beautiful effect.

SON. Are there other ways to register, for making other kinds of concerto effects?

FATHER. Yes, but it seems to me that I have ordered them and made them up in so many different ways that it is sufficient, that by playing and changing from time to time one never becomes bored. For it is a common saying that the world is beautiful for its variety, and it is also said that there is no beautiful thing which in constant repetition does not become boring; therefore, I praise changing stops from time to time, and also changing one's style of playing, playing now "grave con legature," now "con diminuzioni," thus responding whenever possible to the Musica, or Canto fermo always appropriately, for this is the main task of the organist.

SON. I think I have understood so far, but you have told me, too, that there are many kinds of organs, and sorts of stops.

FATHER. I shall come to it, and to make it clear to you that I have dealt with the disposition and quality of the Cathedral's [organ], I shall [now] speak of the organ in San Faustino and the Graces Church in this city, as it was made by the
same hand as was that in the Cathedral.

Principal   Twenty-sixth
Octave      Twenty-ninth
Fifteenth   Flute fifteenth
Nineteenth  Octave flute
Twenty-second

Method for registering the organ

First, for all intonazionei the ripieno should be used, that is:

Principal    Nineteenth
Octave       Twenty-second
Fifteenth    Twenty-sixth

Also in finishing at the Deo Gratias with toccatas, and with pedal.

Another way

Principal    Twenty-sixth
Octave       Octave flute
Twenty-second

This is, one might say, the half ripieno.

Another way

Principal    Principal, and
Octave, and   Octave flute
Octave flute

For playing all kinds of things, and accompanying motets; the Principal alone when motets with a few voices are sung, and the tremolo can also be used if it is played delicately, but slowly and without flourishes.

This is how the fiffaro only with the principal must be played, with slow and legato motion.

On the contrary, when playing on the flauto in duodecima [flute 2 2/3'], which should be used with the principal, flourishes and rapid motion like "canzoni alla francese" are
suitable and make good effect with the octave, and the octave flute, but without tremolo.

The stops that can be played alone are the principal, on all kinds of organs, and also the flute. But on large organs, such as [those] of twelve feet [16'], the octave can be used [alone], for it has the effect of a principal on a medium organ.

And he who plays, in the above manner, one stop and then another, achieves the effect of variety without becoming boring, and when he has exhausted the possibilities, he may start from the beginning again.

SON. Then these [organs] are similar in stops.

FATHER. Yes, but I have altered the flute, which was at the fifteenth, in the [organ] of Graces [Church], and have added some bass [pipes] to make it a twelfth.

SON. And for this organ what sequence must be used for registering?

FATHER. The same order as I have said, to make the ripieno starting from:

\[
\text{Ripieno} \begin{cases} 
\text{Principal} \\
\text{Octave} \\
\text{Fifteenth} \\
\text{Nineteenth} \\
\text{Twenty-second} \\
\text{Twenty-sixth} \\
\text{Twenty-ninth} 
\end{cases}
\]

Which are in order as they are here [above] written; then the two flute stops are applied for use, as I have already said,
but the flute twelfth is not played without the principal.

SON. These are surely easy to understand and well arranged.

FATHER. Don't you think our new organ just made for the Reverend Mothers of S. Grata of Bergamo is also well arranged, for whom I must write out the present rules according to their desire, and also that of the Reverend D. Giovanni, organist of the Cathedral, and their teacher?

SON. It is [your] duty.

FATHER. Then, it is thus:

- Principal
- Octave
- Fifteenth
- Nineteenth
- Twenty-second
- Twenty-sixth
- Flute twelfth
- Octave flute

Fiffaro, which is called by many the stop of human voices, which to tell the truth, on account of its sweet sound, may be so named; which must be played with the principal alone, nor must anything else be used with it, for everything would come out of tune; and it must be played _adagio_ with slow tempo; and the ripieno as legato as possible, and, as I have said, it should be used at all _Introiti_ or preludes, as well as at the ending and at the _Deo Gratias_; the other way, sounding like a half ripieno, will be like this:

- Principal
- Octave
- Twenty-second
- Twenty-sixth
- Octave flute
Another way

Principal, and
Octave flute

Another way

Principal
Octave
and Octave flute

Another way

Principal
Octave, and
Flute twelfth

Which is excellent for playing all sorts of things, especially "canzoni alla francese," and florid things; and they come out well also with the stops:

Octave and Octave Flute

SON. This is surely understandable and easy, and many [organs] are made like this, but tell me of the unusual ones.

FATHER. The one in Carmini Church in this city is unusual, and the stops are thus:

Principal
Octave
Octave flute
Twenty-ninth
Twenty-sixth
Twenty-second
Nineteenth
Fifteenth

SON. Thus, an organist can get mixed up.

FATHER. This is why I told you one must get familiar with the place. There is also the one at S. Marco in Milan, modernized by me as you know, with divided stops, in this way:

Bass principal Nineteenth
Descant principal Twenty-second
Bass octave Twenty-sixth
Descant octave Twenty-ninth
Fifteenth
Fifteenth
Flute twelfth
Bass octave flute
Descant octave flute
Fiffaro
Descant principale grosso. The bass is played on the pedal.
SON. These appear to be fourteen stops; and why do it in this way?

FATHER. I did it thus on the request of those Reverend Fathers [and] also their organist, Mr. Ruggier Troffei, and Mr. Ottavio Bariola, and why? In order to play dialogues, for these stops are divided in the middle of the keyboard.

SON. There is also the organ of SS. Giuseppe in this city, which has a divided principal stop, which one day I was just about to play and enjoy; but I was confused because, pulling the first stop knob and thinking of the whole rank, there was no sound or answer, but from fourteen or fifteen pipes of the bass, so that I became then aware of the split, and pulled the next stop, so that I found it all finally.

FATHER. And that is why I told you from the very beginning that my instructions are necessary; and none of the art, whoever he may be, must scorn them, or he will fall into a thousand errors. Further, I shall tell you that there is the organ at the Madonna de'Miracoli in this city, the specification of which is this:

<table>
<thead>
<tr>
<th>Principal</th>
<th>Nineteenmth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiffaro</td>
<td>Twenty-second</td>
</tr>
<tr>
<td>Octave</td>
<td>Twenty-sixth</td>
</tr>
<tr>
<td>Fifteenth</td>
<td></td>
</tr>
<tr>
<td>Flute twelfth</td>
<td></td>
</tr>
<tr>
<td>and octave flu.ute,</td>
<td></td>
</tr>
</tbody>
</table>

by which anyone may be tricked. The stop for the fiffaro is next to the principal in the place where the octave should be; and it [the fiffaro] is in great discordance with the others because it should not be used with any others, but
only the principal. And so it is that this art, as I always said in the beginning, belongs first and foremost to God's service. Therefore we thank the Divine Majesty for the gift that he has presented to us, in making us capable of serving Him in this profession and art, and we bring to the end desired by us this present dialogue, and our little work, initiated not so much for human profit, as for divine glory, to which be addressed all of our actions and works, just as all sorts of good and grace derive from Him.

The End

2. Girolamo Diruta, "Il Transilvano"³

Discourse on combining the ranks of the organ.

At the beginning and also at the end of the Divine Offices, the organist ought to play the full principal chorus of the organ, taking care not to draw ranks other than the customary ones of the organ. [ripieno] One must not draw flute ranks and other unusual instruments with the principal chorus of the organ in view of the fact that they do not blend well.

One can combine the Principal [16'] with various ranks of the organ and with flutes, according to the musical effects one wants to make, effects appropriate to the tones.

The first tone requires a serious and pleasant sound as you have heard in the third book where I discussed the different harmony given by each tone. There are various registers with which you can produce this effect of imitating the harmony of the first tone. They are three following: the Principal with the Octave [8'], and also with the Flute [8'] or with the Fifteenth [4'].

The second tone renders the harmony melancholy. It calls for the Principal alone with tremolo played, nevertheless, untransposed and with sad melodic motion.

The third tone is of such a nature as to move one to lamentation. You may accompany it with the sound of the Principal and Octave Flute, or with other registers which produce such an effect.

The fourth tone leaves the harmony plaintive, sad, and sorrowful. The Principal rank with tremolo will give this effect, or some flute rank played untransposed with the appropriate melodic motion. This tone and the second tone have nearly the same harmony. You can use them for playing at the Elevation of the Most Holy Body and Blood of Our Lord Jesus Christ, imitating the bitter and harsh torments of the Passion with this sound.

The fifth tone makes the harmony joyful, simple, and delightful. The ranks of Octave, Fifteenth, and Flute will achieve this harmony.

The sixth tone renders the harmony devout and serious. One plays this tone with the Principal, Octave, and Flute.
The seventh tone leaves the harmony bright and agreeable and one plays this tone with the registers of Octave, Fifteenth, and Twenty-second.

The eighth tone makes the harmony charming and delightful. One can accompany this tone with the flute alone, with the Flute and Octave, or with the Flute and Fifteenth.

The ninth tone renders the harmony bright, agreeable, and resounding. Its registers will be the Principal, the Fifteenth, and the Twenty-second.

The tenth tone leaves the harmony somewhat melancholy. The principal with the Octave or the Flute will produce its effect.

The eleventh tone renders the harmony fresh and good-natured. Various registers, alone and combined, will achieve this effect--such as the Flute alone, or Flute and Fifteenth, or Flute, Fifteenth, and Twenty-ninth, or the Octave with the Fifteenth and Twenty-second.

The twelfth tone renders the harmony smooth and bright. Its registers will be the Flute, Octave, and Fifteenth, and also the Flute alone.

One cannot provide a fixed rule for these combinations of registers in view of the fact that organs are not all the same; some have few registers and others have many. It is enough for you to know the sound required by each tone, and with your judgment, practice finding it. It is not suitable to play a sad piece with bright registers nor even less, a cheerful piece with dark registers where there are organs with
abundant registers, such as this one in the Cathedral of Gobbio.

Not only may one join together the customary registers that produce the sound sought for each tone, but there are also other registers of various instruments so that one may imitate not only the sound of the tones, but every other instrument as well, and likewise the human voice.

From all those who will enjoy studying these efforts of mine, and who will derive a sense of taste from them, I desire nothing else except that they pray to the Lord God for me.
APPENDIX C

DOCUMENT ON ORNAMENTATION

Girolamo Diruta, "Il Transilvano" ¹

TRANSYLVANIAN: I beg you to say something about groppi and tremoli.

How one Must Execute Groppi ²

DIRUTA: As for the execution of groppi and tremoli, I shall give varied examples. First of all, I'll speak of groppi which are "mixed," that is, groppi with quarter notes, eighth notes, and sixteenth notes, and also with sixteenth notes and thirty-second notes. They're found in different ways, for instance, ascending, descending, and at cadences as you see displayed in the examples. ³


²"Diruta's groppi stem from the freely-improvised diminutions or divisions of original note values. They fill in intervals and often employ the lower auxiliary note. In view of Diruta's choice of examples, their role in the cadence formula is an important one." (Soehnlein, Diruta, p. 153, note 73.) Merulo's use of groppi is very frequent; three appear in the first four measures of MA. As a cadential figure, it appears in most versets.

³Soehnlein, Diruta, p. 154, cites four other authors who have transcribed the examples of groppi, tremoli, and tremoletti: Catharine Crozier, "The Principles of Keyboard
The Manner of Doing Groppi.

Groppi at Cadences.
TR. With which fingers must one execute groppi at cadences?

DIR. In the right hand they're done with the fourth and third fingers. In the left hand they're done with the second and third fingers, and also with the first and second fingers, whichever you find more pleasing and convenient.
Manner of Executing Tremoli.\(^4\)

Next, the tremoli. You must be conscious of executing the notes with lightness and agility. Don't perform them as many organists do who follow the contrary procedure of accompanying the principal note with the note below, whereas they ought to use the note above. If you've ever observed players of the viola, violin, lute, and other instruments, strings as well as winds, you ought to have seen that they accompany the principal note of the tremolo not from below, but from above, as the example based on half notes shows you.

**Tremolo with the Right Hand.**

\[\text{Example:} \]

TR. With which fingers must one execute the tremolo given above?

DIR. With the second and third fingers, and the other tremolo which follows, with the third and fourth fingers. These are the fingers that ought to do tremoli in the right hand. In this case, I point out that the bad finger\(^5\) can do

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\(^4\)"Tremoli, or trills, are a more fixed variety of diminution. They begin on the principal note which alternates with the upper auxiliary." (Soehnlein, Diruta, p. 157, n. 75.)

\(^5\)"A good note is metrically strong, a bad note, metrically weak. The designation of fingers as good or bad derives from the practice of playing strong notes with fingers 2 and 4, and weak notes with fingers 1, 3, and 5." (Soehnlein, Diruta, p. 135, n. 60.)
the first good note of the tremolo.

TR. There, in the example, are eight thirty-second notes as you know. How must one execute this tremolo?

DIR. You must understand that when you have to execute a tremolo on a half note, it ought to last for the value of a quarter note, as the above example shows. This must be observed with all the notes, that is, to trill for half the value of the note as you'll see throughout the different examples. In order to bring off tremoli successfully, two things have to be taken into consideration. First of all, the quickness with which the notes are played, and secondly, the very name "tremolo." When the fingers are kept supple and relaxed, then, they are played well and quickly.

Tremolo with the Left Hand.

[Music notation]

TR. With which fingers must I do the first tremolo?

DIR. With the third and second fingers, and the following

---

6"Besides establishing a rule for the duration of the tremolo, Diruta's reply seems to suggest two things about the nature of the ornament: (1) the number of alternations of the two notes need not be restricted to the given notation, (2) the ornament should begin deliberately and end quickly (on the second half of the principal note), even though the given notation consists of equal note values. The verb tremolare means to tremble, to quiver, to quaver; it implies irregularity." (Soehnlein, Diruta, p. 161, n. 79.)
one with the second and first fingers.

TR. To further profit from your kindness, tell me, for what purpose and when must one do tremoli?

When You Ought to Use Tremoli.

DIR. You ought to use tremoli to begin some ricercars and canzonas, or, wherever else you wish; also, when one hand has several parts and the other hand has one part alone. In that single part you ought to use tremoli. And then, with due regard for convenience and the discretion of organists, I point out that the tremolo, executed with lightness and at the right moment, can adorn all of the playing and gracefully bring the harmony to life.

But since I promised to give you some examples relative to this, I now wish to turn your attention to them. The first one is on the half note, the second one on the quarter note, and the third on the eighth note. In the case of the sixteenth note, you can't do it because of its great velocity. First of all, I shall give you the half notes as a subject, and then the tremoli in two ways; in like manner, I shall give you quarter and eighth notes, first with one and then the other hand.

Tremoli on Half Notes.
Tremoli on Quarter Notes.
Some organists (in particular, Signor Claudio Merulo) are in the habit of employing certain tremoletti when the notes descend by step. These tremoletti cut into the note which follows, as you see in the examples.

TR. It seems to me that these last tremoletti are more difficult than the others.

DIR. You are right. They're not intended for beginners. But since we're on the topic of tremoletti, particularly those used by Signor Claudio for executing passagework in his

7 "A tremoletto is a half trill. In contrast to the ordinary tremolo, it may use the lower auxiliary note." (Soehnlein, Diruta, p. 161, n. 79.)
Canzoni alla Francese, you'll find that they create a great deal of difficulty on first encounter. By observing the rule for tremoli, however, you'll find them very easy. When you come to a tremoletto on any note, you must do it with the finger that falls on it, be it good or bad, because with these kind of tremoli, you need not follow the rule for good and bad fingers. You can already see the reason for this in the nature of the subject as you find it in the various examples.  

Examples of Tremoletti on Eighth Notes.

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8 "This dispensation from the rule of good and bad fingers in the case of tremoletti is apparently justified by the velocity of smaller note values." (Soehnlein, Diruta, p. 163, n. 82.)
TR. In the first example, I find that the first tremolletto occurs on a good note; it's done with the second and third fingers of the right hand. The second tremolletto occurs on a bad note; it's done with the third and fourth fingers. In like manner, the third tremolletto falls on a bad note and it's done with the same fingers. Then, in the second example, I find the same: the fourth tremolletto of four thirty-second notes falls on a bad note, and the second tremolletto falls on a good note.

DIR. You've understood very well. Beyond that, however, I want to give you another piece of advice which amounts to this: when you come to certain tremololetti on syncopated notes, or on two notes of the same value on the same line or space, you must not take them with the fingers that fall on them in view of the fact that such passages can't be continued with the fingers in order. You have to take the tremolletto with those fingers that are more convenient for continuing the passage, as acquaintance with this example demonstrates.
TR. The first *tremoletto* falls on a good note and it is done with the second and first fingers of the left hand. The second *tremolo* of four thirty-second notes falls on a bad note. If you play it with the third and second fingers, you cannot continue the passage with the fingers in order. The situation is such that because of the syncopation which joins a bad note and a good note, I'm impelled to take the *tremolo* with a good finger and execute it with the second and first fingers.

DIR. That is exactly right and not otherwise. In like instances, you must observe the same procedure with the right hand.

*From Part II Book I*

DIR. Intabulation with diminutions is an art of the highest discernment and good taste in which one seeks to be both a good singer and a good contrapuntalist.

TR. By describing it in so difficult a vein, you're causing me to lose heart!

DIR. With your fine talent everything is easy! Don't you remember that when we were treating difficult and obscure matter in the First Book, it became very clear and easy for you with the simple examples? By scrutinizing the different examples, which I am about to give you, and also the tablatures of various outstanding men, you will find intabulating with diminutions easier. Of special interest are the tabla-
tures of Claudio Merulo who, more than any other man, has outdone himself in this fine art of figured intabulation as you can see in his various printed works--Masses, ricercars, canzonas, and toccatas. Besides this, I shall give you another method of figured intabulation based on some letters, so simple, that it will encourage you to pursue this really admirable work.

TR. Now then, inasmuch as your kindness already assures me of taking courage, and because you manage difficult matter with such great ease (as I know from past experience), I again wish to make use of all of my potential for this.

DIR. In the first place, you have to learn that one must employ figured intabulation only in the parts which do not have imitation. But when you also want to figure the imitation, you must be careful that all the parts which have the same imitation use the same diminution whether they be quarter, eighth, sixteenth, or thirty-second notes. One intabulates with five kinds of diminutions. The first kind we shall call minuta, the second groppo, the third tremolo, the fourth accento, and the fifth clamatione. Here below, I shall give you varied examples of each of these diminutions, and then I

9"As shown in Part I above, groppi and tremoli are trill variants; Diruta's accenti are simply escape tones. The clamatione is an ornament in which the main note is approached from a third below, via the intervening second." Finally, there is "... a strict sort called minuta, the first and last notes of which begin and end on the note that is broken up. In contrast to the groppo which mixes note values, the minuta tends to use the same note value throughout." (Soehnlein, Diruta, p. 250, n. 21, and p. 153, n. 73.)
shall figure all the parts of a short four-voiced subject for you so that you can really grasp the whole matter with brevity and ease. 10

Subject.*

Minuta on the soprano part.

Another way.

Minuta on the bass part.

*Originally on four staves.

10 The following examples have been transcribed by Krebs and Guilmant (see note 3, p. 61), and Imogene Horsley in "The Diminutions in Composition and Theory of Composition," Acta Musicologica 35, nos. 2-3 (1963): 143. (Cited in Soehnlein, Diruta, p. 250, n. 22.)
Another way.

Minuta on the tenor part.

Another way.

Minuta on the alto part.

Another way.
Different kinds of cadential groppi.

Half-note tremolo.

Clamationi.

Accente.
TR. Intabulating with diminutions is by far more difficult than what I was thinking. If you please, explain to me those diminutions made on the soprano part and also on the other parts which merge with one another and lose part of their harmony and at times, all of it.

DIR. Do not be so worried at the start, and have patience in understanding what I am telling you and also in the close scrutiny of the examples. The minuta can penetrate the other parts. I caution you to emphasize the beginning of the consonances as much as possible in order to make all the parts heard; then, you may play whatever kind of diminution you like. Strict diminution is what you've seen in the above-mentioned examples—the first and last note of the minuta falls on the note which is being figured. The minuta goes on to the following note by step or by leap.\[11\] When it moves by

\[11\]"The minuta appears to be the most frequent sort of diminution or division used by Diruta. In 'Girolamo Diruta's Transilvano,' p. 348, n. 2, Krebs points out that, in contrast to the other diminutions which are occasional decorations, the minuta is ongoing and breaks up an entire melodic line. It will be observed that it relies on stepwise motion and downward skips of a third; rarely does it employ skips as large as a fifth or sixth. The minuta breaks the whole note equally into eighth or sixteenth notes and, although it may begin in one voice, it often penetrates the next closest voice and temporarily reduces the texture from four to three voices. (Refer to the two examples of minuta in the soprano part.) This thinning of the texture is probably what the Transilvanian refers to when he says that the voices 'lose part of their harmony and, at times, all of it.'

In its strict application, the minuta departs from and returns to the note being embellished so that the progression of the original consonances remains intact. Reese's definition of minuta as 'a free dissolution of the melody into passage-work,' gives the impression that such control was not a consideration. See Gustave Reese, Music in the Renaissance, rev. ed. (New York: Norton, 1959), p. 545." (Soennlein, Diruta, p. 254, n. 25.)
step, you may also terminate the final note on the octave above or below so long as you go on to the following note. By observing this rule no defect of parallel octaves or fifths will ever arise, and it will not result in ruining the composition nor even a little of its harmony. As for this, I have sometimes seen and heard vocal pieces intabulated whose harmony and beauty suffered because of so many diminutions.

TR. Cannot diminutions be used without spoiling the actual composition and its appropriate harmony?

DIR. On the contrary, every time that you employ diminutions in a spot where there's no imitation in quick notes or where a few or all of the parts move together to bring about some charming effect, the composition will not be damaged nor will you take away its proper harmony. Diminutions should be made on those notes which are non-thematic. But if you want to figure the subject, do it so that all of the parts have the same diminution, as I indicated to you above. You may still figure those notes which accompany the subject. To enable you to realize all of this, I wish to intabulate two canzonas in your presence, one by Giovanni Gabrieli and the other by Antonio Mortaro. The first canzona is in quick notes and has stretto imitations. One who would want to embellish it would only take away from its charm. You cannot

\[12\] Only Mortaro's canzona, L'Alberga, is reprinted below; Gabrieli's canzona is of little use regarding ornamental intabulation. The piece has only a few ornaments added, and, unlike Mortaro's piece, the full score does not appear in Diruta's edition.
use any diminutions except tremoli and groppi.

The [canzona below] I shall partition and intabulate with diminutions of every description so that you can see on which notes they are done. The minuta will be indicated with M, the groppo with G, the tremolo with T, the accento with A, and the clamatione with C. From these canzonas you will learn the manner of both simple and figured intabulation without spoiling the compositions themselves and their beauty.

CANZONA OF ANTONIO MORTARO CALLED "L'ALBERGONA" PARTITIONED AND INTABULATED
SELECTED BIBLIOGRAPHY

Books and Monographs


**Articles**


**Musical Works**


______. *Messe d'intavolatura d'organo...libro quarto.* Venice: 1568.


PART II

THE ORGAN MASSES OF
CLAUDIO MERULO
TRANSCRIPTION
MISSAE APOSTOLORUM

KYRIE

Kyrie.

1.1

(l.h.)

10
Christe.

1. Christe

2. Christe

3. Christe

4. Christe

5. Christe

6. Christe

7. Christe

8. Christe

9. Christe

10. Christe

11. Christe
Kyrie.

Kyrie eleison.
GLORIA

Gloria in excelsis Deo.

Et in terra pax.
Benedicimus te.
Glorificamus te.

A- do- ra- mus te.
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis.
Domine Deus, Agnus Dei.
Qui tollis peccata mundi, miserere nobis.

Qui tollis.
Qui sedes ad dexteram Patris, miserere nobis.

Guoniam tu solus sanctus.
Tu solus Altissimus.
Cum Sancto Spiritu, in gloria Dei Patris.

Amen.
Sanctus.
Sanctus.
Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a. Ho-

san-na in ex-cel-sis. Be-ne-dictus

qui ve-nit in no-mi-ne Do-
i-mi-ni. Ho-

san-na in ex-cel-sis.
AGNUS DEI

Agnus Dei.
Agnus Dei, qui tollis peccata mundi: misere nobis.

(Repeat organ verset 1.17, p. 23.)
Kyrie.
Christe.
Kyrie.
GLORIA

Et in terra pax.
Benedicimus te.
Glorificamus te.

A- do- ra- mus te. te.
Gra- ti-as a- gi-mus ti-bi propter mag-nam am glo- ri- am tu- am.

Domine Deus, Rex caelestis.
Domine Deus, Agnus Dei.
Qui tollis pec-ca-ta mun-di, mi-se-re-re no-bis.

Qui tollis.
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus.
Tu solus Altissimus.
Cum Sancto Spiritu in gloria Dei et Patris.

Amen.
Sanctus.
Sanctus.

Ho-san-na in ex-cels-is. Be-ne-dict-us qui

ve-nit in no-mi-ne Do-mi-ni. Ho-san-

na in ex-cels-is.

AGNUS DEI

Agnus Dei.
Ag- nus De- i, qui tol- lis lis pecca-ta mun- di:
mi- se- re- re nö- bis.

(Repeat organ verset 2.17, p., p. 43.)
MISSAE VIRGINISS MARIAE

KYRIE

Kyrie.
Kyrie.

Kyrie eleison.
Christe.

Christe.
Kyrie.
Benedicimus te.
Glorificamus te.

A- do- ra- munus te.
Gra-ti-as a-gi-mus ti-bi propter mag-nam glo-ri-am tu-am.

Domine Deus, Rex caelestis.
Do-mi-ne Fi-li u-ni-ge-ni-te, Je Je-su Chri-ste.
Primo genitus.

Do- mi- ne De-us, Ag- nus De-i, Fi-li-li- us Pa- tris.
Qui tol- lis pec-ca-ta mun- di, mi-sese- re re no- bis.
Qui tollis.
 Qui sedes.
Quoniam tu solus s sanctus.

Mariam sanctificans.
Tu solus Altissimus,
Mariam coronans.
Cum Sancto Spiritu.

In gloria.

[Musical notation image]
Do- minus De- us Sa- ba- Roth. Ple- ni sunt caeli

et ter- ra glo- ri a tu- a a. Ho- san- na

in ex- cel- sis. Be- ne- dic- tus qui ve- nit in no-

mi- ne Do- mi- ni. Ho- san- na

in ex- cel- sis.
AGNUS DEI

Agnus Dei.
Agnus Dei, qui tollis peccata mundi:
mi- se- re- re no- bis.