Cesario Gussago

Sonate a quattro, sei, et otto, con alcuni concerti a otto (Venice, 1608)

Edited by
Andrew Dell'Antonio

Italian Instrumental Music of the Sixteenth and Seventeenth Centuries

Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries

Previously unpublished full scores of major works
from the Renaissance and Early Baroque

Selected and Edited by
JAMES LADEWIG
University of Rhode Island

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VOLUME 20

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General Introduction

Sixteenth-century Italy witnessed one of the greatest flowerings of instrumental music in Western culture. This series presents over six hundred pieces contained in thirty-seven publications of Italian instrumental ensemble music dating from the middle of the sixteenth century through the first three decades of the seventeenth century. A broad sampling of publications has been chosen to provide a representative cross section of the leading composers, chronological development, important geographical centers, and varied styles and genres of this repertory.

By the middle of the sixteenth century, Italy had become the leading center in the production of instrumental music, including that for lute, keyboard, and instrumental ensemble. The landmark publication of ensemble music was *Musica nova* of 1540, containing the earliest imitative ricercars for instrumental consort by Adrian Willaert, Julio Segni, and others.[1] This volume opened the way for a steady stream of ensemble ricercars, canzonas, dances, and the like, which Italian printers continued to issue well into the early seventeenth century. The two most highly esteemed genres of Italian instrumental ensemble music were the ricercar and canzona, both of which embraced the equal-voiced counterpoint and pervading imitative texture so characteristic of sixteenth-century vocal music. The ricercar adopted an intensely serious style akin to that of contemporary sacred music, and it accordingly cultivated highly intellectual contrapuntal devices including inversion, stretto, augmentation, diminution, and ostinato. The canzona, on the other hand, found its direct inspiration in the Parisian chanson and retained that genre's animated rhythmic style, jocular approach to imitation, and penchant for clearly articulated sectional forms. For a good half century, the ricercar and its close relative, the fantasia, predominated in ensemble publications. Only in 1582 did the first volume of ensemble canzonas appear, the *Libro primo de canzoni da sonare* of Florentio Maschera. By 1600, however, the production of canzonas had clearly outstripped that of ricercars, and after that date the ensemble ricercar quickly declined in popularity. Providing a counterpoise to the high polyphony of the ricercar and canzona was dance music. Unlike the Germans and English, Italians rarely wrote their dances for instrumental ensemble, preferring to restrict the performance of this genre to harpsichord, lute, and other plucked string instruments. This series presents a substantial proportion of the relatively small body of Italian ensemble dances by including those of Allegri, Biumi, Cavaccio, and Kapsberger.

The blossoming of the new Baroque style around 1600 created many sudden stylistic upheavals in the realm of vocal music, but in the instrumental genres its development proceeded slowly and gradually. For a while the older style of Renaissance ensemble music written in equal-voiced counterpoint coexisted with the new solo and trio sonatas of the Baroque, characterized by their polarized texture of one or two high parts supported by the newfangled *basso continuo*. Around 1620, a noticeable dwindling began in the number of new publications of equal-voiced instrumental ensemble music, and the genre became virtually extinct by 1630. Ricercars and canzonas did, nonetheless, continue to appear in

publications and manuscripts of keyboard music, where, during the course of the seventeenth century, these two genres coalesced into the fugue.

The majority of the music in this series is for four-part instrumental ensemble. Three-part works were also cultivated, especially in the sixteenth century, and often appeared with fanciful titles such as *fantasie*, *capricci*, or *tercetti a note*. In the early seventeenth century, pieces for more than four instruments—especially eight-part polychoral canzonas—came into vogue, inspired by the compositions of Giovanni Gabrieli. Such works are well represented in the series. Omitted, however, are instrumental duos, so-called *bicinie*. Because of their primarily didactic function, such works represent a separate category of instrumental music. Eliminated from the series are pieces in solo- and trio-sonata texture with obligatory *basso continuo*, whereas publications of works for four or more parts accompanied by the more optional *basso seguente* have been included. In two publications of late date, however, we have retained a few pieces in the manner of solo and trio sonatas so as to keep intact publications which otherwise call for *basso seguente*. A significant number of Italian instrumental compositions appear in publications which contain vocal music as well. The vocal works in these publications are omitted from the series when they constitute the greater part of the volume and when the instrumental pieces form a self-contained group of works which can stand alone. On the other hand, vocal compositions which take up only a small portion of a publication are retained, so as to preserve the integrity of the original print.

With this series, a number of publications (including three volumes of *Ricercari* by Merulo and the *Capricci overo canzoni* of Bariolla) which come down to us only in incomplete sets of partbooks now finally appear in modern edition. Their missing parts are supplied from the Turin keyboard manuscripts, where they survive in new German keyboard tablature. Two publications which have recently come to light appear herein for the first time in modern edition: Kapsberger's *Libro primo de balli, gagliarde, et correnti* (1615) and the instrumental portion of Grillo's *Sacri concentus ac symphoniae* (1618), the latter of which is closely modelled after Giovanni Gabrieli's famous 1597 volume of similar title. The present editor has located the only surviving complete copy of Giovanni Bassano's *Fantasie a tre voci* (1585). Now housed at the Jagiellonska Library in Krakow, this copy was long believed to have been destroyed during World War II. It appears here for the first time in modern edition in its entirety.

The music in this series may be performed with historical authenticity on a much wider variety of instruments than the nowadays conventional early-music consorts of recorders, violas da gamba, cornetti, sackbuts, and so forth. Keyboard manuscripts of the late sixteenth and early seventeenth centuries, for example, preserve transcriptions of vast quantities of the ensemble repertory.[2] Lutenists, too, frequently adapted this music for their own instrument. Even singers of the time often performed instrumental music directly from the partbooks, adding solmization syllables as they went. This series thus furnishes scholars and a wide spectrum of performers alike with the means for achieving a broader understanding and appreciation of one of the most significant repertories of the late Renaissance and early Baroque eras.

[1]H. Colin Slim, ed., *Musica Nova*, Monuments of Renaissance Music, vol. 1 (Chicago and London, 1964).

[2]See James Ladewig, "Frescobaldi's *Recercari, et canzoni franzese* (1615): A Study of the Contrapuntal Keyboard Idiom in Ferrara, Naples, and Rome, 1580–1620" (Ph.D. dissertation, University of California, Berkeley, 1978), I, 294–301.

EDITORIAL METHODS

The purpose of this series is to provide a large repertory of late sixteenth- and early seventeenth-century Italian instrumental music in clear modern editions that are both practical and faithful to the original sources. Original pitch, "key signatures," and note values are retained; "time signatures" also appear as in the original, unless noted in the Introduction. Editorial comments concerning the sources, the original clefs, coloration, and corrected errors in pitch and rhythm are found in the Introduction. The names of the parts, as given in the original source, appear at the beginning of each work. Variant readings among concordant sources are not indicated. Flats and sharps appear exactly as in the original source. Sharp signs applied to B and E, however, are modernized as naturals.

Instead of providing editorial accidentals, this series encourages performers to recreate the process of adding *musica ficta* that must have occurred routinely during the sixteenth century. Performers knew notes by both their letter names (A to G) and their solmization syllables (ut re mi fa sol la). A pitch was determined not simply by its location on the staff but also by its function in the hexachord system, shown by its solmization syllable. (See Example 1.) The note that we read as B, for example, can be sung as either B-natural or B-flat depending on whether it is solmized as mi or fa; the decision of how to solmize it depends on the musical context. The following is a brief account of the principles of *musica ficta* which guided performers in choosing the correct solmization syllable, or, as we think of it today, in supplying sharps and flats that are missing from the sources. It should be noted, however, that there will be occasions when these guidelines come into direct conflict with one another.

One should generally "add a flat" (i.e., sing the note as fa) in the following situations:

1. To maintain intervals of the perfect fourth, fifth, and octave between voices (i.e., to avoid vertical tritones, diminished fifths, and octaves which create "mi contra fa").

2. To keep melodic intervals of a fourth or a fifth perfect (i.e., to avoid melodic tritones and diminished fifths).

3. When a melody rises a single step beyond the upper range of a hexachord and then returns to that hexachord, the note above the hexachord should be a semitone (i.e., sung as fa). This is the so-called "una nota super la semper est canendum fa" rule. Some theorists imply that there are situations when this convention should not be used (particularly when the melody soon thereafter continues its upward rise and does not involve a real or implied melodic tritone). Most of the time, however, the principle can be invoked.

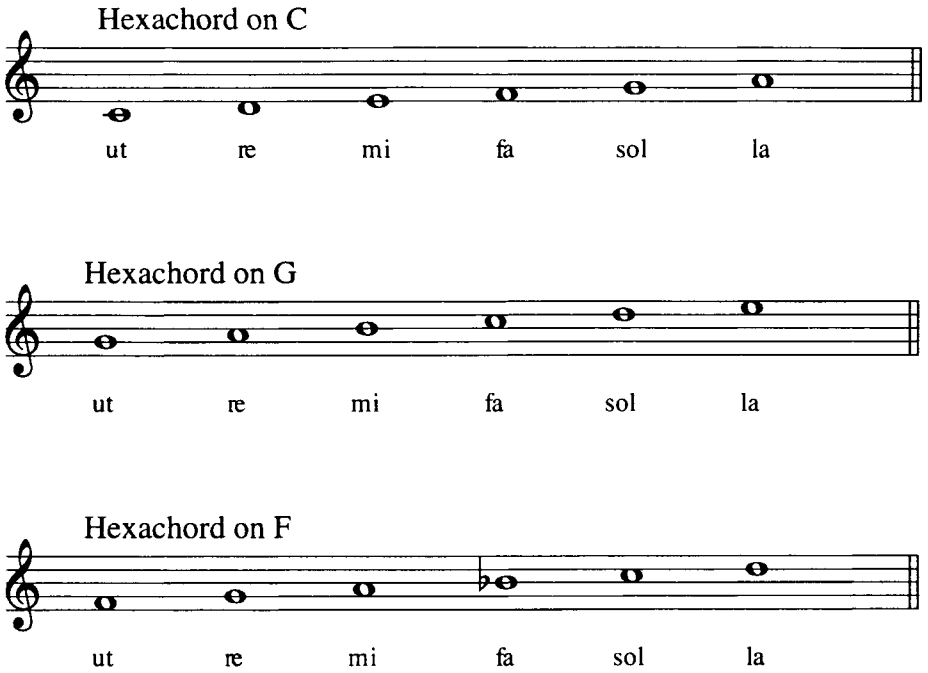
One should generally "add a sharp":

4. At cadences, where a sixth moves outward to an octave or a third moves inward to a unison. (See Example 2.)

5. To the third of a final chord, where necessary, to create a major triad.

For further readings, see Lewis Lockwood, "Musica ficta, §2," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980), XII, 806–08; Margaret Bent, "Diatonic ficta," *Early Music History* 4 (Cambridge, 1984); and Nicholas Routley, "A practical guide to musica ficta," *Early Music* 13 (1985), 59–71.

Example 1



Example 2

Introduction to this Volume

Cesario Gussago (fl. 1599–1612) held the post of organist at the church of Santa Maria delle Grazie in Brescia from at least 1607.[1] Gussago had studied theology and philosophy at the University of Pavia, obtaining a doctorate in both subjects. He was then associated with the Benedictine monastery at Fiesole before taking his post in Brescia. Among his many talents, Gussago was a historian, as attested by his 1604 history of Santa Maria delle Grazie. He published several motets, both in collections of his own works and in miscellanea of the time. The print on which this volume is based, the *Sonate a quattro, sei, et otto* of 1608, comprises the entirety of Gussago's extant instrumental opus.

It was not unusual for instrumental works in early seventeenth-century collections to be given the names of renowned contemporary composers and musicians; see for example the canzona named *La Monteverde* in Lappi's *Canzoni da suonare* of 1616 (Volume 26 of the present series). This collection is perhaps unique in that it is dedicated to two instrumentalists: early *seicento* dedications generally were addressed to princes and cardinals in order to curry financial or political favor. The dedicatees of the *Sonate*, Lodovico Cornale and Giovanni Battista Fontana, are described as "eccellenti virtuosi." Fontana was a prominent violinist and composer who was based in Brescia at Santa Maria delle Grazie and traveled throughout Italy. His collection of sonatas, which make show of the virtuoso violin idiom that developed out of Brescia in the first decades of the seventeenth century, was published posthumously in 1641. Of Cornale nothing has come down to the present day: the nickname "dal cornetto" indicates that he was a wind instrument player, and from Gussago's introduction we can gather that he worked in Rome.

Several composers associated with Brescia, Venice, and other cities in the mainland of the *Serenissima* are named in the subtitles of the sonatas in this collection. Cornale and Fontana give their names to the first two works. Giovanni Battista Riccio (*Sonata quarta a 4, La Rizza*) was a Venetian instrumentalist whose canzonas were published in the second decade of the seventeenth century; Biagio Marini (*Sonata undecima*), also a Brescian, was perhaps the most prolific North Italian composer of instrumental music in the following two decades; Giovanni Antonio Terzi (*Sonata decimasettima*) was a lutenist and composer active in the neighboring city of Bergamo; Leone Leoni (*Sonata decimanona*) wrote liturgical music in nearby Vicenza. A number of other sonatas may also refer to composers of the time—Agostino Facco (*Sonata quartadecima*) was a composer who, like Gussago (and Lappi), had a connection to Fiesole; and Orazio Angelini (*Sonata duodecima*) composed for the Gonzaga court. It is also quite possible that *Sonata nona a 4, La Zonta*, refers to the Giunta family of music printers active in Venice at this time. With the possible exception of *La Rizza*, which we shall briefly examine below, it does not seem that the titles of the sonatas were meant to reflect adherence to their homonymous composers' stylistic traits.

Gussago stands at the apex of a Brescian school of instrumental composition that had begun with Claudio Merulo in the late sixteenth century and

continued with Florentio Maschera (whose *Libro primo de canzoni da sonare* of 1584—Volume 9 of the present series—was the first devoted solely to canzonas) and Costanzo Antegnati. The genre associated with the Brescian instrumental school was the canzona; Gussago's seems to have been the first collection bearing the title "Sonate."

The question of sonata versus canzona in the first quarter of the seventeenth century brings up several complex and confusing issues of nomenclature.[2] One contemporary of Gussago who ventured a definition was Michael Praetorius, who in his *Syntagma Musicum* of 1619 makes the following distinction: "The sonatas are made to be grave and imposing in the manner of the motet, whereas the canzonas have many black notes running briskly, gayly, and rapidly through them."[3] While this definition is not universally useful for early seventeenth-century sonatas, several of the works in Gussago's collection conform to it quite closely. As such, Gussago's sonatas tie into the homophonic and multichoric style of Giovanni Gabrieli and offer perhaps the most cogent example of a first wave of North Italian ensemble sonata production ending about 1610.[4] The composers of the following wave, several of whom (Marini, Riccio, and Fontana the best known) are named in Gussago's collection, tended to favor three- and two-voice textures for their sonatas, and began to rely quite heavily on an accompanying harmonic "basso continuo" line (absent in Gussago's collection and indeed in other sonatas of the first decade of the seventeenth century).

Brescian canzonas from the turn of the seventeenth century (by Maschera and Antegnati) tend to be fairly strict in following imitative points, lack wide swaths of homophony, and make frequent use of large-scale repetition, especially in the final section of a work.[5] In the first decade of the seventeenth century some traits of Venetian instrumental music—notably multichoral effects, homophony, and frequent cadence formulas—begin to influence the Brescian style; Gussago seems to have been particularly fond of incorporating these types of sonorities. Otherwise, his contrapuntal and structural models for the sonatas of this collection appear to have been the canzonas of Merulo and Maschera.

The four-voice sonatas of this collection are of essentially two types. The first six are predominantly homophonic, relatively slow-moving, contain some "quasi-polychoral" exchanges between groupings of two voices, and feature large-scale sectional repetition: in their pacing they correspond to Praetorius's definition quoted above. The last four four-voice sonatas closely resemble Brescian ensemble canzonas of the preceding decades, with fast-moving imitative points (often opening with the trademark long-short-short canzona rhythm) and fairly strict counterpoint in four equally balanced voices. The six-voice compositions resemble the four-voice "homophonic" sonatas, with structural repeats (except in no. 12) and a more flexible use of polychoral effects in groups of two and/or of three. More varied are the eight-voice sonatas, which all make use of polychoral and "echo" effects (generally, though not always, divided into two four-voice choirs). Only one of the eight-voice pieces has a large-scale structural repeat (no. 18), but all employ repetitions—often "in echo"—of short phrases. The eight-voice sonatas are the only ones to contain triple-meter sections (nos. 16, 19, 20): the refrainlike use of the *tripla* section in no. 19 makes it the most "Venetian" of the collection.

All three types of sonatas often employ wide-scale repetition, usually of the last section of the work (generally fourteen to sixteen semibreves). Repetition can be with the same instrumentation (in the sonatas *a 4*) or with a different choir (often the case in the *a 8* works); it seldom involves voice-exchanges, and then only in the inner (Alto and Tenor) voices. Passages with *alternatim* echo-like effects abound, generally with combinations of lower voices answering higher ones, less often vice versa.

While Fontana's own sonatas bristle with virtuoso passagework,[6] Gussago's works—even the sonata that bears Fontana's name—display no idiomatic violin writing of this sort. In this, again, Gussago reveals himself to belong to the generation preceding the Brescian virtuosos named in his collection. Only *Sonata quarta a 4, La Rizza*, shows any sign of reflecting on the compositional style of its dedicatee. Giovanni Battista Riccio was among the more chromatically inclined of the ensemble instrumental composers in the second decade of the seventeenth century, and the frequent cross-relations and chromaticism of Gussago's *La Rizza* make it by far the spiciest in the collection.

Gussago's sonatas are not as flashy as those of the following generation, but his synthesis of the Brescian imitative canzona tradition with homophonic elements imported from Venice can make for very interesting textural play. *Sonata quinta* begins with a cantus firmus in the uppermost part, but neither the cantus firmus itself nor its rising hexachordal melodic shape are exploited beyond the opening measures. *Sonata decimasettima a 8, La Terza,* begins with imitation that quickly leads to a ruffled homophonic/imitative soup, alternating with very "Venetian" homophonic, polychoral *alternatim* phrases; it also contains, at m. 65, an F–Fsharp simultaneous cross-relation of the very kind targeted by Artusi in his critique of Monteverdi's madrigals. *Sonata decimanona a 8, La Leona,* offers unusually flexible combinations of texture, including extended interaction between the uppermost voices of the two four-voice choirs. Throughout the sonatas Gussago exploits the sonority of the linear diminished fourth F sharp–B flat, generally by juxtaposing G minor and D major triads.

Gussago includes eight motets (called *Concerti* on the title page) at the end of the collection, each with an introductory untexted "symphonia," presumably for instruments. Combining vocal and instrumental works within a collection was not uncommon in the first decades of the seventeenth century. While it was more usual to include a few instrumental works at the end of a volume of motets, other instrumental collections that include motets at the end are Rognoni Taeggio's *Canzoni* of 1605 and Soderini's *Canzoni* of 1608.[7]

The "symphoniae," for two four-voice instrumental choirs, are closest in style to the sonatas for four voices of this volume, consisting primarily of eight-voice homophony or loose imitation. They appear to bear no thematic or structural relation to the accompanying motet, and their lengths average thirteen to fifteen breves. The title page indicates that the "symphonia" should be played "before, and after [the motet] according to the wishes and convenience of the players."

All motets are predominantly homophonic, with clear declamation of text and frequent cadences. In their polychoral alternation and occasional loose eight-part imitation they resemble the eight-voice sonatas. The first two motets, *Anima mea liquefacta est* and *Fili ego Salomon*, are "in dialogo" motets, the two choirs taking opposing parts in a sacred dialogue and joining for the final section of the piece. There is a small amount of word painting in these works, including a passage setting the words "inimici" (enemies) in *Ad te Domine levavi*, mm. 47–51, that recalls the Venetian "battaglia" (battle) canzonas of the late 1500s.

THE SOURCES FOR VOLUME 20

This edition of Cesario Gussago's *Sonate a quattro, sei, et otto* is based on the set of eight partbooks that survives in Augsburg, Staats- und Stadtbibliothek. Another copy of the print, missing the *alto primo* partbook, is preserved in Oxford's Bodleian Library.[8] Dots have been added silently to rests in triple-meter

passages in this edition. Final longs in the source appear as breves or semibreves with fermatas in accordance with modern convention. In the instrumental "symphoniae" that precede the motets, the final semibreves have been rendered in this edition as breves. Unlike the editors of most modern editions of canzonas, who put sectional repetitions within repeat signs, we (like the original printer) have left them written out.

In the vocal pieces, text underlay generally follows the original source, with the exception of blatant errors, which are corrected silently. Original spelling and punctuation are retained but standardized to follow the majority of partbooks. All editorial additions to the text (including passages designated *ii* or *ij*) are supplied without indication. The interchangeable letters *u* and *v*, *i* and *j* are differentiated in accordance with modern practice.

The combinations of clefs in the original are:

G2, C1, C2, C4:	1, 5, 7
G2, C2, C3, C4:	2–4, 6, 9
G2, C2, C3, F3:	10
C1, C3, C4, F4:	8
G2, C1, C2, C3, C3, F3:	13–14
C1, C2, C3, C4, C4, F4:	11
C1, C3, C4, F4, F4, F5:	12
G2, C1, C2, C4 / C1, C3, C4, F4:	16
G2, C1, C2, C4 / C2, C4, C4, F4:	24
G2, C1, C2, C4 / C3, C4, C4, F4:	20
G2, C1, C2, C4 / C3, C4, F3, F4:	17
G2, C1, C2, F3 / C2, C4, C4, F4:	23, 25–26
G2, C1, C2, F3 / C3, C4, F3, F4:	18
G2, C2, C3, C4 / G2, C2, C3, C4:	15, 19
C1, C2, C3, F3 / C4, C4, F3, F5:	27–28
C1, C3, C4, F4 / C1, C3, C4, F4:	21–22

Coloration appears in the following passages:

16. Sonata sestadecima a 8, La Tonina:
    Canto 1, m. 59
    Tenore 1, mm. 58–59
    Basso 1, m. 59

18. Sonata decimaottava a 8, La Porcelaga:
    Canto 1, mm. 65, 89
    Tenore 1, mm. 65, 85
    Canto 2, mm. 61, 85
    Alto 2, mm. 61, 64–65, 85, 88–89
    Tenore 2, mm. 64–65, 88–89
    Basso 2, mm. 61, 64–65, 85, 88–89

19. Sonata decimanona a 8, La Leona:
    Alto 1, mm. 28, 59
    Tenore 1, mm. 40, 44, 71, 75
    Basso 1, mm. 28, 59
    Alto 2, mm. 42, 73
    Tenore 2, m. 34
    Basso 2, mm. 34, 38, 42, 44, 65, 69, 73, 75

20. Sonata vigesima a 8, La Luzzara:
    Canto 1, mm. 69, 87
    Alto 1, m. 69
    Tenore 1, m. 87
    Basso 1, m. 69
    Alto 2, m. 88
    Tenore 2, m. 80
    Basso 2, m. 80

21. Anima mea liquefacta est a 8:
    Canto 1, mm. 3, 7, 10–11, 14–15
    Alto 1, mm. 3, 11
    Tenore 1, mm. 3, 15
    Basso 1, mm. 3, 7, 10–11, 14–15
    Canto 2, mm. 3, 15
    Alto 2, mm. 3, 7, 11, 14–15
    Basso 2, mm. 3, 7, 10–11, 14–15

22. Fili ego Salomon a 8:
    Canto 1, mm. 41, 52, 56

Alto 1, mm. 41, 52, 56
Tenore 1, mm. 41, 52, 56, 60, 63
Basso 1, mm. 41, 52, 56
Canto 2, mm. 41, 54
Alto 2, mm. 41, 54
Tenore 2, mm. 41, 54
Basso 2, mm. 41–42, 54

The following ligatures appear in the source:

25. Exultavit cor meus a 8:
    Basso 2, m. 69 *c-d*

26. Cantemus Domino a 8:
    Basso 1, m. 54–55 *a-g*
    Tenore 2, m. 68 *c-d*

27. Salvum me fac Deus a 8:
    Basso 2, m. 57 *a-g*

28. Confitemini Domino a 8:
    Canto 1, m. 23 *b-a*
    Alto 1, m. 19 *g-e*
    Basso 1, m. 28 *e-d*, m. 33 *a-g*
    Canto 2, m. 26 *b-flat-a*
    Basso 2, m. 35–36 *g-f*

The following mistakes and omissions in the source have been corrected:

6. Sonata sesta a 4, La Mallonia:
   The canto and alto parts bear the time signature C.

7. Sonata settima a 4, La Sguizzerotta:
   Basso: There is an erroneous flat in the key signature of the last system on p. 7.

10. Sonata decima a 4, La Nicolina:
    Alto, m. 21: quarter note 4 originally *g-sharp*.

11. Sonata undecima a 6, La Marina:
    The quinto and sesto parts bear the title "Sonata prima, La Cornala" and page number 1.

13. Sonata terzadecima a 6, La Badina:
    Quinto, mm. 14–15: the last note in m. 14 and the following two notes originally a third higher.

16. Sonata sestadecima a 8, La Tonina:
    Tenore 1, m. 35: extra *e* semibreve.
    Tenore 1, m. 71: note 4 originally *e*
    Tenore 2, m. 32: note 4 originally *c-sharp*
    Tenore 2, m. 71: note 1 originally *g*
    Basso 2, m. 40: note 3 originally *a*.

17. Sonata decimasettima a 8, La Terza:
    Canto 2, m. 1: note 3 has been left as *d-sharp*, but it may be an error.
    Alto 1 and tenor 1, m. 39: note 4, both *g-sharp* and *b-flat* are in original and have been left in; one of the two accidentals should probably be omitted.

18. Sonata decimaottava a 8, La Porcelaga:
    Alto 1, m. 65: note 1 originally *a*.
    Alto 1, m. 66: missing breve.
    Alto 1, m. 89: note 1 originally *a*.
    Tenore 1, m. 64: missing breve-semibreve.

20. Sonata vigesima a 8, La Luzzara
    Tenore 2, m. 38: note 1 originally *a*.

21. Anima mea liquefacta est a 8:
    Canto 1, m. 7: note 1 originally *d*.
    Alto 2, mm. 38–40: original reads "non erubescam" instead of "in te confido."

Tenore 2, m. 13: semibreve missing in original.

22. Fili ego Salomon a 8:
    Canto 1, mm. 37–38: original reads "dimittantur" instead of "dimittentur."
    Canto 1, m. 45: semibreve rest missing in original.

24. Confitebor tibi Domine a 8:
    Tenor 1, mm. 53–54: missing breve.

27. Salvum me fac Deus a 8
    Basso 2, m. 64: note 2 originally *d.*

NOTES

1. The sources used for biographical material on Gussago and his contemporaries are: Rodolfo Baroncini, "G. B. Fontana dal violino: nuove acquisizioni biografiche?" *Recercare* 2 (1990), 213–224; Eunice Crocker, "An Introductory Study of the Italian Canzona for Instrumental Ensembles and of its Influence upon the Baroque Sonata" (Ph.D. Diss., Radcliffe, 1943); and Jerome Roche, "Gussago, Cesario," *The New Grove Dictionary of Music and Musicians* (Ed. Stanley Sadie; New York, 1980), 7:855-856.
2. See Crocker, "An Introductory Study," passim, and Andrew Dell'Antonio, "Syntax, Form, and Genre in Sonatas and Canzonas, 1621–1635" (Ph.D. Diss., University of California, Berkeley, 1991), esp. Chapter 6.
3. The excerpt is from Praetorius' *Syntagma Musicum* III:24 (recte 22); I am using the translation provided in William S. Newman, *The Sonata in the Baroque Era*, Fourth Edition (New York, 1983), 22–23.
4. See Crocker, "An Introductory Study," 386.
5. Crocker, "An Introductory Study," 169.
6. Such passagework in the sonatas of Fontana and his contemporaries is not merely decorative but integral to thematic development; see Dell'Antonio, "Syntax, Form, and Genre," Chapter 2.
7. These collections are Volumes 16 and 19, respectively, of the present series.
8. See Claudio Sartori, *Bibliografia della musica strumentale italiana* (Florence, 1952/1968), I:159–60 and II:48.

Plate 1. Title page from the *canto* partbook of Cesario Gussago, *Sonate a quattro, sei, et otto* (Venice, 1608)
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MI

ALLI ECCELLENT. VIRTVOSI

Li Signori D. Lodouico Cornale dal Cornetto,
& Gio: Battiſta Fontana dal Violino.

SOgliono tutte le coſe naturalmente ridurſi in fine dell'eſſer ſuo alla ſua principal cauſa, il perche conſiderando io Virtuoſiſſimi Signori che queſte mie Sonate quali elle ſi ſiano hanno à nome, & à perition tua hanno principio, hò anco parimente penſato (douendole io mandar alla ſtampa) indrizzarle à loro, come à ſua principal cauſa, eſſendo ſicuro che vſcendo ſotto il nome di coſi Eccellenti Virtuoſi, come collocare in mezo di duoi fortiſſimi campioni non potranno eſſer dannegiate dalle mordenti lingue di mal dicenti; conoſcendo pur ancora che maggior ſplendore gli renderanno loro, che eſſe per ſe ſteſſe non hanno, eſſendo particolarmente l'uno in Roma in quell'alma anzi vnica Città doue più ch'in ogn'altra s'attende all'arte muſica incitando gl'altrui animi ad'opre virtuoſe, e ſante con il ſuo diuiniſſimo ſuonare, come per a punto ſoleua Solone con la muſica incitar la giouentù Spartana all'arme, & l'altro in Venetia Città ancor lei Sereniſſima, & vaga molto di tal'arte rendendoſi iui famoſo, & chiaro come già Orfeo in Tebe. Loro dunque ſotto il nome ſuo come ſotto fortiſſimo ſcudo coprano queſta mia opera, ſegno ſolo della riuerenza ch'io gli porto. Con che facendo fine gli prego da N. S. quel contento che più deſiderano. Di Venetia il dì 8. di Nouembre. 1608.

Di V. Signorie.

Affettionatiſſimo nel Signore

Ceſario Guſſaghi.

Plate 2. Dedication page from the *canto* partbook of Cesario Gussago, *Sonate a quattro, sei, et otto* (Venice, 1608)
(Reproduced by permission of Staats- und Stadtbibliothek, Augsburg)

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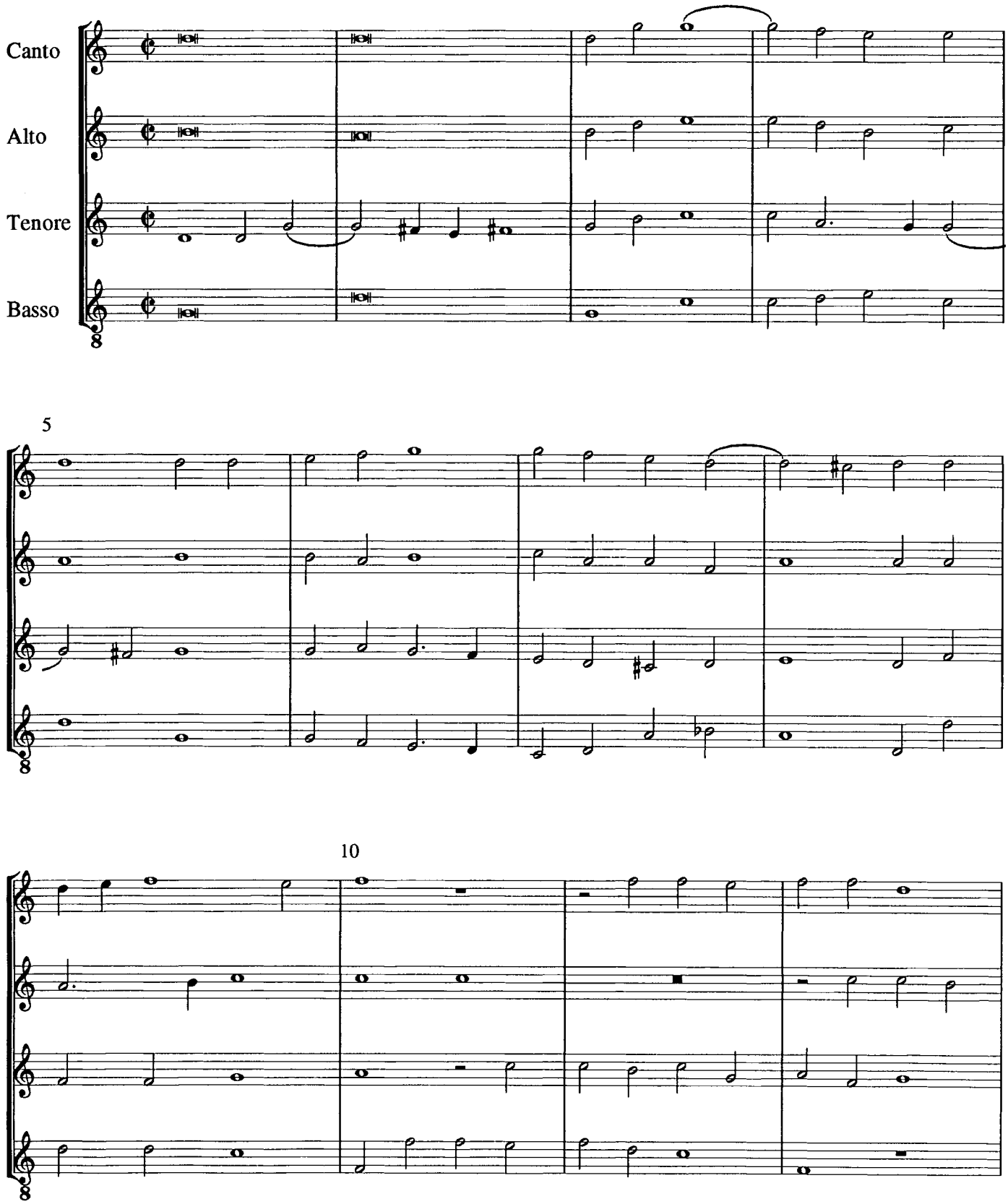

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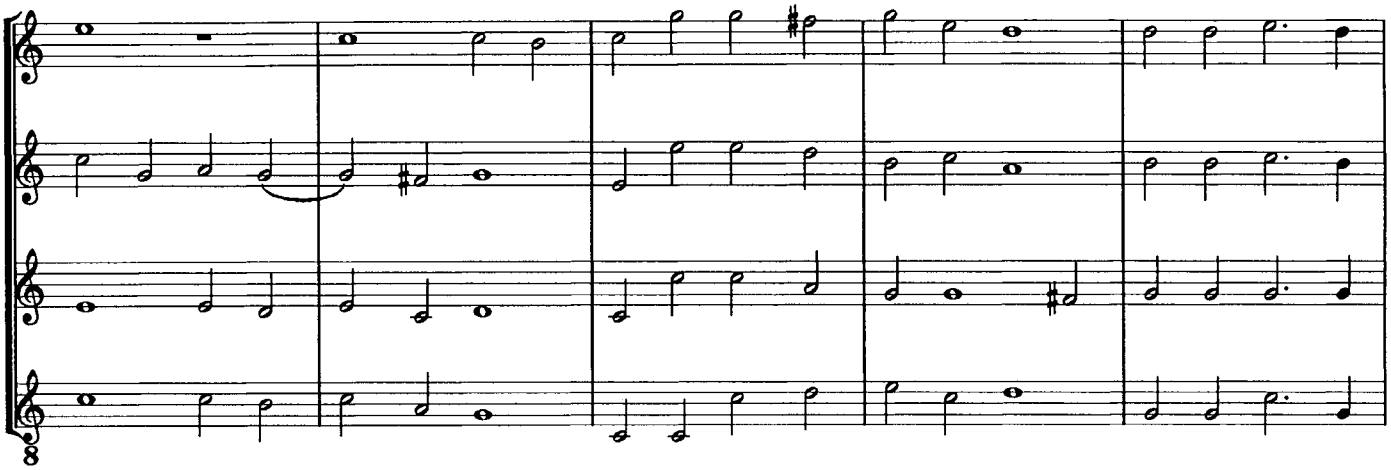

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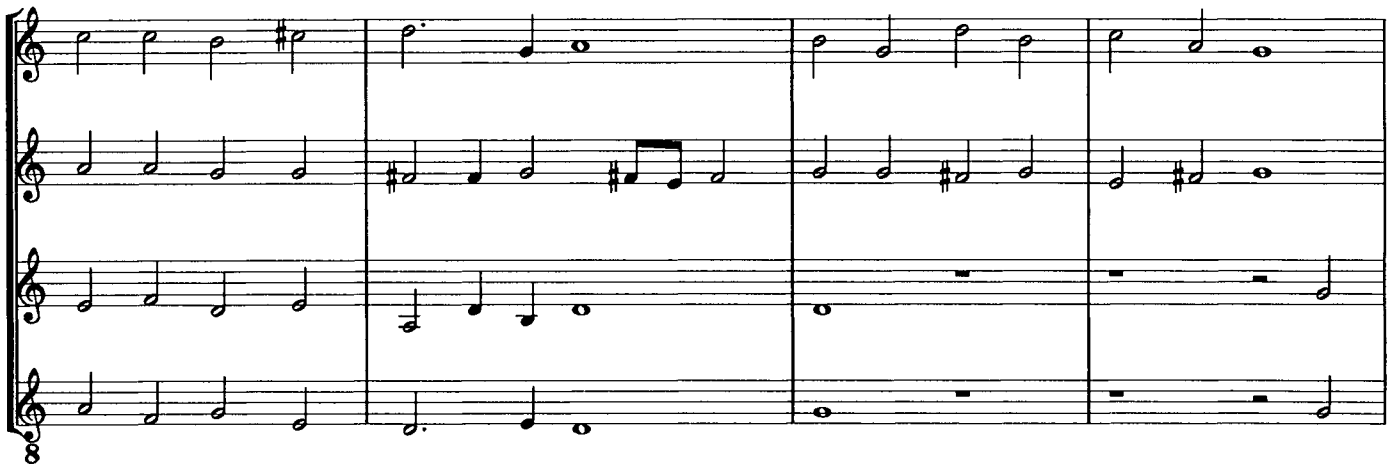

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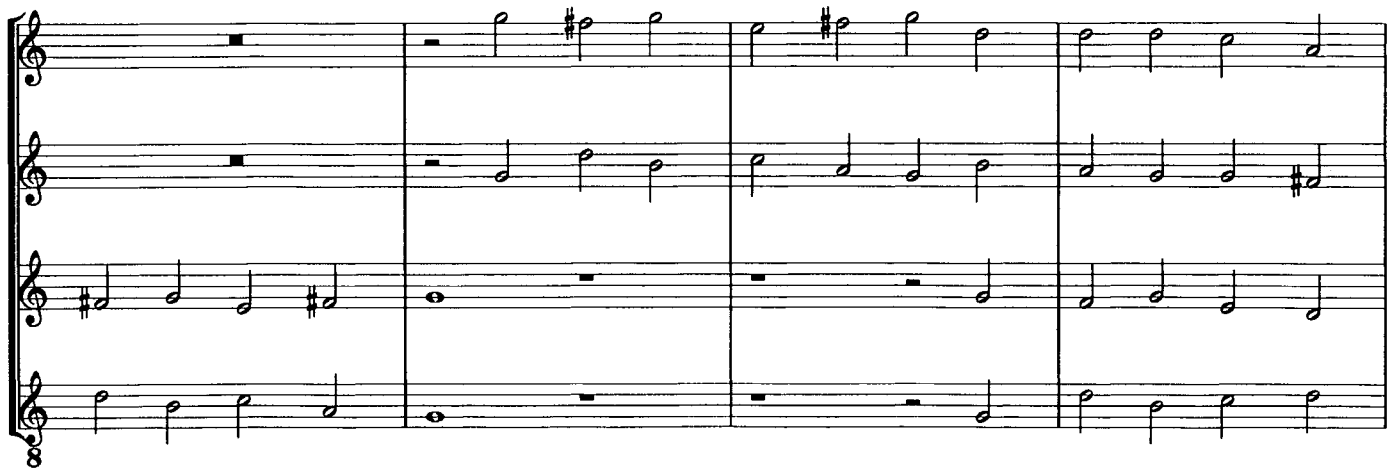

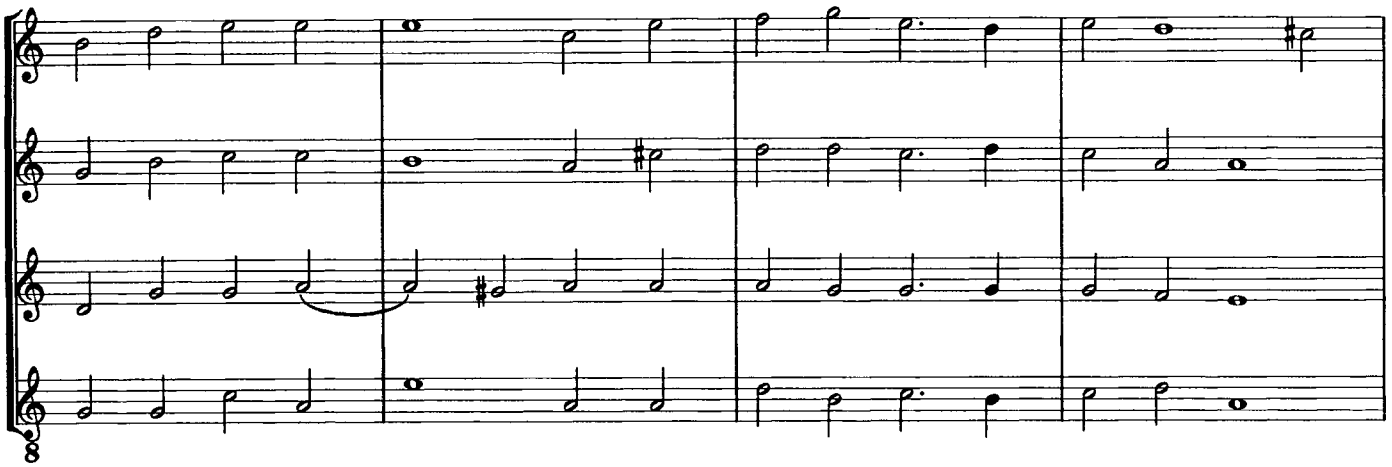

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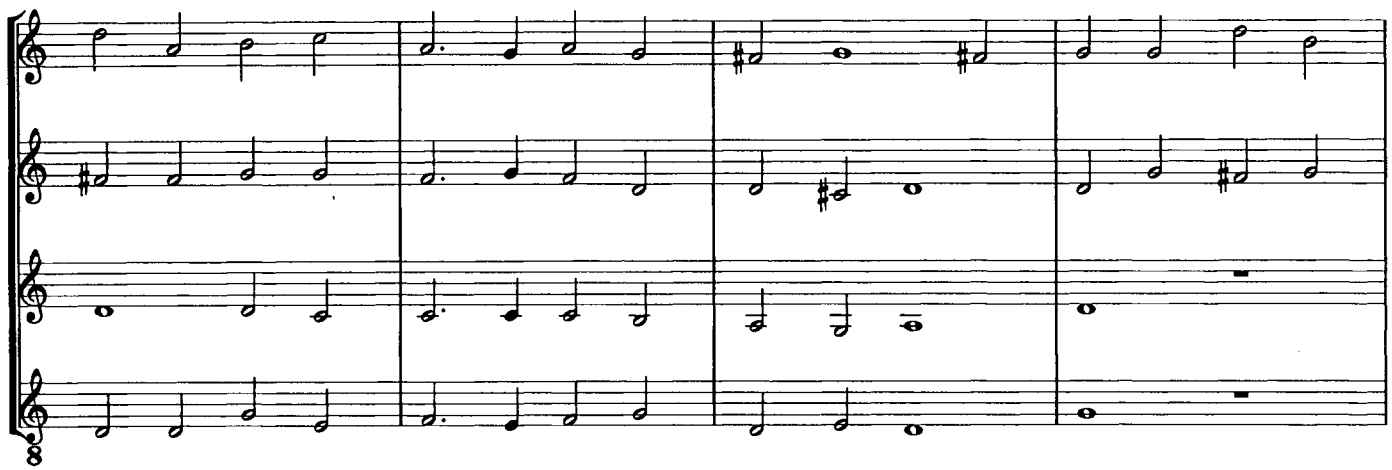

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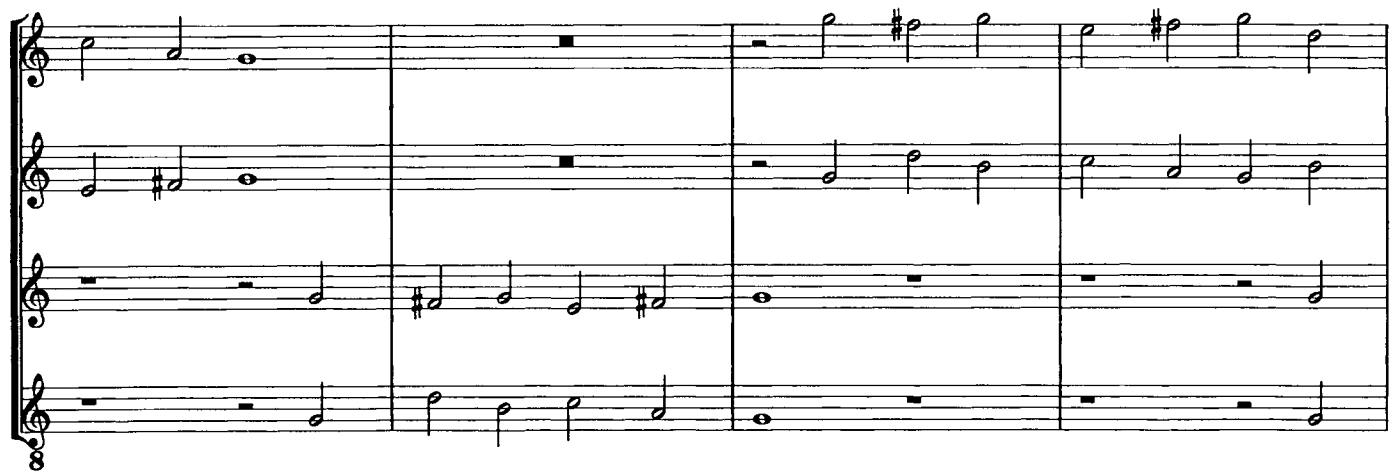

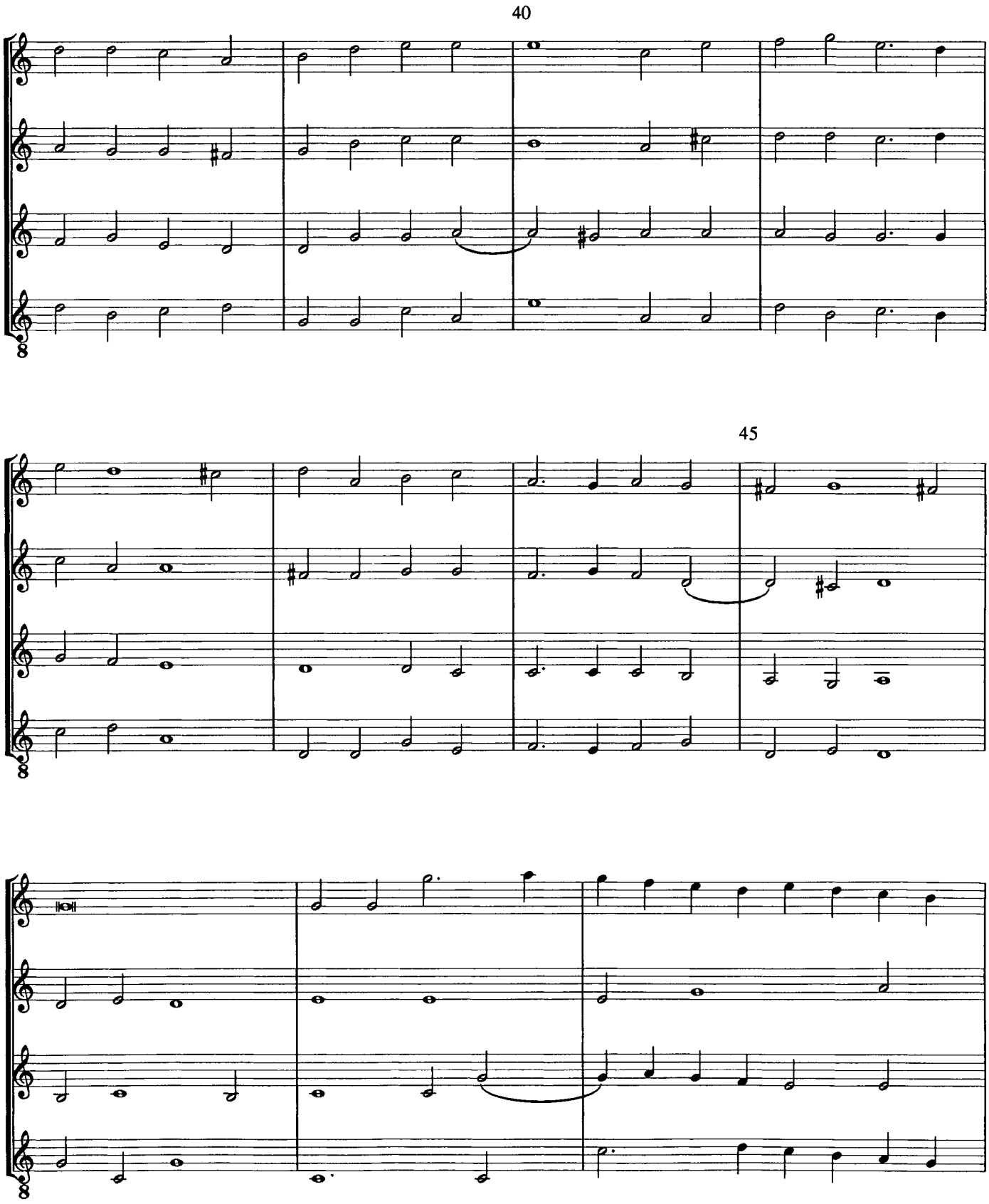
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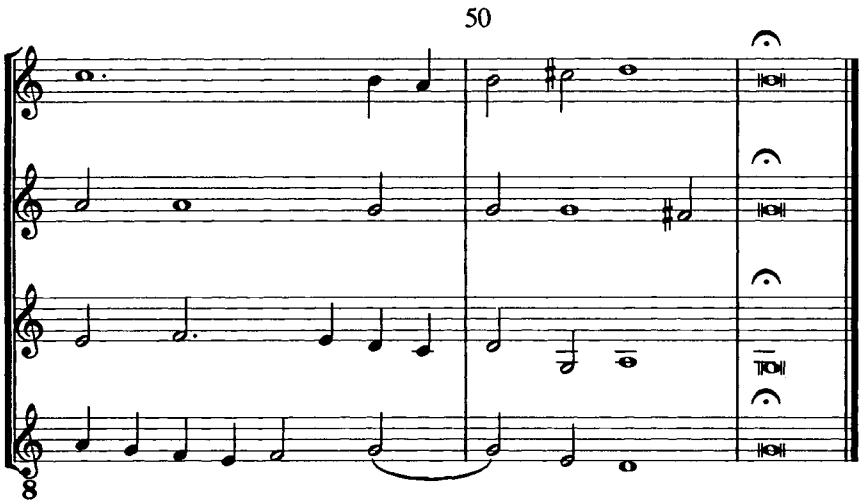
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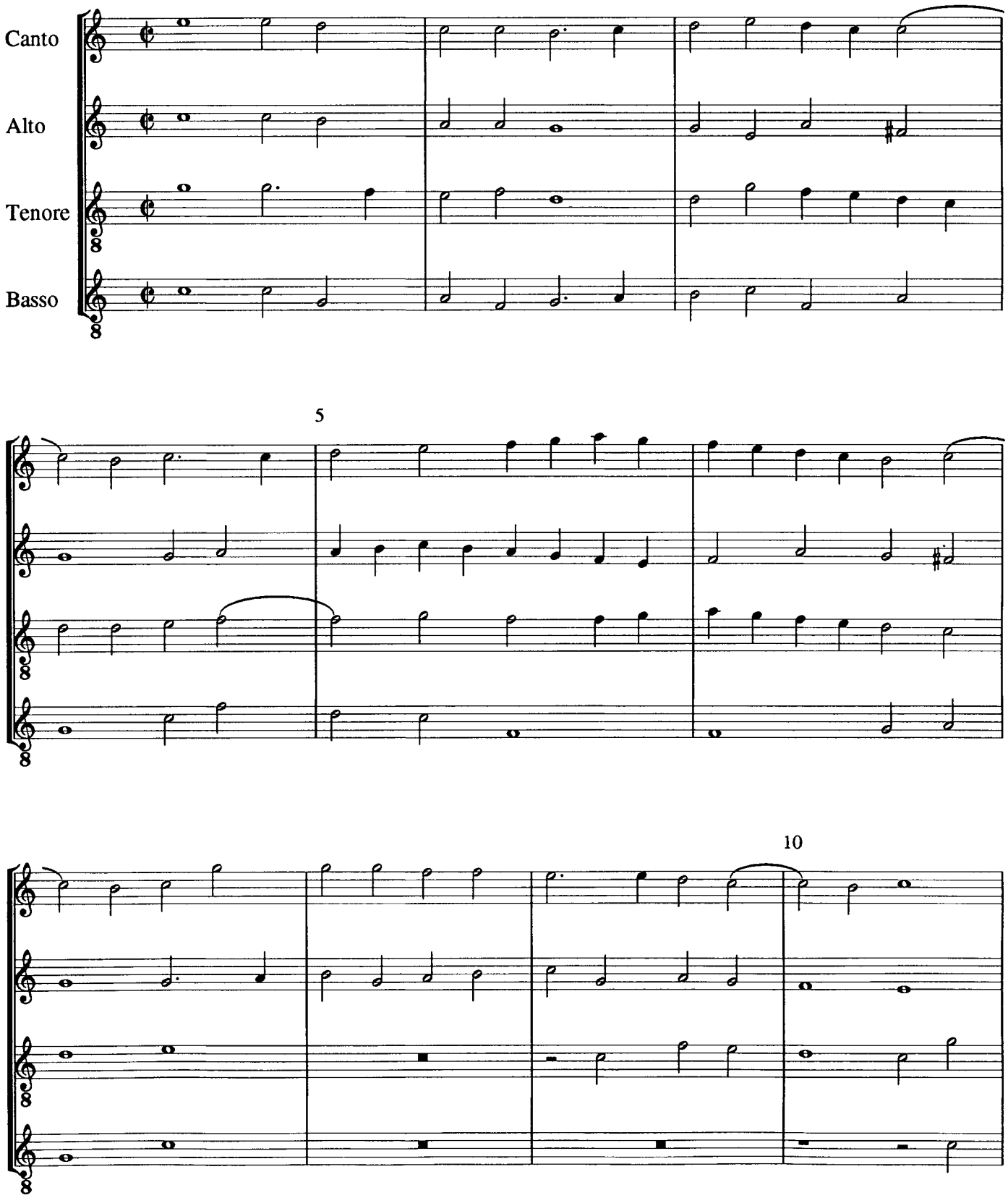

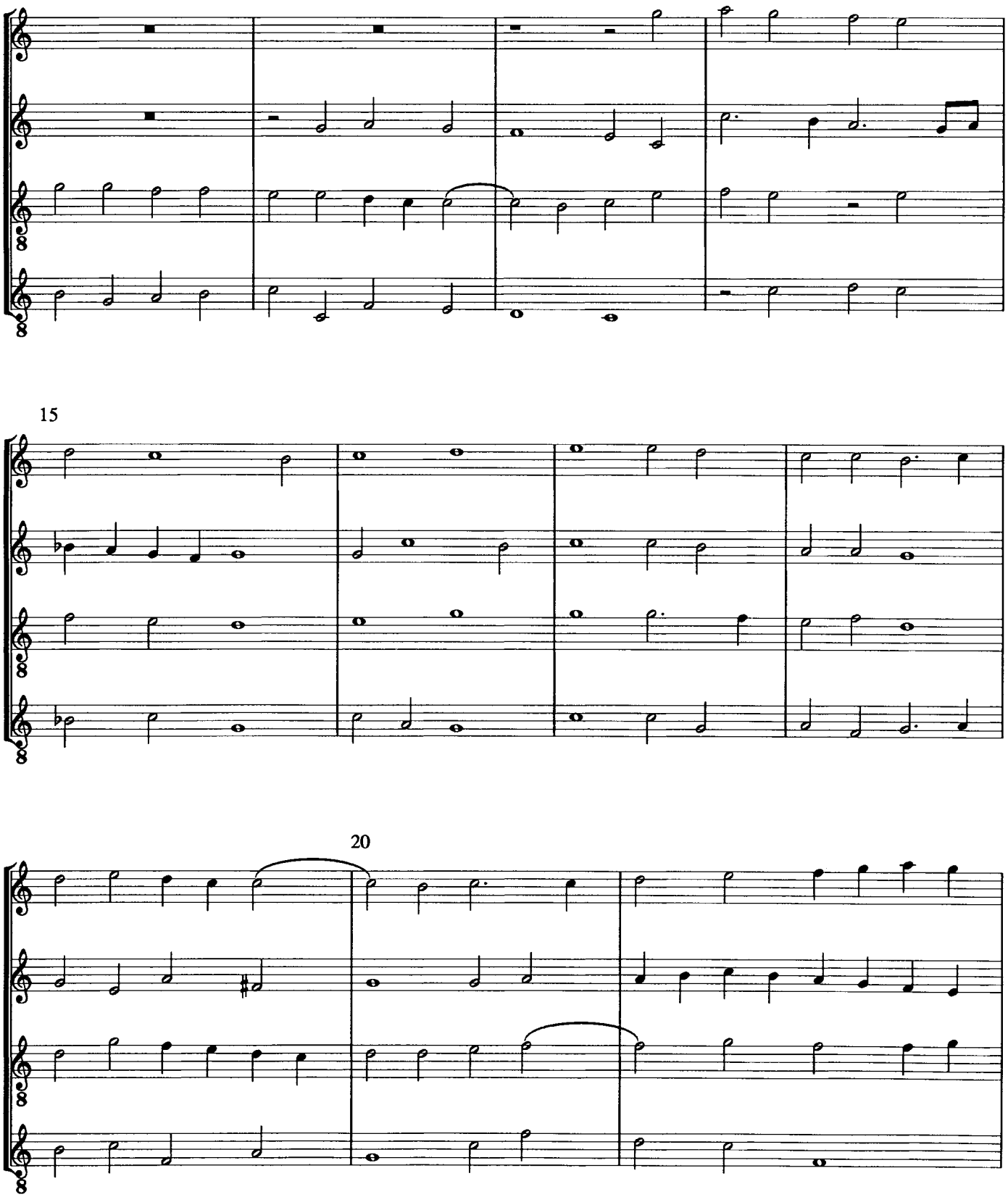
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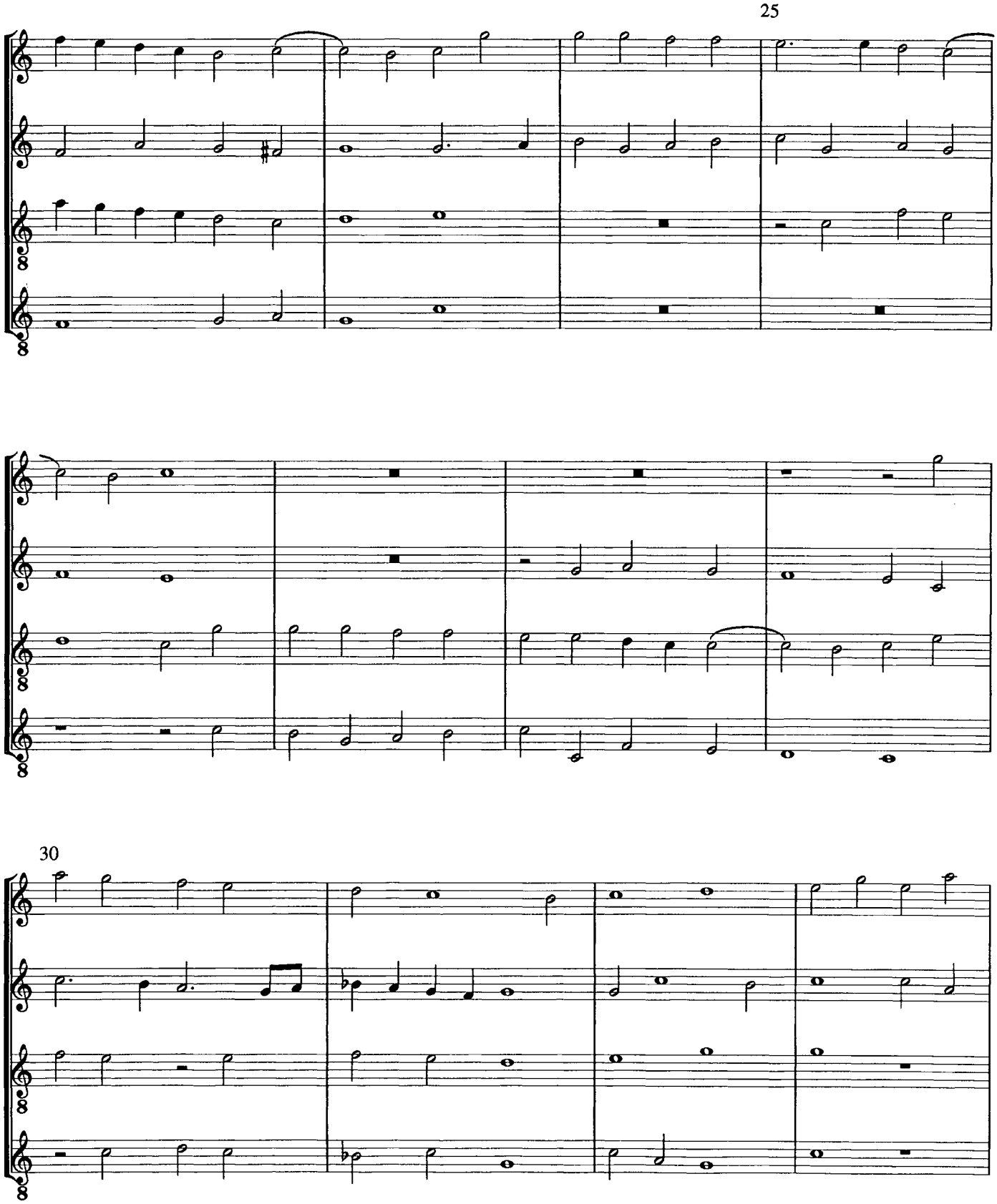
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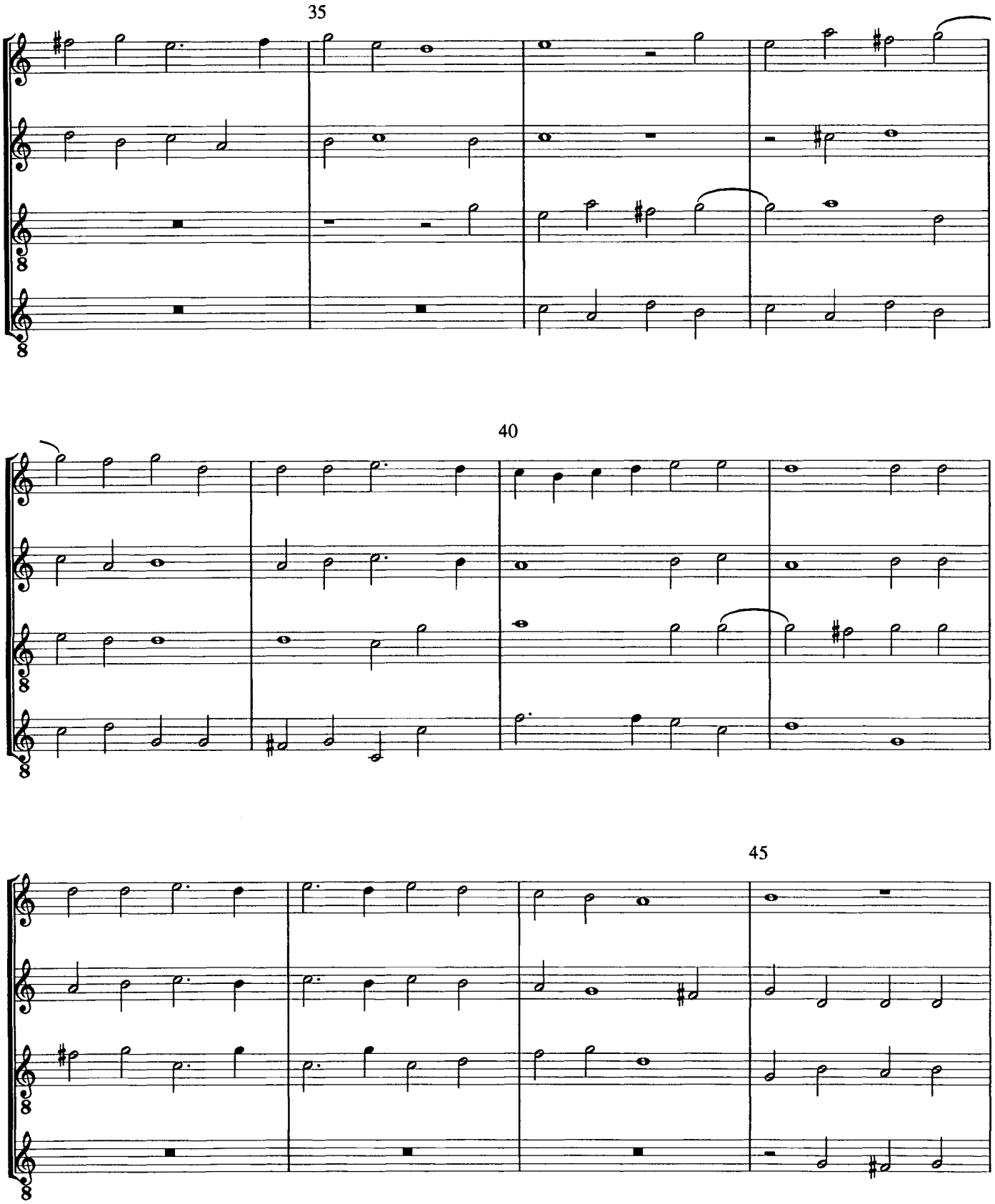
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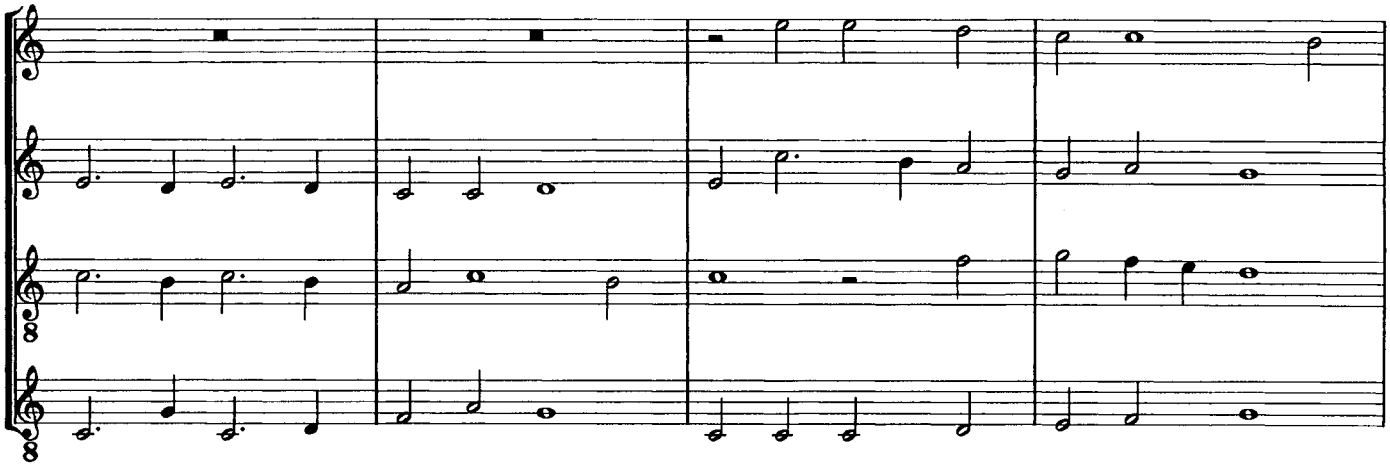

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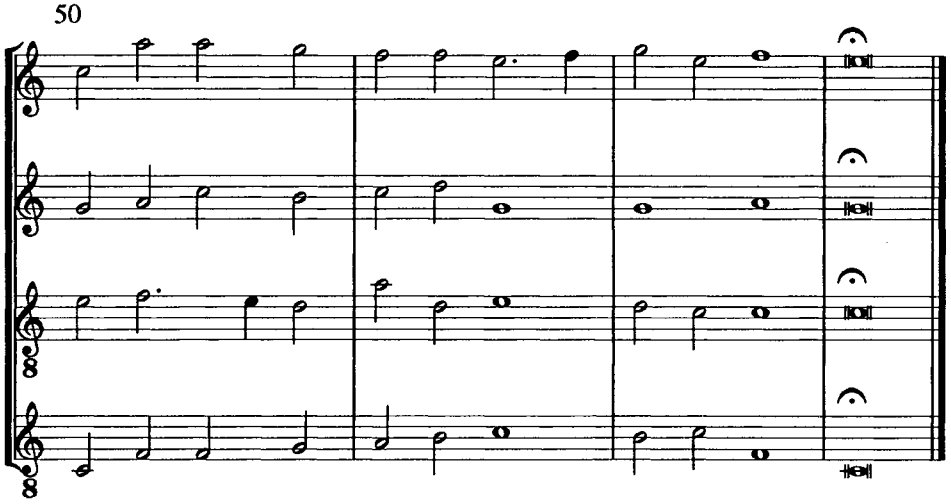

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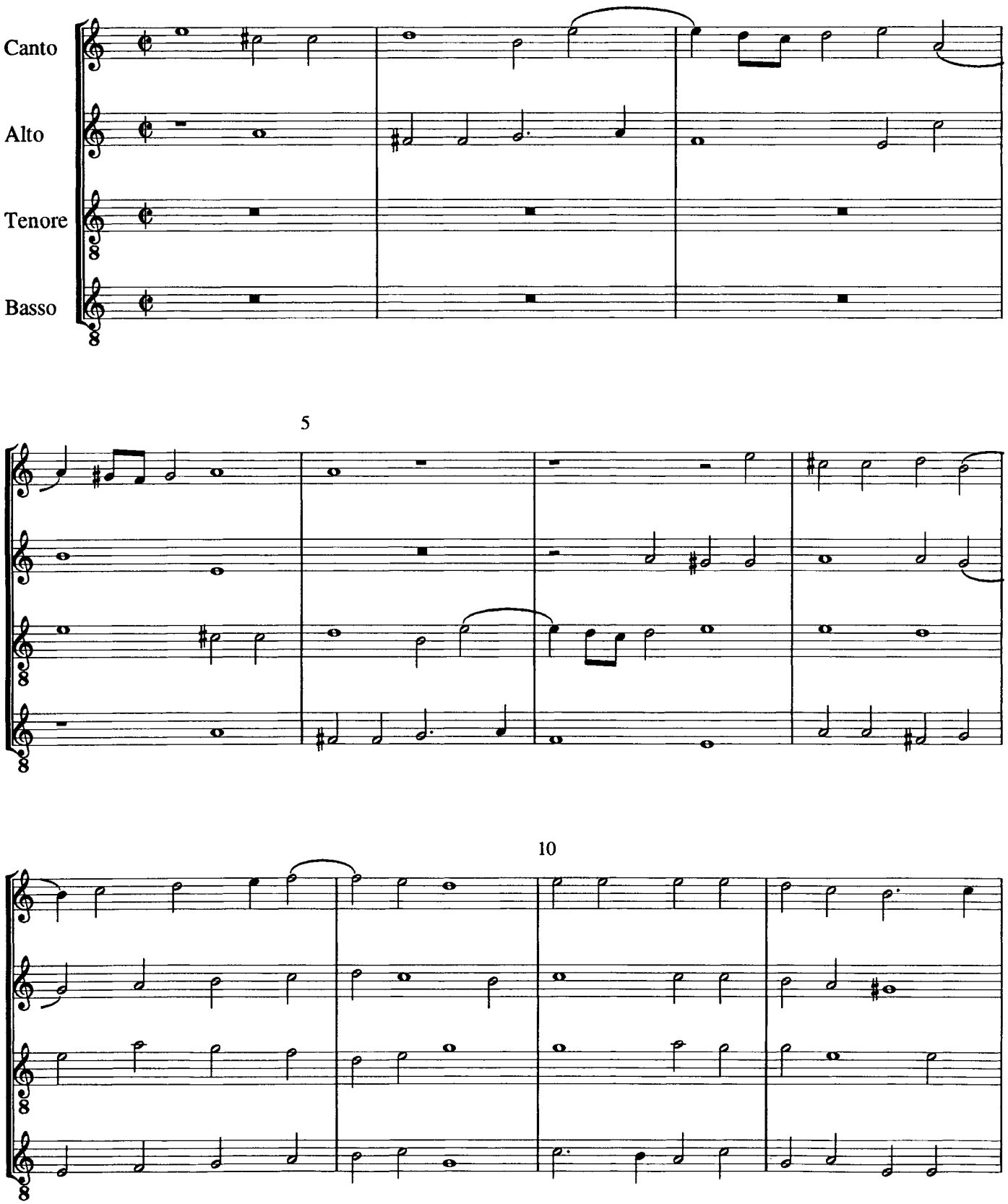

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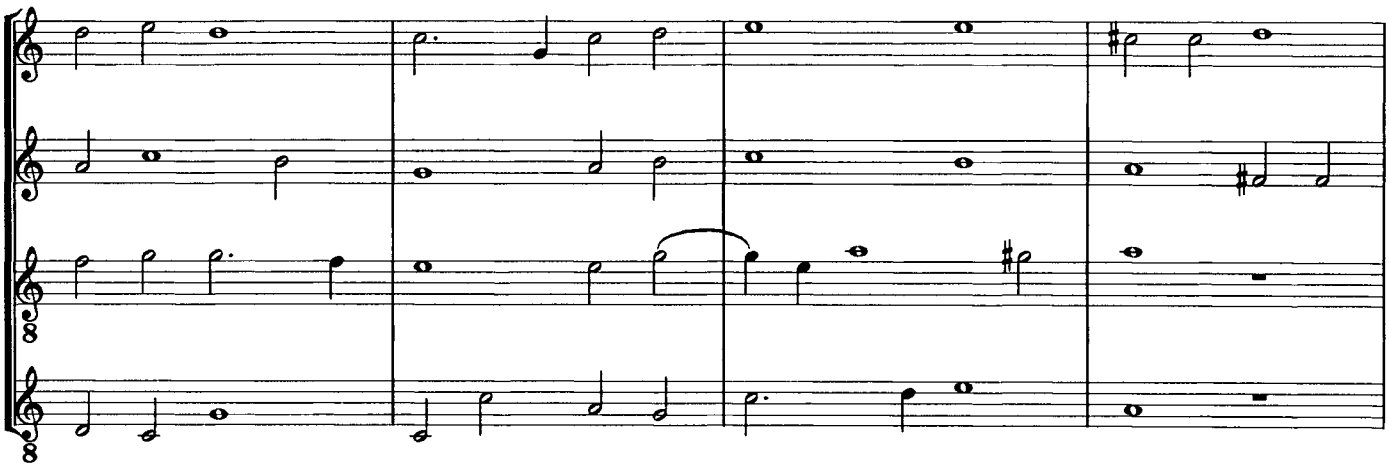

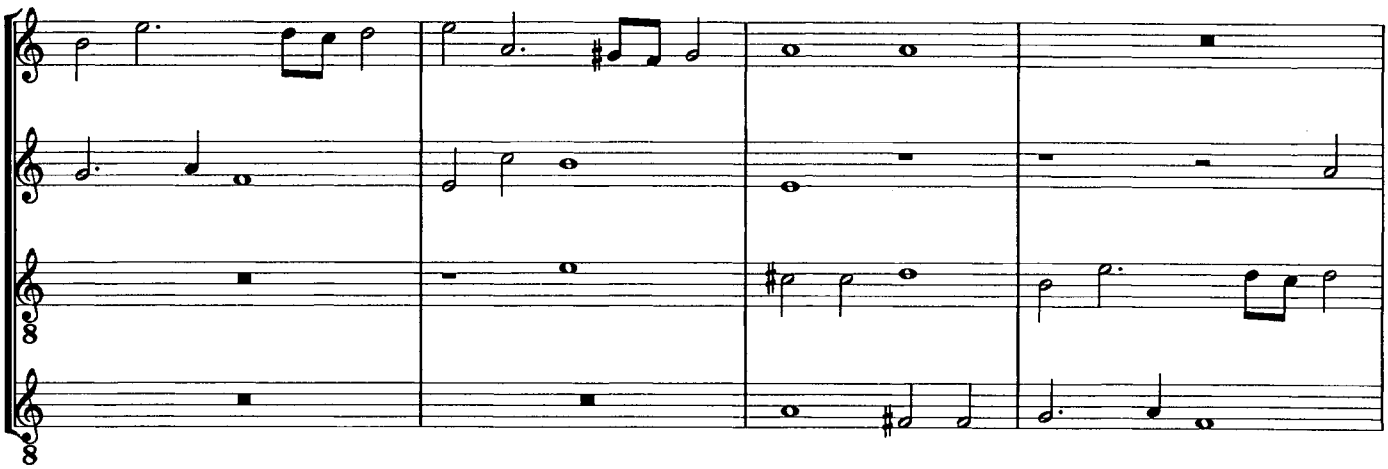

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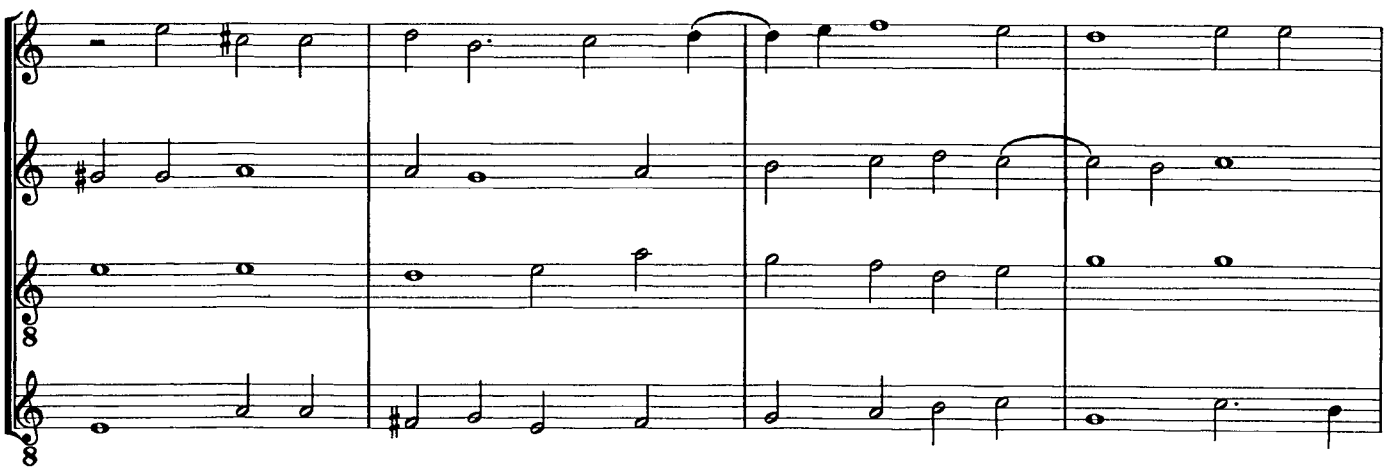

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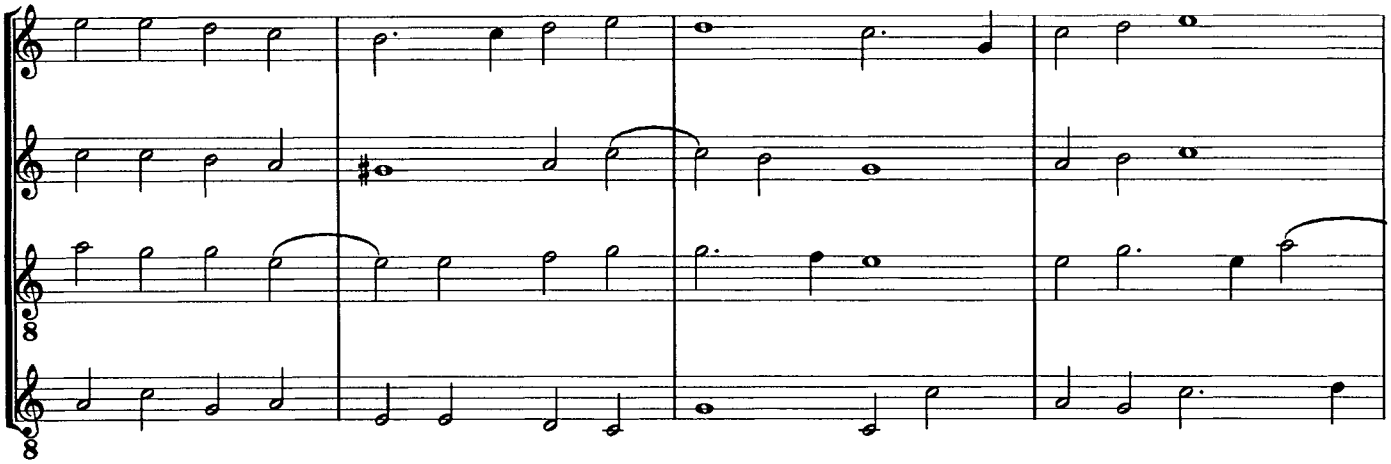

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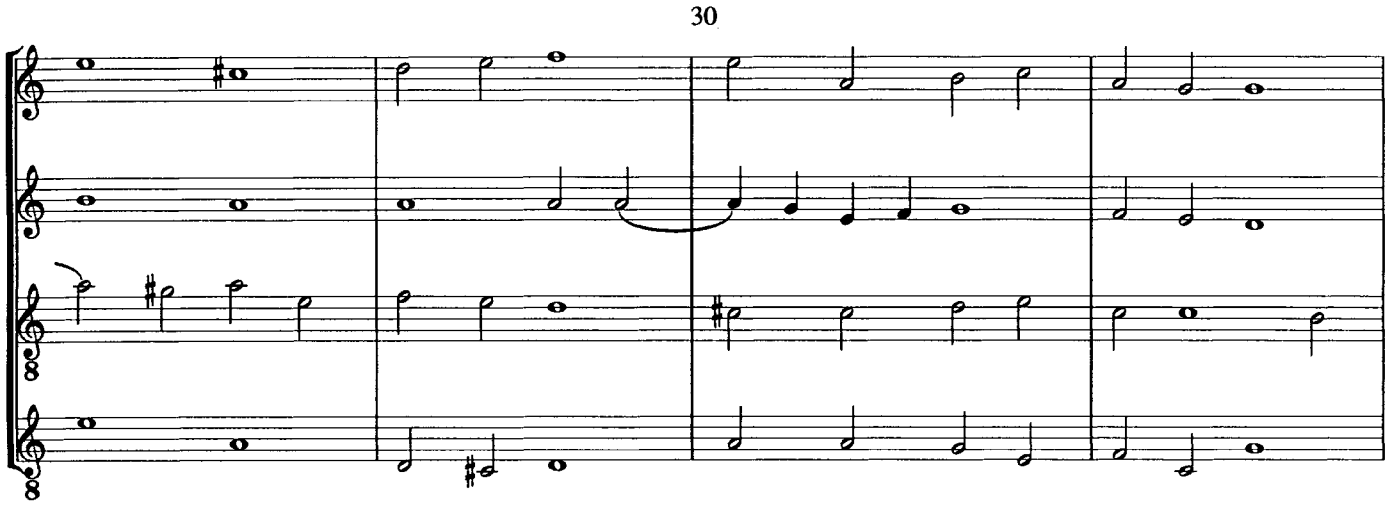

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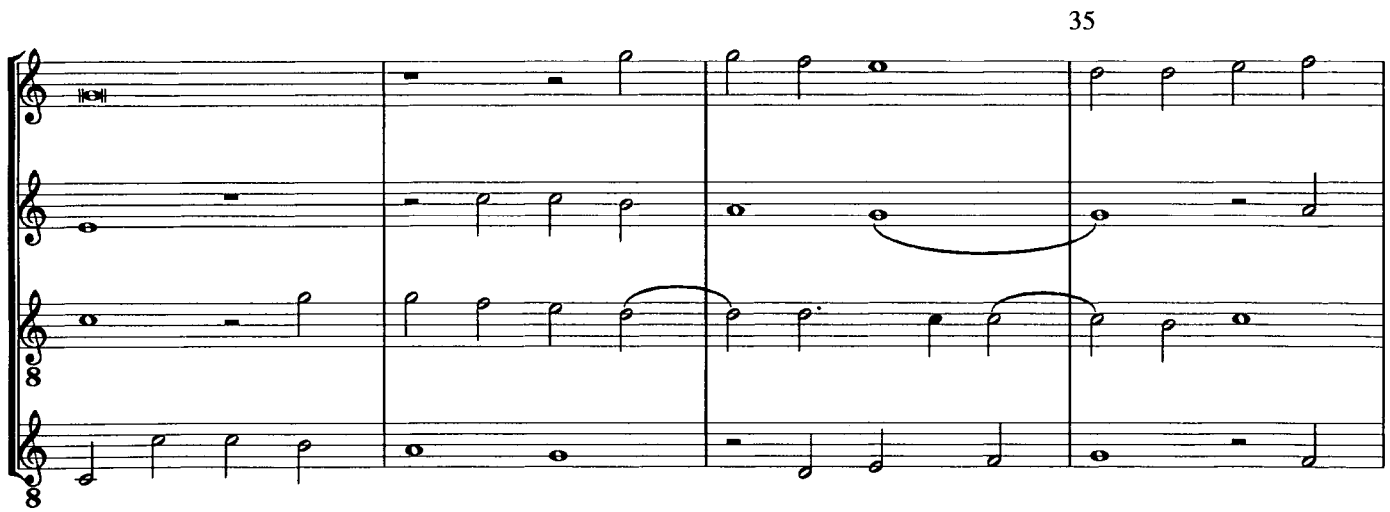

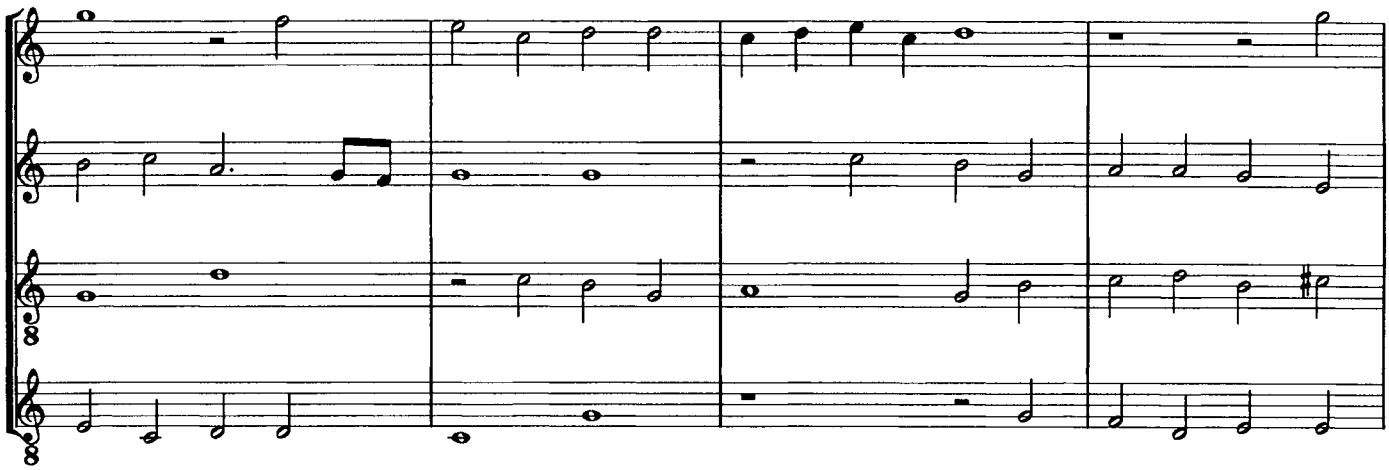

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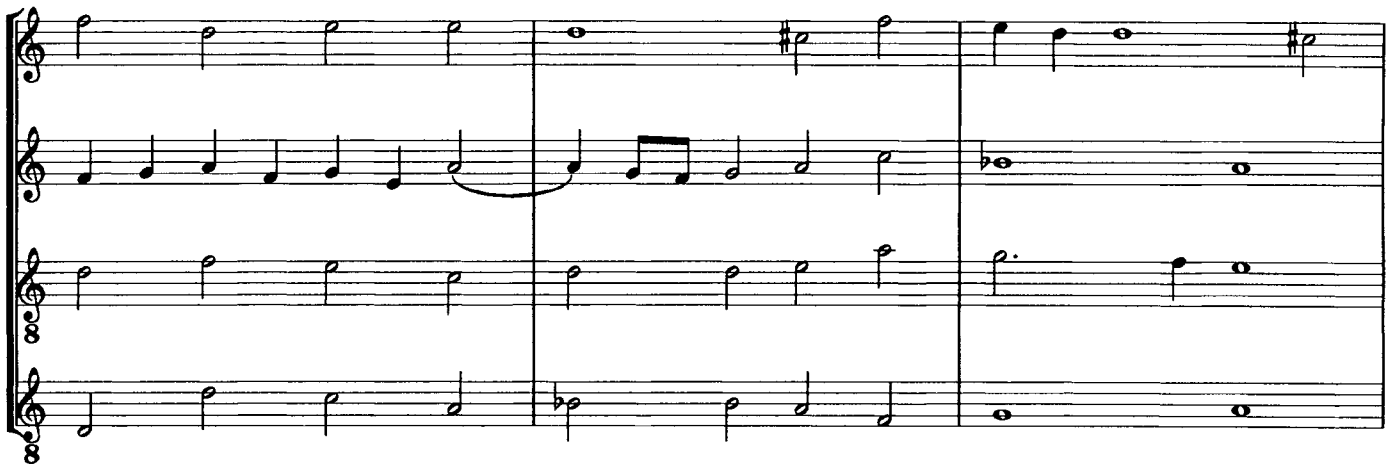

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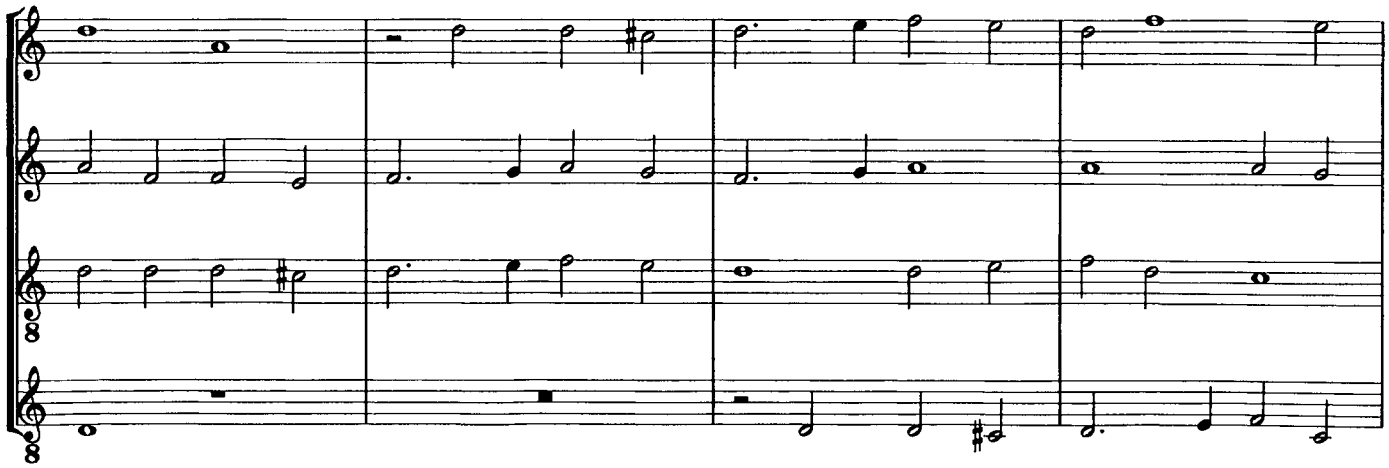

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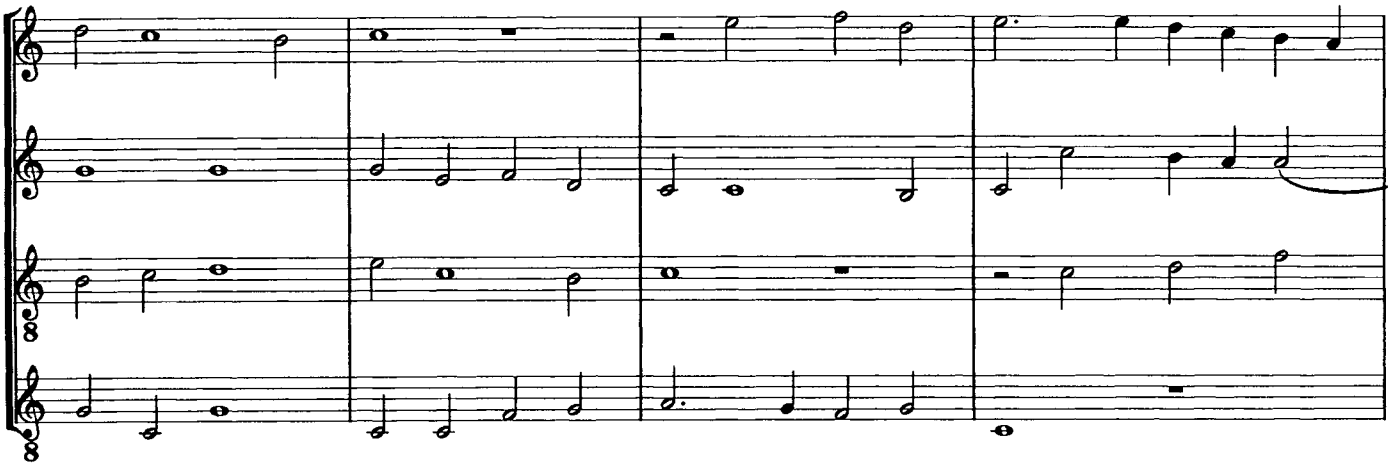

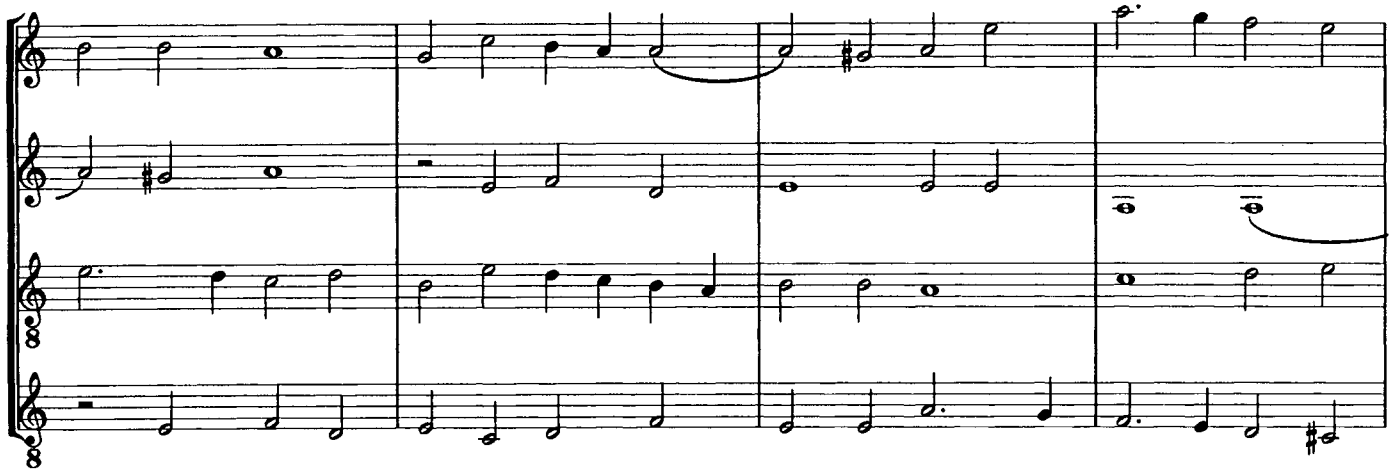

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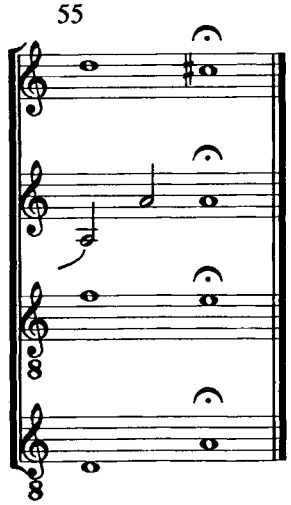

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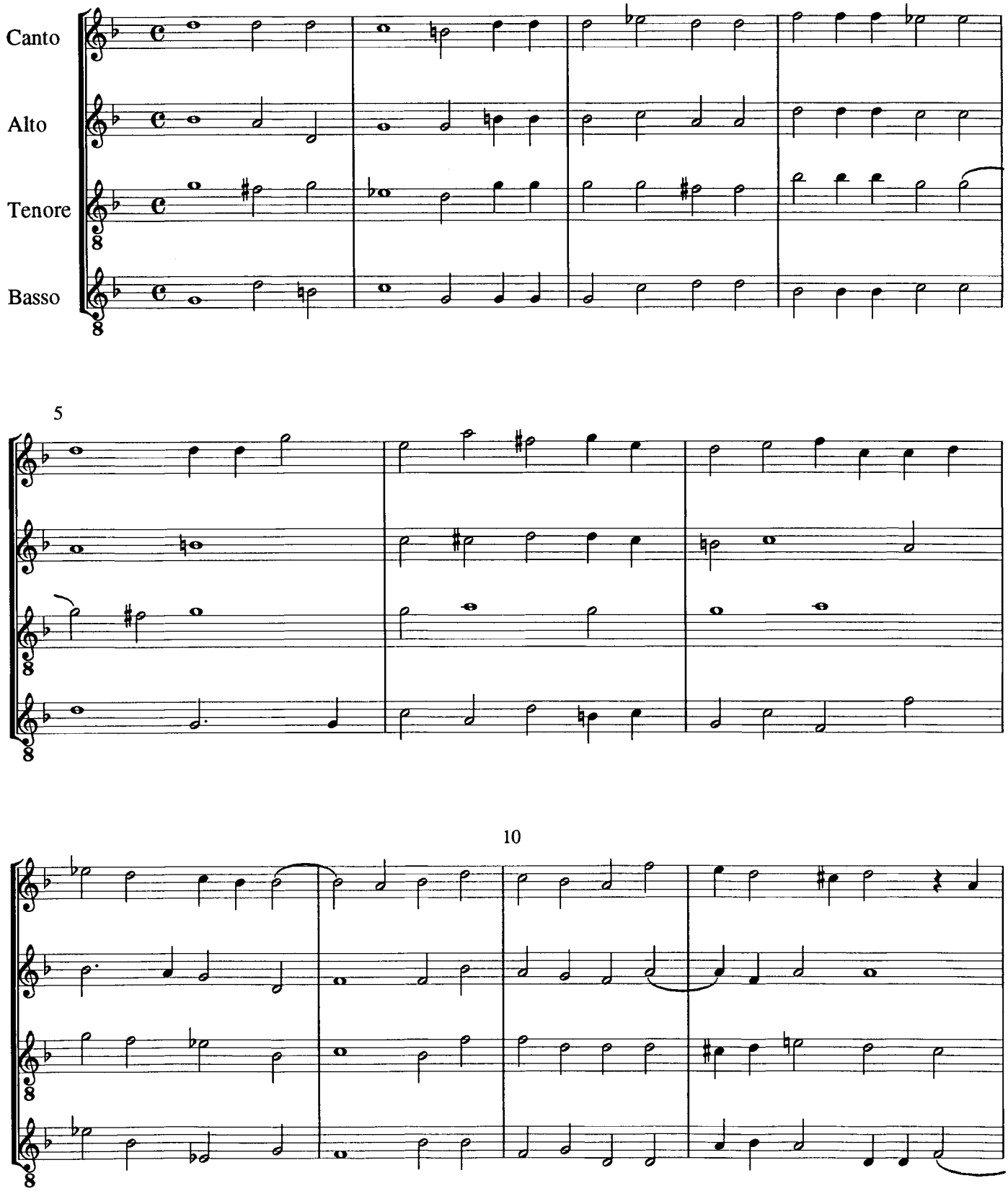

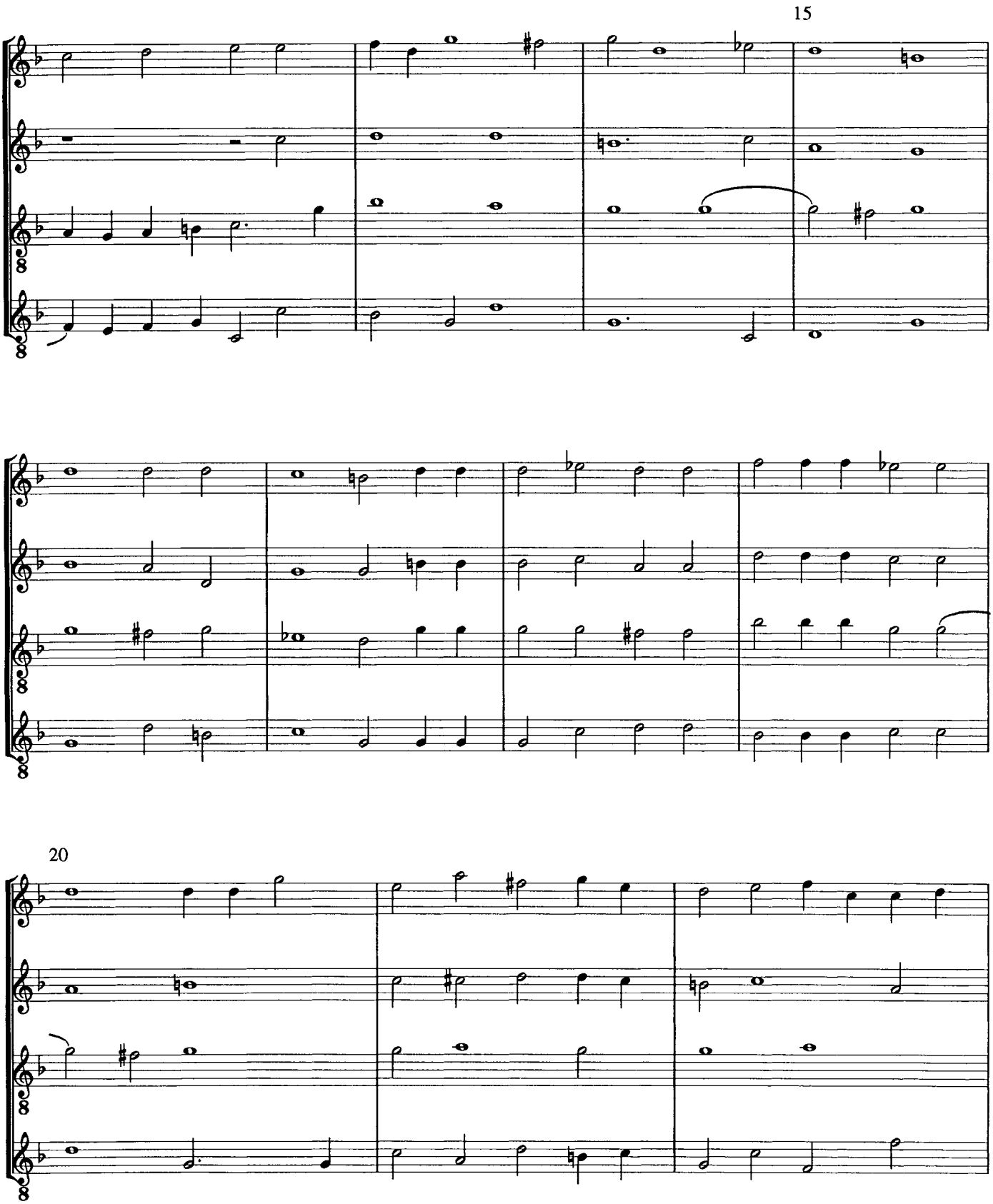
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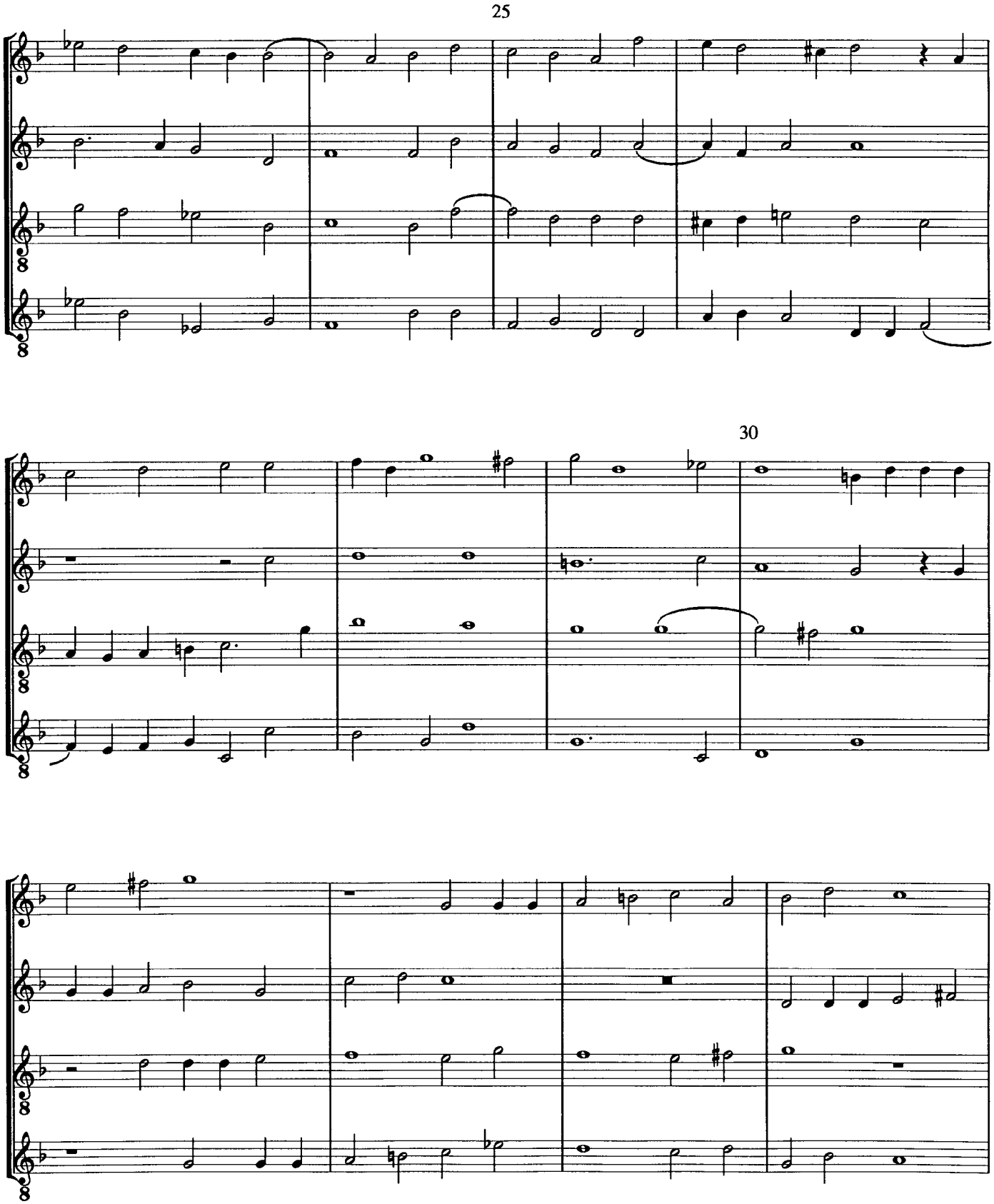
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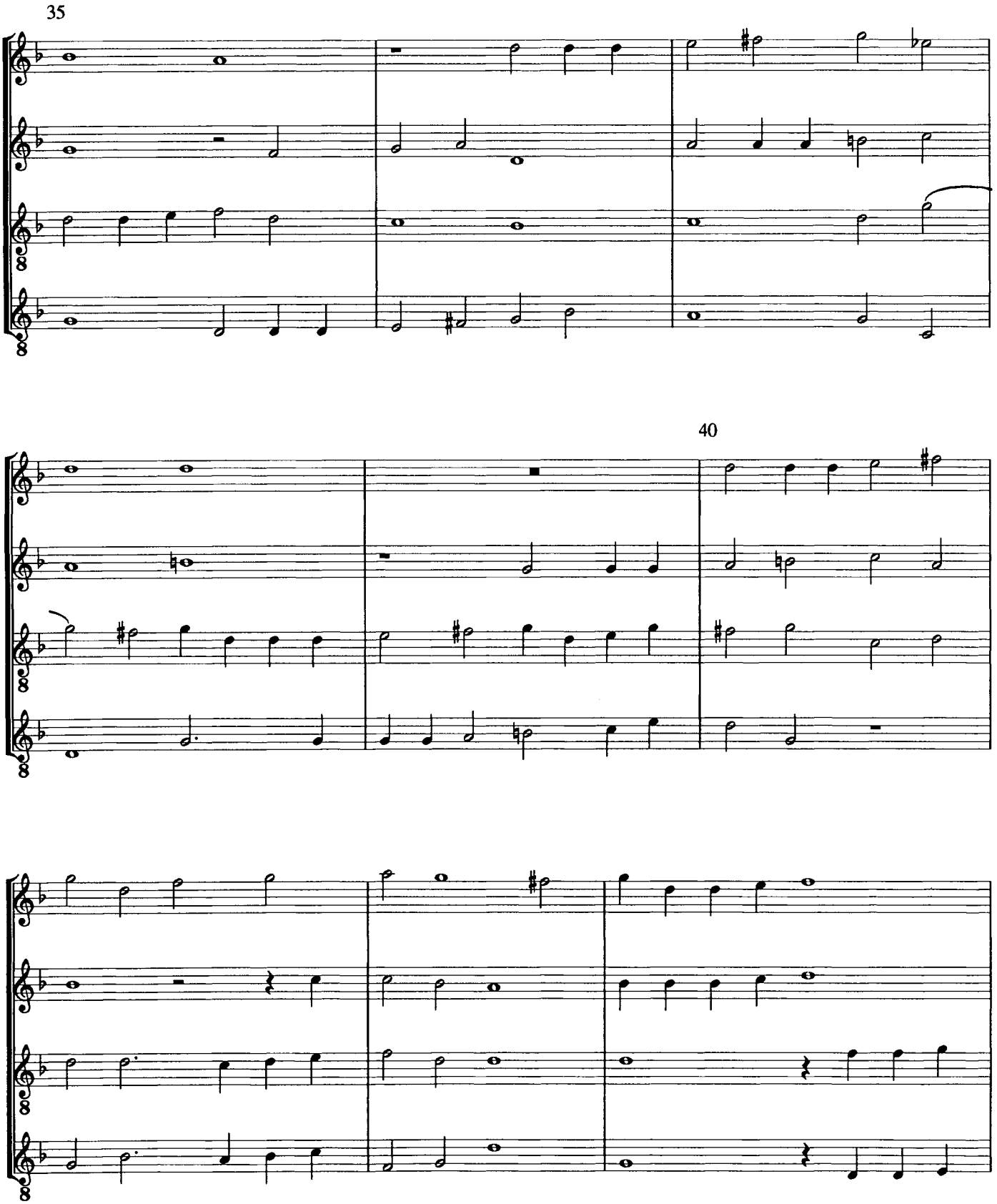
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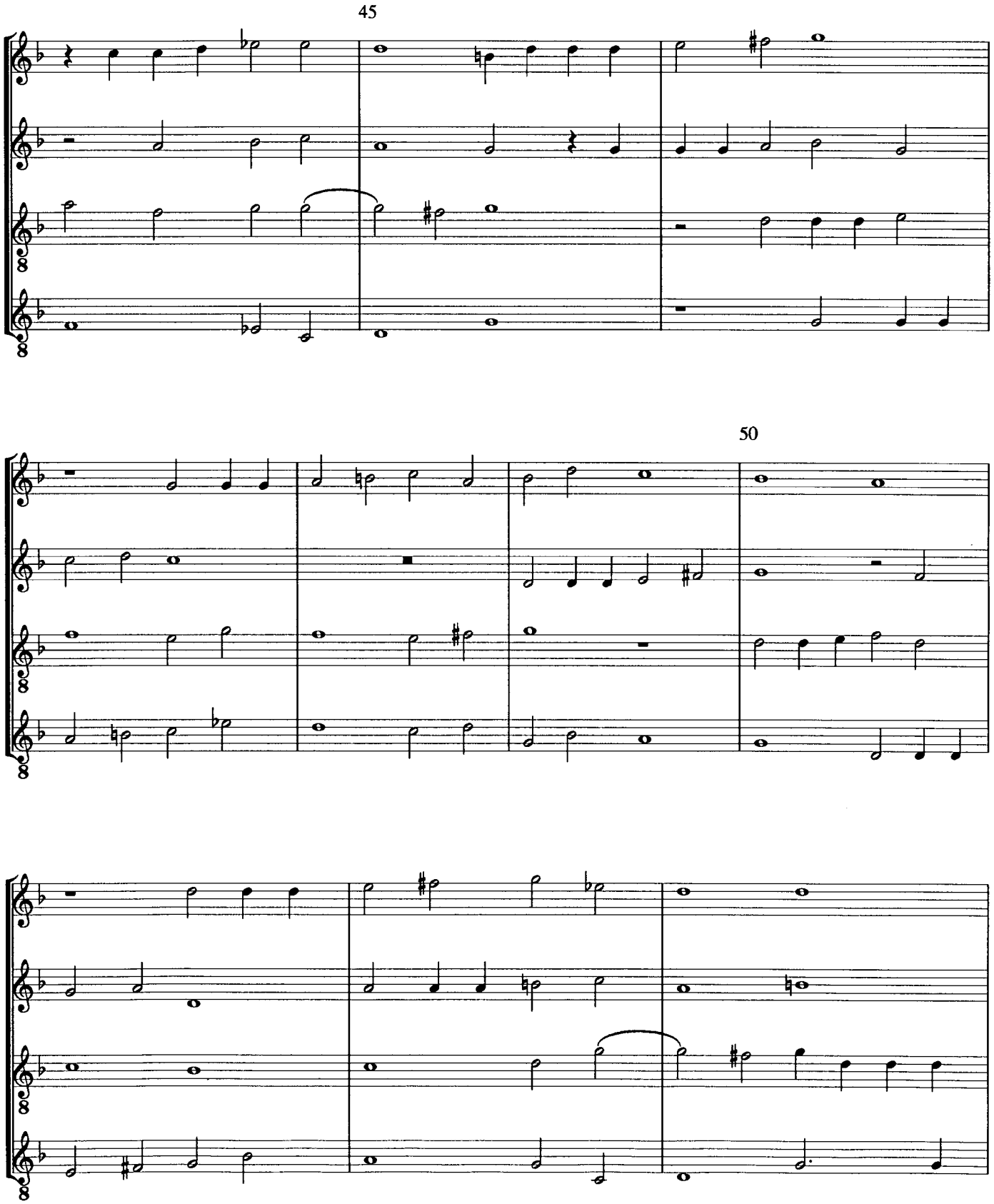
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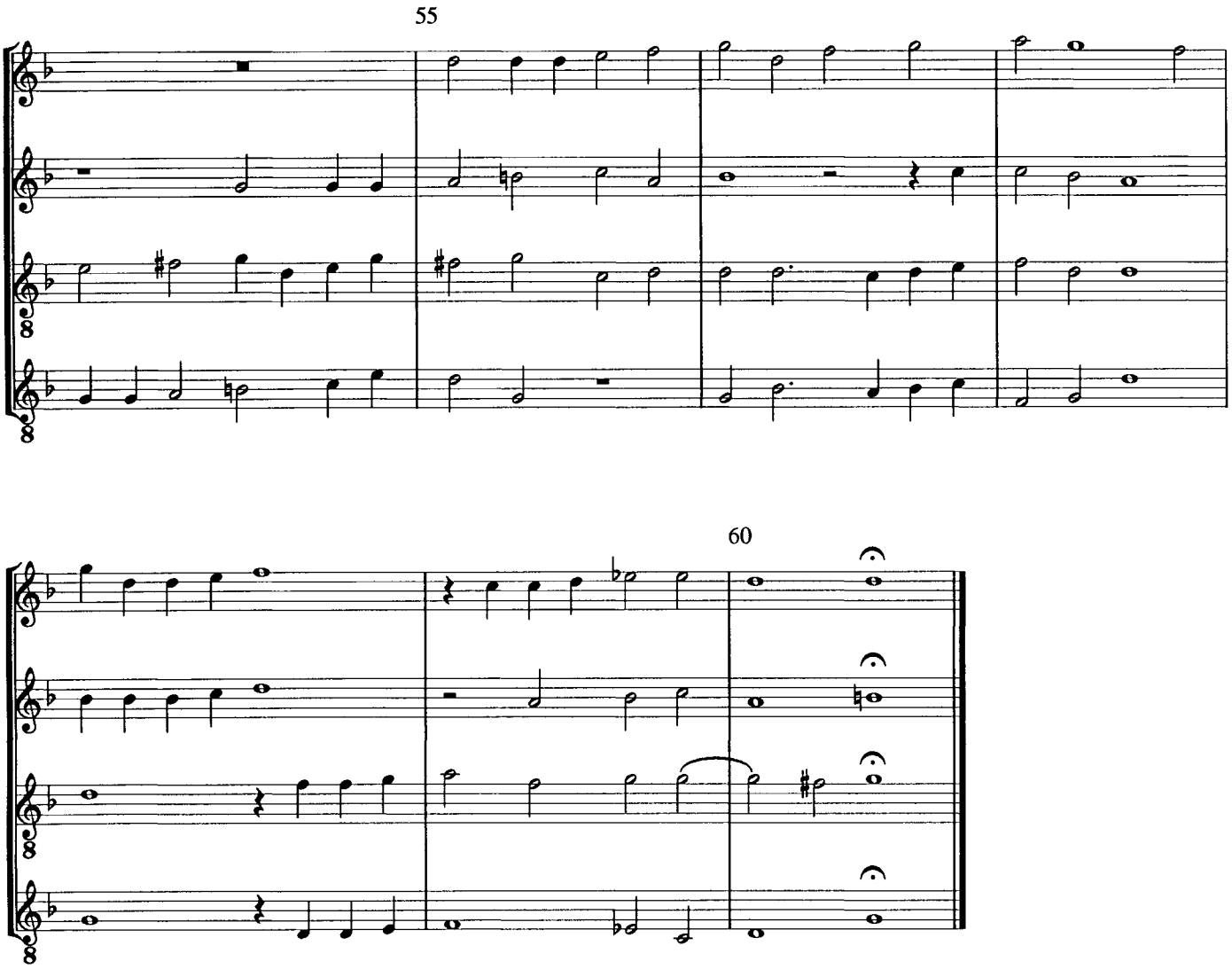
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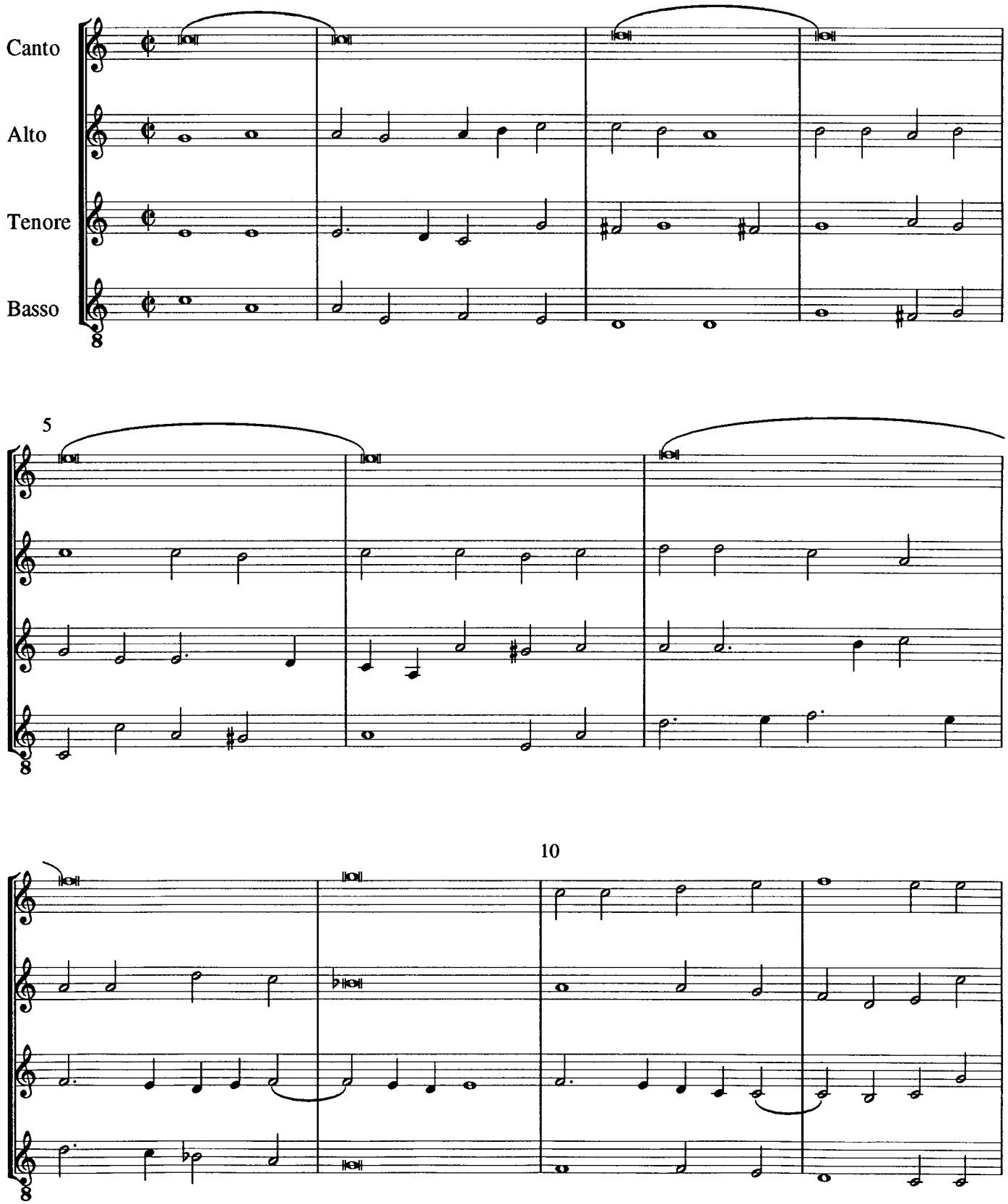

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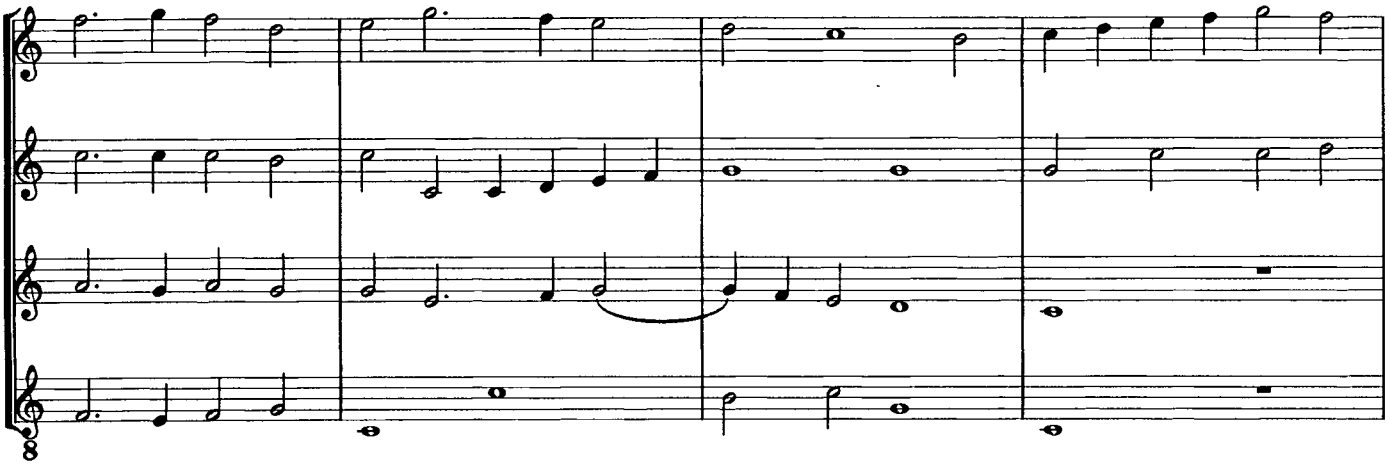

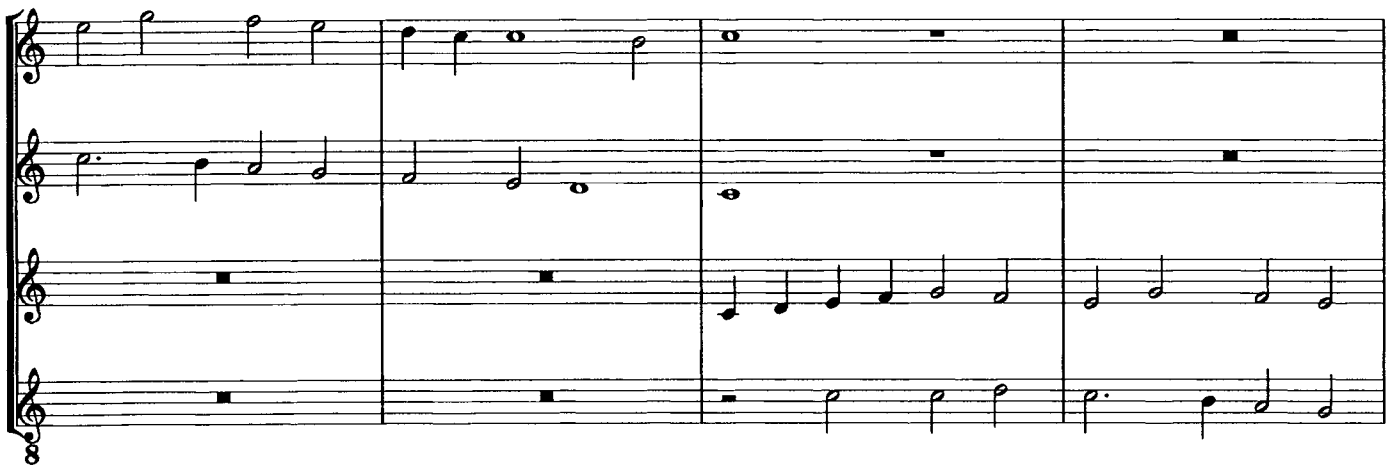

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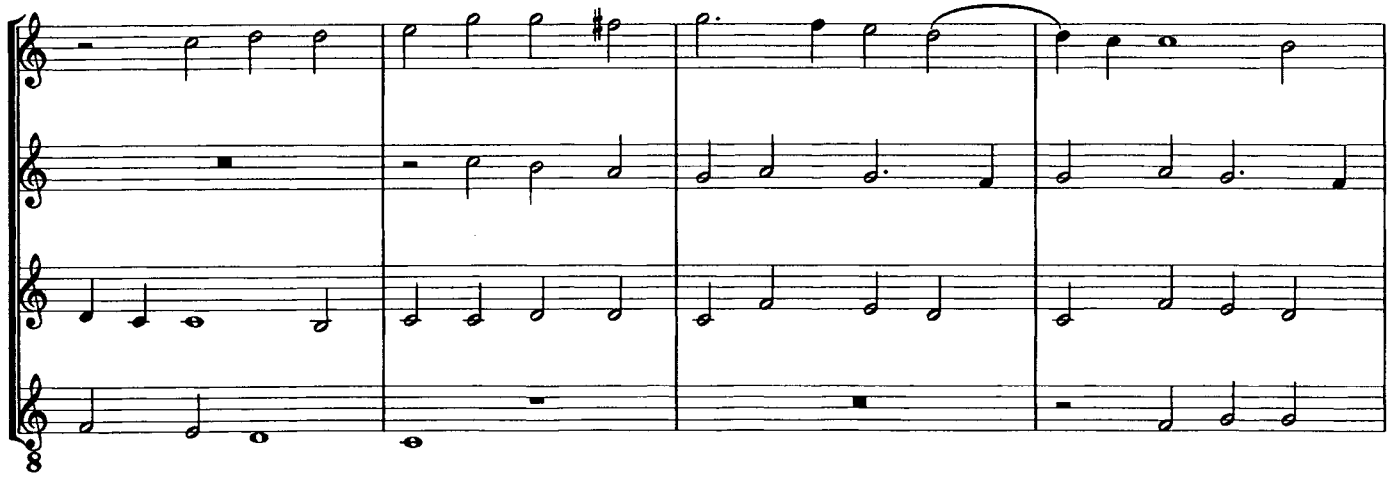

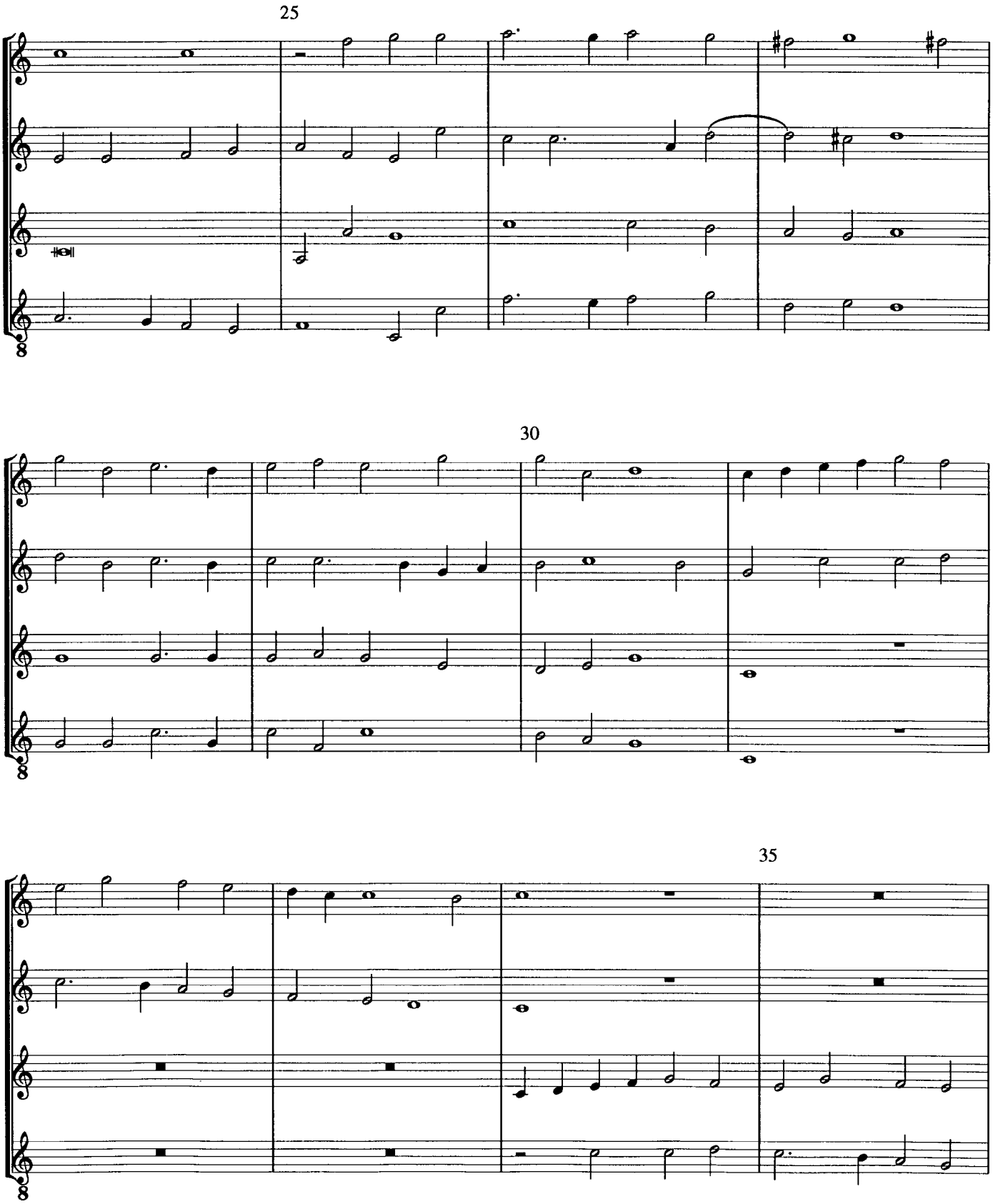
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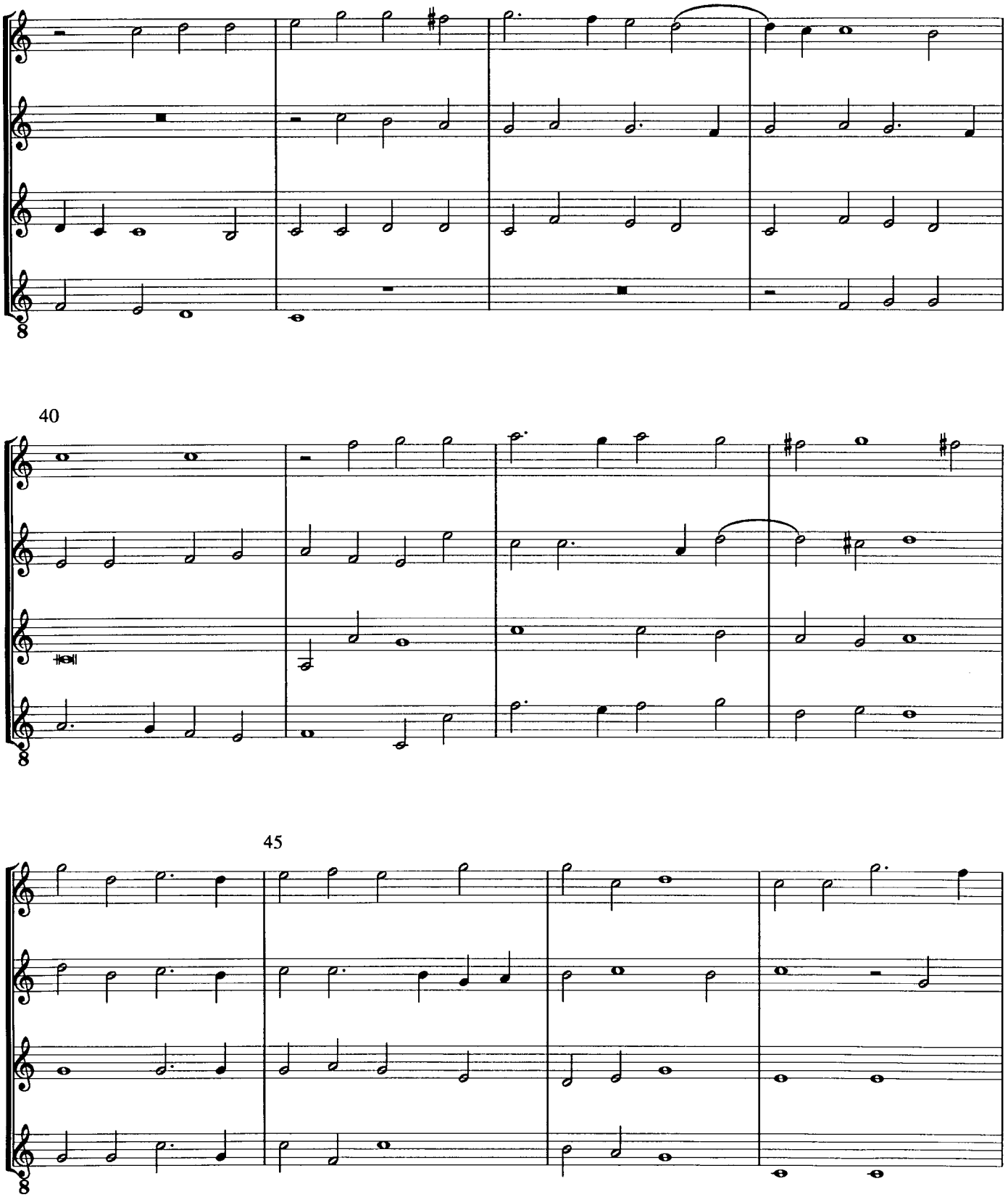
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