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# The “Carlo G manuscript”

## New light on early seventeenth century accompaniment and diminution practices

*Elam Rotem*

### Introduction

The newly surfaced “Carlo G manuscript” constitutes an exceptionally important finding in the fields of early continuo and vocal ornamentation alike. Containing around 300 pages of written-out keyboard accompaniments for highly ornamented monodies and duets, this manuscript is probably one of the most concrete and substantial sources that survives from that time.

The so-called “Carlo G manuscript” was bought around 15 years ago in a flea market near Vienna for circa 60 euros (!). Later, after its importance had been recognized by Roman Chlada, who subsequently wrote his bachelor thesis about it,<sup>1</sup> the manuscript was scanned and sent to Sotheby’s for sale. Iain Fenlon was assigned to examine the manuscript and to write a short description of it, and in 2007 the manuscript was resold for 65,300 pounds.<sup>2</sup>

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<sup>1</sup> Roman Chlada, “Die Begleitung am Tasteninstrument bei Carlo G.”. The work can be downloaded on this link: [www.romanchlada.com/download/BA-Arbeit.pdf](http://www.romanchlada.com/download/BA-Arbeit.pdf) (10 January 2017).

<sup>2</sup> Sotheby’s, London, “Music”, 4 December 2007, lot 34: “Early seventeenth-century Italian motets”. According to Iain Fenlon, the manuscript contains “321 pages, folio (ca. 33×23.5 cm), including the 2-page autograph index signed, the double-page openings numbered 1–158, bull’s head watermark, with 4 smaller fragments loosely inserted, contemporary limp vellum, vellum tabs, Italian provenance (probably Rome or the Papal States).” Further findings by Fenlon and the team from Sotheby’s (2007) are available on this link: [www.sothebys.com/en/auctions/ecatalogue/2007/music-l07408/lot.34.html](http://www.sothebys.com/en/auctions/ecatalogue/2007/music-l07408/lot.34.html) (31 May 2017).

The manuscript is currently inaccessible in private (anonymous) hands; research on its content is only possible thanks to the scans made prior to the auction.<sup>3</sup>

The manuscript contains 89 liturgical and para-liturgical pieces in Latin for one or two highly ornamented vocal lines and organ accompaniment (see Ex. 1 showing the first pages of music in the manuscript). There are 55 motets for one voice and organ (four of which are repeated, with the organ part replaced by a *chitarrone* tablature), 23 motets for two voices and organ, one motet for two voices and basso continuo, and one motet for four singers and two organs (two groups of performers each with two voices and organ). In addition to the vocal motets, there are five instrumental toccatas which are meant to serve as “preludes” for specific motets (e.g. *toccata per il motetto* ...). See the complete index in the appendix of this article, Table 1.

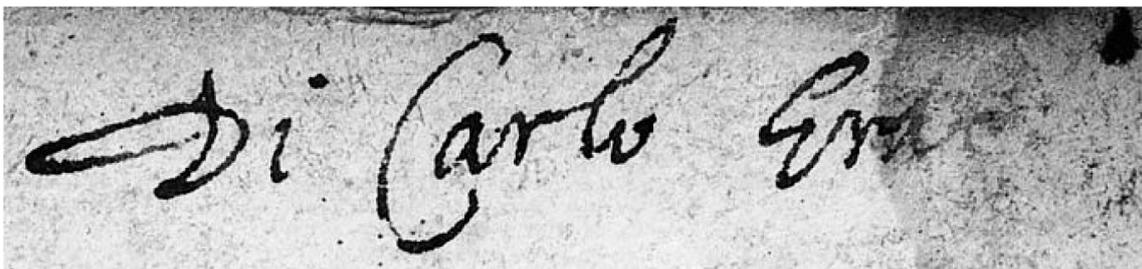
75 of the pieces in the manuscript are compositions by Carlo G; his name appears fully only on the index of the manuscript, but unfortunately a stain hides his last name (see Ex. 2). In the rest of the manuscript, only the initials C G are used (e.g. see the top left part of Ex. 1). Alongside compositions by Carlo G, the manuscript also includes a few pieces (or arrangements of pieces) by Giulio Caccini (1551–1618; named Giulio Romano in the manuscript), Luca Marenzio (1553–1599), Paolo Quagliati (c. 1555–1628), Girolamo Giacobbi (1567–1629), and Bartolomeo Barbarino (c. 1568–c. 1617). Excluding the piece by Marenzio (see below), thus far none of the other pieces in the manuscript have been found in other sources; all the items in the manuscript are unica.

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<sup>3</sup> Unfortunately, several photos are missing from the original scanning, and this is evident in the index (see Table 1 in the Appendix of this article). As we do not have access to the manuscript, we cannot tell if only photos are missing or if some pages are physically missing in the original. However, the few missing photos seem insignificant in the context of the manuscript as a whole.

The image displays two pages of a handwritten musical manuscript. The notation is written on five-line staves, with lyrics in Latin interspersed between the staves. The lyrics include: "o ta pulchra es omni a ma", "ne de libro son", "ve m corona", "sant de capite a", "ma na de matorum son det", and "ma na de matorum son det". The manuscript shows various musical notations such as notes, rests, and clefs, characteristic of a handwritten score.

Ex. 1: Carlo G MS, *Tota pulchra es*, fols. 1v-2r.



Ex. 2: Carlo G MS, title on the table of content.

## Historical context

Since we do not know the identity of Carlo G,<sup>4</sup> we may learn about his manuscript's historical context through related material, like pieces mentioned in the manuscript that are known to us, composers that are mentioned in the manuscript, and lastly, musical sources that are musically similar to the "Carlo G manuscript".

My research has identified only two pieces mentioned in the manuscript which can be found in the historical literature. The first piece is the motet *Sic parasti cor meum* (no. [32]), which bears the title "Se bramate ch'io mora di Luca Marenzio". The mentioned madrigal, originally written for six voices, is found in Marenzio's fourth book of madrigals (Venice, 1587).<sup>5</sup> Therefore it would seem that the motet presented by Carlo G is a *contrafactum* and arrangement of a secular Italian six-voice madrigal into a sacred Latin motet for two highly ornamented voices and organ accompaniment. Interestingly,

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4 The only suggestion for the identity of "Carlo G" was made by the team of Sotheby's while preparing the manuscript for sale (see no. 2). They suggested the name Carlo Gratiani based on an evidence presented in: Tibor Tallian, "Archivdokumente über die Tätigkeit Stefano Landis in Rom in den Jahren von 1624 bis 1639", in: *Studia Musicologica Academiae Scientiarum Hungaricae* 19, fasc. 1/4 (1977), 267–295 ("[...] A spese dette s[cudi] 68.80 m[one]ta in cro come sopra pagati con mand[at]o 3023 al Sud[ett]o S[igno]r Carlo [Gratiani] p[er] pagarli a diu[er]si musici [...]"). Fenlon believes that "while it is of course possible the evidence is not strong" (private correspondence, 1.12.2014).

5 Luca Marenzio, *Il quarto libro de madrigali a sei voci*, Venice: Giacomo Vincenzi 1587.

while the original madrigal was written in a set of high-clefs (G2, G2, C2, C3, C3, F3), this arrangement is transposed a fourth lower, using the practice nowadays referred to as *chiavette*;<sup>6</sup> this feature, in addition to the written-out ornamentation and written-out accompaniment, demonstrates the practicality of the manuscript. A comparison of the original Italian text of Marenzio's madrigal with the Latin *contrafactum* in the Carlo G manuscript follows:

**Original 1587:**

Se bramate ch'io mora  
 Gli è van credete à me vostro desire  
 Che chi vita non ha non può morire  
 Co' bei vostri occhi voi  
 Datemi vita e poi  
 Havrà ciascun di noi quel che desia  
 Voi la mia morte & io la vita mia.

**Contrafactum in C. G. manuscript:**

Sic parasti cor meum  
 et semitas meas sic direxisti  
 quod iram inimici non timebo  
 o Iesu virtus mea  
 gloria mea et salus  
 ostende mihi lucem et satiabor  
 et quiescam semper in vita mea.

The second piece which is mentioned in the manuscript and found elsewhere is placed in the Alleluia section of the motet *Mater Hierusalem* (no. [37]). On the upper margin of fols. 70v–71r, above the score, the copyist/scribe wrote: "Passo d'Oratio Vecchi del madrigale quella ch'in mille selve à 5" ("passage from Orazio Vecchi's madrigal *quella ch'in mille selve* for five voices").<sup>7</sup> Indeed, a comparison proves that Vecchi's passage was copied and re-used by Carlo G in what is, apart from being transposed by one tone, an original composition (see Ex. 3).

In terms of related musical style, a source that should be mentioned is the *Arie Devote* by Ottavio Durante Romano, which was printed by Simone Verovio (Rome, 1608). The motets in that collection, for one voice and basso continuo, have much in common with Carlo G's monodies; both are highly ornamented pieces that use similar diminution figures and ornament signs. The same publisher, Verovio, also published Luzzaschi's famous *madrigali*

<sup>6</sup> A lot was written about the issue of high clefs combinations and their transpositions. For a general overview see Patrizio Barbieri, "Chiavette' and modal transposition in Italian practice (ca. 1500–1837)", in: *Recercare* 3 (1991), 5–79.

<sup>7</sup> Vecchi's madrigal is found in *Madrigali a cinque voci di Horatio Vecchi [...]. Libro primo*, Venice: Angelo Gardano 1589.

a)

C  
an - cor ve - drol - lo D'her - bet - te ri - ves - tir - si lie - ta piog - gia

A  
an - cor ve - drol - lo D'her - bet - te ri - ves - tir - si lie - ta piog - gia

Q  
an - cor ve - drol - lo D'her - bet - te ri - ves - tir - si lie - ta piog - gia

T  
an - cor ve - drol - lo D'her - bet - te ri - ves - tir - si lie - ta piog - gia

B  
an - cor ve - drol - lo D'her - bet - te ri - ves - tir - si lie - ta piog - gia

b)

Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

EX. 3: Comparison between a) Orazio Vecchi, last section of *quella ch'in mille selve* (*Madrigali a 5vv*, 1589), and b) Carlo G MS, a section from *Mater Hierusalem*.

(Rome, 1601), which with its keyboard accompaniment also has much in common with the “Carlo G manuscript”. Another publication with some connections to the “Carlo G manuscript” is Barbarino’s second book of motets from 1614,<sup>8</sup> where for each of the book’s monodies in the book Barbarino didactically supplies two versions, *semplice* and *passaggiato* (without

<sup>8</sup> *Il secondo libro delli motetti di Bartholomeo Barbarino*, Venice: Bartholomeo Magni 1614/5.

and with ornamentation). As Carlo G’s diminution style is quite similar to Barbarino’s, and since he included in his manuscript one piece by Barbarino (no. [5]), it is possible to hypothesize some connection between the two composers. Another source which has similarities in style to the “Carlo G manuscript” is the *Mottectis et dialogis* by Quagliati,<sup>9</sup> yet another composer mentioned in the manuscript.

Considering the references to pieces from the late 1580s (Marenzio’s and Vecchi’s madrigals), the general flourishing period of the other composers mentioned in the manuscript, and the similarities with other musical sources, it seems possible that the “Carlo G manuscript” was scribed and in use in the period of around 1600 to 1620. As there are several related sources from Rome (more Roman connections highlighted below), one may suggest that Carlo G was somewhere in Rome or in an institution with Roman connections.

## Notation

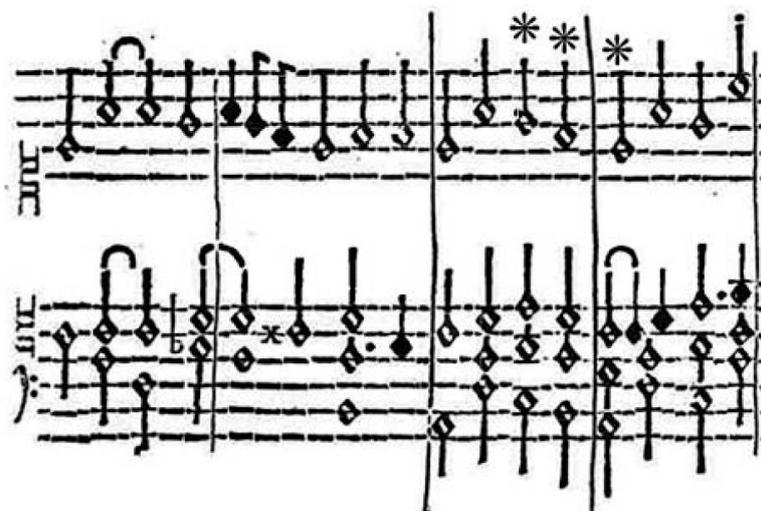
The vocal line is written on a standard 5-line staff, while the keyboard part is written on two 7-line staves, one for each hand. The notation of keyboard parts at the time – the *intavolatura* – was not standardised, and in different sources we find a variety of numbers of lines on the staves.<sup>10</sup> The music written in the *intavolatura* is an intabulation of several voices, but as Alexander Silbiger explains, the keyboard *intavolatura* of the late Renaissance and early Baroque is not a score in the modern sense where one could see the original details of the counterpoint; it is closer to a tablature notation where the musician is merely instructed as to which key to strike and when.<sup>11</sup> Practically speaking, while a modern keyboard score can express the details of counterpoint using different stem directions for each voice, consistent usage of pauses for each voice, and extra lines to show where each voice goes, the

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<sup>9</sup> Paulo Quagliati, *Mottectis et dialogis* Rome: Baptistam Robletum 1620.

<sup>10</sup> For example, this is evident in the keyboard parts found in the different publications of Simone Verovio (1586–1601).

<sup>11</sup> Alexander Silbiger, “Is the Italian keyboard ‘intavolatura’ a tablature?”, in: *Recercare* 3 (1991), 81–103.



EX. 4: Costanzo Antegnati, *L'Antegnata intavolature de ricercari d'organo* (Rome, 1608), fol. 1v.

Italian *intavolatura* cannot; it simply does not employ these notational means, and therefore provides the reader with less information than a modern keyboard score. Thus, it is not surprising that most of the polyphonic keyboard repertoire from that time was published in *partitura* – full scores – rather than in *intavolatura* notation. This is an important point to acknowledge before reading and assessing Carlo G's keyboard parts.

Carlo G's keyboard parts contain very accurate, skilful counterpoint. What might seem to be parallel octaves and fifths in Carlo G's keyboard parts is actually one of the features of playing an arrangement of several voices on a keyboard, either when adapting an existing polyphonic piece or when playing or improvising in polyphonic textures. One can find such apparent parallels (which are normally an outcome of voice crossings) in any intabulation of polyphonic music.<sup>12</sup> Example 4 demonstrates where, in a *ricercar* by Costanzo Antegnati, parallel octaves and fifths are visible to the reader (see asterisks), yet are surely not integral to the original fabric of counterpoint.

<sup>12</sup> This topic is mentioned by Lodovico Viadana in his famous preface to *cento concerti ecclesiastici* Rome: Giacomo Vincenti 1602, point 9, and implied also in the treatise of Francesco Bianciardi *Breve regola per imparar' sonare sopra il basso con ogni sorte d'istrumento*, Siena: [s. n.] 1607.

An interesting feature of the “Carlo G manuscript” is the addition of optional variants for certain vocal passages. In many pieces, there are one or more *ossias*; these appear typically, but not always, on the final cadence, suggesting different variants for certain diminutions. These optional variants are not consistent in their nature: sometimes they offer an easier and shorter passage, but sometimes a longer and more virtuosic one. They are mostly not labeled with text, yet when they are, it is along the lines of: “passaggio altro” (“another passage”; fol. 34r), or “per chi vuol variare” (“for those who would like to vary”; fol. [159r]).

In the motet *Et dilectus meus* (no. [67]), one of the optional variant passages bears the text: “à S. Ma Vitta hò dato q[ues]to”. This might suggest that this passage was sung by or written for a certain Maria Vittoria. Unfortunately, the name Maria Vittoria is rather common and no historical candidate has been identified. The solo singing of women in church was not a completely foreign concept during this time. Along with Caccini’s monody (no. [6]), which is labeled “per monache” (“for nuns”), we know of the famous Vittoria Archilei who sung with Emilio de’ Cavalieri in the Holy week of 1585 in Rome, and of 1599 in Pisa.<sup>13</sup>

## Ornamentation

In addition to having written-out virtuosic diminutions, the “Carlo G manuscript” is swarming with ornament signs and performance instruction signs unlike in any other contemporaneous source; the vocal and keyboard parts have in total circa 700 signs. Although there is no table or other means of explanation in the source itself, it is possible to recover the meaning of the signs with a high degree of certainty. The most common sign is the plus sign (“+”; circa 480 signs); less common sign is the “g” sign (circa 200 signs); and rather rare is the “t” or “tr” signs (circa 20).

The “+” sign has two usages/functions. The first and most common occurs as it is found on the last note of *passaggi*. It could be found both in the voice and in the accompaniment, but it is more common in the voice,

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<sup>13</sup> See Elam Rotem (ed.), *Emilio de’ Cavalieri – lamentations and responsories for the Holy week*, Wilhelmshaven: Florian Noetzel Verlag 2014, note 10.

and often occurs before the introduction of a new syllable in the text. We do not know of another source that employs the “+” sign in this way;<sup>14</sup> nevertheless, there are two Roman sources from 1615, both printed by Niccolò Borbone, which may shed light on the matter. Francesco Severi’s *Salmi* (Rome, 1615) employs an “F” sign on the last notes of diminutions, a similar context to the common usage of the “+” sign in the “Carlo G manuscript”. According to Severi, the “F” sign is an abbreviation of “fermare” (“stop”), and was used as a performance instruction to avoid confusion between *passaggi* or at the end of a *passaggio*.<sup>15</sup> It could be added that these little stops ease the coordination between the singer and the accompanist when performing a lot of diminutions. See Ex. 5 from Severi’s publication, where the “F” sign is located at the end of each of the four *passaggi* (there is also one ‘t’ [trillo] sign). Comparing Severi’s use of the “F” signs with Carlo G’s “+” signs, we can see that both are used in a similar way; in Ex. 6 we can see the “+” signs at the end of each of the four *passaggi* in the upper voice, and once in the second voice. The similar usage of Severi’s “F” and Carlo G’s “+” increases the plausibility that both signs have the same meaning. Moreover, the “F” and the “+” are typographically similar, and it could be that Carlo G’s “+” arises from a transformation of Severi’s “F”. The second Roman source that describes a brief articulation stop between quick *passaggi* is Frescobaldi’s first book of *Toccatas* (Rome, 1615).<sup>16</sup>

Beyond these references, there are certain points where it seems that Carlo G realized the “+” sign himself. In the organ version of *Convertisti planctum* (no. [24]) the “+” sign is used on the first measure, whereas in the version with the *chitarrone* accompaniment (no. [51]) the sign is missing yet the rhythm is different, allowing a written-out short break before the next measure. See Ex. 7 for a comparison between the two versions.

<sup>14</sup> In later French music the “+” sign can represent a trill ornament; this is not the case in the “Carlo G manuscript”.

<sup>15</sup> Francesco Severi, *Salmi passaggiati per tutte le voci nella maniera che si cantano a Roma* [...], Rome: Nicolò Borboni 1615, fol. [IIv]: “Che si fermi un poco chi canta dove ritrova la lettera .F. e questo tanto quanto non paia di cantare seguitamente l’un passaggio con l’altro, non interrompendo la voce [...]”

<sup>16</sup> Girolamo Frescobaldi, *Toccate e partite d’intavolatura di cimbalo* [...] *Libro primo* (Rome: Nicolo Borbone 1615). See preface, point 4.

Ex. 5: F. Severi, *Salmi* (Rome, 1615), fol. 55.

Ex. 6: Carlo G MS, *Miserere*, fol. [160r].

Ex. 7: Carlo G MS, comparison between the beginnings of the two versions of *Convertisti planctum*: a) from no. [24]; b) from no. [51]).

The second usage of the “+” sign is in the context of a series of four *crome* (quavers), where the “+” is found on the second and fourth notes. Out of approximately 480 “+” signs, circa 50 are pairs of signs in such a context. There is no direct evidence for the sign’s meaning, but a possible interpretation is that it represents a transformation of the four equal *crome* into a



EX. 8: From G. Caccini, *Nuove musiche* (Florence, 1602), preface, facsimile and transcription.

EX. 9: Carlo G. MS, *Peccavi super numerum* (no. [2]), voice part, mm. 30–32. Upper line: as written; lower line: possible realization.

‘lombardic’ rhythm of short-long, short-long (that is, *biscroma*, dotted *croma*, *biscroma*, dotted *croma*: see Ex. 8, the version “with more grace”). These transformations of rhythms from “square” to “*sprezzatura*” are described by Giulio Caccini in text and in music alike. See Ex. 8 from Caccini’s famous preface to his *Nuove Musiche* (facsimile and transcription) where he demonstrates how to achieve “più grazia” (“more grace”) when performing a series of four *crome*. Although this rhythm is highly common in early Baroque monody, it is not found in the “Carlo G manuscript” in standard notation. Thus, it could be that while Carlo G did not clearly notate the common “lombardic” rhythm, it is nevertheless present in the source, notated in a special way with the help of the “+” signs. See Ex. 9 for a possible realization of these ornament signs in a motet by Carlo G.

The other ornamentation signs, the "g" [gruppo] and the "t" [trillo], are found also in other sources from the beginning of the 17th century and have a rather clear meaning.<sup>17</sup>

### Original pieces or arrangements?

Ten out of the 89 motets in the manuscript are indicated by the scribe to have originated in polyphonic pieces for six, seven, or eight voices.<sup>18</sup> That is, these ten motets for one or two ornamented voices and organ accompaniment were arranged from polyphonic sources. Maybe also the rest or at least several of the pieces in the manuscript are not original monodies or duets, but were arranged from polyphonic compositions.

For example, the analysis of *Veni dilecte mi* (no. [33]) reveals that this motet was most probably originally polyphonic. Throughout the motet, the voices in the accompaniment can be easily fitted with text underlay. In original monodies this is often not possible due to long notes in the bass that cannot carry all the text's syllables. Looking at the text of the first part of the motet, we find further indication that the piece was originally of a polyphonic source:

#### [Song of Songs 7:11–12]

Veni dilecte mi egrediamur in agrum	Come, my beloved, let us go to the countryside;
commoremur in villis	let us spend the night in the villages.
Mane surgamus ad vineas	Let us rise early to go to the vineyards,
videamus si floruit vinea	to see if the vines have budded,
si flores fructus parturiunt	to see if their blossomanuscript have opened,
si floruerunt [mala punica]	if [the pomegranates] are in bloom,
ibi dabo tibi ubera mea.	there I will give you my love.

<sup>17</sup> For example, both in Emilio de Cavalieri's *Rappresentatione di anima, et di corpo*, Rome: Nicolò Mutij 1600, and in Giulio Caccini's *Le nuove musiche*, Firenze: Giorgio Marescotti 1602, the *gruppo* and the *trillo* are explained.

<sup>18</sup> See in Table 1, nos. 7, 21, 22, 32, 35, 38, 61, 77, 81, and 86.

a) 31

si flo - res fruc - tus par - tu - ri - unt si flo - ru - e -

si flo - ru - e -

b)

C  
5  
A  
6  
T  
B

si flo - res fruc - tus par - tu - ri - unt si flo - ru - e -

si flo - ru - e -

si flo - res fruc - tus par - tu - ri - unt

si flo - res fruc - tus par - tu - ri - unt si flo - ru - e -

si flo - res fruc - tus par - tu - ri - unt

si flo - ru - e -

Ex. 10: a) Carlo G MS, section from *Veni dilecte mi*; b) Reconstruction of a possible original motet in six voices.

I have placed the words “mala punica” (“pomegranates”) in bold and in square brackets because they do not appear in Carlo G’s arrangement. In the place of the missing words, an instrumental interlude takes place. Upon close inspection, it becomes clear that the voices in the accompaniment can bear the complete text, and probably did in the original polyphonic version. See

a) 33

- runt

runt

[si flo - ru - e - runt ma - la pu - ni - ca]

b)

- runt

runt

si flo - ru - e - runt ma - la pu - ni - ca

runt, si flo - ru - e - runt ma - la pu - ni - ca

si flo - ru - e - runt ma - la pu - ni - ca

runt, si flo - ru - e - runt ma - la pu - ni - ca

Ex. 10 : (continued).

Ex. 10 for the relevant bars (a) along with a reconstruction of a possible original in six voices (b). This explains the omission of the words “mala punica”, which renders the verse nonsensical.<sup>19</sup> It seems that this detail was over-

<sup>19</sup> It is true that portions from Song of Songs texts were regularly edited and used freely; this is clearly evident in the other Song of Songs settings found in the “Carlo G manu-

looked by the arranger in the process of adapting the motet for two voices and instrumental accompaniment.

With this finding, it is safe to say that the motet *Veni dilecte mi* probably originated from a polyphonic source, despite not being indicated by the scribe. Most importantly, it suggests that there might be other pieces in the “Carlo G manuscript” with a similar history.

Proving that monodies in the “Carlo G manuscript” were originally composed as monodies and are not an arrangement of a polyphonic source is rather difficult. An exceptional example is Caccini’s monody *Benche sovra le stelle / Deus dominus meus* (no. [6]); as we know other monodies by Caccini, and since this motet is practically identical to them in style, there is no reason to think that this piece was not a monody in the first place. Another piece that very much seems like an original monody is *Sub umbra illius* (no. [70]). This is due to some typical *seconda prattica* features found at the end of the motet, on the words “quia amore languo” (“for I am sick with love”). On the vocal line where this text is first presented, there is a slow chromatic alteration from  $c''$  to  $c\#''$ , then an irregular downward leap of an augmented fifth to  $f'$ , which is then followed by a resulting unprepared seventh with the bass ( $g'$  against  $A$ ). In the remaining bars of the piece there are no less than four cases of unprepared sevenths between the voice and the bass on the words “amore” or “languo”. Such writing is typical of the expressive monodies for voice and continuo at the first two decades of the 17th century; it therefore seems likely that Carlo G’s *Sub umbra illius* was conceived as a monody. Several other pieces might also have originated as monodies; unfortunately, their origins cannot be traced definitively, leaving open the possibility that they were originally polyphonic pieces that were arranged into monodies.

We have seen that Carlo G did not only borrow and arrange pieces; he also ‘contrafacted’ them (as is evident in Marenzio’s madrigal and Vecchi’s passage). Caccini’s monody (no. [6]) is presented with two texts in different languages – Italian and Latin. Perhaps the Italian text is from the original

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script”. However, in a context where complete verses are used (the second part of the motet also uses complete verses) there is no reason to believe that the text was edited in this case.

piece (which unfortunately is not known to us from other sources) and the Latin text is a *contrafactum* by Carlo G. There are also reasons to believe that the pieces by Quagliati and Giaccobi (nos. [7] and [11] respectively) are *contrafacta*; both their texts are unique and are not found in liturgical sources. Thus, the pieces by Marenzio, Caccini, Giaccobi, and Quagliati might have been borrowed, "contrafacted", and arranged by Carlo G for his needs. Since these pieces are *contrafacta*, finding their original sources based on the music itself is difficult, should they survive at all.

### **Basso continuo?**

Assuming that the "Carlo G manuscript" contains at least some original monodies and duets, the next question that arises is whether those pieces were composed first with basso continuo, and only later realized and intabulated. Unfortunately, unless we find one of Carlo G's pieces in another source with basso continuo line rather than with an intabulation, we cannot answer this question with certainty. However, there are still several points that tie the "Carlo G manuscript" to the study of early continuo.

Firstly, the "Carlo G manuscript" constitutes a significant new link in the study of the late Renaissance accompaniment. It proceeds along similar lines to the Verovio prints with written-out keyboard accompaniment (1586–1601; the most famous among these is the *Madrigali* by Luzzaschi mentioned above), as well as publications like Mikołaj Zielenski's *Offertoria totius anni* (Venezia: Giacomo Vincenti 1611), which supplied a full score as the organ accompaniment part. However, the "Carlo G manuscript" is distinguished from these sources as it evidences the new style of the early baroque in terms of both ornamentation and composition.

Secondly, as mentioned above, there are several other publications containing liturgical monodies and duets with basso continuo which are very similar musically and stylistically to the monodies of Carlo G. If we were to re-notate Carlo G's monodies, retaining only the bass line from the keyboard intabulation, it will be almost impossible to distinguish between Carlo G's music and original contemporary monodies with continuo. Therefore, since the monodies of Carlo G ultimately seem so similar to original monodies with continuo, there is little reason to doubt that at least some of them were

conceived with basso continuo, and that the intabulations represent just another method of notating practically the same music.

Thirdly, it seems that Carlo G's accompaniments are in line with early continuo features represented in other sources: doubling the skeletal lines of the vocal parts, equal distribution of the voices between the hands, inconsistent number of voices, apparent parallel fifths and octaves, small imitative sections, ornaments, and small *passaggi* between sections. Carlo G's accompaniments provide us with many pages of written-out examples, confirming much that was formerly known about early continuo.

To summarize, it has been shown that the boundaries between an arrangement and an original monody, as well as those between Carlo G's accompaniments and basso continuo realizations, are vague. It seems that the accompaniment of a polyphonic piece, of an arrangement of a polyphonic piece, and the realization of basso continuo in a monody, are practically similar in this musical style; these processes are all characterized by similar features.

It should be added that there are two pieces written with a 'real' basso continuo part in the "Carlo G manuscript": item no. [83], a toccata for violin and two figured basso continuo lines (in the style of pieces with two choirs), and the last item, *Miserere mei* (no. [89]) for two voices and unfigured basso continuo.

### **Instruments and Instrumental toccatas**

The following instruments are mentioned in the "Carlo G manuscript": organ, chitarrone, lirone, violin, basso di viola, and a consort of viols. The main accompaniment keyboard instrument seems to be an organ. The manuscript includes two references to the instrument: once in the toccata before *Florete flores* (no. [39]): "Toccatà per Florete flores con due organi"; and once at the end of *Panis angelicus* (no. [80]): "non si faccia cadenza con l'organo quando suona il violino".

The next accompaniment instrument is the chitarrone, which in the manuscript is referred to with the following abbreviation: "Chittar.e" or "Chitt.e". The meaning of the abbreviation is evident when in the table of contents, as just before the motets with the chitarrone tablatures, it is written

"Per il Chittar.e".<sup>20</sup> These pieces were already presented in the manuscript with keyboard intabulation, but in this section are repeated with chitarrone tablature. In these cases it does not seem that the organ and chitarrone were meant to play their respective versions simultaneously.<sup>21</sup> Further references to the chitarrone appear in the title of the motet *Quasi stella matutina* (no. [27]), during the motet *Quam dilecta* (no. [60]), where a small *ossia* with diminutions appears below the organ part, and in two toccatas (nos. [64] and [79]). Thus, the chitarrone, according to Carlo G, was not only a possible replacement for the organ; it occasionally played together with the organ, as well as with other instruments. Regarding the kind of instrument, the tablatures indicate a 13 or 14 course lute with 8 courses on the fingerboard. The tuning seems to be without re-entrant tuning: fingerboard: *g', d', a, f, c, G, F, E♭*; diapasons: *D, C, B', A', G'*.<sup>22</sup>

The violin, apart from being mentioned in the context of two toccatas (nos. [79] and [83]), is also mentioned in the context of three motets. In all of these motets (*Mater Hierusalem civitas, Non turbetur cor vestrum,* and *Panis angelicus*; nos. [37], [38], and [80] respectively), the violin is to replace one of the voices. The violin parts only contain partial text underlay, and at the points where the part is either too fast, too high, or has too long passages for a singer to sing, the text underlay disappears entirely, proving that this is primarily an instrumental part. At some points, possible bowings markings are seen; see Ex. 11 for an excerpt from the violin part in *Panis angelicus* (no. [80]). Notice how the text underlay stops and that possible bowing markings are included.

The lira is mentioned twice in the manuscript in the context of two toccatas (nos. [64] and [79]). A tablature is supplied, and in both toccatas the instrument is shown to play slow chords, as opposed to the chitarrone, which

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<sup>20</sup> It seems then that Carlo G spelled the name of the instrument with two t's: "chittarrone". Variations in spelling were highly common at the time, and do not in any way suggest that the meaning was other than *chitarrone*.

<sup>21</sup> It will certainly not be possible using only the surviving copy of the manuscript, as the two versions are found on different pages. Furthermore, the accompaniments of the two versions sometimes contradict each other.

<sup>22</sup> Many thanks to Ori Harmelin and Ryosuke Sakamoto for their insights concerning the chitarrone.



Ex. 11: Carlo G MS, fol. 145r, from *Panis angelicus*.

Ex. 12: Carlo G MS, “Tocatta per il mottetto sopra scritto Haurietis aquas con lira, Chitt.<sup>e</sup> et basso di viola”, fol. 126v.

plays bass diminutions. Carlo G’s lira might have been a lira da braccio; however, due to the high positions and its musical function, it seems more likely to have been a lirone. See Ex. 12 for a toccata with basso di viola, lirone, and chitarrone. As there are but few sources concerning such instruments, it is not surprising that there is no historical tuning fitting the Carlo G lira/lirone tablatures. Based on the tuning found in the treatise of Cerreto Scipione (1601),<sup>23</sup> a possible tuning might be:  $e', a, d', g, g, c', c$ .<sup>24</sup>

23 Scipione Cerreto napolitano, *della prattica musica* [...], Naples: Iacomo Carlino 1601.

24 Many thanks to Elizabeth Rumsey, Brigitte Gasser and Baptiste Romain for their insights concerning the lirone. More about the Lirone can be read in Imke David, *Die sechzehn Saiten der italienischen Lira da gamba*, Bissendorf: Orfeo 1999.

The basso di viola appears in two toccatas together with the lirone; this bass instrument (probably what is nowadays referred to as viola da gamba) might have been meant to complement the missing bass line of the lirone.

The Toccatas in the "Carlo G manuscript" have a special feature that is rarely found in other sources; each of the toccatas is connected with a certain motet, and meant to be played before it. Furthermore, there is certain musical connection between the toccata and its motet. There are no two toccatas in the manuscript with the same instrumentation, and each is unique: one for organ (no. [75]); one for two organs (no. [39]); one for bass viol, chitarrone, and lirone (no. [64]); one for violin, bass viol, chitarrone, and lirone (no. [79]); and lastly, one for violin and two basso continuo lines (no. [83]).

## Conclusions

The "Carlo G manuscript" provides a vivid testimony of liturgical and paraliturgical musical life from the early 17th century. Both the vocal lines and instrumental parts are notated in detail, giving us a glimpse into what was actually played and sung; no prior knowledge of counterpoint or diminutions is needed, all is written-out for the performer.

The "Carlo G manuscript" might be seen as a sort-of hybrid between Renaissance traditions and early Baroque style, both in music and its notation: Musically, the manuscript demonstrates that the motet is still very much connected with its polyphonic origin, yet at the same time the motet gets closer to the expressive and "modern" early 17th century monody. The notation, as in other sources from the beginning of the "basso continuo era", is experimental; it represents a temporary link in the process that will end with the standardization of the basso continuo notation. The vague boundaries between an arranged polyphonic motet and an original monody are prominent, and the fact that the written-out intabulation exemplifies the characteristics of what we know of early continuo may serve to enrich our understanding of that period and its performance practices.

While the manuscript has been dated rather convincingly between 1600 and 1620, and located in Rome or with Roman connections, Carlo G remains largely unidentified. As the musical forces implied by the manuscript are rather small, we could imagine that he was not working for a large musical

establishment. Beyond this conjecture, we hope that further studies of the manuscript will reveal more. Apart from finding concordances, a possible direction of research might be in examining the specific variants of the liturgical texts found in the manuscript, as they might lead us to Carlo G's specific church or institution. An edition of selected pieces from the manuscript is available online,<sup>25</sup> and a recording was released in 2017.<sup>26</sup>

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<sup>25</sup> Elam Rotem, Carlo G Manuscript – Selected piece: <http://imslp.org/wiki/Special:ReverseLookup/454312> (10 February 2019).

<sup>26</sup> Profeti della Quinta, *The Carlo G Manuscript: Virtuoso liturgical music from the early 17th century* (Glossa GDC 922516).

## Appendix

**Table 1: Index of the “Carlo G manuscript”**

In the comments: text which is originally found next to the piece, or next to the title of the piece in the original table of content [TOC] is in quotation marks.

No.	Composer	Title	Setting	Folio	Paratext / Comments
[1]	C. G.	Tota pulchra es	1v, organ	1v	
[2]	C. G.	Peccavi super numerum	1v, organ	2v	
[3]	C. G.	Sidus de nube	1v, organ	4v	“In festo S. Thomae de Aquino”
[4]	C. G.	Adiuvo vos, filiae Hierusalem	1v, organ	5v	
[5]	Bartolomeo Barbarino c. 1568–c. 1617	Cantate Domino canticum novum	1v, organ	6v	“Del Barbarino”; [TOC:] “Bartolomeo Barbarino”
[6]	Giulio Caccini 1551–1618	Benché sovra le stelle / Deus Dominus meus	1v, organ	8v	“Giulio Romano. Per monache” (‘for nuns’); [TOC:] “Giulio Rom.”
[7]	Paolo Quagliati c. 1555–1628	Alma mater pietatis	1v, organ	9v	“Paulo Quagliati à 6”; [TOC:] “Paulo Quagl.”
[8]	C. G.	Magnificat	1v, organ	11v	
[9]	C. G.	Virgo prudentissima	1v, organ	14v	
[10]	C. G.	Candidi facti sunt	1v, organ	15v	
[11]	Girolamo Giacobbi 1567–1629	Luce gratiae tuae	1v, organ	16v	“D. Girol.° Giacobbi” [TOC:] “D. Girol.° Giacobbi”

No.	Composer	Title	Setting	Folio	Paratext / Comments
[12]	C. G.	Induit me dominus [incomplete]	1v, organ	17v	Incomplete due to a missing photo. However, an additional version with chitarrone is complete (no. [48]).
[13]	C. G.	Ego flos campi	1v, organ	18v	A version with chitarrone is in no. [49].
[14]	[no attribution]	Domine non sum dignus [I]	1v, organ	19v	
[15]	C. G.	Domine non sum dignus [II]	1v, organ	20v	
[16]	C. G.	Ecce cor meum	1v, organ	22v	
[17]	[no attribution]	Salve Regina	1v, organ	23v	
[18]	C. G.	Congratulamini mihi	1v, organ	26v	
[19]	C. G.	Audite celi	1v, organ	27v	
[20]	C. G.	Confiteor Deo [I]	1v, organ	29v	
[21]	C. G.	In te Domine speravi	1v, organ	31v	“In te Domine speravi. Il Coro è à 8 voci”
[22]	C. G.	Ecce nunc	1v, organ	33v	“Ecce nunc. Il Coro è à 7 voci”
[23]	C. G.	Vidi speciosam	1v, organ	35v	This item is followed by a transposed version of the same motet “una quarta alto” (a fourth higher).
[24]	C. G.	Convertisti planctum	1v, organ	37v	A version with chitarrone is in no. [50].
[25]	C. G.	Deus canticum novum	1v, organ	39v	
[26]	C. G.	Ardens est cor meum	1v, organ	41v	

No.	Composer	Title	Setting	Folio	Paratext / Comments
[27]	C. G.	Quasi stella matutina	1v, organ	43v	“Per il Chitt” [chitarrone] the organ intabulation contains only a diminuted bass line
[28]	C. G.	Defecit gaudium	1v, organ	45v	
[29]	C. G.	Laudate pueri dominum	1v, organ	46v	“Laudate pueri dominum”
[30]	C. G.	Nisi Dominus	1v, organ	49v	“Nisi Dominus”; Incomplete due to a missing photo
[31]	[no information due to missing page]	Tibi laus tibi gloria	2v, organ	[51v]	Only one photo (p. 52r) is extant from this piece. The title is available from the TOC.
[32]	Luca Marenzio 1553–1599	Sic parasti cor meum	2v, organ	53v	“Se bramate ch’io mora di Luca Marenzio”; [TOC:] “Luca Marenzio”
[33]	[of unknown author]	Veni, dilecte mi	2v, organ	55v	“d’incerto”; [TOC:] “incerto”. Second part: “Vulnerasti cor meum”
[34]	C. G.	Vulnerasti cor meum	2v, organ	60v	
[35]	C. G.	Sancti tui Domine	2v, organ	63v	“à 8”; [TOC:] “à 8” [for two choirs]
[36]	[of unknown author]	Amor Jesu dulcissime	2v, organ	66v	“d’incerto”
[37]	C. G.	Mater Hierusalem civitas	2v, organ	68v	for voice and violin
[38]	C. G.	Non turbetur cor vestrum	4v, 2 organs	71v	“à 6”; [TOC:] “a 2 cori”;

No.	Composer	Title	Setting	Folio	Paratext / Comments
					for two choirs: (I) two singers and organ (II) singer, violin, and organ
[39]	[C. G.]	Toccata per Florete flores con due organi	2 organs	78v	Toccata for two organs for the following item.
[40]	C. G.	Florete flores	2v, organ	79v	
[41]	C. G.	Pone Domine	2v, organ	83v	
[42]	C. G.	Gaudet anima mea	2v, organ	85v	
[43]	C. G.	Jucundum sit Jesu	2v, organ	87v	
[44]	[C. G.]	Florete flores [transposed]	2v, organ	90v	“abbassato una voce” A transposition of a tone lower of the piece above
[45]	C. G.	Magnificat	2v, organ	93v	
[46]	C. G.	Exurgam diluculo	2v, organ	98v	Incomplete due to missing photos
[47]	C. G.	Cantate Domino	2v, organ	102r	
[48]	C. G.	Adiuro vos, filiae Hierusalem	1v, chitarrone	103v	Chitarrone version of no. [4]
[49]	C. G.	Induit me dominus	1v, chitarrone	104v	Chitarrone version of no. [12]
[50]	C. G.	Ego flos campi	1v, chitarrone	105v	Chitarrone version of no. [13]
[51]	[C. G.]	Convertisti planctum	1v, chitarrone	106v	Chitarrone version of no. [24]
[52]	[no attribution]	Salve suavissimum cor	1v, organ	107v	

No.	Composer	Title	Setting	Folio	Paratext / Comments
[53]	C. G.	Confiteor Deo [II]	1v, organ	108v	
[54]	C. G.	Egressae sunt mulieres	1v, organ	109v	
[55]	C. G.	Nigra sum	1v, organ	111v	
[56]	[no attribution]	Astitit regina	1v, organ	113v	
[57]	[no attribution]	Gaudeamus omnes	1v, organ	114v	
[58]	C. G.	Congratulamini mihi omnes	1v, organ	115v	
[59] ?	—	—	—	—	Incomplete material due to missing photos
[60]	C. G.	Quam dilecta	1v, organ	118v	A small diminution for “Chitt <sup>o</sup> ” [chitarrone] is included.
[61]	C. G.	Benedictus Deus	1v, organ	119v	“A 8”; [TOC:] “A 8”
[62]	C. G.	Magnificat	1v, organ	122v	“2 <sup>di</sup> toni”
[63]	C. G.	Haurietis in aquas	1v, organ	125v	
[64]	[C. G.]	Toccata per il mottetto sopra scritto Haurietis aquas con lira, Chitt <sup>e</sup> et basso di viola	lirone, chitarrone, and bass viol	126v	Toccata for the motet above. Incomplete due to a tear in the patch of which the end of the toccata was written on.
[65]	C. G.	Domine audivi auditum tuum	1v, organ	127v	
[66]	C. G.	Exultabimus in te	1v, organ	128v	
[67]	C. G.	Et dilectus meus	1v, organ	129v	

No.	Composer	Title	Setting	Folio	Paratext / Comments
[68]	C. G.	Defecit gaudium [transposed]	1v, organ	130v	[TOC:] “abbassato”. A transposition of a tone lower of the piece in no. [28]. The accompaniment is incomplete.
[69]	C. G.	Iste est qui ante Deum	1v, organ	131v	“Per S. Bernardo”
[70]	C. G.	Sub umbra illius	1v, organ	132v	
[71]	C. G.	O pretiosum et admirandum	1v, organ	133v	
[72]	C. G.	Nunc dimittis	1v, organ	135v	
[73]	C. G.	Anima mea liquefacta est	1v, organ	137v	
[74]	C. G.	Inebriabuntur ab ubertate	1v, organ	139v	
[75]	[C. G.]	Toccata di Stabat mater dolorosa	organ	140v	Toccata for the motet in no. [78]
[76]	C. G.	Iam hiems transijt	1v, organ	141v	“Per la Madalena”
[77]	C. G.	Num quem diligit	1v, organ	142v	“A 8”; [TOC:] “à 8”
[78]	C. G.	Stabat mater dolorosa	1v, organ	143v	“la sua toccata è à 141” [no. 75] “Seconda parte è à 117” [the second part incomplete as the photos of 116v–117r are missing].
[79]	[C. G.]	Toccata al mottetto Panis Angelicus con violino Chitt <sup>e</sup> et lira, et basso di viola	Violin, lirone, chitarrone, and bass viol	patch [145r]	Toccata for the following motet; written on a patch.
[80]	C. G.	Panis angelicus	2v, organ	145r	For violin and voice.

No.	Composer	Title	Setting	Folio	Paratext / Comments
[81]	C. G.	Sicut sponsus matris	2v, organ	147v	“A 6 per sonar quattro viole et cantar due soprani . le parti sono su'l libro [...?]”; [TOC:] “à 6 due voci et 4 viole”
[82]	C. G.	Salve puella	2v, organ	149v	
[83]	[C. G.]	Toccata per decantabat che è à car. 53	Violin, 2 BC	150v	Toccata for the motet in no. [85].
[84]	C. G.	Haec est virgo	1v, organ	151v	
[85]	C. G.	Decantabat populus israel	2v, organ	152v	“la toccata di questo mottetto e[?] à car. 51”
[86]	C. G.	Benedicite Deum coeli	2v, organ	153v	“A 7”S; for two choirs.
[87]	C. G.	Ego dormio et cor meum vigilat	2v, organ	155v	
[88]	C. G.	Iubilate Deo	2v, organ	156v	
[89]	C. G.	Miserere Mei	2v, BC	[159r]	Written on a patch.

