

MISCELLANEA

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EARLY SACRED MONODY

GABRIEL(E) FATTORINI
"I SACRI CONCERTI A DUE VOCI"
(1600)

MURRAY C. BRADSHAW

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Director

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BY
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INTRODUCTION

Giovanni Luca Conforti's *Salmi passaggiati* (1601–1603), volume one in this series of early sacred monody, were the first sacred pieces to be written in a declamatory style and to appear in print: solo vocal lines were composed as recitatives with many repeated notes, free rhythms, and elaborate embellishments; the accompanying basso continuo, moving in long, slow values, supported the declamation of this upper part. The music was a coming together of the embellished falsobordone and the basso continuo.¹

Gabriel Fattorini's *Sacri concerti a due voci* appeared in 1600, one year before Conforti's *Salmi* and almost two years before Viadana's *Cento concerti ecclesiastici*. Fattorini's sacred concertos are monodies only in the broadest sense of the term. Yet, although stylistically far removed from the declamation of Conforti or of the Florentines, they hold an important place in music history as being the first examples of any sacred music scored for solo voices and basso continuo to be published.

They also contain a remarkable number of other stylistic features, something Fétis noticed over a century ago when he wrote that Fattorini's concertos “mark the origin of new forms in church music.”² In addition to monodic solo singing and the use of basso continuo, Fattorini's adventurous use of ritornello or rondo form, along with sectional structures, polychoral writing, concertato style, and the dialogue motet, were procedures that would be taken up by a host of later composers and that would become basic elements in the Baroque style of music. Ritornello form alone, for instance, became *the* form of late Baroque music, being used in countless arias, concertos, and keyboard pieces.

THE COMPOSER

In the famous preface to his *Cento concerti ecclesiastici* (1602), Viadana wrote that some of his compositions, which he had written “five

¹Mod. ed. *Early Sacred Monody*. I (Neuhausen-Stuttgart 1985).

²*Biographie universelle des musiciens*, III (Paris, 1874), 191.

[1]
HAEC DIES

1

Cantus (may be sung
an octave lower)

[♩ = 66]

Haec Haec di - es, quam fe - cit Dó - mi - nus: Haec Haec Haec

nus: Haec di - es, quam di - - es, quam fe - cit Dó - mi - nus:

fe - cit Dó - - mi - nus Dó - - mi - nus: Haec di - es, quam fe - cit Do - mi - nus:

25

ad te de - vó - ta men - te con - cúr -

ae ad te de - vó - ta men - te con -

30

- runt, quas Dó - mi - no ac - qui - si

cúr - runt, quas Dó - mi - no ac - qui - si - ví - sti quas

35

vi - sti. De - pre - cá - re pa - stor bo -

Do - mi - no ac - qui - si - ví - sti. De - pre - cá - re pa - stor bo -