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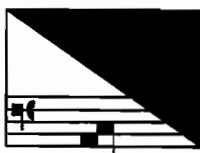
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RICHARD HUDSON

THE FOLIA, THE SARABAND,
THE PASSACAGLIA, AND THE CHACONNE

THE HISTORICAL EVOLUTION OF FOUR FORMS
THAT ORIGINATED IN MUSIC
FOR THE FIVE-COURSE SPANISH GUITAR

Volume III
THE PASSACAGLIA



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THE PASSACAGLIA, AND THE CHACONNE

RICHARD HUDSON

III
THE PASSACAGLIA

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PREFACE

This is the third of four volumes devoted to the evolution of the folia, the saraband, the passacaglia, and the chaconne. An introduction to the set appears at the beginning of the first volume.

I want to express my gratitude to the American Council of Learned Societies for providing a fellowship during the fiscal year 1973/74 for the preparation of these volumes. I thank Prof. Edwin Hanley of the University of California, Los Angeles, for helping with the Italian texts, and Richard Pinnell for his aid with the Spanish poetry. Mr. Pinnell, who in 1976 completed a doctoral dissertation at UCLA on the life and works of Francesco Corbetta, and who is himself both a scholar and a guitarist, provided valuable assistance in solving some of the problems of guitar notation. I want to express my appreciation, finally, to the libraries listed in each volume, for making printed books and manuscripts available to me.

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TABLE OF CONTENTS

The Evolution of the Passacaglia	xiii
The Guitar Passacaglio before 1640	xiv
General Characteristics of the Variation Passacaglia (the basses, rhythmic structures, upper voices, tempo, rhythm, mode, and meter).....	xx
Ostinato Aspects of the Variation Riprese & Ritornelli	xxv
Ostinato Aspects of the Variation Passacaglia	xxvi
The Phrase as the Unit of Ostinato.....	xxvi
Ostinato Effects Within a Phrase.....	xxviii
An Ostinato Unit of Two Phrases	xxx
Formal Structure in the Variation Passacaglia	xxxix
The Sources.....	xxxv
The Transcriptions.....	xlii

THE RIPRESA AND THE RITORNELLO

1. Borrono, <i>Saltarello</i> and <i>Le riprese</i> (1536) for lute	1
2. Balletti, <i>Represe</i> (1554) for lute.....	3
3. Waissel, <i>Saltarello</i> and <i>Le represe</i> (1573) for lute	12
4. Sanseverino, <i>Romanesca</i> and <i>Ritornello</i> (1620) for guitar	15
5. Castaldi, <i>Ritornello primo</i> (1622) for theorbo	15
6. Milanuzzi, <i>Ruggiero</i> and <i>Ritornello</i> (1625) for guitar	17

THE GUITAR PASSACAGLIO BEFORE 1640 (arranged to show variations in harmony and structure, and therefore not necessarily chronological)

7-26. Single phrases	
7-10. With the standard harmonic scheme I-IV-V-I.....	18
11-13. With other triads added	19
14-26. With a few punteado notes & dissonant chords	21

27–47. Multiple phrases	
27–32. Pairs.....	23
33–47. More than two	
33–38. With no modulation.....	24
39–41. With modulation ending in a different key.....	27
42–47. With modulation returning to the opening key.....	28

THE VARIATION PASSACAGLI IN ITALY

48. Frescobaldi, <i>Partite sopra Passacagli</i> (1627) for keyboard.....	31
49. Sances, <i>Cantada sopra il Passacaglie</i> (1633) for voice and continuo.....	35
50. Piccinini, <i>Passacagli</i> (1639) for lute.....	41
51. Carbonchi, <i>Pasacaglis del D and E</i> (1640) for guitar.....	46
52. Bartolotti, <i>Passacaglie per E and B</i> (1640) for guitar.....	47
53a. Foscarini, <i>Passacalli passeggiati</i> (c. 1640) for guitar.....	50
53b. Foscarini, <i>Passacaglio variato sopra l'E</i> (c. 1640) for guitar.....	50
54. Four sets of <i>passagalli</i> (c. 1640) for keyboard.....	53
55. Corbetta, <i>Passachaglie sop. P and M</i> (1643) for guitar.....	58
56. Granata, <i>Pasacagli sopra A and D</i> (1646) for guitar.....	60
57. Corbetta, <i>Passachaglie sopra L and H</i> (1648) for guitar.....	61
58. Pellegrini, <i>Passacagli per E and G</i> (1650) for guitar.....	62
59. Falconiero, <i>Passacalle</i> (1650) for two violins and continuo.....	65
60. <i>Passagagli</i> (c. 1650) for cittern.....	72
61. Granata, Two sets of <i>passacagli</i> (1651) for guitar.....	72
62. Marini, <i>Passacalio</i> (1655) for two violins, viola da gamba, and continuo.....	74
63. Granata, Two sets of <i>passacagli</i> (1659) for guitar.....	78
64. Granata, <i>Pasagali</i> (1680) for guitar.....	79
65. G. B. Vitali, <i>Passa Galli per la lettera E</i> (c. 1680) for viola da gamba.....	81
66. G. B. Vitali, <i>Passagallo secondo</i> (1682) for two violins and continuo.....	82
67. Mazzella, <i>Passagagli flebili</i> (1689) for violin and continuo.....	86
68. Laurenti, <i>Passacallo</i> (1691) for violin and cello.....	88
69. Roncalli, <i>Passacaglij</i> (1692) for guitar.....	92

THE VARIATION PASSACAGLIA IN OTHER COUNTRIES

70. Corbetta, Two <i>passacailles</i> (1671) for guitar	93
71. Sanz, <i>Passacalles sobre D and B</i> (1674) for guitar	94
72. Ruiz de Ribayaz, <i>Passacalles</i> (1677) for guitar	97
73. Ruiz de Ribayaz, <i>Passacalles</i> (1677) for harp	98
74. Lully, <i>Passacaille</i> from <i>Armide</i> (1686) arranged for keyboard	99
75. Guerau, <i>Pasacalles de I.^o tono de compasillo and de proporción</i> (1694) for guitar	105
76. Meister, <i>Passagaglia</i> (1695) for two violins and continuo.....	109
77. La Lande, <i>Passacaille</i> from <i>Adonis</i> (1696) for orchestra.....	115
78. <i>Pasacalles de quinto and octavo tono</i> , Spanish (c. 1700), for harp.....	122
79. Santa Cruz, <i>Passacalles sobre la C and la E</i> (c. 1700) for guitar.....	125
80. Marais, <i>Passacaille</i> (1701) for viola da gamba.....	127
81. Fernandez de Huete, <i>Diferenzias de Passacalles</i> (1702) for harp or organ.....	128
82. <i>Passac[alle]s por la C and de 3.^o tono</i> , Spanish (1705), for guitar.....	132
83. <i>Passacalles de I.^o tono [compasillo] and proporción</i> , Spanish (1707), for keyboard	136
84. <i>Pasacalles</i> , Spanish (1709), for keyboard.....	140
85. Campion, <i>Passacaille</i> (1731) for guitar	141
86. De Murcia, <i>Passacalles por la A a compasillo and</i> <i>por la O a proporción</i> (1732) for guitar.....	143
87. J. C. F. Fischer, <i>Passacaglia</i> (c. 1738) for keyboard.....	146

PLATES

- I. Briçeyño, *Doze pasacalles para comenzar a cantar* for guitar (1626).
- II. *Passacagli* and rasgueado chord-letters with texts (c. 1630).
- III. Alphabet *passacagli e ritornelli* for guitar (c. 1635).
- IV. Guitar *passacagli* with a few dissonant chords and punteado notes (c. 1635).
- V. Storace, opening of *Passagagli* for keyboard (1664).
- VI. Ruiz de Ribayaz, instructional *passacalles* for guitar (1677).
- VII. La Lande, *Passacaille* from *Le palais de flore* or *Ballet de Trianon* (1689) for orchestra.
- VIII. Guerau, opening of *Pasacalles de I.^o tono* for guitar (1694).

THE EVOLUTION OF THE PASSACAGLIA

The passacaglia was originally a type of ripresa or ritornello that appeared early in the 17th century for use with songs accompanied by the Spanish guitar.¹ It was both musically and functionally part of a long tradition that extended back to the riprese of the early 16th century. It continued to appear as a ritornello in the guitar tablatures until the end of the Italian Renaissance popular style around 1640. At that time, the punteado technique introduced a more melodic style, and the increasingly elaborate chains of guitar passacagli became independent sets of variations. Both the ciaccona and the folia gradually disappeared from guitar literature during the second half of the century, and the later guitar sarabands belonged to types exported from France. The passacaglio was the only form that enjoyed undiminished popularity from the first Italian guitar tablature of 1606 through Roncalli's book of 1692. It was therefore closely identified with the five-course Spanish guitar and in general became popular wherever this instrument was accepted.

Even before 1640 the passacagli occurred as an independent variation form in Italian keyboard and vocal music, and after mid-century also in chamber music. After Corbetta's two books were published in Paris early in the 1670's, the form became especially popular in French guitar and orchestral music, where it developed special sectionalized structures. At the same time, there were Spanish examples for guitar, harp, and keyboard that preserved some of the original characteristics of the form. From around 1675 until the end of the Baroque period, French and Italian influences converged to produce numerous examples in Germany, most of them for organ or harpsichord, others for violin or chamber ensemble.

The name occurred most often in Italy with masculine endings (singular: *passacaglio*, plural: *passacagli*), although it was the feminine singular form (*passacaglia*) that appeared in Germany and hence is most common today. In this volume I will

¹ See my article "The Ripresa, the Ritornello, and the Passacaglia," *Journal of the American Musicological Society*, XXIV (1971), 364–394. My other writings on the passacaglia include the following: "The Development of Italian Keyboard Variations on the Passacaglio and Ciaccona from Guitar Music in the Seventeenth Century," Ph. D. dissertation, University of California, Los Angeles, 1967 (University Microfilms, No. 68–219); "The Passacaglia and Ciaccona in Italian Keyboard Music of the 17th Century," *The Diapason*, Vol. LX, No. 12 (November, 1969), pp. 22–24, and Vol. LXI, No. 1 (December, 1969), pp. 6–7; "Further Remarks on the Passacaglia and Ciaccona," *Journal of the American Musicological Society*, XXIII (1970), 302–314; "The Music in Italian Tablatures for the Five-Course Spanish Guitar," *Journal of the Lute Society of America*, IV (1971), 21–42; articles on the passacaglia, chaconne, paseo, ground, and ostinato, to appear in the sixth edition of *Grove's Dictionary of Music and Musicians*. In these writings I have cited numerous sources by other authors, the most recent of which are the following: Helga Spohr, "Studien zur italienischen Tanzkomposition um 1600," unpublished Ph. D. dissertation, Albert-Ludwigs-Universität, Freiburg i. Br., 1956, pp. 117–142; Kurt von Fischer, "Chaconne und Passacaglia: Ein Versuch," *Revue belge de musicologie*, XII (1958), 19–34, and "Passacaglia," *MGG*, X (1962), cols. 868–877; Manfred Schuler, "Zur Frühgeschichte der Passacaglia," *Die Musikforschung*, XVI (1963), 121–126; and Thomas Walker, "Ciaccona and Passacaglia: Remarks on Their Origin and Early History," *Journal of the American Musicological Society*, XXI (1968), 300–320.

Ex. 6: Harmonic sequences based on stepwise basses
(any chord may be major, minor, or add a 7th).

The image shows four systems of musical notation, each consisting of a bass staff and a line of chord symbols. The systems are labeled *a*, *a*₁, *a*₂, and *a*₃ on the left, and *b* and *b*₁ on the right. The notes in the bass staves are stepwise descending. The chord symbols are as follows:

- a*: i, VII, VI, V, III, iv, V
- a*₁: IV, III, ii, VII, i, ii
- a*₂: v, iv, III, III₆, ii₆, i₆
- a*₃: iv₆, III₆, ii₆, VI, v, iv

frequent is Ex. 6*b*₁, which appears in 74[28–31] and 77[5–6, 23–24]. Harmonic sequence is usually accompanied by melodic sequence involving two voices (67[2, 8, 9]) or three (74[12], 87[13–16]). Canonic sequences may occur, with the units successive (82a[22], 82b[10]) or overlapping (82a[25]), the latter sometimes resulting in hemiola rhythm (67[6], 77[23]). Hemiola often occurs in the second half of a phrase in Italian guitar music, preceded sometimes by two statements of the motive from *a*₁ of Ex. 3 (51b[10] or 56a[6]) or a descending motive that continues the stepwise descent during the portion in 3/2 (55b[1, 2, and 15]).

There is thus a strong tendency to inject a great variety of ostinato effects into the single phrase, but the phrase itself is still ordinarily perceived as the main unit of construction.

An Ostinato Unit of Two Phrases

On a broader level, a unit spanning two phrases in length sometimes occurs in later examples. Phrases are occasionally joined by obscuring the cadence of the first and continuing the upper voices in an uninterrupted line (74[10–11]). In 78b phrases such as the second and third are united by a sequence that spans both of them. Such phrase pairs become themselves an ostinato unit when they, in turn, are repeated. Thus in 78b, phrases 4 and 5 are perceived as a large unit when they follow the corresponding phrases 2 and 3; similarly, 7 and 8 are matched by 10 and 11. The

THE RIPRESA AND THE RITORNELLO

1. Saltarello and *Le riprese*

Lute

Pietro Paolo Borrono, 1536

The first system of the musical score consists of two staves, treble and bass, in 3/4 time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple harmonic accompaniment with half notes G2 and C3.

The second system continues the melody in the treble staff with eighth-note patterns. The bass staff continues with a steady accompaniment of half notes.

The third system features a treble staff with eighth-note runs and a bass staff with half notes. A bracketed annotation "[Repetition of main chordal scheme]" is placed above the bass staff in the third measure, indicating a specific harmonic structure.

The fourth system continues the melodic and harmonic development with eighth-note patterns in the treble and half notes in the bass.

The fifth system concludes the piece with a final melodic phrase in the treble and a simple accompaniment in the bass.