

MISCELLANEA

5

EARLY SACRED MONODY

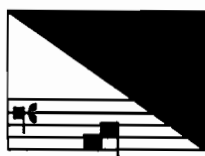
EMILIO DE' CAVALIERI,
THE LAMENTATIONS AND RESPONSORIES
OF 1599 AND 1600

(BIBLIOTECA VALLICELLIANA MS 0 31)

by

MURRAY C. BRADSHAW

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Emilio de' Cavalieri

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OF 1599 AND 1600

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INTRODUCTION

Manuscript O 31 in the Biblioteca Vallicelliana, Rome, contains the very earliest examples of monody and basso continuo writing. It is, as Domenico Alaleona put it, “the first surviving attempt at an application of the ‘new style’ to strictly liturgical music,”¹ and, we can add, to any music at all. It is one of the important monuments of the early Baroque period.

The manuscript contains Holy Week compositions – two sets of lamentations, nine responsories, and some substitute choral verses for the second set of lamentations. The copyist was Giovenale Ancina, an Oratorian priest and bishop; the composer for most of the music was the renowned Emilio de’ Cavalieri; and the date of composition was 1599 and 1600. First performances took place at the Medici chapel in Pisa, S. Nicola, and at Filippo Neri’s Oratory of the Vallicella in Rome.

The manuscript falls into four distinct sections:

Folios	Comments	Original Performance
(1) 5r – 31v	lamentation settings for Thursday, Friday, and Saturday in Holy Week (the <i>triduum sacrum</i>) by Emilio de’ Cavalieri (nos. [1] to [9] in this modern edition)	Rome, 1600
(2) 31v – 43r	nine responsories for the same days by Emilio de’ Cavalieri (nos. [10] to [18])	Rome, 1600
(3) 43v – 58r	a second set of lamentation settings for Thursday and Friday in Holy Week by Cavalieri with one incomplete lesson by Duritio Isorelli (nos. [19] –[24])	Pisa, 1599

¹*Storia dell’ oratorio musicale in Italia* (Turin, 1908; repr. Milan, 1945), p. 110, n.1.

THE LAMENTATIONS
OF JEREMIAH THE PROPHET
WITH THE RESPONSORIES
OF HOLY WEEK
AND WITH THE MUSIC

Written down

By the Venerable Servant of God

GIOVENALE ANCINA OF FOSSANO

Priest of the Congregation of the Roman Oratory

and later Bishop of Saluzzo

I

The Lamentations

by

Emilio de' Cavalieri

a 2 [soprano] 30

fá - cta est fá - cta est sub tri - bú - - to.

[soprano]

fá - cta est fá - cta est sub - tri - - bú - to.

[fol. 6v-7r] 5 [soprano]

35

Beth Beth

[soprano]

Beth Beth

[alto]

Beth Beth Beth

[tenore]

Beth Beth

[bass]

Beth Beth Beth

MISC 5, III

solo [tenor]

45

Pro - phé - tae tú - i vi - dé - runt tí - bi fál - sa et

stúl - ta, nec a - pe - ri - é - bant in - i - qui - tá - tem tú -

50 ^{a5} [soprano] ut te ad poe - ni - tén - ti - am

[soprano] ut te ad poe - ni - tén - ti -

[alto] ad poe - ni - tén - ti - am

[tenor] am, ut te ad poe - ni - tén - ti -

[bass] ut te ad poe - ni - tén - ti -

MISC 5, III

[13]
 GOOD FRIDAY
 The First Responsory
 TRADIDERUNT ME

[fol. 36v-37r]

a5

[soprano]

Tra-di-dé-runt me in má-nus im-pi-ó - rum, et ín-ter in -

[soprano]

Tra-di-dé-runt me in má-nus im-pi-ó - rum, et ín-ter in -

[alto]

Tra-di-dé-runt me in má-nus im-pi-ó - rum, et ín-ter in -

[tenor]

Tra-di-dé-runt me in má-nus im-pi-ó - rum, et ín-ter in -

[bass]

Tra-di-dé-runt me in má-nus im-pi-ó - rum, et ín-ter in -

[22]
 GOOD FRIDAY
 The First Lesson
 by
 Duritio Isorelli

[fol. 51v-52r]

a5

[soprano]

De La - men - ta - ti - ó - ne

[alto]

[tenor]

[tenor]

[bass]

[soprano]

10

15

[36]
GHIMEL

The musical score is for the piece 'GHIMEL' and is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'Ghí - mel Ghí - - mel Ghí - - - mel.' repeated across the vocal parts. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

[soprano]
Ghí - mel Ghí - - mel Ghí - - - mel.

[soprano]
Ghí - mel Ghí - - mel Ghí - - - mel.

[alto]
Ghí - - - mel Ghí - - - mel.

[tenor]
Ghí - mel Ghí - - mel Ghí - - mel Ghí - mel.

[bass]
Ghí - mel Ghí - - mel Ghí - - mel.