ABSTRACT

The Church Music of Grammatio Metallo, 1602-1613

Joanna Collyer
St Edmund Hall

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Grammatio Metallo (1540-1614/15) was *maestro di cappella* at the Venetian parish church of San Marcuola between 1602 and 1610. His vast output of sacred choral music includes eleven Masses, nineteen Magnificats and over a hundred motets, mainly written in a retrospective loosely polyphonic style. A selection of works also shows his excursions into *concertante* and *cori spezzati* mediums. Despite the frequency with which his works were published his contemporary fame as a composer who specialized in the writing of canons and musical puzzles has dwindled over the last three centuries.

This study includes firstly, an examination of the composer's activities prior to his Venetian appointment, referring in particular to the pedagogical intent expressed in his *Ricercari a due voci* and secondly, extraction of relevant seventeenth century archival data connected with San Marcuola and comparison of its rites with Metallo's output, in order to determine the motivation behind publication. A discussion follows concerning the liturgical function of the ecclesiastical texts chosen by Metallo, drawing where possible upon original seventeenth century liturgical sources for information. Finally, the musical content of Metallo's work is dealt with, covering the areas of compositional technique, thematic sources, the incidence of canon and puzzle, the use of organ bass and the extent of vocal ranges. Before a conclusion is reached, a short description of missing works and fragments leads to the supposition that there may still be several, as yet, unidentified publications by Metallo which have not come to light. It is concluded that the overall picture now presented of Metallo assists in defining more precisely the activities and commitments of a Venetian parish composer, hitherto much neglected in the shadow cast by the great churches and confraternities of the region. A selected edition of thirteen works forms the second portion of the study.

THE CHURCH MUSIC OF GRAMMATIO METALLO,

1602-1613



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Introduction and Acknowledgements

During the course of an earlier, small study which set out to investigate the many editions of Metallo's Ricercari a due voci it became clear that his substantial corpus of church music remained hitherto ignored. As most of the only surviving publications reside in the British Library, an ideal opportunity presented itself to examine the circumstances surrounding the life of the composer, the church where he held his tenure, and the implications drawn from the liturgical context of his music with respect to the requirements of the average-sized parish church in the region of Venice.

Having relied quite heavily upon the writings of Stephen Bonta, James H. Moore and Jerome Roche, this study aims to provide a modest footnote to their discussions, and a response to the call for more information on lesser Venetian churches and their music in the early years of the seventeenth century.[1]

Funds for the first two years of research were provided by the Shell Trust for Higher Education, and a generous grant covering the cost of microfilm from Bologna, Vesoul and Basle was awarded jointly by the

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1. Jerome Roche, North Italian Church Music, (Oxford, 1984), p.1.

Oxford University Graduate Grants Committee and St Edmund Hall. The trustees of the Shuttleworth Scholarship Fund graciously gave financial assistance which covered the months preparatory to submission.

Those various institutions and persons who have assisted in the search for information include the librarians of the British Library, Civico Museo Bibliografio Musicale in Bologna and Bibliothèque Municipale at Vesoul. Signora Marcella Barzetti of the Instituto Italiano Cultura in London organized letters of introduction for a visit to Venice which took place in October 1984, and the secretariat of Fondazione Giorgio Cini provided contemporary documentation from Venice.

The parish priest of San Marcuola, Parrocco Nardino Mazzardis, kindly allowed access to the church archives, and my father, John Collyer provided the photographic illustrations used in the text.

My supervisor, until his sad and sudden death in April 1986, was Professor Denis Arnold C.B.E., and here it must be said that without his encouragement, particularly following a serious injury which I incurred in 1983, this study would not have been completed. Dr John Harper sympathetically continued to supervise my work, and for his guidance during the final weeks of preparation, I shall always be grateful.

Davenport, July 1986.

List of Abbreviations

A	Alto
B	Bassus
B.org.	Organ Bass
b.	born
C	Cantus
D. Phil	Doctor of Philosophy
ed.	editor/edited
f.n.	footnote
F-Ve	Bibliothèque municipal, Vesoul, France.
GB-Lbl	The British Library, London.
GB-Mjr	John Ryland's Library, Deansgate, Manchester.
GB-Och	Christ Church Library, Oxford.
GB-Ooc	Oriel College Library, Oxford.
I-Bc	Civico Museo Bibliografico Musicale, Bologna.
Mass.	Massachusetts
MGG	Musik in Geschichte und Gegenwart, (Kassel, 1956)
Ms.	Manuscript
op.cit.	in the work already cited
p.	page
pp.	pages
Ph.D.	Doctor of Philosophy
r.	revised/republished
SS	Santi
S.	San
St	Saint
trans.	translated
unpub.	unpublished
Vol.	Volume

Sigla, indicating sources of Metallo's music are underlined, (for example, 1613B). These refer to the List of Sources used in the Selected Edition, p.336 Clefs are noted in abbreviated form, indicating the line of the stave on which the clef is placed, (for example, Cl F3). Other sigla including those of RISM [Recueils Imprimés XVIe-XVIIe siècles, I Liste Chronologique, (München-Duisburg, 1960)] are not.

CHAPTER ONE

THE MAN

Part One:

Metallo in Writings Concerned with Music, 1591-1984

Descriptions of Metallo's Ricercari a due voci account for the majority of writings about his work, whereas the largest portion of his output - the sacred choral music - has been ignored. A brief explanation of his ricercars is necessary, as it becomes evident that they have an important relationship with the method of composition demonstrated in his church music.

The Ricercari a due voci ran to sixteen known editions, produced at varying intervals between 1591 and 1684. Only the first five were printed during Metallo's lifetime, and of these three exist today: those published in 1605, 1609 and 1614.[1] The latter may be taken as the

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1. GB-Lbl D.78.e: [Del Metallo Ricercari a due voci, per sonare et cantare. Nuovamente ristampati, & di nuove agiunta accrescuiti...in Venetia, appresso Ricciardo Amadino MDCV] is the first extant edition. Vincenti's 1591 stock-list (given in O.Mischiati, 'Indici, Catalogui, e Avvisi Degli Editori e Librari musicali Italiani dal 1591 al 1798', Studi e Testi per la storia della musica, Vol. 2,(Firenze, 1984), p.93) shows Metallo's duos for sale at 10 soldi, which suggests that the first edition could have been produced during or slightly before this year. Howard Mayer Brown, Instrumental Music Printed Before 1600,(Cambridge, Mass., 1965), p.377 and p.403 records Fétis on this point and proposes a second possible edition of 1595.

definitive version, as it was the last edition undertaken by the composer before his death, and contained new material composed in Egypt.[1] This edition comprises two part-books which are nominally marked canto and tenore although they contain pieces for other combinations of voices such as two bassi, or two canti. Out of forty-four separate duos included in the collection thirty-two are loosely imitative textless pieces, and five are fully-texted Marian antiphons, also imitative. There is one true written-out canon and the pupil is expected to resolve the missing part, or parts, to six further puzzle canons identified by challenging remarks in Greek or Latin inserted at the end of each piece. All the duos, save the antiphons, are headed with proverbial sayings, thus informing the reader of the traditional didactic nature of the pieces.

The pedagogical intent behind the imitative duos becomes clear in the middle of the canto part-book, where a diagram and accompanying explanation of solmization mutation within the hexachordal system is reproduced.[2]

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1. I-Bc T119: Del Metallo Ricercari a due voci per suonare et cantare Nuovamente ristampati, & di nuova agiunta fattain Alessandria d'Egitto accresciuti.. In Venetia Appresso Ricciardo Amadino. MDCXIV
2. For a full exposition of the history of hexachordal theory and practice, the reader is directed to Gaston G. Allaire, The Theory of Hexachords, Solmization and the Modal System, (Musicological Studies and Documents, Vol.24, American Institute of Musicology, 1972).

Quite simply, Metallo had devised a 'mutation wheel' in preference to the Guidonian hand and other diverse ways of setting out hexachordal solmization syllables.[1] The existence of this device helps to explain Metallo's relatively conservative compositional approach for the time. Despite the undoubted novelty of his method, according to his A Lettori Metallo saw himself as a teacher and promulgator of existing vocal techniques, and not as an innovator of new musical styles. He wished for pupils to have greater ease in discerning the correct syllable for mutating out of one hexachord and into another.

After Metallo's death his Ricercari a due voci were re-published eleven times in freshly edited versions by G. Cola Schiavoni, Florido Silvestris, Prospero Chiocchia, A. Belmonte and Giannini. Some editors merely reprinted the duos but added a new dedication. Others included duos of their own composition and lengthy descriptions of hexachords and scales in an effort to

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1. The A Lettori and mutation wheel are given below in Appendix Three, p 330.

update Metallo's now discarded mutation wheel and A Lettori, which was never again included after 1617.

The first person to record an interest in Metallo's didactic pieces was the music theorist Pietro Cerone, who praised one of his canons and included it in his compendium of music theory with an explanation of its resolution.[1] A year later, a book of canonic resolutions by contemporary composers was compiled by Don Romano Micheli and printed in Venice. A number of Metallo's canons were included, and Micheli made special mention of him in the introduction, drawing attention to him first, as if he were a new discovery.[2]

After Metallo's death (1615/17) there appears to have been no further reference to him until 1673, when Giovanni Maria Bononcini (1) listed his name in the indice of his treatise Musico Prattico. In his text he recommended Metallo's duos as a suitable area of study for those who wished to master canonic writing.[3]

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1. Pietro Cerone, El Melopeo y maestro, (Naples, 1613),p.1109: 'Gramatio Metallo en el fin de los Dio sujos, pone un Canon enigmatico muy galan'.
2. GB-Och 795: Don Romano Micheli, Musica vaga et Artificiosa, (Venice, 1615) p.2: 'Ritrovandosi in quei giorni in Venetia il sig. Metallo Musico di éta di 74 anni, e vendendosi nelli suoi Ricercari a due voci, ultimamente ristampati, molti canoni e cantilene di molta consideratione...'
3. Tenbury Ms.967 (?1671): Giovanni Maria Bononcini, Musico Prattico, p.6: Indice: 'Metallo', listed with many other composers including Adriano Banchieri and Claudio Monteverdi. On page 102: 'Chi desidera vedere studi particolari sopra Canoni vede...i due Metallo'.

When printing of the Ricercari a due voci ceased, so too did authoritative interest until the twentieth century. A number of musicologists mention Metallo always strictly in the context of the duos, but none emphasized his position in music history as clearly as Alfred Einstein. He recognized that Metallo's book of ricercars was 'the most influential work of the whole species', but mistakenly attributed the place of their authorship entirely to the Holy Land.[1]

American dissertations which followed Einstein's seminal article had a reductive effect on Metallo's reputation, mainly because his ricercars did not come into an easily defined area, but traversed three categories of didactic duos, art-music duets and solfeggiamenti. Just because the work was entitled Ricercari some authors felt it had to be included in discussions of the instrumental ensemble ricercar, where in reality, it was of an entirely different genus.

Gordon Sutherland, in a war-time study, dismissed the frequency of publication of the editions of Metallo's ricercars as 'one of the minor mysteries of the

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1. Alfred Einstein, 'Vincenzo Galilei and the Instructive Duo, 'Music and Letters, Vol.XVIII, (1937), p.364. The mis-attribution of the Holy Land is derived from the information given on the title-page of the 1614 edition, mentioned above, p.2, f.n.1.

seventeenth century', and found the pieces to be 'aesthetically negligible'.[1] A later dissertation of 1954 by Richard Miller Murphy merely repeated Einstein's emphasis,[2] and it was not until 1970 that a clear factual account of the Ricercari a due voci appeared in print. D. Kämper observed, as did Einstein, that the indication per sonare et cantare given on the title-page of the ricercars should be taken literally, despite the absence of a vocal text in most pieces.[3] Furthermore, a year later, Carapezza, in a new edition of Ricercari a due voci by Vinci, Verso and Cali, briefly discussed the position of Metallo's duos in their proper context, indicating their truly didactic nature.[4]

In 1980 an article on Metallo in the New Grove Dictionary of Music and Musicians added little that was not already given in MGG. However, this was the first

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1. Gordon Sutherland,'Studies in the Development of the Keyboard and Ensemble Ricercari from Willaert to Frescobaldi',(Unpublished D. Phil. dissertation in Music, Harvard, 1942),p.295.
2. Richard Miller Murphy, 'Fantasia and Ricercari in the Sixteenth Century', (Unpublished D. Phil. dissertation, Yale University, 1954),p.197.
3. D. Kämper, La Musica Strumentale nel Rinascimento, (Koln 1970. r.(trans. Lorenzo Bianconi, Torino, 1976), p.101.
4. Paolo Emilio Carapezza, (ed.), 'Scuola Polifonica Siciliani, Musiche strumentali Didattiche', Musiche Rinascimentali Siciliana, II, trans. John Tickner, (Rome,1971), p.xxxiv.

instance where mention was made of Metallo's church music, dismissed as being 'conservative', of the post-Tridentine Roman school.[1] Subsequently, a letter from Don Siro Cisilino, a Venetian musicologist, was published in an article giving the outline of a working bibliography on Metallo. It contains the first seriously considered view of Metallo's sacred choral music and provides a possible explanation of the date and place of Metallo's death.[2]

Despite evidence of Italian interest in Metallo, the next publication by a fellow countryman which referred to him completely ignored his church music, merely listing his duos alongside those of Luppacchino and G.M. Tasso in a chapter on pedagogy.[3] Finally, the Bisaccesi most recently began to take a rounded view of Metallo's church music as well as in the pedagogical

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1. David Nutter, 'Grammatio Metallo', The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, Vol. 12. (London, 1980), p.214.
2. Michele Lattarulo, 'Appunti per una bio-bibliografia di Grammazio Metallo, musicista Bisaccese' unfortunately I cannot give the provenance of this article as it was sent to me without any note of its origin. Cisilino's letter is dated 14 October 1976.
3. Lorenzo Bianconi, 'II Seicento', Storia della Musica IV, (Torino, 1982) p.6.

intent shown in his ricercars. An article in an Italian national daily newspaper promoting a forthcoming composition competition in Bisaccia, at last, mentioned Metallo's 'huge production' of music, and called him 'master of the Venetian school of polyphony'.[1] Thus, on 23 and 24 June, 1984, winners of the Primo Concorso Europeo di Composizione Musicale 'Grammatio Metallo' had their pieces publicly performed in Bisaccia Cathedral.

It is surprising that nearly four centuries have gone by with hardly a gesture towards the huge corpus of sacred choral music composed by Metallo during his short tenure at San Marcuola. Metallo was not stylistically forward-looking like his close contemporaries Adriano Banchieri and Ludovico Viadana, for example. Nevertheless, his music for both small and large forces was competent, reverent and is useful today in gaining an

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1. Antonio Polidoro (and others), 'A Bisaccia dall' Europa per Grammazio Metallo', Il Mattino, (24 November, 1983). [Page number not identifiable due to poor quality of photocopy].

insight into the general musical activities of small establishments in Venice during the early part of the seventeenth century, accounts of which have often been overshadowed by the studies of large churches such as San Marco, SS Giovanni e Paolo and the Frari. Indeed, not only is Metallo's output remarkable for its size, but also for the fact that most of his music may have been written during the eight years when it is certain that he was maestro at San Marcuola.[1]

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1. 1602B, 1603, 1604 and 1610A title-pages all carry the designation maestro di cappella in S. Marcuola, See below, List of Sources Used for the Selected Edition, p.336.

Part Two:

Pilgrimage to Jerusalem : A Hidden Travel Diary

The period between September 1601 and February 1602 contained events which caused a change of purpose in Metallo's life and musical output. Up until this time he had only produced three books of canzoni, [1] two volumes of villanelle and one, possibly two editions of his teaching duos.[2] Transformed, it may be supposed, by his experiences abroad during those five months,[3] once he returned to Italy it seems that he never published any secular music again.

There are no known individual documents or letters which tell of Metallo's journey to the Holy Land. He recorded his impressions of the events that befell him and occasions which prompted the composition of certain pieces in the form of written 'asides' or footnotes to

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1. The only surviving canto part-book of canzoni is entitled Il secondo libro de canzoni a tre et a quattro voci ...(Naples, 1577), which suggests the presence of a pre-existing volume. A third book of 1584 is recorded by Fétis as being now lost. The villanelle a tre editions are dated 1590 and 1592. Full titles are given in the list of Primary Printed Sources, given below, p.344.
2. The possibility of two editions of the Ricercari extant before 1600 is discussed above, p.1 f.n.1.
3. The length of time away from Italy may have been as long as one year and five months, if Metallo was using the Venetian calendar when he wrote his final dated comment in Cairo prior to the journey home (found in 1603). An explanation of the Venetian calendar is given in James H. Moore, Vespers at St. Mark's, (Ann Arbor, Michigan, 1981), p.332, f.n.9.

his sacred music, and to some ricercari. These comments, when pieced together, narrate the curious events which took place between his departure from Italy and his arrival back in Venice.

It is not certain how Metallo left Italy, or from where he departed on his travels. The last position he was known to have held prior to the journey was that of maestro di cappella at Bassano Cathedral.[1] It is possible that he might have sailed from any one of the small ports around the Venetian lagoon.

By 15 September 1601, he had arrived in Alexandria and was finishing a book of three-part motets which was to be published later in 1602.[2] A fortnight later, on Michaelmas day, he recorded that he had reached the Egyptian city of Damiata (possibly what is now called Dumŷat, to the West of Port Said). In honour of the occasion he wrote the motet 'Factum est', at the top of which his comments may be found.[3] It then took the best part of October and November of that year to travel between north-east Egypt and Jerusalem, although there is

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1. David Nutter,'Grammatio Metallo', The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, Vol. 12, (London, 1980), p.214.
2. 1602B, 1^{v} :'...havendo fatto queste poche fatiche in Alessandria d'Egitto, lochi d'Arabi...Di Alessandria d'Egitto 15 Settembre, 1601.'
3. 1603,(xix): 'In festo S. Michaelis Archangeli. Fatto in Damiata città d'Egitto il giorna di dità Festa'.

no indication of the mode of travel at this juncture. Once in Jerusalem, on or before 8 December, he visited the church which marked the site of the death of the B.V.M. Descriptive comments in 1604 show that he visited several holy venues, including the site of the Visitation, the Nativity, the house of Lazarus, the birth-place of the B.V.M. and the Holy Sepulchre.[1] It is not clear precisely what happened next, as entries in the only remaining part-book do not appear to run chronologically. It may be that he left Jerusalem and travelled over the desert towards the church of S. Machario in Egypt.[2] On the way he composed a 'Missa S. Agnes' for eight voices.[3]

A further motet, 'Exurgat Deus' from the same volume, was composed in the course of the return journey to Egypt. When Metallo arrived in Cairo he complained of being troubled by injustice and tyranny. He completed the volume of four- and five-part Magnificats (later published in 1603) signing the dedication on 2 February 1602.[4] Subsequently he may have travelled overland

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1. 1604, see below List of Sources Used in the Selected Edition, p,337.
2. The location of this church has not yet been identified.
3. 1604, p.11: 'Missa S. Agnes à 8, Fatta nel viaggio del deserto e chiesa di S. Machario in Egitto'.
4. 1603,1: 'Fatta per il viaggio di Terra sancta con molti miei travagli per l'ingiustitie tirannie, fattomi da iniquo judice, finite nel Cairo, città d'Egitto alli 2 di Febraro 1602'.

towards the Egyptian coast and then boarded a packet for Italy. It is clear from his remarks that the return to Italy was for some reason interrupted at Crete. The first indication of this comes on the title-page of his 'easy' masses for four equal voices (1602A), where he attributed the location of composition of the entire volume to have taken place in Crete at the 'height' of his 'tormentations'.[1] It becomes apparent that he was judged by a synod, all the members of which he found to be against him, and he was 'troubled and maligned'.[2] There is no evidence to describe what he might have done to cause the trial, and in a typical gesture he vented his feelings by composing the motet 'Multi qui persequuntur' for eight voices. Around this time, probably as a result of the synod's findings, he was sentenced and starved.[3] Yet in a later volume he reported that he had written the motet 'Gratia Domini' on the reefs of Suda Bay (near modern Chania) whilst undergoing quarantine, having finished the journey to the Holy Land.[4]

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1. 1602A,1: 'Di Candia nel Colmo de'mie travagli'. At this time the capital of Crete and the island itself was called Candia by the Venetians. This can be observed on original seventeenth century relief maps lodged in the Maritime Museum at Venice. Therefore, it is not clear whether Metallo was referring to the island itself or to modern Heraklion.
2. 1604,p.24: 'Fatta in Candia in un Sinodo quasi tutto contra di me, & io con molti travagli, maligni. Laus Deo'.
3. 1611, (viii): 'Preparate corda. Fatto in Candia alli miei giudici, et effaminatori'.
4. 1611, (xiv): 'Fatto nel scoglio della Suda facendo la contumacia per haver finito il viaggio di Terra Santa, Regno di Creta'.

Crete was at the time a dominion of Venice and therefore Metallo would have had no difficulty in picking up a vessel and sailing back to Venice. Another entry in the only publication of 1611 shows that he had arrived in safer seas, but at great personal cost. The thirteenth item in this edition was composed, as he said, on the return from the Holy Land, passing through his native seas and the Venetian archipelago.[1]

It would not be advisable to assume that this ordering of Metallo's comments could be the only solution to the chronology of his travels.[2] Certainly, the large number of entries in 1611 may point to a second visit to Jerusalem between 1605 and 1609, during which time there is at present no evidence of any sacred music coming from Metallo's hand. Nevertheless, he did refer to the torments occasioned in Crete in a 1603 publication as well as in 1611, and it may be that other external reasons caused the protracted break in the publication of his church music between 1604 and 1610.[3]

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1. 1611, (xii): 'Fatto nel ritorno di Terra Santa, passando il Mar di Natolia, e dell' Arcipelago con gran pericolo di fortune'. [It is assumed that a printing error altered the intended word from Natalia, meaning 'native'.]
2. Such journeys were not unknown at the time. A comparison can be made with Sir Henry Blount's voyage from Venice to the Levant undertaken in 1634, and recounted in a publication of 1636. John Aubrey's diaries note this item.
3. This is discussed in more detail below, p.24 and p.37.

Metallo arrived in Venice around late Spring in 1602 armed with a folio of new compositions, ready to take on his responsibilities as choirmaster at San Marcuola. It is not known whether he competed for the post, or if he was merely offered it. A small amount of time lapsed between the publication of his first known book of masses, when he was plain 'Metallo' and the second volume of 1602, the Motetti a tre which bore the appellation Maestro di Cappella in San Marcuola.

Part Three:

Formative and Final Years

According to Alfred Einstein's article on the instructive duo, Metallo was born in 1541.[1] However, no information was presented to support this date, and recent evidence can now contest it. In the 1614 edition of Ricercari a due voci the verso of the title-page displays an engraved portrait of Metallo, bearing the inscription 'di anni LXXIIII'. Thus it is implied that Metallo was born in 1540. The portrait does not give a true likeness of the composer when aged seventy-four as it originally appeared in 1602A, without an accompanying description.[2] Further weight is given to this newly suggested date of birth by Metallo's near contemporary Micheli, already referred to above,[3] who stated in his Musica vaga that Metallo was seventy-four years old. Allowing for a lapse of time between the writing and printing of Micheli's book, the suggestion is that Micheli meant that Metallo was seventy-four in 1614/15.

In a characteristically effusive dedication Metallo described his homeland as Bisaccia in a second book of canzoni printed in Naples in 1577.[4] His connection with

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1. Already cited above, see p.5, f.n.2.
2. The portrait is reproduced below, p. 17.
3. Don Romano Micheli, Musica vaga, (Venice, 1615), cited above, p.4.
4. I-Bc TII4: Il Secondo libro di Canzoni a tre et a quattro voci...(Napoli, 1577),I^{v}:'....e per esser il primo genito dell'illustre Padrone sig. HETTORRE Braida dignissimo & utilissimo Padrone della città di Biscaccia (sic) dolcissima patria mea'.



[Illustration 1:] The engraving of Metallo which appears in publications of 1602, 1605 and 1614.

the small town near Benevento is further accentuated by the evidence that the family name appeared regularly in the records of the cathedral chapter meetings, particularly during the sixteenth, seventeenth and eighteenth centuries.[1]

The 1577 book of canzoni therefore was written when he was thirty-seven. As yet there is no documentation to account for his life up until this point. From the way he signed the dedication, 'D. Grammatio Metallo', it would appear that he was by this time in religious orders of some kind and a salutary panegyric appearing in the edition, written by Tommaso Cimelli, suggests that Metallo was his colleague, not necessarily a pupil.[2] There is nothing to say what Metallo's occupation was in Bisaccia. However, during the following five years he travelled to Northern Italy where, in 1582, his name was documented as one of the candidates for the competition to procure a maestro di cappella for Aquileia cathedral. The previous encumbent, G. Mainieri, had died and Metallo submitted 'some books of music printed and edited in his name'. Despite his efforts another candidate, P. Pandolfo, was selected.[3]

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1. Lattarulo, op. cit. p.42.
2. See below, Appendix Two, Panegyrics, p.328.
3. G. Vale, 'Vita Musica nella Chiesa metropolitana di Aquileia', Note d'Archivio per la Storia Musicale (1932), p.210.

At this time Metallo was said to have been resident in Parma. Again, there is no extant documentation to suggest what his movements were after the competition until 1590 when the next mention of him was made by Domenico Monte Negro in his collection of villanelle a tre.[1] The dedication of a subsequent collection of villanelle by Metallo but compiled by F. Arcangelo Rovescala was signed and dated 'Di Pavia li 28 Maggio 1592'.[2] The tone of the dedication suggests a close link between Rovescala and Metallo, and that perhaps Metallo was resident there under the patronage of Lucretia Castiglioni.

In the following two years it seems that Metallo travelled east across Northern Italy towards the Adriatic coast to Bassano, as the title-page of a book canzoni alla napoletana printed in 1594 (now lost) stated that Metallo was maestro of Bassano cathedral.[3] Between that year and 15 September 1601, when he reached Alexandria, there is nothing to account for his employment or place of residence.

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1. GB-Lbl A350: II Primo libro delle villanelle a tre voci di Domenico Monte Negro ... (Venice,1590), 1^{v} : '...radunare queste Canzoni Napoletane del S. Metallo mio maestro...'
2. A-Wn SA 76 E30: Del Metallo villanelle alla napoletana a tre voci con una moresca...(Venice, 1592), 1^{v} :'Havendo raccolto queste canzonette del Sig. Metallo...' and further on, 'Dedicarle cose maggiori a cui non men che'l Sig. Metallo per servidore mi offero, e li faccio riverenza'.
3. Nutter, Grove 6, op.cit. p.214.

It is clear from the title-pages of his church music that Metallo gained the position of *maestro di cappella* at San Marcuola during 1602, but not immediately on his return from the Holy Land. He retained it at least until the beginning of 1610. After that, it is difficult to tell, for of the three volumes published in 1610 only the first gives his occupation.[1]

Metallo's name does not appear in the four ledgers detailing the necrology of the parish where he worked for eight years.[2] It is possible that he may have remained in the region after 1614, but not certain. The place of his death cannot yet be determined, but the dedication of a new issue of the *Ricercari a due voci* edited by G. Cola Schiavoni implies that Metallo had died before 20 November 1617. Schiavoni 'prays to heaven' that the new edition will be in accord with Metallo's wishes.[3] Using this fact and the evidence presented by Micheli in *Musica vaga* it is now possible to state that Metallo died at some time between 1614/15 and November 1617. The existence of a memorial in the Chiesa del Convento

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1. Compare the title-pages given below in the List of Sources Used for the Selected Edition, p.336.
2. Four ledgers exist appropriate to Metallo's time: [I] 1605-1608, [II] 1609-1614, [III] 1614-1623 and [IV] 1616-1618. They are kept by the parish priest in the sacristy of San Marcuola.
3. *I-Bc* T120: *Del Metallo ricercari a due voci per sonare et cantare. Con la giunta* (sic) *d'alcune di Gio. Cola Schiavoni...* (Naples, 1617), 1^{v}:'... questo Libro di Ricercare a due voci del Metallo me reviste e corrette...le priego dal Cielo il compimento de' suoi desiderij'.

francescano in Bisaccia inscribed 'FELIX MITALLO DI BISACC.F.F.' may indicate that Metallo returned to his home town after 1615 and died there.[1]

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1. Lattarulo, op. cit. p.42. The obvious discrepancy of the christian name is dealt with below.

Part Four:

Christian Name, Dedications and Patrons
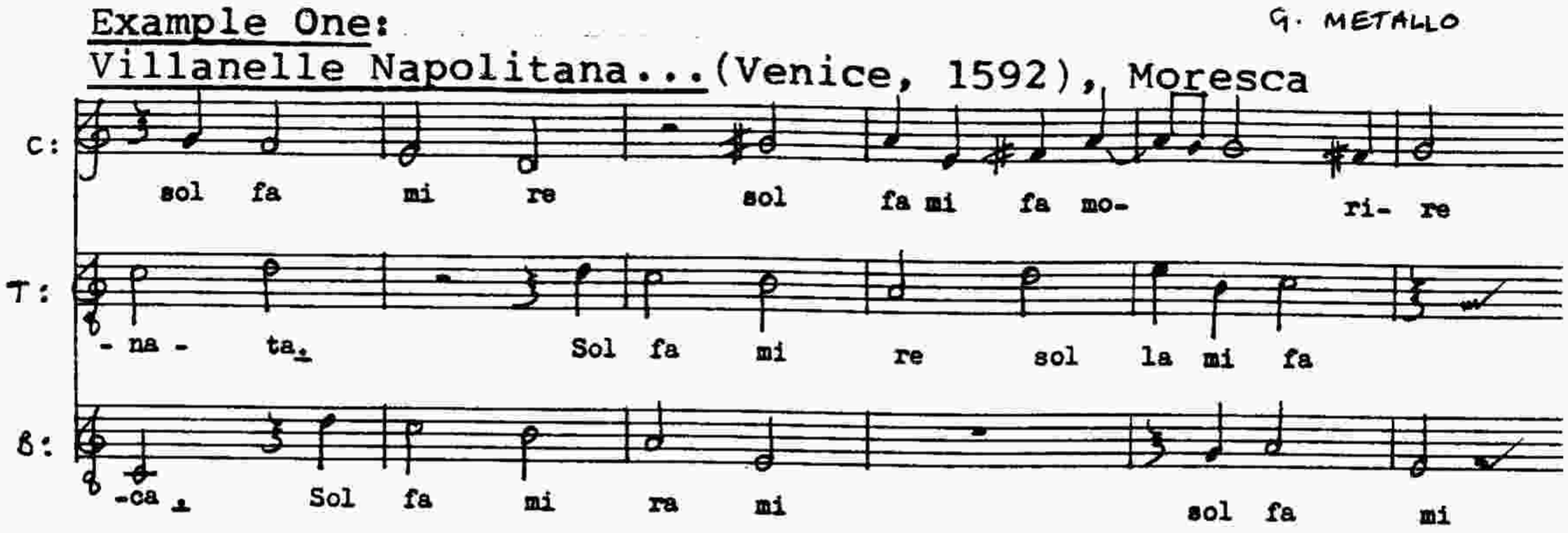
A panegyric[1] by Henrico Sottovelo [2] printed in 1602A confirms that, as suggested by the memorial in Bisaccia, Metallo's real forename was 'Felice'. Yet it has already been noted that in 1577 he was signing himself 'Grammatio'.[3] Clearly, 'Grammatio'[4] was a nickname that referred to Metallo's musical grammarian reputation. The rudiments of music theory and practice at the time would have partly involved solmization of the hexachordal system. Ut re mi fa sol la comprised the singer's musical alphabet and the obvious success of Metallo's Ricercari a due voci which dealt with that precise area of musical study may indicate a logical source of the nickname. However, the Ricercari and the mutation wheel had not been devised as early as 1577. A moresca, 'Con la lappia camocan', which contained a solfeggiamenti chorus masquerading as a simple fa la

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1. See below, Appendix Two: Panegyrics, p.328. Metallo shared with Giovanni Croce the distinction of being the subject of a Sottovelo panegyric.
2. Sottovelo was a canon of San Marco and contributor to Sansovino's Venetian directory.
3. See above, p.18.
4. This name has also appeared as 'Gaminazio', probably a vulgarisation of'Geminazio'. This may be a punning reference to twins as represented by the two-part ricercari. I am grateful to Dr David Fallows for this suggestion.

refrain appearing in the 1577 publication, may have been the reason for Metallo's curious nom de plume.[1] [See Example One below.]

Example One:
Villanelle Napolitana...(Venice, 1592), Moresca



The moresca may have appeared before 1577 in a 'first book' of villanelle, the existence of which can only be roughly estimated. Its popularity was proved by subsequent inclusion into both villanelle collections of Monte Negro and Rovescala (1590 and 1592 respectively).

Very few of Metallo's dedicatees were living people. It may be supposed that the events of his journey to the Holy Land had a chastening effect upon him, and that this in turn dictated the solemn religious nature of the dedications in his sacred music books. Nevertheless, effusive religious dedications, particularly for volumes of Vespers printed in Venice at this time, were not uncommon.[2]

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1. Attention is drawn to the bassus syllable ra (b.30), which is a combination of la and re. This mutation syllable thus enabled the singer to avoid pronouncing mi three times in succession.
2. See RISM, 1604^{9}, 1607^{4}, 1609^{5}, 1610^{8}, 1611^{4} and 1613^{3}, also Monteverdi's Vespers of 1610.

Out of the ten separate editions known to be in existence, five carry dedications to the B.V.M. The link between Venetian state ceremonial, liturgy and the Virgin held a unique place in history. Although a great deal has been written on the subject,[1] it may be suggested that Metallo was responding to the religious fashion of the time. The sea-faring republic found the unconscious fundamental parity between mare, Latin and Italian for 'sea' and Maria, Latin and Italian for 'Mary' irresistible for centuries.[2]

A solitary dedication to God appeared in the first of Metallo's three sacred collections published during 1610. This was the first item of his sacred music to be published after a pause in production of over five years. The papal interdict of April 1606 to May 1607 may explain the cessation of publication during this period, but cannot account for the silence of 1607 to 1610. In 1609 Metallo's Ricercari a due voci were reprinted, but no church music was forthcoming.[3] 1610B was dedicated to

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1. The most thorough bibliography and erudite discussion is found in James H. Moore, 'Venezia, favorità da Maria: Music for the Madonna Nicopeia and Santa Maria della Salute', Journal of the American Musicological Society, Vol. XXXVII, (1984), p.299.
2. This simple but remarkable suggestion is made by Geoffrey Ashe in his book The Virgin, (London, 1976). The hymn 'Ave Maris stella' ('Hail star of the sea') ably demonstrates the Venetian marian and maritime connection.
3. The only edition of 1604 had the opus number sixteen and 1610A was numbered opus seventeen.

Pope Paul V, the pontiff responsible for the interdict, but he was not named by the composer as a patron. Certainly, there is an indication from the available sources that there was a general flurry of publishing in the Venetian music industry from 1610 onwards, but contemporary demography does not yield any reason why this should have happened.

The dedicatees of two editions, 1602B and 1611 were living people declared to be patrons of the composer. The first was Signor Marc'Antonio Viaro, about whom nothing yet is known. The second patron was Cardinal Fonti, bursar to the Vatican and Archbishop of Nazareth.[1] His presence in Metallo's list of patrons indicated to some extent the composer's acclaim, and possibly some extra-clerical allegiance to Rome, rather than to Venice and her liturgies. Throughout the period, Metallo kept his sacred and secular music patronage separate. The patron of the three surviving editions of Ricercari a due voci, and subject of their dedications was in all cases the Reverend Giovanni Maria Brisighella, maestro of the Sacro Palazzo.[2]

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1. 1611 2: 'All'Ill'moRmo Sig il Sig. Michael' Angelo Fonti, Cardinale, d'Atario di Nostri Papa Paolo V: et Archivescovo di Nazaret, mio padron Colendissimo'.
2. The editions of Ricercari are discussed above pp.1-9

CHAPTER TWO

His Church

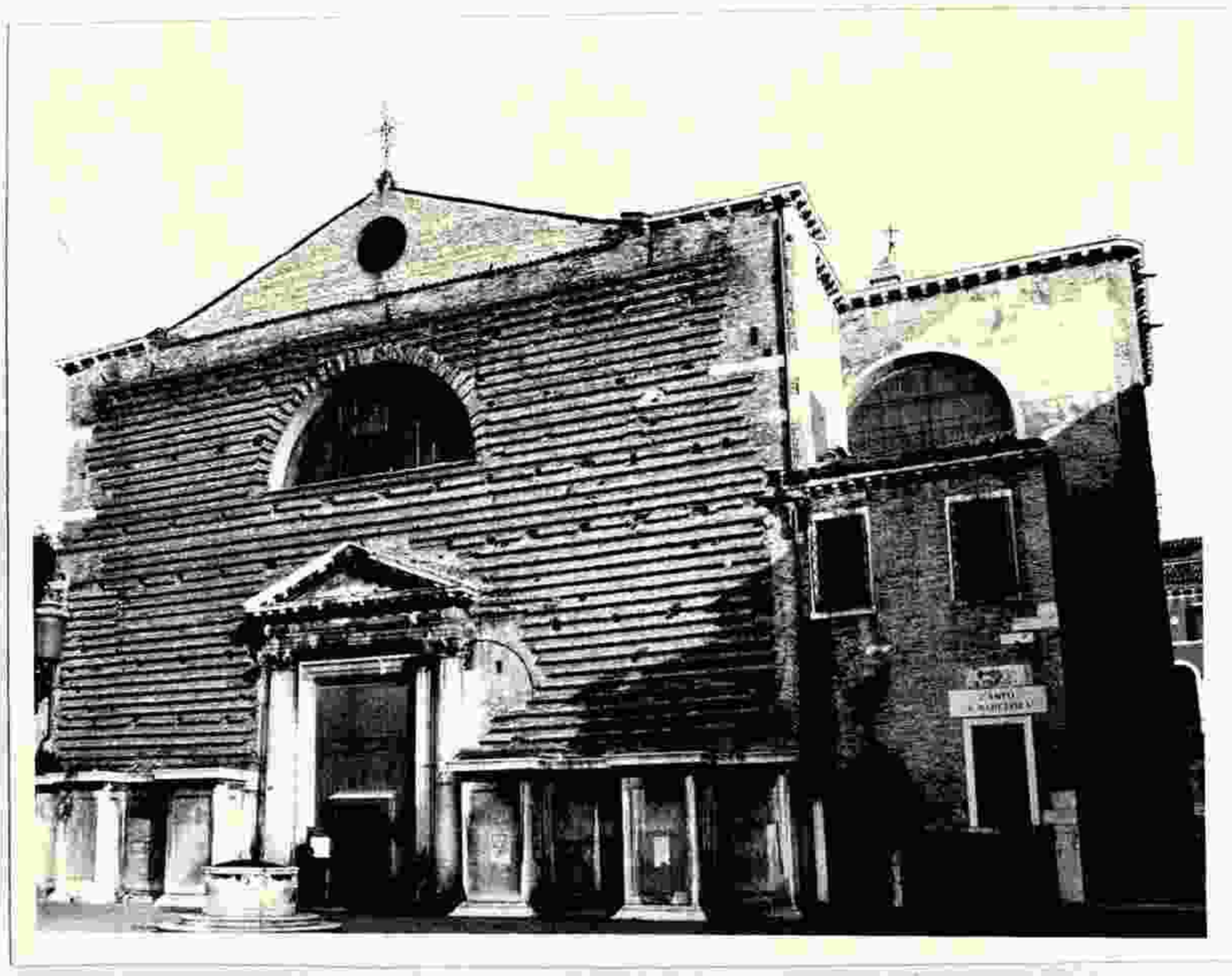
Part One:

San Marcuola during the Seventeenth Century

An approximate understanding of the circumstances in which Metallo worked during his Venetian appointment can be gleaned from examination of the church of San Marcuola as it stands today, and from descriptions in guide books of the period. Metallo himself never mentioned the church save in the title-pages of his sacred works.

San Marcuola is situated on the bank of the Grand Canal overlooking the Fondaco dei Turchi. The existence of a modest piazza which goes right to the water's edge may be a possible reason for the Venetian corruption of the real name of the church, SS Hermagoras e Fortunatus, into something resembling 'little Mark'. A description of the interior and exterior plans of the church as it was during the early part of the seventeenth century is hampered by the fact that the inside of the building was renovated between 1728 and 1736. A history of the church mounted in a frame which hangs on a wall inside testifies to this. However, it appears that past alterations were merely cosmetic additions of Baroque marbled balconies and pillars, while the exterior was prepared for the installation of columns and smooth plastering. Lack of funds prevented completion of the

latter project, leaving the facade with a derelict impression today.



[Illustration 2:] The exterior of San Marcuola viewed from the Grand Canal.

Inside, several elements, such as the orientation, position of the High Altar, monuments and floor stones are the same today as they were before the eighteenth century.[1] This can be corroborated by a description of the church found in Sansovino's guide book which states that the church had a 'rich altar with columns.... altar-piece depicting the Assumption, and statues of the two Saints Hermagoras and Fortunatus ...'[2]

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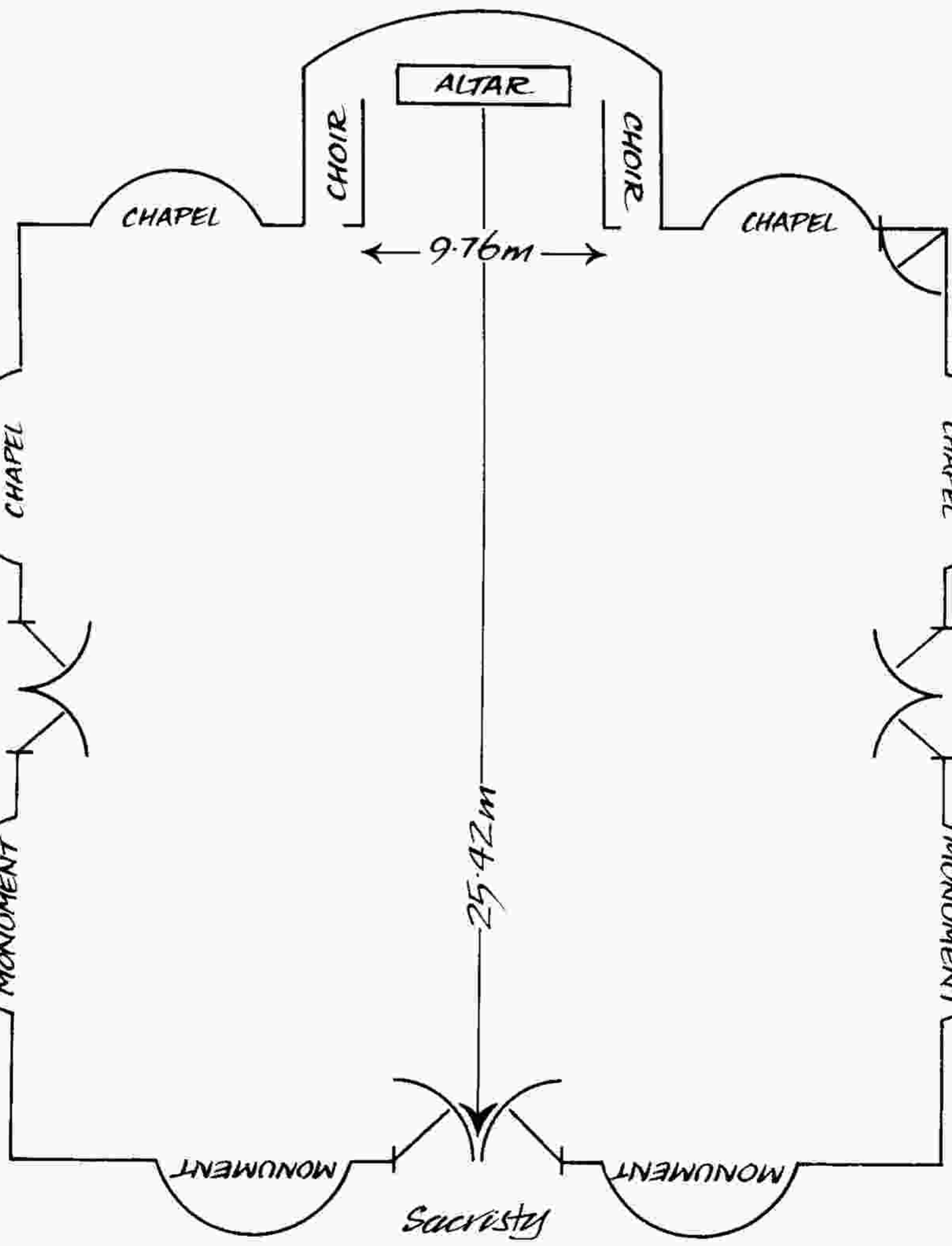
1. The flags which make up the floor boast the tomb-stone of Johann Adolf Hasse who died in the parish in 1783.
2. Sansovino, Venezia, città nobilissima, (Venice,1663) ed. Martinioni, r. Gregg International Publishers, p.145: 'con ricco Altare per colonne, e marmi: ma più riguardevole per la Tavola, che contiene la Vergine Assunta al Cielo, e di sotto stanno li Santi Hermagora e Fortunato...' See below p.30, f.n.1 for earlier original edition.



[Illustration 3:] The interior of San Marcuola today showing the statues of SS Hermagoras and Fortunatus on either side of the altar.

The dimensions of the operational part of the church comprise an elevation of 22.9 metres and a length from altar to vestibule of 25.42 metres.

The choir is positioned on either side of the altar and consists of two single rows of stalls facing each other. [Illustration 4:]



[Illustration 4:] Plan of San Marcuola.

Each set of stalls measures 5.14 metres in length giving enough room for about five people, thus a total of ten people when both sets are occupied. There is also a facility to add a bench on both sides in front of the main stalls. It would be presumptuous to assume that the existing arrangement of the choir as it is found today is exactly as it would have been when Metallo was maestro. The dimensions are offered as a guide to what would have been possible in his day.

The nature of San Marcuola's function as a parish church during Metallo's tenure can only be estimated, in part, from two seventeenth century guide-books.[1] These both indicate that San Marcuola was then described as a parish church[2] and was numbered among the oldest in the city.[3] It is clear from further remarks that it was no ordinary 'parish church' in the sense commonly employed today. Besides the appointment of a single priest which was usual for Venetian parish churches, we are told that

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1. These are Sansovino, Venezia descritta già in XIIII libra...(Venice, 1604) p.139 verso; and its later edition already mentioned above, p.27, f.n.2; also V. Coronelli, Guida de' Forrestieri sacro profana ...nelle città di Venezia...(Venice, 1700). Both are available in the British Library, catalogue numbers 785.f.25 and 569.a.22 respectively.
2. Sansovino (1604), p. 139 verso; Sansovino (1663) p.144 and Coronelli's map which shows that the church was marked 'Parochie'.
3. Sansovino (1604), p.139 verso: 'La chiesa di Sant' Ermacora dove esser trà le più antiche della Città annoverata...'

at the beginning of the seventeenth century San Marcuola was particularly notable for its further three encumbents,[1] and was known by the end of the century as one of the several 'priest's churches'.[2]

By 1635 a confraternity had been formed with a special concession to pray for the dead,[3] and this was still operating in 1700.[4] The church was also noted at the beginning of the seventeenth century for according special significance to the feasts of St. John the Baptist which were celebrated every year with great solemnity.[5] A relic of the saint, usually kept in a shrine at S. Pietro di Castello,[6] then Cathedral of

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1. Sansovino (1604), p.139 verso: 'Vi sono pur oltre il Piovano, che per ogni Parochia si trav tre Preti titolati'. It is not clear whether 'titolati' refers to the probability that the priests were of noble blood, or merely to the encumbency itself.
2. Coronelli, p.113:'In Chiese de' Preti all' [there follows a long list of Venetian churches]...S. Marcuola...' The context was the dating of processions given throughout the year and establishments involved. Similarly, Sansovino, (1663) p.458 ('Gli Habiti, Costumi et usi della città): 'Vi comparsero dietro a questi le nove Congregation de Sacerdoti, cioè di Santa Maria Mater Domini. Santa Maria Formosa, San Polo, San Cantiano, San Silvestro, San Luca, San Salvatore, Santo Ermacor & Sant'Angelo', [My italics].
3. Sansovino (1663), p.144: 'L'anno 1635 sù eretto una confraternità del Christo, e fabricatovi un Altare, e cappella chiusa di muri con belissime ferrate posta sotto il Portico della Chiesa, alla quale sono state concesse molto Indulgenze per l'anime di Morti, e aggregata a quella della Morte di Roma'.
4. Coronelli, p.106: 'Le Seconde Domeniche... Esposizione del Santissimo [Sacramento] tutto il giorno à S. Marcuola con sermone per Suffragio de' Morti'.
5. Sansovino (1604), p.139^{v}: '...la cui festivitta si celebra a ogni anno solennemente'.
6. Sansovino (1604), p.139^{v}: '...e riposto in questo Sacrario dal Vescovo di Castello'.

Venice, was regularly exhibited in San Marcuola itself.[1] A further local custom peculiar to the church took the form of a mid-century self-perpetuating group of women hermits, 'L'Eremite di San Marcuola', who were remarkable for their poverty, living entirely off alms. They had their own oratory in the church at which they heard Mass celebrated every day, and their number always totalled three: when one died, another took her place.[2]

Further documents related to San Marcuola at the end of the century, and indeed as late as one hundred and fifty years after Metallo's tenure describe a particular veneration for the B.V.M. on Sundays that included music.[3]

References to the importance accorded to the feast of the birth of St John the Baptist in Metallo's church appear as late as 1716 and 1751,[4] and in both instances

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1. Coronelli, p.105: 'A 'S. Marcuola si espone la mano destra di S. Giov. Battista....'
2. Sansovino (1663), p.145:'...vistanno tre donne, che per l'austerità della vità loro, sono chiamate l'Eremite di S. Marcuola... Vivono di sole Elemosine, che li vengono portate; Hanno un Oratorio con sua Altare dove odono la Santa Messa ogni giorno da Sacerdoti, che in celebrano per loro divotione...'
3. E. Selfridge Field, Pallade Veneta, (Venice, 1985), p.228: 'Domenica in San Marcuola con indicibile sacra pompa, non meno di musica che di apparato, s'adoro dal Veneto popolo la Madre delle Gratie, Maria'. I am particularly grateful to Professor Dennis Arnold for supplying references from this new work.
4. E. Selfridge Field, op. cit. pp.289 and 320.

music was said to have played an important part in the ceremonies. In this respect, San Marcuola was usually listed with the churches of San Giovanni Laterano and San Giovanni in Bragora. This information may help to provide some idea of a certain class or type of parish church. Nevertheless, San Marcuola's three priests were responsible for a total of 8,000 souls, by far the largest parish in Cannareggio and almost certainly in Venice as a whole. The average documented figure for the number of people in a congregation for most Venetian churches was between 200 and 1000.

From the evidence presented here it appears that the all-embracing term 'parish church', used so often to describe any Venetian establishment that was not a basilica or a monastery, has been misapplied. Clearly, there were several 'grades' of parish church, of which San Marcuola should be highly rated in comparison with those where, for example, Mass was not said so regularly, or which did not have connections with confraternities. The frequency and local peculiarity of worship that took place in the church also might explain the profuse flow of sacred works from Metallo's hand around the years of his tenure. Although it is not possible to be entirely

sure that customs such as those of the 'tre Eremiti' were practiced in the first decade of the seventeenth century, certain historical and liturgical indications point to a predeliction for celebrating feasts of the B.V.M., Virgin Martyrs and Holy Women that cannot be explained by mere composer's whim. It is from particular liturgical practices and Metallo's choice of texts in his motets that information is now sought in order to suggest how musico-religious observances might have been conducted during the early part of the seventeenth century in his church.

Part Two:

Liturgical Function in Metallo's Compositions and the Motivation for Publication.

Any study of sacred choral music during the period which seeks to identify texts and place them in their correct liturgical position is gravely disadvantaged by the absence of a comprehensive survey of the Roman Rite, particularly, in this instance, with reference to local variants expressed in the rituals of Venice and its surrounding parishes. For music historians, Bonta,[1] Moore,[2] Roche[3] and Terry [4] provide information from the specific to the general in matters of correct musico-liturgical placing, whereas for the general historian, Batiffol[5] and O'Connell[6] provide clear illumination of the circumstances surrounding Papal decrees concerning the Rite from the first meetings of the Christian Fathers up until the present day. With reference to Venice, it is clear that the local variants of liturgy at San Marco have attracted more recent

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1. Stephen Bonta, 'Liturgical Problems in Monteverdi's Marian Vespers', Journal of the American Musicological Society, Vol.XX, (1967), p.87.
2. James H. Moore, Vespers at St. Mark's, (Ann Arbor, 1981).
3. Jerome Roche, 'Musica diversa di Compietà; Compline and its Music in Seventeenth Century Italy', Proceedings of the Royal Musical Association, Vol. 109, (1982-1983), p.60.
4. Richard Terry, The Music of the Roman Rite, (London, 1931).
5. Pierre Batiffol, History of the Roman Breviary, trans. Atwell M. Y. Baylay, (London, 1912).
6. Richard O'Connell, The Celebration of the Mass, (London, 1959).

attention than the simple observation of rites in ordinary parish churches in the area. The corpus of large-scale works, personalities of the *maestri* during the period, and the unique directions given in liturgical books of the basilica have naturally made the subject more interesting than an attempted reconstruction of the average parish church with an unknown *maestro*, smaller scale works and limited opportunities for dignifying the sacred text with music.

The sacred choral music composed by Metallo presents a rare opportunity to examine a large, comprehensive output by a little-known parish composer, and to create a summary of its possible usage in the region. Further speculation upon precisely which elements of the Rite were popularly in use with musical accompaniment in the average parish church is likely. Additionally, we are led to enquire whether the motivation for composing such a large sacred corpus came from the dictates of Metallo's parish itself, from his personal taste, or from the requirements of a music publisher who was fully cognisant of the types of music that would sell to meet the demands of the local inhabitants and their parish *maestri*.

In order to appreciate the context of the parish liturgy during the period it is necessary to provide an outline of the relevant history of liturgical books then

available. Essentially, the first one of any importance to this subject was the Roman breviary of 1568, reformed after the Tridentine Council, and reflecting legends of Saints, bible readings and disposition of Psalms. A Papal Bull, issued simultaneously, banned all previous breviaries. A new edition of the Vulgate was produced in 1592, closely followed by what was then considered to be the definitive version of the same, during the Papal tenure of Clement VIII who was similarly responsible for the issue of a new Caeremoniale (1600) and Missal (1604).[1] It can be stated with certainty that the position of San Marco with regard to the Roman liturgy was unique, in that, as James Moore has shown,the basilica juxtaposed Roman and Marcian Rites (derived from Aquileia) in its observations of solemnities.[2] The same cannot be said for Venice as a whole, or her inland territories, which constitute the areas that concern this study. No records exist of precisely which liturgical books were employed in parish churches, in the same way that they do for San Marco. However, the generally unique nature of Venetian liturgy, including that of San Marco, may be confirmed by the events leading up to the Papal interdict of 1606. It must not be forgotten that the disagreement was initially between the Pope and the Patriarch of Venice. Paul V interpreted his election as

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1. Pierre Batiffol, History of the Roman Breviary, (London, 1912), pp.203 and 211.
2. James H. Moore, Vespers at St. Mark's, (Ann Arbor, 1981).

a sign that he had been divinely appointed to stamp out heresy and to impose the supremacy of the Church over its outerlying dominions. Venice was a recalcitrant party in not conforming with customs of courtesy towards the Papal court. Thus the dispute began.[1] The effect of the interdict, falling as it did in the middle of Metallo's tenure at San Marcuola, was supposedly to cast clerics into a trap of conscience between the Venetian State and the requirements of Rome. Papal instructions were to cease celebration of Mass, ministering of rites and the hearing of confessions. Although the picture presented is that of a complete cessation of activities and the observation of Sundays and Feast days in all the churches of the area, it is certain that local pressure from the inhabitants encouraged priests to continue with their normal duties.[2] Thus at no time were Venetian churches forcibly stopped from maintaining the observation of feasts, and it follows that musical requirements of parishes, confraternities, and larger establishments remained continuous.

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1. John Julius Norwich, A History of Venice, (London, 1982), pp.508-514.
2. John Julius Norwich, History of Venice, (London, 1982), p.514: 'In their unshakeable conviction that they were in the right, the Venetians were not unduly overawed. Nor were most of their clergy. The story is told of one parish priest who had declined to say Vespers awaking in the morning to find a gibbet erected outside his church; he took the hint'.

In an attempt to rationalize the liturgy that was probably in use at the parish church of the Veneto the following criteria have been employed: books printed between approximately 1570 and 1625 have been considered; emphasis has been placed on those produced either in Rome or in Venice, so that the two liturgies could be compared; attention has been paid to books with titles that have a special reference to Venice and/or the B.V.M. In this last category the search has been frustrated by the fact that three significant volumes, a Missae Propriae Festorum (1601), Missale Romanum (1610) and Rituale Romanum (1614), all of which had particular reference to Venice in their title-pages, formerly lodged in the British Library, were destroyed during the war.[1] Nevertheless, not all books in the latter group are found to be useful. For example, a Rosario della Gloriosa Vergine Maria, published in Venice in 1573, contains meditations for each bead of the Rosary for use in contemplative reverences, and is not, therefore, a liturgical volume. Strictly liturgical books, that is, those volumes which provide the texts used in Divine Office and Mass, useful to this study are listed and described below.

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1. GB-Lbl: Liturgies, 3366 bb.3(2); 3366 bb.3 and 3356 b.29 respectively. Circumstances prevented me from searching abroad for similar publications.

Caeremoniale Episcoporum (Rome, 1600)[1] - a compendium for celebrants stating how services should be conducted, providing chant incipits at relevant points in the text.

Missale Romanum (Rome, 1604)[2] - A standard large Roman Missal devised for use in the church at Altar,text only.

Directorium Chori (Rome, 1604)[3] - Containing chant for the Offices of Temporale and Sanctorale, both Common and Proper, but not for Mass.

Antiphonarium Vespertinum (Venice, 1597)[4] - A folio sized choir book with all four voices printed on facing pages, containing newly composed polyphonic music but using strictly liturgical texts of the psalm and canticle antiphons of Vespers Propers of feasts in the Sanctorale. (Part two only extant)

Breviarium Romanum (Venice, 1598)[5] - Text only, no chant incipits. Useful for its clearly presented calendar. Offices Proper and Common, Temporale and Sanctorale.

Epistole et Evangeli (Venice, 1599)[6] - Not a strictly liturgical book. Containing liturgical readings and non-liturgical accompanying commentaries for the Temporale and Sanctorale. Its principal importance is that everything is translated into the Tuscan dialect and it contains a calendar which lists local feasts, many of which show a greater compatability with those known to be celebrated in San Marco but not at Rome. May have been an accompanying volume to the Latin Missal in use during the period for congregations in Tuscan speaking areas of Italy.

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1. GB-Lbl : Liturgies, 1560/4174.
2. GB-Mjr : SC12161D.
3. GB-Lbl : Liturgies Legg 25
4. GB-Lbl : Liturgies M.K.9.b.12.
5. GB-Lbl : Liturgies Legg 221.
6. GB-Ob : N.N.q. Th.

Sacra Biblia (Venice, 1609)[1] - Useful for checking concordances in motet texts that have been selected from the Bible. Parallel with the vulgate runs a contemporary translation of the Hebrew texts into Latin, additionally, a précis in Italian at the foot of each page. (Two volumes)

Antiphonale diurnum (?Tullensis, 1625)[2] - A folio sized volume clearly for a choir to use, containing chant antiphons and psalms in full with canticle incipits for Offices Temporale and Sanctorale, Propers only.

Thus, in answer to the question of the difference between the Roman and Venetian parish church year, comparison of the Roman Breviary (Venice, 1598) and Epistole (Venice, 1599) throws light on some notable differences [See Table One].[3] The incidence of festal dates such as the Translation of St Mark (31 January). Apparition of the Body of St Mark (25 June), and St Roche (16 August), for instance, demonstrates an affinity with the basilica not held by the Roman Calendar of even date. Additionally, the fact that the Breviary was printed in Venice, but states clearly in its title-page that it contains a Roman calendar leads to the supposition that just as the liturgies existed side-by-side in San Marco, so too did they, perhaps to a

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1. GB-Mjr : SC648C.
2. GB-Mjr : R148342.
3. Below, p.42.

TABLE ONE

Table of Selected Calenders

	Liber Usualis (Tournai,1934)[1]		Breviarum Romanum (Venice, 1598)[1]		Epistole (Venice, 1599)
JANUARY					
1	Circumcision and 8va of Christmas	1	Circuncissone	1	La Circuncisione, e Rasil (sic)
2	8va[2] of St Stephen	2	8va Stephanum	2	Macario abbate
3	8va of St John Ap[3] and Eva.[4]	3	8va Ioann. SS Innocentum	3	Anthero papa & martire
4	8va of Holy Innocents	4	8va Ioann. SS Innocentum	4	Tito vescovo di Candia
5	Eve of Epiphany Comm.[5] St Telesphorus	5	Vigil	5	Telesforo
6	EPIPHANY	6	Epiphania	6	La Epiphania.Andrea Carm.
7	Within 8va of Epiphany	7	8va Epiph.	7	Giuliano martire
8	-"-	8	-"-	8	Rigoberto vescovo
9	-"-	9	-"-	9	Martina vergine
10	-"-	10	-"-	10	Paolo primo hermita
11	-"- and Comm. St Hyginus	11	-"-	11	Eufrasia verg. comm.
12	-"-	12	-"-	12	Dionisio papa Carm.
13	Octave of Epiphany	13	-"-	13	Hilario vescovo
14	St Hilary. Comm. St Felix	14	Hilarij.Comm S.Felis	14	Felice prete, e confessore
15	St Paul first Hermit	15	Pauli primo Eremite	15	Mauro abbate
16	St Marcellus I	16	Marcellino	16	Marcello papa, e martire
17	St Anthony Abbot	17	Antonius Abbate	17	Antonio abbate
18	St Peter's Chair at Rome Comm. St Paul Ap.and St Prisca VM[6]	18	Cath. S. Petri Romae. Comm.S. Priscae VM	18	Prisca verg.e. mart.
19	SS Marius,Martha,Audifax & Abachum	19	Maurij,Martha,Audifacis & Abachum	19	Mario con i compagni
20	SS Fabian and Sebastian	20	Fabiani and Sepasjiana	20	Fabiano, e Sebastiano
21	St Agnes	21	Agnetis VM	21	Agnese verg. and mart.
22	SS Vincent and Anastasius	22	Vincentij & Anastasij	22	Vincentio e Anastasio

23	St Raymond of Pennafort Comm.St Emerentiana VM	23 Emerentianae VM	23 Emerentiana verg.e martire
24	St Timothy	24 Timotheus	24 Timoteo vescovo
25	Conversion of St Paul Comm. St Peter Ap.	25 Conv. S. Pauli Apostl.	25 Conversione di San Paolo
26	St Polycarp	26 Polycarp	26 Policarpo vescovo
27	St John Chrysostom	27 Ioa. Crysostomes	27 Giovan Grisostomo vescovo
28	St Agnes VM	28 Agnetis secundo	28 Agnese Cirillo Patr. Cam.
29	St Frances of Sales	29	29 Valerio vescovo
30	St Martina VM	30	30 Geminiano vescovo
31	St Peter Nolasco	31	31 Traslatione di S. Marco

FEBRUARY

1	St Ignatius	1 Ignatij	1 Brigida vergine
2	PURIFICATION of the B.V.M.	2 Purificatione B.V.M.	2 Purificatione della Madonna
3	St Blaise	3 Blasij	3 Biagio,e Gio. elemosinario
4	St Andrew Corsini	4	4 Simeon propheta
5	St Agatha VM	5 Agathae VM	5 Agata vergine
6	St Titus. Comm.St Dorothy VM	6 Dorothea VM	6 Dorotea vergine
7	St Romuald	7 Romualdi Abbate	7 Moise vescovo
8	St John of Matha	8	8 Salomon martire
9	St Cyril Bp.of Alexandria Comm. St Apollonia VM	9 Apolloniae VM	9 Apollonia vergine
10	St Scholastica	10	10 Scolastica vergine
11	Apparition of B.V.M. at Lourdes	11	11 Eufrosina verg.
12	The Seven Holy Founders of the Servites	12	12 Eulalia verg. e martire
13		13	13 Fosca verg. e martire
14	St Valentine	14 Valentini	14 Valentino prete e martire
15	St Faustinus and St Jovita	15 Faustini and Iovitae	15 Faustino & Iovita martire

16		16	
17		17	
18	St Simeon	18	Simeon
19		19	
20		20	
21		21	
22	St Peter's Chair at Antioch Comm. of St Paul Ap.	22	Cath. S. Peter Antiochae
23	St Peter Damian Comm. of the vigil	23	Vigil
24	ST MATTHIAS Ap.	24	Matthias
25		25	
26		26	
27	St Gabriel of Our Lady of Sorrows	27	
28		28	

16	Iuliana verg. e martire		
17	Constantia verg.		
18	Simeon martire		
19	Sabino prete		
20	Gallo, prete & Confess.		
21	Settantanove martiri		
22	Catedra di S. Pietro		
23	Sereno monaco		
24	Matthia Apostolo		
25	Avertano confessore		
26	Alessandro vescovo		
27	Leandro vescovo		
28	Romano abbate		

MARCH

1		1	
2		2	
3		3	
4	St Casimir. Comm. St Lucius	4	
5		5	
6	SS Perpetua and Felicity	6	
7	St Thomas of Aquin.	7	Thos.Acquineas.Comm.Santatum and Felicitatis
8	St John of God	8	
9	St Frances of Rome	9	Quadraginta martyrum
10	Forty Martyrs	10	
11		11	

1	Simplicio & Herculiano		
2	Basilio martire		
3	Massimino martire		
4	Lucio papa & martire		
5	Foca martire		
6	Vittor & Venturino mart.		
7	Tomaso d'Aquino		
8	Apollonio martire		
9	Santi quaranta Martiri		
10	Ugo Arcivescovo		
11	Soldati quaranta martir		

12	St	Gregory I Pope,Conf. & Doc.	12		Gregorio	12	Gregorio papa e dott
13			13			13	Eufrasia verg. Carm
14			14			14	Zaccaria papa
15			15			15	Longino martire
16			16			16	Patritio vescovo
17	St	Patrick	17			17	Geltrude vergine
18	St	Cyril Bisp. of Jerusalem	18			18	Alessandro vescova
19	ST	JOSEPH SPOUSE OF B.V.M.	19		Iosephus conf.	19	Gioseppe sposa di Maria
20			20			20	Guthberto confessore
21	St	Benedict	21		Benedict abbate	21	Benedetto abbate
22			22			22	Paulo vescovo di Narbon
23			23			23	Pigmento prete, e marti
24	St	Gabriel Archangel	24			24	Teodoro prete, e confes.
25	THE	ANNUNCIATION of the B.V.M.	25		Annuntiatione B.V.M.	25	Annunciatione di Maria
26			26			26	Castorio martire
27	St	John Damascene	27			27	Giovanni heremita
28	St	John Capistran	28			28	Grondano Re e conf.
29			29			29	Bartoldo Carm.
30			30			30	Secondo matire
31			31			31	Sabina vergine

APRIL

1			1			1	Teodora vergine
2	St	Francis of Paula	2	St	Francisci de Paula	2	Maria Egittiara
3			3			3	Pancratio martire
4	St	Isidore	4			4	Isidoro vescovo
5	St	Vincent Ferrer	5			5	Vincentio confessore
6			6			6	Sisto papa, e martire

7			7			7	Episanio vescovo
8			8			8	Alberto Carmelit.vescova e mart.
9			9			9	Procovo martire
10			10			10	Apollonio prete
11	St	Leo Pope	11	Leonis		11	Eustorgio prete confessore
12			12			12	Zeno vescovo di Verona
13	St	Hermengild	13			13	Ermengildo Re,e martire
14	St	Justin.Comm.of SS Tiburtius, Valerian and Maximus	14	Tyburtij,Valeriani & Maximi		14	Tiburtio, e Valeriano
15			15			15	Olimpiade martire
16			16			16	Isidoro
17	St	Anicetus	17	Aniceti		17	Aniceto papa, e martire
18			18			18	Prefetto, prete e martire
19			19			19	Crescentio confessore
20			20			20	Leone papa
21	St	Anselm	21			21	Simon vescovo di Persia
22	SS	Soter and Caius	22	Sotheris & Gaij		22	Gaio papa, e martire
23	St	George	23	Georgio		23	Georgio martire
24	St	Fidelis of Sigmaringen	24			24	Gregorio vescovo
25	ST	MARK EVANGELIST	25	Marcus Eva.		25	Marco Evangelista
26	St	Cletus and St. Marcellinus	26	Cleti and Marcellini		26	Cleto, e Marcellino papi
27	St	Peter Canisius	27			27	Anastasio papa
28	St	Paul of the Cross Comm.of	28	Vitalis		28	Vitale martire
29	St	Peter Mart.	29	Petri Martyris		29	Pietro martire de'predicatori
30	St	Catherine of Siena	30			30	Caterina da Siena

MAY

1	SS PHILLIP AND JAMES APOSTLES	1	Philippus e Jacobus Apos.	1	Filippo & Giacopo
2	St Athanasius	2	Athanasij	2	Anastasio Patriarca
3	FINDING OF THE HOLY CROSS	3	Inventio Sacrae Crucis.Comm.SS	3	Inventione della Cruce
4	St Monica	4	Monicae viduae/Alexandri,Eventij and Theoduli	4	Monica madre di S. Agost
5	St Pius V Pope	5		5	Angelo Carmelitano
6	St John before the Latin Gate	6	Ioannis in porta latino	6	S. Gio.innazi la porta latino
7	St Stanislaus	7	Stanislai	7	Domicilia
8	Apparition of St Michael Archangel	8	S. Michael Vis.	8	Apparition di San Michel
9	St Gregory Nazienzen	9	S. Gregori	9	Gregorio Theologico
10	St Antoninus Comm. of SS Gordian and Epimachus	10	Gordani & Epimachi	10	Gordiano e Epim. e Giob
11		11		11	Mamerto vescovo
12	SS Nereus, Archilleus and Domitilla Virgin & Pancras	12	Nerei, Archilei & Pancratij	12	Nereo, Archilio and Pancratio
13	St Robert Bellarmine	13		13	Servatio vescovo
14	St Boniface	14	Bonifacij	14	Bonifacio martire
15	St John Baptist de la Salle	15		15	Isodoro martire
16	St Ubald	16		16	Ubaldo vescovo
17	St Pascal Baylon	17		17	Simone mart. Carm.
18	St Venantius	18		18	Felice vescovo e mart.
19	St Peter Celestine Comm. of St Pudentiana Virg.	19	Pudentianae virginis	19	Pudentiana verg.
20	St Bernadine of Siena	20		20	Bernadino confess. Siena
21		21		21	Helena Regina
22		22		22	Golina martire
23		23		23	Desiderio vescovo
24		24		24	Servulo martire
25	St Gregory VII.Comm.of St Urban	25	Urban	25	Zenobio Archivesc.

26	St Philip Neri.Comm. of St Eleutherius	26 Elevtemij	26 Eleuterio papa,e mart.La state
27	St Bede the Venerable Comm. of St John I Pope	27 Ioannes papa martire	27 Giovanni papa, e mart.
28	St Augustine	28	28 Gernano vescovo
29	St Mary Magdalen Pazzi	29	29 Massimo vescovo
30	St Felix Pope and Martyr	30 Felicis	30 Felice papa e martire
31	St Angela Merici Virgin Comm. of St Petronilla Virgin	31 Petronillae virginis	31 Petronilla verg.

JUNE

1		1	1 Pansilo prete
2	SS Marcellinus, Peter and Erasmus	2 Marcellini, Petri & Erasmi	2 Marcelino Pietro & Erasmo
3		3	3 Pregentino & Langentino
4	St Francis Caracciolo	4	4 Quirio vescovo
5	St Boniface Bp. & Mart.	5	5 Bonifacio vescovo
6	St Norbert	6	6 Filippi Diacono
7		7	7 Paolo vescovo
8		8	8 Medardo vescovo
9	SS Primus and Felician	9 Primi and Feliciani	9 Primo, e Feliciano martire
10	St Margaret, Queen and Widow	10	10 Getulio martire
11	St Barnabus Ap.	11 Barnabus	11 Barnaba Apostolo
12	St John of San Facundo	12 Basilidis, Cirini, Narboris and Nazarij	12 Nazario con i compagni
13	St Anthony of Padua	13 Antonius Pad.	13 Antonio da Padua
14	St Basil	14 Basilij	14 Eliseo profeta duce Carm.
15	SS Vitus (Guy), Modestus and Crescentia	15 Viti, Modesti and Crescentaie	15 Vito,Modesto e Crescentio

16		16		16	Diogene martire
17		17		17	Avito prete e confessore
18	St Ephraem Comm. SS Mark and Marcellian	18	Marci and Marcelliani	18	Marco e Marcellino
19	St Juliana Falconieri Comm.SS Gervase and Protase	19	Gervasij & Prothasij	19	Gervasio, e Protasio martire
20	St Silverius	20	Silverij	20	Silverio martire
21	St Aloysius Gonzaga	21		21	Ianuaria verg.
22	St Paulinus	22	Paulus	22	Paulino vescovo
23	Vigil of St John the Baptist	23	Vigil	23	Giovanni prete vig.
24	NATIVITY OF ST JOHN THE BAPTIST	24	Nativitate S. Io. Bap.	24	Nativita di S.Gio. Battista
25	St William. Comm. of 8va	25	8va	25	L'Apparitione di S. Marco
26	SS John and Paul Comm.of 8va	26	Io. & Paulus. 8va	26	Giovanni, e Paolo martire
27	Within the octave of St John	27	8va	27	Crescentio martire
28	St Ireneaus	28	Leonis. Comm. 8va & vig.	28	Leone papa vig
29	SS PETER AND PAUL	29	Petri and Pauli Apost.	29	Pietro e Paulo Apostoli
30	Commemoration of St Paul Commemoration of St Peter 8va of St John	30	Comm. S. Pauli Ap. 8va S. Ioannes	30	Memoria di S. Paolo

JULY

1	MOST PRECIOUS BLOOD OF OUR LORD Comm. 8va of St John, Baptist	1	8va S. Io. Bat. 8va Apostli	1	Martiale Apostolo
2	VISITATION OF B.V.M. Comm.SS Processus & Martinian	2	Visitatone. 8va Apost. SS Processi & Martinian	2	Visitation della Madonna
3	St Leo	3	8va Apost.	3	Gregorio vescovo
4	Within 8va of SS Peter and Paul	4	8va Apost.	4	Uldarico vescovo
5	St Anthony Mary Zaccaria	5	8va Apost.	5	Domitio martire
6	8va SS Peter and Paul	6	8va Apost.	6	Tranquillione martire

7	SS Cyril and Methodius	7		7	Partemio confessore
8	St Elizabeth	8		8	Procopio e Chiliana
9		9		9	Zenone martire
10	Seven Holy Brothers and SS Rufina and Secunda VM	10	Septem fratum & SS. Ruffinae and Secundae VM	10	Paterniano vescovo
11	St Pius	11	Pij Papae Marty.	11	Pio papa e martire
12	St John Gualbert Comm.SS Nabor and Felix	12	Naboris and Felicis	12	Ermacora e Fortunato
13	St Anacletus	13		13	Anacleto papa e martire
14	St Bonaventure	14	Bonaventure	14	Eracleto vescovo
15	St Henry, Emperor	15		15	Quirico & Julia martiri
16	Our Lady of Mount Carmel	16		16	Eustachio vescovo
17	St Alexius	17	Symphorosae cum septem filis	17	Alessio confes. e Marina verg.
18	St Camillus of Lellis.Comm. of St Symphorosa and her sons	18	Alexij confessoris	18	Simforosa con 7 figliuoli
19	St Vincent de Paul	19		19	Arsenio heremita
20	St Jerome Aemilian Comm. St Margaret	20	Margarita VM	20	Margarita verg.
21	St Praxedes VM	21	Praxedis	21	Prassede verg.
22	St Mary Magdalen	22	Maria Magdalene	22	Maria Maddelena
23	St Apollinaris, Comm.St Liborius	23	Apollinaris	23	Apollinare vescovo
24	Vigil of St James Comm. St Christina VM	24	Vigil & Comm.S.Christinae VM	24	Christina verg.
25	ST JAMES APOSTLE.Comm.St Christopher	25	Jacob Apos. & Comm. S. Christophoro	25	Giacobo Apostolo
26	ST ANNE mother of B.V.M.	26	Annae Matris Gloriosae Virginis Mariae	26	Anna madre della virg.
27	St Pentaleon	27	Pantaleonis	27	Pantaleon martire
28	SS Nazarius & Celsus, Victor and Innocent I	28	Nazari, Celsi I Victorus and S. Innocenti	28	Nazario con i compagni
29	St Martha	29	Martha	29	Marta vergine
30	SS Abdon & Sennen	30	Abdon and Sennen	30	Abdon e Sennen
31	St Ignatius	31		31	Faustino confessore

AUGUST

1	St Peter's Chains. Comm.St Paul & Holy Machabees	1	Petri ad Vincula. Comm.S. Machabacorum	1	Pietro in Vincula
2	St Alphonsus Mary de Liguori Comm. St Stephen I Pope & Martyr	2	Stephani	2	Stefano papa
3	Finding of Body of St Stephen	3	Inventione St. Stephani	3	La inventione di S.Stefano
4	St Dominic	4	Dominic confessoris	4	Domenico confessore
5	Dedication of Church St Mary of Snow	5	Ded. Ch. S. Maria ad Nives	5	Maria della Nive
6	TRANSFIGURATION OF OUR LORD Comm.SS Sixtus II, Felicissimus Agapitus	6	Transfiguratione. Comm.SS Sixti Felicissini and Agapiti	6	La trasfiguratione
7	St Cajetan Comm.St Donatus	7	Donati	7	Donato mart. & Albert Carm.
8	SS Cyriacus,Largus & Smaragdus	8	Cyriac,Largi & Smoragdi	8	Ciriaco martire
9	St John Mary Vianney.Vigil of St Lawrence and Comm. St Romanus	9	S. Romani martyre	9	Romano martire
10	ST LAWRENCE	10	S. Laurentius.	10	Lorenzo martire
11	SS Tiburtius and Susanna VM	11	8va S.Laurentius Comm.Tyburtij and Susannae	11	Triburtio e Susanna
12	St Clare Virgin	12	8va Comm. S. Clarae	12	Chiara verg.
13	SS Hyppolytus and Cassian	13	8va Comm.S. Hipp. & Cas.	13	Cassiano con i compagni Vig.
14	Vigil of Assumption Comm. St Eusebius	14	8va Comm./vig S. Eusebius	14	Eusebio prete
15	ASSUMPTION OF THE B.V.M.	15	Assuntione B.V.M.	15	Assuntione della Madonna
16	ST JOACHIM father of B.V.M.	16	8va assump. Comm.8va S. Laur	16	Rocho confessore
17	St Hyacinth Comm. 8va of Assumption & St Lawrence	17	8va S. Lau 8va Ass.	17	Liberato abbate
18	8va of Assumption Comm.St Agapitus	18	8va & Comm. S.Agapiti	18	Agapito martire
19	St John Eudes.Comm.8va Assumption	19	8va	19	Lodovico vescovo

20	St	Bernard.Comm.8va Assumption	20	Bernard Abbot.	20 Bernado abbate
21	St	Jane Frances Fremiot de Chantal Comm.8va Assumption	21	8va	21 Anastasio martire
22		8va of Assumption Comm.St Timothy and co.	22	8va Assump.Comm.S.Tim.& soc.Mart.	22 Timoteo con i compagni
23	St	Philip Benizi Comm.vigil of St Bartholomew	23		23 Eleazaro Vig.
24	ST	BARTHOLOMEW	24	Barth. Apostolo	24 Bartolomeo Apost.L'Autunno
25	St	Louis King	25	Ludovic confessor	25 Lodovico Re di Francia
26	St	Zephyrinus	26	Zepherini papae mart.	26 Zeferino papa e martire
27	St	Joseph Calasanctius	27		27 Ruffo martire
28	St	Augustine Comm. St Hermes	28	August. Comm.S.Hermetis mar co.	28 Agostino vescovo
29		Beheading of St John the Baptist Comm.S. Sabina	29	Decoll.Ioa.Bat.Comm. Sabinae	29 Decollatione di S. Gio.Battista
30	St	Rose of Lima Comm.SS Felix and Audactus	30	Feliiicis and Adaucti mart.	30 Felice, & Adautto martiri
31	St	Raymond Nonnatus	31		31 Felice confessore

SEPTEMBER

1	St	Giles Comm.12 Holy Brothers	1	Aegidij Abbatus.Comm.SS Martirum Duo-decim. fractum	1 Egidio abbate
2	St	Stephen King	2		2 Antonino martire
3			3		3 Eufemia, Tecla, Erasmo
4			4		4 Moise profeta
5	St	Laurence Justinian	5		5 Venturino martire
6			6		6 Zaccaria profeta
7			7		7 Regina verg. e martire
8		NATIVITY OF B.V.M. Comm.St Adrian	8	Nativitate B.V.M.Comm.S. Adriano	8 Nativita della Madonna
9	St	Gorgonius	9	8va B.V.M. Comm.S. Gorgonij	9 Gorgonio martire

10	St Nicholas of Tolentino	10	S. Nicholai de Tolentino conf.	10	Nicolo de Tolentino
11	SS Protus and Hyacinth	11	8va Comm.SS Prothi & Hyacinth	11	Proto & Iacinto
12	The Most Holy Name of Mary	12	8va	12	Siro vescovo
13		13	8va	13	Filippo vescovo
14	Exaltation of the Holy Cross	14	Elatione S. Crucis. 8va.B.V.M.	14	Esaltatione della Croce
15	SEVEN DOLOURS OF B.V.M. Comm.St Nicomedes	15	8va Comm. S. Nicomedis	15	Nicomede papa, e martire
16	SS Cornelius and Cyprian.Comm.SS Euphemia,Lucy and Geminianus	16	Cornelii and Cypriani Comm.S. Euphamiae, Lucae & Geminiani	16	Eufemia, e li compagni
17	Imprinting of Stigmata on St Frances	17		17	Lamberto vescovo
18	St Joseph of Cupertino	18		18	Vittor & Corona martiri
19	St Januarius and companions	19	Januarij	19	Ianuario vescovo
20	St Eustace and companions Comm. vigil of St Matthew	20	Vigil Comm.S. Eustachij and sociorum martyrum	20	Eustachio e compagni Vig
21	ST MATTHEW AP. and EVANG.	21	Math. Apol.	21	Matteo apostolo & Evang.
22	St Thomas of Villanova Comm.St Maurice and companions	22	Mauritij and sociorum martyrum	22	Mauritio and compagni
23	St Linus Pope Comm.St Thecla VM	23	Lini. Comm. Thecla VM	23	Lino papa e martire
24	Our Lady of Ransom	24		24	Germano abbate. Gerardo confes.
25		25		25	Cleosa martire
26	SS Cyprian and Justina	26	Cypriani & Justinae	26	Cipriano & Iustina
27	SS Cosimas and Damian	27	Cosimae & Damia	27	Cosmo & Damiano
28	St Wenceslaus Duke	28		28	Esuperio vescovo
29	DEDICATION,CHURCH OF ST MICHAEL	29	Dedic. S. Mich. Arch.	29	Michele Archangelo
30	St Jerome Priest	30	Hieroy. presp. Conf.	30	Girolamo Dottore

OCTOBER

1	St Remigius	1	Remigij	1	Remigio vescovo
2	Holy Guardian Angels	2		2	Leodegario vescovo
3	St Theresa and the Child Jesus	3		3	Candido martire

4	St Francis of Assisi	4 Francis conf.	4 Francesco confessore
5	St Placid and companions	5 Placidi & soc. mart.	5 Placido con i compagni
6	St Bruno	6	6 Magno vescovo
7	OUR LADY OF MOST HOLY ROSARY Comm. St Mark I Pope & St Sergius	7 S. Marcus Comm.S. Sergii, Bacchi, Marcelli & Apolon	7 Sergio martire and Iustire Verg.
8	St Bridget	8	8 La sacra di S. Marco
9	SS Dionysius, Rusticus and Eleutherius	9 Dionysij, Rustici & Elevtherij	9 Dionisio con i compagni
10	St Francis Borgia	10	10 Cerbone vescovo
11	MATERNITY OF B.V.M.	11	11 Firminio vescovo
12		12	12 Eustachio prete
13	St Edward Confessor, King	13	13 Vanantio abbate
14	St Callistus Pope	14 Calixtus	14 Calisto papa e martire
15	St Teresa	15	15 Antioco vescovo
16	St Hedwig	16	16 Gallo abbate
17	St Margaret Mary Alacoque	17	17 Fiorentino vescovo
18	ST LUKE EVANGELIST	18 Lucas evang.	18 Luca Evangelista
19	St Peter of Alcantara	19	19 Pelagia vergine
20	St John Cantius	20	20 Massimo martire
21	St Hilarion Abbot.Comm. St Ursula and companions	21 Hilarion abbate. Comm. S. Ursula & soc. mart.	21 Orsola & Hilarione
22		22	22 Macario vescovo
23		23	23 Theodorico prete
24	St Raphael Archangel	24	24 Fortunato & compagni
25	SS Chrysanthus and Daria	25 Chrysanthi & Dariae martyri	25 Cristanto & Dario
26	St Avaristus Pope	26 Evaristi papae martyri	26 Evaristo papa e martire
27	Vigil SS Simon and Jude	27	27 Geltruda verg.
28	SS SIMON AND JUDE APOSTLES	28 Simonis & Iudae Apost.	28 Simone e Iuda Apost.
29		29	29 Zenobio prete,
30		30	30 Gernano vescovo
31	Vigil of All Saints	31 Vigilia	31 Quintiano martire vig.

NOVEMBER

1	ALL SAINTS	1	Festum Omni Sancti	1	La solennita di tutti i Santi
2	All Souls	2	Comm. omni defunct.Comm.Omni Sancti	2	Memoria de'morti
3	8va All Saints	3	8va	3	Hilarione vescovo
4	St Charles Borromeo Comm.8va and SS Vitalis & Agricola	4	8va Comm.S. Vitalis & Agric.	4	Vitale e Agricola
5	8va All Saints	5	8va	5	Zaccaria padre di S. GIo Batt.
6	8va All Saints	6	8va	6	Leonardo confessore
7	8va All Saints	7	8va	7	Prosdocimo vescovo
8	8va All Saints Comm.Four Crowned Martyrs	8	8va Comm. Sanctorum quatuor Coronatum Martyri	8	I quattro coronati martiri
9	DEDICATION ARCH-BASILICA OUR SAVIOUR Comm. St Theodore	9	Dedicatione Basilica S. Salvatorum Comm. S. Theodor	9	Theodoro martire
10	St Andrew Avellino Comm. St Tryphon, Respicius and Nympha	10	Tryphonis, Respicij and Nymphae	10	Trifoni con i compagni
11	St Martin Comm. St Menna	11	Martini. Comm. S. Mennae	11	Martino vescovo
12	St Martin I Pope	12	Martini papae	12	Martino papa e martire
13	St Didacus	13	Didaci conf.	13	Britio vescovo
14	St Josaphat	14		14	Serapione martire
15	St Albert the Great	15		15	Felice vescovo
16	St Gertrude	16		16	Eucherio vescovo
17	St Gregory the wonder-worker	17	Gregori Thaumat	17	Aniano vescovo
18	Dedication Basilicas of SS Peter and Paul Apostles	18	Dedicatione basilica Petri and Pauli	18	La sacra di S. Pietro
19	St Elizabeth Comm. St Pontianus	19	Pontiiiani papae mart.	19	Elisabetta Regina Carm.
20	St Felix of Valois	20		20	Stefano confessore
21	Presentation of B.V.M.	21	Presentat.Gloriosae virginis Mariae	21	La presentatione della Madonna

22	St Cecilia VM	22 S. Cecilia VM	22 Cecilia verg. & mart.
23	St Clement I. Comm. St Felicity	23 Clement comm.S. Felicitas	23 Clemente papa
24	St John of the Cross Comm. St Chrysogonus	24 S. Chrysogoni	24 Crisogono Martire
25	St Catherine VM	25 Catherine VM	25 Caterina vergine
26	St Sylvester Abbot.Comm.St Peter of Alexandria	26 Petri Alexandrij	26 Pietro Allessandrino Vescovo & mart L'Inverno
27		27	27 Giacopo interciso martire
28		28	28 Prospero vescovo
29	Vigil of St Andrew Comm. St Saturninus	29 Vigi. Comm. Saturnini	29 Saturnino martire Vig.
30	ST ANDREW APOSTLE	30 Andreas Apost.	30 Andrea Apostolo

DECEMBER

1		1	1 Candido martire
2	St Bibiana VM	2 Bibianae VM	2 Bibiana verg.
3	St Francis Xavier Conf.	3	3 Cassiano martire
4	St Peter Chrysologus Comm. St Barbara VM	4 Barbara VM	4 Barbara verg.
5	Comm. St Sabbas Abbot	5 S. Abbatis	5 Basso, vescovo and Sabba
6	St Nicholas	6 Nicolai	6 Nicolo vescovo
7	St Ambrose	7 Ambrose	7 Ambrosio vescovo
8	IMMACULATE CONCEPTION OF B.V.M.	8 Conceptione B.V.M.	8 Concettione della Madonna
9	Within 8va Immac. Conc.	9	9 Provolo vescovo
10	Within 8va Immac. Conc.	10 Melchiadis papae mart.	10 Melchiade papa
11	St Danasus I.Comm.of 8va	11 Damasi papae conf.	11 Damaso papa
12	Within 8va Immac. Conc.	12	12 Valerio Abbate
13	St Lucy VM. Comm. of 8va	13 Luciae VM	13 Lucia vergine
14	Within 8va Immac. Conc.	14	14 Nicasio vescovo, e martire
15	8va day of Immac. Conc.	15	15 Valeriano vescovo
16	St Eusebius	16	16 Milerio vescovo

17		17		17	Lazaro risuscitato
18		18		18	Antonilla vergine
19		19		19	Clemente prete & confess.
20	Vigil of St Thomas	20	Vigil.	20	Dominano abbate
21	ST THOMAS APOSTLE	21	Thos. Apost.	21	Tomaso Apostolo
22		22		22	Theodosia vergine
23		23		23	Servulo confessore
24	Vigil of Christmas	24	Vigil	24	Gregorio prete vig.
25	CHRISTMAS DAY Comm.St Anastasia at Dawn Mass.	25	Nativitate Iesu Christi	25	Nativita del Signore
26	St Stephen first Martyr Comm. 8va of Nativity	26	S. Stephanus Comm. Nativitate	26	Stefano primo martire
27	ST JOHN APOSTLE & EVANGELIST Comm.8va of Nativity	27	Ioa. Apost. Eva.	27	Giovanni Apostolo, & Evang.
28	HOLY INNOCENTS MARTYRS Comm. 8va of Nativity	28	SS.Innocentium	28	Innocenti martiri
29	St Thomas of Canterbury Comm. 8va of Nativity	29	Thomas Cantuar	29	Tomaso Cantuarien
30	Within 8va of Nativity	30	Die Dominica infra Nat.	30	Sabino vescovo e martire
31	St Silvester Comm.8va of Nativity	31	Sylvestri papae conf.	31	Silvestro Papa

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1. Owing to the lack of space, only the briefest details of feasts and indentification of Saints has been given for the LU and BR. Nevertheless, the calender of Epistole has been reproduced in full.
2. Octave
3. Apostle
4. Evangelist
5. Commemoration of
6. Virgin Martyr

certain extent, in parish churches of the region, hence the need to make a distinction. If the volume had contained more liturgical texts besides the Epistles its usefulness would have been paramount in assisting to identify those motet texts of uncertain provenance.

It remains to discuss the liturgical content of the extant printed works in Metallo's output, and compare his production with contemporary parish requirements.[1] 1602A contains four settings of the Mass Ordinary, each individually dedicated to the Mother of God, SS Barbara, Ursula and Lucy, with a Common of Virgins Vespers Magnificat antiphon, 'Veni sponsa Christi' as an adjunct. The virgin martyrs have feast-days in both Roman and Tuscan calendars, namely 4 December, 21 October and 13 December respectively. 1602B appears to be a compendium of motets for general use with a particular emphasis in the choice of texts upon Marian feasts, and including the four seasonal Marian antiphons. Out of the remaining ten motets, eight can be identified as liturgical ones, being three taken from Vesper Magnificat antiphons of the Annunciation, Common of Virgins and feasts of the B.V.M. Five comprise an assortment of selections from the Epistle at Mass on the feast of the Visitation, a varia for Peace, the first three verses of Psalm 30 (a Compline

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1. For a full list of title-pages and contents see List of Sources Used for the Selected Edition, below, p.336.

Psalm, significantly) and two Alleluia verses from the Votive Mass of the Holy Angels and the Conception. The edition closes with a Mass to St Christina (24 July), the feast-day of whom is notable for having more importance on the Tuscan calendar than it did on the Roman one, where Christina was merely commemorated.

The title-page of 1603 makes a point of announcing the four Marian antiphons, hymn ('Ave Maris Stella') and a motet to the B.V.M. Besides this, it contains thirteen Magnificats composed on the different ecclesiastical tones. It may have purported to be a book for Vespers on feasts of the B.V.M., were it not for the puzzling presence of a single motet to St Michael. Whilst the Marian antiphons are, strictly speaking, for use at Compline, it was common for them to be used to conclude other Office hours, as confirmed by rubrics in post-Tridentine breviaries,[1] thus, it would have been acceptable to use the Marian antiphons, for instance, at the Magnificat in Vespers of the feasts of the B.V.M.

The fragmented form in which 1604 survives poses problems in defining its general liturgical usage and, for this reason, it comes under discussion below.[2] An

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1. Jerome Roche, North Italian Church Music, (Oxford, 1984), p.63,f.n.7. Marian Antiphons were also used to conclude devotions at confraternities in Rome on Lenten evenings, see Graham Dixon, 'Lenten Devotions', Musical Times, Vol.124, (1983), p.157.
2. See below, Chapter Three, Part Five, Missing Works and Fragments, p.134.

unspecified number of six-part motets is missing from the beginning of the volume, and even the surviving eight-part cori spezzati Magnificat, Mass to St Agnes and eight motets do not demonstrate any clear liturgical patterns. St Agnes had two feasts in January, falling on the 21 and 28 of the month, observed in both Roman and Tuscan calendars. It is likely therefore that such a work would have been performed on one or both dates. The motets provide three clearly recognizable liturgical texts: a psalm antiphon for second Vespers at the Common of Confessor Bishops ('Ecce sacerdos magnus'), psalm 67 for the Nocturn at Whitsun ('Exsurgat Deus') and an Alleluia Verse during Mass at the feast of Conception ('Tota pulchra').[1] Unfortunately, the remaining five motets have texts that do not appear to bear much relation to liturgical material. It is possible that, as they were composed in the Holy Land, Metallo might have made up some texts himself. 'Exultavit cor meum' is clearly a Magnificat paraphrase, whereas 'Favus distillans' and 'Conforta me Rex' might be connected with some now obsolete rites of the Assumption and seasonal recitation of the lives of the saints between the middle

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1. 'Tota pulchra' is published in San Marco's Orationale as the third (psalm) antiphon at Vespers on the feast of the Assumption, see James H. Moore, Vespers at St. Mark's, (Ann Arbor, 1981), p.168.

of September and October, respectively.[1] It has not been possible to trace ' Multi qui persequuntur' in any named items of the liturgical volumes listed here, or in the Index of Gregorian Chant.[2]

The first publication of 1610, appearing after an intermission in production mentioned above,[3] is notable for comprising three Masses and two motets for specified feasts. The similarity in choice of Mass titles with those of 1602A is clear, and this work marks an unusual departure from the generalized formulation of motets and Magnificats appearing in previous volumes. The first Mass title for 'all Holy Virgins' implies that it was eligible for performance on any date when the feast of a virgin martyr was celebrated. A glance at both Tuscan and Roman calendars shows this to have been a frequent occurrence.[4] The 'Missa Conceptio B.M. Virginis' was suitable for performance at the feast of the same name, falling on 8 December, and the 'Magdalena' Mass would have been sung on 22 July. It is noteworthy that the printers of the Tuscan calendar chose to place this feast in italics, giving it as much importance as other similarly presented feasts such as the Visitation,

1. This is based upon the liturgical positions of the texts found in the Worcester Antiphonal, and must not be taken as an accurate description of their positions in seventeenth century Venetian liturgy.
2. John R. Bryden and David G. Hughes, Index of Gregorian Chant, Vol.I, (Cambridge, Mass. 1969).
3. See above, Chapter One, Part Four, p.22.
4. Nine instances of feasts for virgin martyrs can be found during February in the Tuscan calendar, for example.

Assumption, Transfiguration and Annunciation, for example. Nevertheless, the feast of Mary Magdalen did not have the same importance in the Roman calendar. Its significance in Tuscan dialect speaking areas may indicate the explanation for the presence of such a dedication in a volume that otherwise consisted of Marian items. The composer specified the occasion for which the two appended motets in the volume were to be performed: for the feast of the Conception and for the Blessed Sacrament. The liturgical positions of the chosen texts, however, are found in the Epistle at Mass on the feast of the Visitation (2 July) and Responsory at the second Nocturn on the feast of Corpus Christi, respectively. Whatever portion of the day's solemnities each motet constituted cannot be stated with confidence. It is more likely that they might have been performed during or after communion, particularly in the case of the latter item, or as psalm or Magnificat antiphons at Vespers. Clearly, a certain amount of freedom in the choice of liturgical texts was permitted, even in parish churches.[1]

A more defined picture of intended liturgical use appears in the motets of 1610B for with the exception of

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1. Freedom of text choice in the motets of Metallo is discussed in more detail below, Chapter Two, Part Three, p.72.

three texts from the Tract at Mass for the Propagation of the Faith ('Annunciate'), Lesson at Mass on the feast of the Conception ('Beatus Homo'), Epistle at Mass for the Feast of the Visitation ('Surge propera') and five unidentified texts, the majority of eleven motets are settings of Vesper psalm and Magnificat antiphon texts found in the feasts of the Maternity, Nativity, Holy Apostles Peter and Paul, Common of Confessor Bishops, Exaltation of the Cross, SS Phillip and James, Corpus Christi, St Michael and in general feasts of the B.V.M. This volume may have been a useful compendium of Vespers antiphons for important feasts of the B.V.M. and saints' days taking into consideration that it was possible that non-antiphon texts might have been used in substitution for liturgically correct psalm and Magnificat texts. The picture that emerges suggests that in parish churches of the region Vespers was celebrated often, but that, with the exception of the Magnificat antiphon and possibly some psalm antiphons, the Office was mainly chanted. Instances of texts from portions of Mass Propers indicate that antiphon substitution was probably employed often.[1] The significance of the presence of a single ten-voice

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1. The practice of antiphon substitution, that is, the exchange of the liturgically correct text for one not strictly prescribed for that position is evident in a set of Papal decrees issued at intervals throughout the seventeenth century, which attempted to curb the habit. See Richard Terry, The Music of the Roman Rite,(London, 1931), pp.192, 195 and 200.

cori spezzati Magnificat in the volume is not clear. It may be no more than a coincidence that it appeared in the same year as Monteverdi's Vespers which contained two settings of the canticle, one a large-scale work with instruments. Metallo might have included it in response to a parish demand for something on a similarly grand scale, but within the confines of what a parish church could provide instrumentally, namely : organ bass.

The last work of that year, 1610C, was a collection of forty-one motets for the church year. Divided into two volumes, the first part consists mainly of motets designated for feasts of events in the life of the B.V.M. The remaining motets of the first book initiate a cycle beginning with Christmas, and spread into the beginning of the second book, finishing the Temporale at Corpus Christi.

Further individually designated feasts comprise the major ones of the Sanctorale, and the second book ends with motets for the various feasts in the Common of Saints. The volumes provide an insight into the differences between the feasts specifically named by Metallo and those for which the texts themselves were liturgically intended, and come under discussion below.[1]

1611[2] begins with a Mass for 'All Saints' and apart

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1. See below, Chapter Two, Part Three, p.72.
2. See below, Chapter Three, Part Six, p.134, for an identification of the musical provenance of the motets in this publication.

from this, with two motet texts taken from the Lesson at Mass on the feast of Trinity ('O altitudio divitiarum') and Sequence at Mass on the feast of Pentecost ('Veni sancte Spiritus'), the remaining six identifiable texts are all connected with the B.V.M.: some derive from specific liturgical positions, such as the Alleluia Verse at Mass for feasts of the B.V.M. ('Post partum Virgo') and the Conception ('Tota pulchra es'), or antiphon at Lauds of the Assumption ('Quam pulchra es'),[1] whereas others comprise non-specific derivations from the Song of Solomon, such as 'Ecce tu pulchra es'. This second group has a certain affinity with those motet texts above, with liturgical placings from the same biblical source, including the portions used in the Epistle at Mass on the feast of the Visitation: 'Surge amica mea' and 'Vox turturis' found in this work. The presence of two Magnificats in the publication once again leads to the suspicion that the collection was put together to serve as a useful book for Vespers on feasts of the B.V.M. where perhaps only the Magnificat and antiphons (substitutes) were sung to measured music.[2]

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1. Found in the Antiphonale diurnum (1625). listed above, p.41.
2. The close liturgical connection between Song of Solomon texts and the feast of the Assumption as celebrated in San Marco is described in James H. Moore, Vespers at St. Mark's, (Ann Arbor, 1981), pp. 144 and 150.

1613A is a book of music for Holy Week, and as the texts employed were intended for strictly liturgical use at the time, the volume comes under discussion with 1610C below.[1] Briefly, it comprises settings of the readings, Responsories, Antiphons, Hymns, Introits, Tracts, Offertories, Postcommunions and Passions for the days of Holy Week from Palm Sunday to Good Friday inclusive. The music for Maundy Thursday includes a complete setting of the Mass Proper dedicated to 'Maria Mater Gratiae'.

The last known sacred publication to be produced during the composer's life-time was a volume of twelve motets on themes from the song of Solomon, including a benedictional motet 'Benedic Domine',[2] a single Magnificat and five madrigali spirituali. A musical curiosity in the form of a motet 'Antichi et Licentiosi' is appended to the volume. Out of the Song of Solomon texts, one was assigned by Metallo specifically for the feast of the Conception ('Una es columba mea'). The only strictly liturgical text taken from this biblical source is 'Ego in altissimus' which forms the Vesper antiphon at Magnificat on the Saturday before the second Sunday of August. The remainder constitute portions from the Epistle at Mass on the feast of the Visitation, and

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1. See Chapter Two, Part Three, p.72.
2. This text appears to have been a blessing of some kind ('Benedicte Domine nos et haec tua dona quae de tua largitate sumus sumpturi. Per Christum Dominum nostrum. Amen'.) although as yet no firm liturgical provenance for it has been found.

otherwise random selections of verses from the book.[1] The presence of the madrigali spirituali lends some doubt as to whether this publication was intended for use in church. Such spiritual madrigals were not drawn from liturgical texts, although they dwelt on sacred themes. It is more generally supposed that they formed some part of spiritual domestic recreation.[2] It may be, therefore, that the motets were similarly intended, hence the use of biblical yet non-liturgical texts, and the hint in the title-page of the possibility of using very small forces to perform the works.[3]

A general synopsis of the choice of subject matter in liturgical texts employed by Metallo shows a marked (but not unusual) emphasis on those associated with the B.V.M. and holy women, virgin martyrs and otherwise. The liturgical position of his motet texts in the celebration of ecclesiastical rites seems to have been most commonly found in psalm and Magnificat antiphons at Vespers and/or Compline of major feasts in the church year. It remains to answer the question of motivation behind this substantial corpus of music.

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1. For example: Solomon 2.14; 4.1-2;4.3;4.4;6.4 and 6.11.
2. Jerome Roche, North Italian Church Music,(Oxford 1984), p.45.
3. 1613B: Del Metallo Motetti Magnificat et Madrigali Spirituali a tre voci et nel fine doi motetti ... quali tutti si possono cantare a una, due e tre voci... (Venice, 1613).

A large part of the music published between 1602 and 1610 was not written with the requirements of San Marcuola in mind. 1602A, 1602B and 1603 have dedications stating that the volumes were composed in Crete, Alexandria and Cairo, respectively. 1604, as already stated, was also composed whilst visiting certain places of religious importance in the Holy Land itself.[1] The later publications of 1610A onwards, in all probability, were written in Venice, yet only 1610A carries Metallo's title of maestro di cappella in S. Marcuola. Thus, this can be the only volume of the entire output which might conceivably have been intended for use in the composer's parish church. In general, therefore, the collection was devised with other purposes in mind. Additionally, the peculiarity of rites known to have been conducted in San Marcuola, such as the importance of music at feasts dedicated to St John the Baptist, find no correlation in Metallo's sacred music.[2] Had he been composing specifically for his church, one would have expected to count several motets and masses connected with the Baptist.

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1. See above, Chapter One, Part Two, p.12.
2. See above, Chapter Two, Part One, p.30 for a discussion of documented musical activities in the church.

With such a large portion of the corpus composed in the Middle East the possibility of personal taste as a motivating factor behind publication must be considered. Metallo's religious background as a Franciscan friar may produce an explanation for the journey to the Holy Land, in that St Francis himself had a wish to preach the Christian faith to the Saracen.[1] Indeed, Francis went on to found an establishment at Damiata,[2] and this might have been one of the places where Metallo stayed during his time in the city. The composer's journey could have been undertaken in imitation of the founder of his Order. As for the detailed travel notes, and the dedication of motets and Masses to certain occasions of visiting religious venues, here Metallo echoed the spiritual activity of another predcessor in the Order. Eustochia of Messina (b. 1432), a member of the Poor Clares, developed the idea of a spiritual itinerary in the Holy Land, as she visited, in her imagination, the places connected with Christ's earthly life and participated in the events which took place there.[3] Nevertheless, it would have taken a courageous publisher to reproduce all the 'travel music' had the composer's choice of items not

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1. John Moorman, A History of the Franciscan Order, (Oxford, 1968), p.24.
2. John Moorman, op.cit., pp.49 and 230.
3. John Moorman, op.cit., p.557.

met with popular demand in the Venetian republic. As Metallo had lived in north-western Italy during the years preceding his departure for the Holy Land, he must have been aware of the musical requirements and limitations of parish churches in his area. Thus the motets, Masses and Magnificats composed abroad were probably written with these requirements in mind.

Personal preference in matters of text choice and the composer's absence from the Venetian region may account for the several unidentified texts found in 1604, for example. Yet it was not unknown for composers to marry together two or more texts from differing biblical and liturgical sources. Grandi did so, for instance.[1]

Thus, the first two plausible reasons for the motivation behind publication can be discounted and it is possible to settle for the final suggestion: that Metallo was fulfilling a publisher's commission; one who knew precisely what was needed in order to meet the demands of

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1. The employment of centonized texts, that is, taking two or more unrelated biblical or liturgical texts and placing them together to form a new text with a different function is described in James H. Moore, Vespers at St. Mark's, (Ann Arbor, 1981), p.150

local parish churches.[1] The general emphasis in choice of text and liturgical function shown in Metallo's music corresponds with what is known of musical activities in parish churches of the time. Nearly every motet he wrote was suitable for performance as a psalm or Magnificat antiphon at Vespers on feasts of the B.V.M. or saints' days. Accordingly, Mass, Vespers and Compline were rites most commonly celebrated with measured music in parish churches of the region.[2]

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1. It may be that the absence of any Vesper psalm collections by Metallo can be accounted for by the profusion of such publications by other composers during the period. See Jerome Roche, North Italian Church Music, (Oxford, 1984), pp. 36-38.
2. Jerome Roche, op.cit.,p.32.

Part Three:

Specific Liturgical Indications in 1610C and 1613A

1610C and 1613A deserve to be singled out from the main body of Metallo's music because they contain specific liturgical indications which are not found in the titles and contents of the other publications discussed above. In the instance of 1610C the designation of specific feasts for each musical item helps to provide solutions for the liturgical source of hitherto unidentified texts, and in 1613A the obvious use of solely liturgical texts indicates, to a certain extent, which portions of Holy Week solemnities were sung polyphonically in ordinary parish churches of the region.

A brief description of the contents of 1610C has been given above,[1] and the detail of each item is shown in its original order below, in the List of Sources.[2] All feasts selected and designated by Metallo are presented in Table Two[3] where the order in which they appear has been amended to conform with the pattern normally found in liturgical books. A further two motets

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1. See above, Chapter Two, p.64.
2. See below, p.339.
3. See below, p.73.

TABLE TWO

Feasts Designated by Metallo in 1610C

Proper of the Time	
Christmas	(25 December)
St Stephen	(26 December)
St John the Evangelist	(27 December)
Holy Innocents	(28 December)
Circumcission	(1 January)
Epiphany	(6 January)
Easter Day	
Ascension	
Pentecost	
Trinity	
Corpus Christi	
Common of Saints	
Common of Apostles	
Common of One Martyr	
Common of Several Martyrs	
Common of Confessor Bishops	
Common of Confessors not Bishops	
Common of Holy Virgins	
Common of Holy Women	
Common of the Dedication of a Church	
Proper of Saints	
St Andrew	(30 November)
Conception	(8 December)
St Lucy	(13 December)
Conversion of St Paul	(25 January)
Purification	(2 February)
Annunciation	(25 March)
Visitation	(2 July)
St Mary of Snow	(5 August)
Transfiguration	(6 August)
Assumption	(15 August)
Beheading of St John the Baptist	(29 August)
Nativity of the B.V.M.	(8 September)
Exaltation of the Holy Cross	(14 September)
St Michael	(29 September)
All Saints	(1 November)

are outside the scheme:, being 'Conforta me Rex', entitled '[during] imprisonment in Crete' and 'Omni tempore benedic', marked for use at 'all times'. An eight-part cori spezzati Marian antiphon 'Regina caeli' is not assigned to any feast, but its position in the original part-books appears to indicate the end of the section with motets for Marian feasts. Although the contents, in their original form, do not follow the events of the church year as laid out in Table Two, the presentation of Marian items first conforms with Banchieri's hierarchial list which also starts with feasts connected with the B.V.M.[1] Despite this, the organization of Metallo's pieces in this publication compares unfavourably with other contemporary examples.

Claudio Merulo's five-part motets of 1578 were similarly published in two volumes,[2] but he incorporated the Proper of the Time into the Proper of Saints to make a single calendar, presenting Christmas to mid-August in the first volume, and mid-August to the Immaculate Conception (8 December) with a Common of Saints section added at the end of the second volume. Like Metallo's

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1. Banchieri, L'Organo suonarino, (1605), discussed in Jerome Roche, North Italian Church Music,(Oxford, 1984), p.32.
2. Claudio Merulo, Liber Primus Sacrarum Cantionum Quinque Vocum, (Venice, 1578), Corpus Mensurabilis Musicae, Vol. 51[3], ed. Jacobus Bastian,(American Institute of Musicology, 1971).

collection, each motet is introduced with a caption naming the feast for which it was intended.

Andrea Gabrieli's motets of 1576,[1] apart from an opening motet for general use on Sundays, proceeds with a seasonally ordered Proper of the Time from Christmas to Corpus Christi. This is interspersed with one motet, 'Sancta et immaculata Virginitas', for all feasts of the B.V.M.[2]

After the Proper of the Time, a truncated Proper of Saints begins with the Nativity of St John the Baptist (24 June). Seven further correctly ordered feasts follow up to the feasts of St Andrew (30 November). Finally, a thorough Common of Saints section follows, although it omits the Common of Holy Women, which is present in Metallo's list.

Capilupi's Motectorum sex et octo vocibus of 1603 can be singled out as an example of a collection intended for more general use than a strict 'feasts of the year' set.[3] He only named Corpus Christi, Christmas, Easter, St Sebastian, St Laurence and St Gemignano specifically.

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1. GB-Lbl A.195.a. [Bassus only]: Ecclesiasticum Cantionum Quartor Vocum, Omnibus Sanctum Somemnitatis derservientium...(Venice, 1576).
2. GB-Lbl: A.195.a.,p.8: 'In Omnibus Solemnitatis B. Marie Virginis'.
3. Jerome Roche, North Italian Church Music, (Oxford 1984) p.42.

Most of his motets were for use at the elevation of the Host during Mass, feasts of the B.V.M. and at any time.

By contrast, Pietro Lappi's hymns for the year (1628)[1] contain some very specific items. His chosen cycle began with advent and continued through the Proper of the Time. After Corpus Christi there is a selection of Proper of Saints, but not so encyclopaedic as that found in Merulo's collection. The volume ends with a standard Common of Saints selection but which omits the Commons of Doctors and Confessor Bishops.

A comparison of Metallo's selected feasts with the calendars listed in Table One[2] shows that he adhered more to Roman than to Tuscan Feasts. An important Venetian composer might well have included items connected with feasts of St Mark, and possibly St Roche. As it is, there is nothing in Metallo's list of feasts that cannot be found in the calendar of the Breviarium Romanum of 1598.

It is the Breviarium Romanum which provides the answer to what has formerly been assumed as the questionable liturgical provenance of certain texts known to have been popular in the period. For instance, a

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1. GB-Lbl C.265.b. [Alto, Tenore and B.org. only]: Hymni per tutto l'anno a quatro voci con il basso per l'Organo del R.P. Pietro Lappi...(Venice,1628).
2. See above, p.42.

search through most chant books and directories published since 1900 (clearly, volumes frequently to hand for most scholars, to date) shows that no less than nine texts out of the forty-one set by Metallo cannot be identified with any degree of certainty. Further, that the Liber Usualis, not extant in the period under discussion, but commonly in use today for text identification purposes, is greatly at variance with the Roman breviary of the time, where texts of the breviary which formerly had strict liturgical functions connected with certain feasts found their way, latterly, into different feasts and positions, therefore confusing the issue of seventeenth century text identification.[1]

However, by using the Breviarium Romanum of 1598 (described above)[2] the identification of the correct liturgical position of texts is made more accurate and authentic. Only five of Metallo's texts do not appear to

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1. For example, the Proper antiphons and responds for SS Lucy, Agnes, Agatha, Laurence, Caecilia and Clement were suppressed in 1747 by the congregation for the reform of the breviary, under Benedict XIV, see C. Batiffol, History of the Roman Breviary, (London, 1912), pp.268-271.
2. See above, p.40.

have any liturgical function in this volume.[1] The remaining texts chosen by him and identified in the breviary without exception can be traced to the liturgy of the named feast. A singular pattern emerges hitherto not detected in the composer's choice of texts, in that he exclusively selected twenty-one items from responsories during Nocturns of the named feasts, and thirteen psalm or Magnificat antiphons from Vespers of the feast in question. Had the feast for each motet not been named by the composer it would have been a harder task to trace liturgical provenance, as liturgical books of the period did not provide indices of text incipits in the same way that chant directories of this century do. In addition, it is now possible to supply an answer to the much discussed liturgical provenance of the then popular motet text 'Duo seraphim'.

Although Denis Stevens attributed its biblical source to a combination of Isaiah 6.3 and I John 5.7,[2] which cannot be doubted, he was mistaken in assuming that it was a centonized text. The full text used by composers during the period can be found in the

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1. 'Surge propera' and 'Unica est' are both Song of Solomon texts. 'Gaude Maria', 'Oculi ominum' and 'Surrexit Pastor' have yet to be identified.
2. Denis Stevens, 'Where are the Vespers of Yesteryear? Musical Quarterly, Vol.47, (1961), p.321.

Breviarium Romanum, being the responsory after the sixth lesson in the Nocturns of the third Sunday after Pentecost.[1] Metallo set it for the feast of Pentecost itself, and thus it would appear that this must have been the main association of the text at that time. It may be said that religious nuances inherent in the celebration of Pentecost, such as the presence of the Holy Spirit, made this text suitable for performance during the elevation of the host at Mass, for example, hence its undoubted popularity during the period.

It must be further stated that in the example of Metallo, the preponderance of Nocturn responsory texts did not mean that church choirs were required to provide measured music for Divine Office in the middle of the night. The presence of those texts is simply an indication that much good material for the musician was to be found in the responsory text, and the practice of substitution, described above[2] explains the obvious freedom composers exercised in choice of texts for particular liturgical functions. Additionally, the fact that so much of what Metallo chose could be traced to the Roman breviary is an indication that despite the strong traditions of the so-called 'Venetian' liturgy, it would

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1. GB-Lbl Legg 221, f.171v.
2. See above, p.63.

seem that parish churches in the area adhered more to Roman rites than those referred to as 'Venetian', which were probably peculiar to San Marco alone.

The tavola of 1613A, reproduced below in the List of Sources[1] is of no real assistance in divining its true contents. Accordingly, text incipits of Holy Week music set by Metallo are entabulated here for greater clarity.[2] Briefly described, this publication contains settings of the liturgically prescribed passions of Palm Sunday. Tuesday and Wednesday in Holy Week, and Good Friday. Also there is a certain amount of matter prefatory to the passions in the form of introits, graduals, psalms and tracts, and a complete Mass with its Propers on Maundy Thursday. Certain important items such as the Maundy hymn 'Pange lingua' and the Reproaches of Good Friday have also been included.

In order to depict precisely what portions of the Holy Week liturgy were sung, chanted or spoken and how the order of items fitted with the composer's intentions it is necessary to compare what Metallo set with contemporary liturgy. A useful publication is the Officium Hebdomadae Sanctae of 1589 which contains complete rubrics and texts for all the offices of the week.[3] Thus, progressing through each day it is possible

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1. See below, p.341.
2. Table Three, p.81.
3. GB-Lbl 3434.aa.19.: Officium Hebdomadae Sanctae secundum curiam Romanum: ad Missalis & Breviarij reformatum rationem...(Venice, 1589).

TABLE THREE

Detail of Contents in 1613A

[Captions, item numbers and abbreviations are presented here as they are found in the original part-books]

Page Number	Caption	Text Incipit
1	Lectio. Dominica Palmarum	Lectio Libri Exodi
2		
3	Pro Gradualia cantatur Responsoria	Collegerunt Pontifices
	Interim cantantur Antiphona	Pueri Haebraeorum
4	Alia antiphona	Pueri Haebraeorum
	In processione	Gloria laus & honor
5	Attollite portae	Quis est
	In Ecclesia	Ingrediente Domino
	Versus in falso bordone	
6	Introitus	Domine ne longe facias
	Psalmus, Deus meus Deus	Quare me dereliquisti
	Tractus pro Gradualia	Deus Deus meus respice
7	Passio secundum Matthaeum	1. Non in die festo
	Duo.	2. Ut quid perditio
		3. Quid vultis
		4. Ubi vis paremus
		5. Numquid ego sum
		6. Numquid ego sum
	A.3.	7. Et si omnes
		8. Etiam si oportuerit
8		9. Quemcumque osculatus
		10. Ave Rabbi
		11. Hic dixit
		12. Nihil respondes
		13. Adjuro te
		14. Blasphemavit
		15. Reus est mortis
		16. Prophetiza
	Duo.	17. Et tu cum
		18. Nescio quid dicis
		19. Et hic
9		20. Vere & tu ex illis
		21. Peccavi tradens
		22. Quid ad nos
		23. Non licet eos
		24. Tu es rex
		25. Non audis
		26. Quem Vultis

		27. Nihil tibi
		28. Quem vultis
		29. Barabbam
		30. Quid igitur
		31. Crucifigatur
		32. Quid enim
		33. Crucifigatur
A.3.		34. Innocens
10		35. Sanguis ejus
		36. Ave Rex Judaeorum
		37. Vah qui destruis
		38. Alois salvos
		39. Eliam vocat
		40. Sine videamus
		41. Vere Filius
11	Evangelium	Altera autem die
	Offertorium in falso bordone	
12	Post Communio	Pater si non potest
	Feria Terza	
	Introito In falso bordone	
	Passio secundum Marcum	
		[1] Non in die festo
		2. Ut quid perditio
		3. Quo vis eamus
		4. Numquid ego
		5. Et si omnes
		6. Et si oportuerit
13		7. Quemcumque
		8. Ave Rabbi
		9. Quoniam nos
		10. Non respondes quidquam
	Duo.	11. Tu es Christus Filius
		12. Quid adhuc
		13. Prophetiza
		14. Et tu cum
14	Duo.	15. Necque scio
		16. Vere ex illis
		17. Tu es Rex Iudaeorum
		18. Non respondes
		19. Vultus dimittam
		20. Quid ergo vultis
		21. Crucifige eum
	Duo.	22. Quid enim mali fecit
		23. Crucifige eum
		24. Vah qui destruis
		25. Alios salvos fecit
15		26. Ecce Eliam vocat
		27. Sinite videamus

28. Vere hic homo

Evangelii — Et cum jam sero esset
16 Offertorium — Custodi me Domine
Communio — Adversum me exercebantur

17 Introitus In falso bordone
Feria Quarta
Passio Secundum Lucam — [1.] Ubi vis paremus
2. Domine tecum
Duo. — 3. Nihil
4. Domine ecce duo
5. Domine si percutimus
6. Et hic cum
7. Mulier non novi illum
8. Et tu de illis
9. O homo non sum
10. Vere & hic cum illo
11. Homo nescio quid
12. Prophetiza quis est
13. Si tu es Christus
18 — 14. Tu ergo es
15. Quid adhuc
16. Hunc invenimus
17. Tu es Rex Judaeorum
18. Nihil invenio
19. Commovet populum
20. Obtulistis mihi
19 — 21. Tolle hunc
22. Crucifige
23. Quid enim mali
24. Alios salvos fecit
25. Si tu es rex Iudaeorum
26. Si tu es Christus
27. Neque tu times Deum
A.3. — 28. Domine memento mei
29. Vere hic homo
20 Evangelij — Et Ecce vir nomine

Feria Quinta
Introitus — Nos autem gloriari
Psalmus — Deus misereatur nostri
21 Missa Maria Mater Gratiae
Kyrie
Christe
Kyrie
Et in terra
Graduale — Christus factus est
Versus. In falso Bordone

22		Patrem omnipotentem
24	Offertorium	Dextera Domini fecit
		Sanctus
		Adoramus te Christe
		Agnus Dei
25	A.5.	Agnus Dei
	Communio in falso bordone	Pange linqua gloriosi
26		
	Venerdi Santo	
	Tractus In Falso Bordone	
	Passio Secundum Ioannem	[1.] Iesum Nazarenum
		2. Iesum Nazarenum
		3. Numquid & tu ex
		4. Non sum
		5. Sic respondes
27		6. Numquid & tu ex
		7. Non sum
		8. Nonne ego te
		9. Quam accusationem
	Duo.	10. Si non esset
		11. Accipite eum vos
		12. Nobis non licet
		13. Tu es Rex Iudeorum
		14. Numquid ego
		15. Ergo Rex es tu
		16. Quid est veritas
		17. Ego nullam invenio
28		18. Non hunc sed
		19. Ave Rex Judaeorum
		20. Ecce adduco
		21. Ecce homo
		22. Crucifige
		23. Accipite eum
		24. Nos legem habemus
	A.3.	25. Unde es tu
		26. Mihi non loqueris
		27. Si hunc dimittis
		28. Ecce Rex vester
		29. Tolle crucifige eum
		30. Regem vestrum
		31. Non habemus regem
		32. Noli scribere Rex
		33. Quod scripsi
		34. Non scindamus eam
29	Evangelij	Post haec autem rogavit
31	Improperia	Popule meus

to detect the nature and function of those portions which the composer has set, and those which remained either spoken or chanted.

Beginning with Palm Sunday, Table Three shows that the initial item of measured music in Metallo's version was the first lesson of the day (at Terce). The Hebdomadae Sanctae (hereinafter referred to as HS) indicates that before this point in the liturgy a short reading from Matthew 21 was followed by the prayer 'Deus quem diligere'. Metallo's settings up to the introit follow HS. His instructions 'Interim cantantur' mean that the first 'Pueri haebraeorum' must be sung as the antiphon in between other unspecified items. This occurs during the distribution of palms. HS then gives several prayers, commencing the procession with 'Quem autem perventum' leading into 'Gloria, laus et honor'. This latter item is set by Metallo. There is no evidence in the HS of the existence of 'Attollite portae' (which is the psalm accompanying the antiphon 'Pueri') or 'Ingrediente Domino'. The verse, designated in falso bordone by the composer, and not included in his setting, would have been the middle of the responsory. This part concludes the Office of Terce and the procession. The introit and psalm found in Metallo's version corresponds exactly with the text given in HS. HS itself continues

with prayers, the lesson of Paul to the Philippians and the gradual 'Tenuisti manum'. After this it gives the tract which is positioned immediately before the passion in Metallo's work. At this point, HS frustrates the enquiry by not providing any indications for performance of the passion; only for blessing and censing. The nearest description of what might have happened can be found in the rubrics of the Missal.[1]

The portion of the passion which Metallo set to music was that sung by 'synagoga'. In the traditional relating of the passion three deacons sing: the central person sings the general narrative, marked with a C (meaning 'chronicler') in most authorities. The deacon on his right sings the words of Christ which are usually marked with a cross, and the one on his left sings the part of any other speaker, marked with the S for 'synagoga'. Thus it may be imagined that the whole choir in Metallo's version sung the 'synagoga' portions, whilst two soloists sung the parts of Christ and the narrative to a preconceived melody, either a chant or some traditional setting which has not yet been defined. After the passion Metallo omits the offertory 'Improperium expectavit' merely directing it to be sung in falso bordone style. The preface, secret and postcommunion prayers have obviously been left out, but the last item, 'Pater si non potest' corresponds with the same in HS.

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1. The Missal, (London, 1957), p.303.

There is no obvious reason for the omission of any texts belonging to Monday in Holy Week in 1613A. Suffice to say that there is no passion that day, and little of dramatic or descriptive interest in the texts provided.[1]

In the third feria or Tuesday in Holy Week, Metallo dispensed with most of the matter preliminary to the passion, leaving it to be chanted or realized in falso bordone style, as he indicated for the introit, which would have been 'Nos autem gloriari' according to HS.[2] St Mark's passion is set in the same way as that for Palm Sunday in that the choir perform the words of 'synagoga'. The evangelist's summary at the end of the passion might have been sung by more than one person, as the indication is plural on this occasion, instead of the singular instance on the first feria.[3] HS shows that there are three prayers successive to the Communion prayer 'Adversum me' set by Metallo. The setting of the fourth

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1. Similarly, there is no apparent record of measured music for this day at San Marco during the period, See James H. Moore, Vespers at St. Mark's, (Ann Arbor, 1982), p.326.
2. 'Nos autem gloriari' is set for Maundy Thursday by Metallo, see Table Three, page 83, above.
3. As only the Bassus survives it is not possible to state whether the first setting is polyphonic or monophonic. The appearance of the word 'Evangelist' in plural or singular form is the only indication.

feria or Wednesday in Holy Week follows in a similar fashion where the introit would have been 'In nomine Jesus', and where Metallo chose to dispense completely with closing matter after the evangelist's remarks.

The music for Maundy Thursday omits only those items constituting spoken or chanted prayers and readings, as in all other respects it includes the complete texts at Mass from HS.[1] The falso bordone verse, in this instance, would have been 'Propter quod'. The only enigmatic text in 1613A is 'Adoramus te Christi' which comes before the first Agnus, and for which there appears to be no liturgical precedence.[2] In the setting of 'Pange lingua' Metallo omitted the fourth and the last verse given in HS. In this instance he chose to compose a new setting of falso bordone chords, instead of relying upon the maestro di capella to train the choir in standard falso bordone to existing chants.

1613A ends with a setting of portions of the liturgy for Good Friday. The tract here would have been 'Domine audivi auditum' chanted, as Metallo directed in his version, in falso bordone style, once again. The passion was set and sung on the same principals as those demonstrated earlier in the week. Of paramount interest is the Improperia or Good Friday 'Reproaches', not

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1. HS also includes all the Offices of the day prior to Mass.
2. This item is possibly an elevation motet replacing or supplementing the Benedictus. I am grateful to Dr John Harper for this suggestion.

necessarily for the composer's interpretation, but for the extremely detailed rubrics regarding performance given by HS. 'Popule meus' is divided into twelve verses, interspersed with the refrains of Agios o theos and its own first verse. There are no indications in 1613A that describe precisely how it should be performed, particularly as the only surviving part-book is the vocal bass. The rubric in HS states that for the first verse 'two choristers sing from the middle of the choir'.[1] This is the first of many instructions which reveal an alternatim performance between two choirs, for at the third verse the instructions state: 'two from the second choir',[2] and so on, alternating until the end. At verses 2 to 4 sung by opposing duos, the refrain Agios is taken up by the first choir, and this is followed up immediately by 'Sanctus deus' from the second choir. Subsequent verses repeat 'Popule meus' (verse one) as refrains, sung by what appears to be the whole body of singers. Metallo only set the verses and not the refrains, so it might be assumed that the refrains were chanted.

It would seem that the liturgy of Holy Week was so vast and contained such a wealth of dramatic subject matter that no two composers set the same combinations of texts: the choice was large enough to allow for such

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1. GB-Lbl 3434.aa.19,f. 115v: 'Duo cantores cantant in medio choro'.
2. Op.cit.,'Duo de secondo choro' and 'duo de primo choro'.

diversity. Thus, it cannot be stated whether Metallo's version represented a departure from the norm, an established pattern or an improvement on the efforts of others. It is a remarkably comprehensive volume; interesting, because it distinguishes falso bordone from 'set' polyphony and 'straight' chant. Certainly, 1613A was a modest example, confined to those portions surrounding and including the passion, especially when compared with an example by, say, Victoria.

Victoria's long and detailed Officium Hebdomadae Sanctae[1] was as selective as Metallo's in that he set texts for Palm Sunday, Maundy Thursday, Good Friday and Holy Saturday. In all respects he followed the liturgical texts faithfully. In the instances of the passions belonging to Palm Sunday and Good Friday, Victoria demonstrates an example of the more usual practice of setting just turba sections for the choir, that is, still 'synagoga' texts, but in this case only those parts which depict the voice of the crowd or populace. He also omitted to set the 'Evangelium' sections found at the end of the passions. However, unlike Metallo, Victoria also ignored the Mass and set series of texts from other Offices, such as the six responsories in the second and third Nocturn on Maundy Thursday. It is probably an indication of the different

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1. Tomas Luis de Victoria, Opera Omnia, ed. Philippo Pedrell, Vol.V, (Lipsiae, 1908), r. Gregg Press, 1966.

level of patronage, intention and use of choral facilities available to each composer that afforded Victoria the luxury of setting the complete Tenebrae responsories whilst Metallo had to be satisfied with a Mass on this occasion.[1]

Special newly composed settings of Holy Week music were not common in the north-west of Italy. For example, only eleven sets of Lamentations were issued at Venice between 1600 and 1629.[2] Certainly, nothing like Victoria's monumental work was forthcoming. A collection by Bacilieri of 1607 was composed in the 'traditional' manner with falso bordone chanting in certain sections and 'crowd' choruses in the two passions for Palm Sunday and Good Friday.[3] More forward-looking versions included obbligato instruments, such as those by Grandi and Capello.[4] Compared with these, 1613A differs no more from its contemporaries than Metallo's other publications, in that it is liturgically accurate yet stylistically retrospective. Even though only a fragment is now extant, it nevertheless has provided an opportunity to examine the probable musical activities during Holy Week that might have taken place in an ordinary parish church near Venice.

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1. See below, p.133 for mention of a missing Holy Week volume which appeared to contain responsories.
2. Jerome Roche, North Italian Church Music, (Oxford, 1984), p.40.
3. Op.cit., p.40.
4. Op.cit., pp.46 and 40 respectively.

CHAPTER THREE

His Music

Part One:

Compositional Style Compared With Cerone's Theories

The compositional technique of Metallo is not so refined and well developed an art that it merits breaking down into small components for analysis in the same way that Palestrina's is, for example.[1] On the contrary, Metallo's compositional practice reflects the retention of a simplified traditional sixteenth century polyphonic style, where melisma is discarded in favour of linear syllabic setting of words. When homophony occurs, it is a derivative of tutti declamatory passages found in cori spezzati works of the late sixteenth century, rather than an attempt at madrigalianism or modern concertato techniques of the seventeenth century.

For these reasons, it is more appropriate to begin a discussion of the fabric of Metallo's music by comparing the practical results of his endeavours with similarly retrospective writings of a contemporary theorist such as Pietro Cerone. There are additional

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1. See Knud Jeppesen, The Style of Palestrina and the Dissonance, (1946, r. New York, 1970), and H.K. Andrews, An Introduction to the Technique of Palestrina, (London, 1958), as only two examples in the large bibliography on this subject.

reasons for citing Cerone, in that it has already been noted that he mentioned Metallo in the section upon composing a canon in his compendium of musical theory El Melopeo y maestro.[1] It was published in 1613, the same year as Metallo's last known sacred works.

Cerone, an Italian who wrote for Spaniards, was born in Bergamo in 1566. In 1592, at the age of twenty-six, he was employed by Philip II of Spain and later served under Philip III. In 1608 he was transferred to the ducal chapel at Naples. Naples, it will be remembered, some fifty years previously, was the location of Metallo's initial musical training. It had already been the home-ground for the production of several theorists' works: those of Dentice (Due dialoghi della musica,1552); Diego Ortiz (Trattado de glosas, 1553) who was maestro of the Neapolitan chapel from 1555-70; Rocco Rodio (Regole di Musica, 1600) and Cerreto (Prattica musica, 1601). Thomas Whythorne (1529-1596) travelled to Naples during or before the close of 1555 and, as a result of this visit, published a volume of duos in 1590 which bear an uncanny resemblance to Metallo's Ricercari a due voci:[2] half of Whythorne's duos

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1. See above, Chapter One, Part One, p.4.
2. Gb-Ob Douce W. Subt. 30: Of Duos, or Songs for two voices, composed and made by Thomas Whythorne, Gent. of the which, some be playne and easie to be sung or played on musicall instruments...(London, 1590).

are not set with texts despite the emphasis on singing in the title-page, and each piece is headed up with part of an epigrammatic moralistic saying. The edition also contains fifteen canons, but these are not presented in the form of puzzles in the same manner as Metallo's.

Thus, both Cerone and Metallo were to some extent part of the Neapolitan school of theorists, although not directly or personally connected. A glance at the theory of one, compared with the practice of another, may help to create a picture of their relative positions with respect to popular trends in the area of Venice at the time.

Cerone's remarks upon the subject of how to compose a motet, Mass and Magnificat are the principal points of reference, bearing in mind that he was writing about what he then considered to be usual, and not necessarily what is today considered to have been the norm at the time.[1] His first requirement for the motet was that it must have 'continual gravity and majesty, particularly in the bass part.' The inference is that Cerone had noticed that the standard of melody in the vocal bass was in decline, and that more and more it was becoming like a harmonically utilized instrumental bass, moving by fourths and fifths, not treated as an equal part. Metallo's early motets show that the bass part is as melodically inclined as the other voices, particularly

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1. All Cerone's remarks are taken from Oliver Strunk, Source Readings in Music History, Vol.2, (Faber, London, 1981), p.72 - p.83.

evidenced in the three-part motets of 1602B. The vocal line never leaps more than an octave, and most often moves by step, completing loosely based imitations of motives given by other voices. A comparison of the vocal basses of both 'Regina caeli laetare' settings from 1602B and 1603[1] shows that the bass provides more of a harmonic background, where it will follow other voices with short portions of initial motives, but moves quite soon into passages where it is composed from steps of a fourth or fifth, evidenced particularly at bars 65-69. The theorist did not direct his remarks towards cori spezzati techniques, which was surprising, considering the vogue they enjoyed at the time. In this area, Metallo's vocal basses declined into lines with purely harmonic function and no melodic interest. This is seen as fast-moving exchanges between first and second choirs at 'laetare' and 'alleluia', for instance, in the eight-voiced 'Regina caeli'.[2]
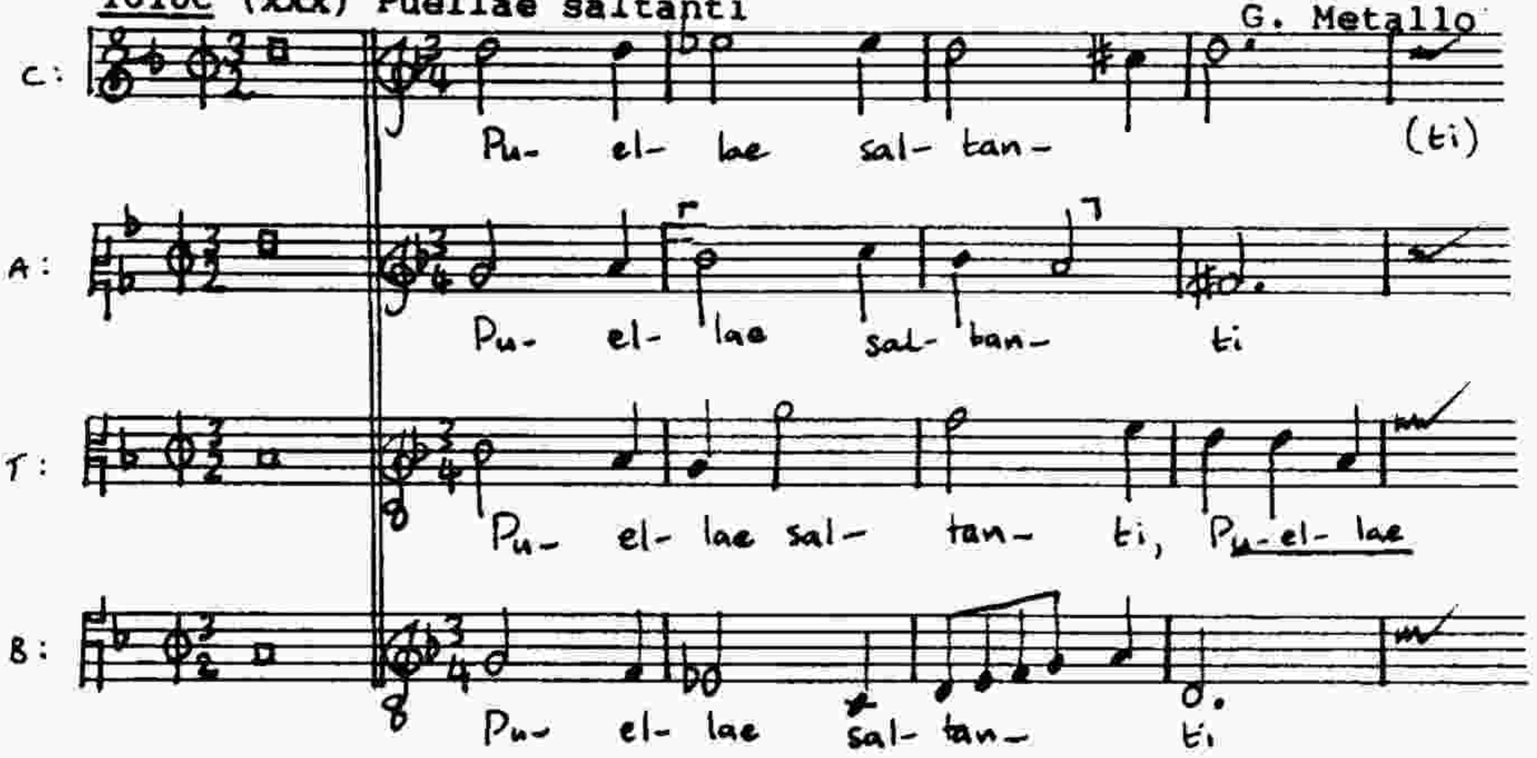
Cerone, in keeping with many theorists, often found it easier to imply what was required by explaining activities that he most disliked. He railed against 'those who disregard gravity' because they used shorter note-values and rests 'in such a way that their compositions seem to be madrigals and sometimes

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1. Both versions are given below in the Selected Edition, p.289 and p.292.
2. Given below in the Selected Edition p.308.

canzonets'. There is an implication that conservative ecclesiastical time-signatures were mainly alla breve, as this is the mensuration most commonly mentioned by Cerone. Yet despite his retrospective style in many other respects, Metallo never used that traditional time-signature, preferring an alla semibreve measure. His most syncopated note was the dotted crotchet, and his shortest, the quaver. He departed from the semibrevis measure only in a few notable instances, to triple-time in the motets but not in any other genre. An example of triple-time mensuration is used by Metallo in the final passage of 'Angeli, Archangeli'[1] and at the beginning of 'Puellae saltanti'. [Example Two]

Example Two:
1610C (xxx) Puellae saltanti



Such occurrences of triple-time mensuration seem to be strongly associated with a quasi-homophonic style in Metallo's writing.

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1. Given below in the Selected Edition p.303.

The rather four-square rhythmical idiom that permeates most of Metallo's work is a result of carefully gauged moving parts, where at every first and third semiminim beat there is a minim in at least one part. Another voice will sustain with a semibreve and yet another will move by step in crotchets. In this, his style corresponds well with the directions of Cerone, who prescribed that 'when several parts are singing and a breve occurs in one, let the other parts proceed with minims, or with semiminims, or with semibreves placed on the arsis'.[1] Instances of homophony in Metallo's motets are rare, and confined to cori spezzati works, like the eight-part 'Regina caeli laetare' and specific instances where the text requires a declamatory approach, for instance in 'Caenantibus discipulis'[2] at '...et comedite:' and 'hoc est enim' which are interpolated with dramatic general pauses. An area where Metallo's practice did not accord with Cerone's suggestions concerning the composition of a motet is with regard to the choice of themes. Cerone stated that motets should be 'newly invented' although he noted that many had composed motets

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1. The time values in the quotation can be reduced by half so that they apply to Metallo's work. Cerone followed his remarks on alla breve mensuration with a reference to 'the smaller value'.
2. Given below in the Selected Edition, p.295.

upon the principal motives of a madrigal, chanson or tiento, which he frowned upon. He did not suggest that a chant theme could be used, and this was Metallo's most frequently used source of thematic material.[1]

When Cerone turned to the composition of the Mass in his compendium, he prefaced most of his remarks with the assumption that nearly all composers would use parody of a pre-existent theme from a motet or madrigal to provide motives at the beginnings of each Mass section. Indeed, this was generally the accepted usage for the period. He also recorded the use of a hexachordal motif, and naming the Mass after that, lastly mentions that some composers used themes taken from the chant of a Kyrie, Gloria, Credo, Sanctus, Agnus Dei '... or any other chant' and named a Mass accordingly after the occasion from which the plainsong was appropriated. In Metallo's Masses, his chosen titles described the feast for which they were intended, rather than any particularly relevant chant.

Cerone stated that the general movement of the Mass should be slow, fashioned like motets, but that the Mass movements should be unified by using the same 'inventions' (or 'head-motifs') at the beginning of the first Kyrie, Gloria, Credo, Sanctus and Agnus. Metallo's

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1. See below, p.102.

Masses demonstrate an attempt at this melodic element of unification, discussed below,[1] but his manner of execution was not as consistent and thorough throughout the whole Mass as it could have been in the idealized method described by Cerone. Further, he did not conform with the practice of ending movements and sections on the dominant or final note of the mode[2] mentioned by Cerone. Substantial text omission in any single given part at a time demonstrates the efforts made in this instance to compress the work.

Upon the subject of reverent word-painting, Cerone stated that good composers 'take care to make all the parts sing together using such slow notes as the breve, semibreve and minim with devout consonances and with harmonic intervals upon the words Jesu Christe, Et incarnatus and Crucifixus'. To do otherwise, he said, would be a sign of great ignorance. Examples of the execution of such a method can be found in all three Masses given in this edition, with the single exception of Metallo's treatment of 'Crucifixus' which is always presented with voices entering in the form of a cross. In other words, a middle voice commences, an upper voice takes up the imitations, and a third voice lower than the first two is the last to enter in this 'figure'.

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1. See below, Chapter Three, Part Two, p.106.
2. A full explanation of modes and their important degrees is given in H.K. Andrews, An Introduction to the Technique of Palestrina,(London,1958), pp.11-26.

Such treatment is an embryonic version of the later much documented practice of figurenlehre, where certain combinations, or patterns of notes within a melody denoted particular descriptive items.

Cerone's remarks about the major canticles were confined mainly to precisely how the chant tones were to be used, and this will be discussed below with reference to Metallos's Magnificats of 1603 and 1611.[1] In all aspects of Magnificat setting, Metallo's practice corresponds with Cerone's directions, but again, Cerone gave no account of the manner to be observed in cori spezzati composition. The ten-part Magnificat of 1610B stands isolated with the other two extant cori spezzati motets as an example of a rare digression into the idiom on the part of the composer. Concerning the use of mode throughout all his sacred works, Metallo made unobtrusive use of the then available range of accidentals: F sharp, C sharp, G sharp, B flat and E flat, which constituted the, by then, acceptable idea of the 'extended' modal vocabulary. The accidentals used were most commonly part of cadential progressions involving sharpened mediants or sevenths, or where they formed part of an exposed melodic line, such as at the beginning of the 'Missa Mater Dei' of 1602A. The latter

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1. See below, Chapter Three, Part Two, p.105.

use was part of ficta notation where an essential note was sharpened if the melodic line rose, and was flattened (or naturalized) if the melody descended. This explains what appears to be a sporadic use of the F sharp in the altus part between bars 1 and 9.[1] Such distribution of accidentals did not essentially change the nature of the mode that the piece was written in: the method implied a mere extension of the mode to facilitate the avoidance of dissonant intervals, such as an augmented second or the tritone.

In his comments about vocal texture in the composition of the Gloria and Credo, Cerone mentioned that they should be composed 'as continuous movements, without solemnity and with less imitation of the parts, using imitations that are short, clear, familiar and closely woven'. Here, he acknowledged the established vogue for brevis-style composition, although his description appears to correspond more with the methods used by Metallo than those of contemporary composers whose Masses in the brevis tradition were in many cases completely homophonic in the long sections of Gloria and Credo. Out of the examples given in this edition, the 'Missa S. Christina' shows the most consistent use of homophony in the two movements and expresses Metallo's most brevis-like attempt.

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1. Given below in the Selected Edition, p.141.

Part Two:

The Sources of Metallo's Thematic Material.

Nearly all of Metallo's thematic material was taken from chant. It is this fact that marks him out as an old-fashioned, traditional composer for the time. As a divine, his fundamental training would have embraced many aspects of the study of chant, not least evidenced in his attempt to modernize the art of solmization.[1] As a pedagogue his broad knowledge of the spectrum of chants for Mass and Office would have been often reinforced by having to explain it to inquiring pupils.

By far the largest number of pieces he wrote have themes which can be traced to the Gradual and Antiphonal of the time, and in the majority of instances they are liturgically correct themes. Three excellent examples are the Marian antiphons, the Magnificats on the various church modes and the motet 'Veni sponsa Christi'.

Metallo might have been conversant with G.D. Guidetti's Directorium chori (1582) which was the first complete post-Tridentine chant-book in Rome.[2] The decade of his Venetian output saw several developments in the compilation and publication of ecclesiastical chant. On

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1. See Ricercari a due voci,(1605) discussed above, Chapter One, Part One, pp.1-5.
2. Kenneth Levy and John A. Emerson, 'Plainchant', The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, Vol.14, (London, 1980),p.825.

31 May 1608 Pope Paul V granted G.B. Raimondi printing rights and six musicians were commissioned as editors[1] for the new Graduale which appeared in two volumes dated 1614 and 1615. At around the same time in north-western Italy, Adriano Banchieri was devising his Direttorio Monastico which came to print in Bologna in 1615.[2] This constituted a book of chant for the order of Olivetans for their daily Office, and although one would expect to see local variants in the calendar of feasts, it appears to conform with pre-Vatican II calendars thought to be universal to the Catholic world. These volumes are considered beside those already mentioned above in Chapter Two.[3]

The motet 'Veni sponsa Christi'[4] was originally printed as an adjunct to the first book of Masses (1602A). Its reappearance in the collection of motets for the church year (1610C) suggests that it retained a permanent usefulness to those people buying the publications. Chant was employed to create an old-style cantus firmus in the bass made up from proportionally altered breves of the

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1. F. Anerio, R. Felini, R. Giovanelli, C. Mancini, G.B. Nanino and F. Soriano. With the exception of Felini, they all shared the distinction of having held major and minor posts in the important Roman ecclesciastical institutions.
2. GB-Lbl A.41: Direttorio Monastico, (Bologna,1615): lacks proper title-page. This shelf number incorrectly gives L'Organo suonarino in the catalogues of printed music at the British Library.
3. See above, p.40 and p.41.
4. Given below in the Selected Edition, p.285.

first five notes. This pattern is successively repeated on all appropriate degrees of the three hexachords. The upper parts commence with the same intervals of chant but are metrically altered to fit a flowing polyphonic idiom.[1] It may be that this motet served a similar function for Metallo as the Gombert Mass did for Monteverdi in that it was an example of 'learnedness' that could have won favour with prospective employers. Two further motets from 1610C 'Sancta Maria succurre miseris' and 'Estote fortes in bello' use the same technique. Their presence as late as 1610 is the more surprising when considering that Claudio Merulo used a similar approach as early as 1578.[2]

Another example of the amount of variety Metallo could find in a chant theme is to be found in the three settings of 'Regina caeli laetare' for three voices (1602B), four voices (1603) and eight voices (1610C).[3] The appropriate ecclesiastical chant is employed in all cases, where the 1603 version is more compressed than the first one, but maintains the same points of imitation at important textual places, for example, at 'Quia quem meruisti'. The final version is an impressive cori

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1. Again, this constitutes a deliberate reference back to the hexachordal theory exposed in the Ricercari a due voci.
2. Claudio Merulo, Opera Omnia, Corpus Mensurabilis Musicae. Vol.51, ed. Jacobus Bastian, (American Institute of Musicology, 1971).
3. All three settings are given in the Selected Edition, below, pp.289, 292 and 308 respectively.

spezzati elaboration of the four-voiced example. 'Regina caeli laetare' is one of the four Marian antiphons given in 1603 which was listed in later years by publishers and music sellers as a 'Compline set'.[1] The same volume contained thirteen Magnificats on the different ecclesiastically prescribed chants.

Second versions of Magnificats on the first, second, fourth, fifth and sixth tones were provided to give alternative settings of the order of verses. In accordance with contemporary practice as laid down by Cerone in El Melopeo y maestro, those Magnificats beginning with 'Et Exultavit' proceed to set odd numbered verses in the tradition of alternatim performance.[2] They bear a similarity with Croce's Magnificats of 1605 which show a more imaginative use of vocal texture where certain central verses are set for two voices,[3] thereby introducing a concertato element. Metallo persisted in using the same number of voices for each verse

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1. O. Mischiati, 'Indice Catalogue e Avvisi Degli Editori e Librarii musicali Italiani dal 1591 al 1798', Studi e Testi per la Storia della Musica, Vol. 2, (Firenze, 1984), listed in sections VII (Vincenti, 1621) and IX (Vincenti,1648) as 'Compiete a piu voci...' and 'Metallo a 4 con messa'.
2. See Cerone's directions from El Melopeo y maestro (1613) in Oliver Strunk, Source Readings in Music History, Vol. 2, (Faber, London 1981), p.82.
3. GB-Lbl D.25 d. [sextus only]: Magnificat omnium tonorum cum sex vocibus auctore Ioanne a Cruce Clodiensi. Serenissimae Republicae Venetiiarum in Ecclesia Divi Marci Musices Magistro...(Venice, 1605).

throughout, and his only concession to variety in texture was to set verses six, eight and ten of the fifth item 'Quinti toni' to falso bordone homophonic chant.

His highly developed use of chant as thematic material is exemplified by the second Magnificat in the fifth tone.[1] Each verse begins with the chant melody, metrically altered, always appearing in the tenore and often in one or two of the surrounding parts. At 'et misericordia' for instance, all voices employ the intervals used in the fifth ecclesiastical tone. As each verse progresses, chant intervals are abandoned in favour of imitative polyphony in the outer parts surrounding the continuance of canon between tenore and quintus which will be dealt with below. A later example of this same method of chant paraphrase in the Magnificat is found in Magnificat Primi toni (for five equal voices) of 1611. Here, the composer employed Croce's technique of varying the number of voices used in each verse, although the scope is more limited than that used by Croce. Simply, the alto is omitted for the duration of the seventh verse, and a sixth voice is provided at the 'Gloria' in the form of a resolutio to the canonic alto guide.

Of the twelve Masses in Metallo's output, ten can be positively identified as using chant paraphrase to provide 'head-motives'.[2] Where the precise chant cannot

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1. Given below in the Selected Edition, p.239.
2. See H.K. Andrews, The Technique of Byrd's Vocal Polyphony, (London, 1966) for a full explanation of the meaning of this term.

be identified, as for example, in the Masses 'S, Christina', 'S. Barbara' and 'Omnes Sancti' it is still fairly certain that chant themes are used because the treatment is identical with those that can be recognized. Two examples which demonstrate this usage most ably are the first Mass 'Mater Dei' (1602A)[1] and 'Omnes Sancti Virgines' (1610A)[2] where the first employs a standard chant for feasts of the B.V.M. at the Kyrie.[3] The Gloria, similarly, uses the appropriate chant for 'et in terra' and the Credo employs the tones of Credo IV.[4] The last two movements are not clearly identifiable. 'Omnes Sancti Virgines' provides an example of the use of chant lending a sense of unity to the work, for each movement begins with the same distinctive theme, with the exception of the last two movements which appear often to be singled out for different treatment by Metallo. 'Missa S. Christina', however, uses the initial Kyrie theme for the Agnus, and the Sanctus employs that of the Gloria, thus creating a bi-partite sense of unity.

The element that sets Metallo apart from most of his contemporaries, and indeed, predecessors, is that he

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1. Given below in the Selected Edition, p.141.
2. Given below in the Selected Edition, p.182.
3. Liber Usualis, p.40.
4. Liber Usualis, p.71.

never used parody techniques to provide themes for his Masses. This is evident from the Mass titles where none mentions any other piece in the same way that parody Masses of the period more often than not included the name of the sacred or secular piece they borrowed. The explanation for this most probably lies in his own religious convictions, made very clear in his dedications. But the avoidance of parody is also linked firmly to the fact that despite the vogue for them during the period of his output, he also steadfastly avoided composing brevis-style masses. This is the area where he appears chiefly to have been anachronistic. The rise of the Missa Brevis style of composition was not only allied to post-Tridentine experiments in word-setting but also to the decline of chant in the parish church.

The emergent situation is described by Roche thus:

> The splendid and dignified aspects of the Counter-Reformation were set aside in the face of the need in many provincial churches for a small-scale, practical, and functional music, which urged scores of composers into print for the first time.[1]

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1. Jerome Roche, North Italian Church Music, (Oxford, 1984), p.62.

As a result of the general trend, Metallo's polyphonic Masses, motets and Magnificats that relied so heavily on a formal use of chant, whether for themes, or for incorporation into the work ad alternatim represent a middle ground between the melismas of Palestrina and the abrupt homophony of Ruffo. In this manner there is more that links his works stylistically with the post-Tridentine Roman school than with well-known composers active in north-western Italy during the period of his tenure.

Part Three:

Canon and Puzzle in the Sacred Music

Metallo's contemporary and posthumous fame as an exponent of the canon demonstrated in his Ricercari a due voci has already been discussed.[1] Nine individual duos in the Ricercari are strictly canonic, some with fully worked-out resolutions, and others, most notably the eighteenth item, were printed with precise directions to the student for solving the puzzle.[2] Additionally, the frontispieces of all editions of the Ricercari had short single-line canons positioned underneath the printer's mark, and most of the church music, similarly, carried such 'motto' canons underneath the composer's dedication on the verso of the title-page.

It was therefore a matter of course for the canon to figure with some prominence in the sacred music itself, mainly as a consciously 'learned' device in selected works. There are three notable instances of a common employment of this device for the time, in the Masses of 1602A and one instance of a more studied use in a Magnificat of 1603.

In keeping with the traditions of the late sixteenth century Roman Mass such as that exemplified by

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1. See above, Chapter One, p.3.
2. The numbering of items adheres to the 1614 edition of Ricercari.

Palestrina, Metallo employed canon to create a fifth voice out of a four-voiced texture in the Masses dedicated to St Barbara, St Ursula and St Lucia found in the edition of 1602A. In these instances, the tenore of the second Agnus and the Benedictus, respectively, contain amended texts where the named saint is beseeched to 'pray for us'.[1] Directions are specific. In the first instance, Metallo stated 'In epidiatesseron post Duo tempora cum dimidio'. That is: 'at the fourth above, two measures behind, with diminution'. The 'diminution' refers to a curtailing of the last few bars of the resolutio in order that all voices could end together.

Again, there follows a second Agnus which carries a canon in the tenore on the same principles already referred to with the previous two Masses. 'Missa Mater Dei',[2] is the only Mass of the volume which does not contain any canonic parts for prospective realization.

A consciously studied use of canon to provide an essential part can be found in the Magnificat on the fifth tone of 1603.[3] The piece conforms with the majority of Metallo's Magnificats in its alternatim

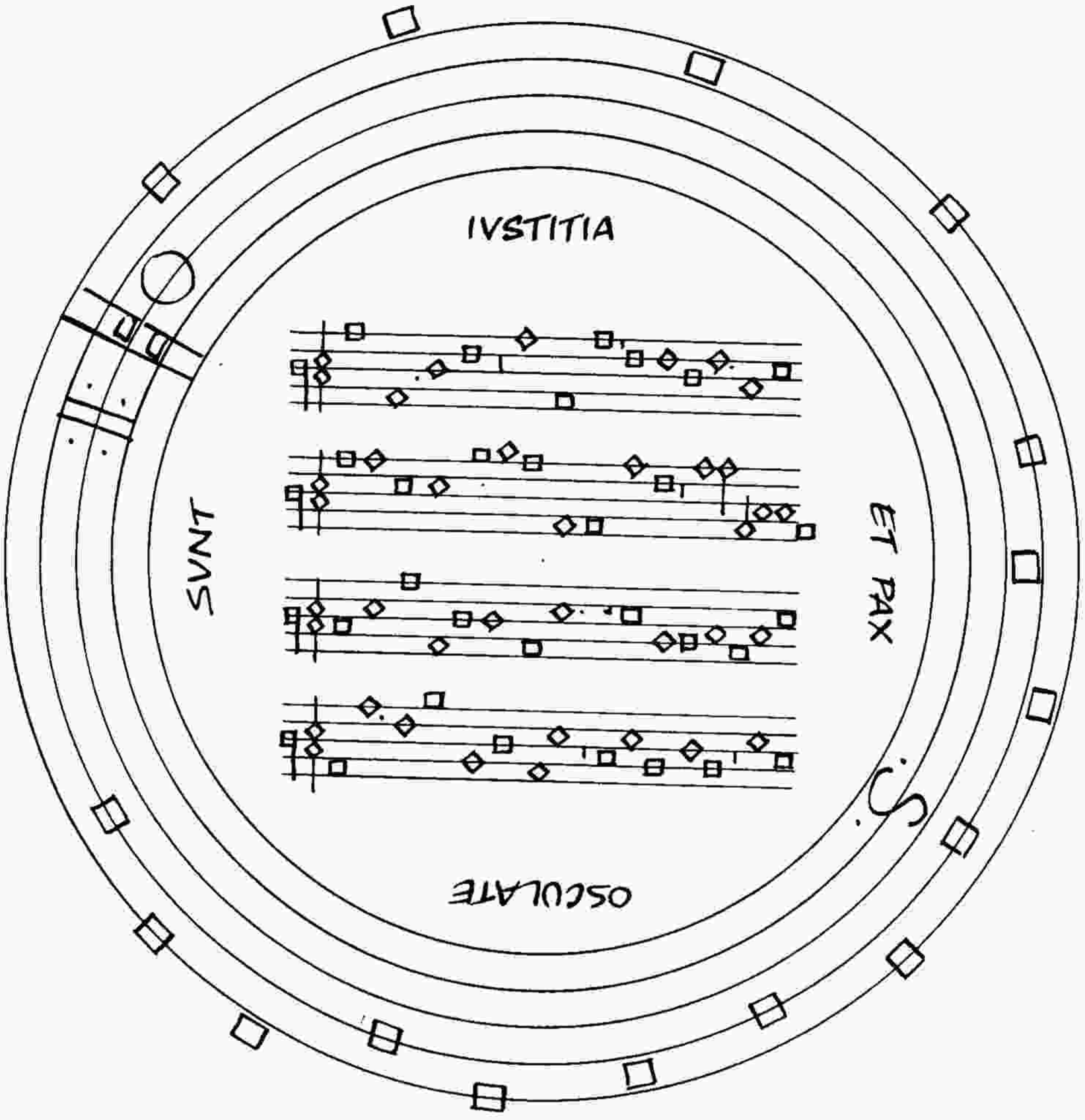
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1. For example: 'Santa Barbara, ora pro nobis'.
2. See below in the Selected Edition, p.141.
3. See below in the Selected Edition, p.239.

setting. Intervals of chant are carefully employed at the beginning of each verse setting, always by the canonic tenore, and, when not providing a free counterpoint, by other voices using varied time values. Each verse is headed with a specific direction for the resolution of the given tenore, for example 'at the fourth above', printed at the beginning of the first verse. A gesture back to the hexachordal system and to Metallo's own pedagogical interest in solmization appears at the beginning of the third verse, 'Quia respexit' where the term 'canon ut supra' means 'a canon at the next ut above'. In other words, whereas the first theme begins on F fa ut, the soft hexachord, the resolution is intended to begin on the bottom note of the next highest hexachord, in this case, C sol fa ut. A motto canon 'me exiphones' is located directly after the motet 'Gratia domini' found in 1611 (xv). The same volume carries the famous cantilena (rota, or circolo musicale), a six-part canon in the form of a circle which originated in the Ricercari a due voci [Illustration 5].[1] It appears again in Micheli's Musica vaga of 1615 (p.19) with Micheli's own solution. It was the inclusion of such consciously 'learned' items that linked Metallo with other composers who sought to demonstrate their ability in the prima prattica arena, exemplified for instance, in the case of Monteverdi who presented his fugae at the beginning of

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1. See below, p.113.



[Illustration 5:] I-Bc T119: Circolo Musicale

[Del Metallo Ricercari a due voci per sonare et cantare...In Venetia...MDCXIV] (Canto part-book, p.41.)

the Mass 'In Illo Tempore' of 1610. It is a matter for conjecture whether, in accord with Artusi's criticisms of Monteverdi's use of dissonance,[1] there was an anti-monody movement at the time which sought to exert pressure on composers to retain the compositional techniques laid down by Zarlino. Metallo, as a pedagogue in the old style, presumably would have been free of such censure.

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1. See Artusi's 'Delle imperfezioni della moderna musica' in Oliver Strunk, Source Readings in Music History, Vol.III, (Faber, London, 1981),p.33.

Part Four:

Organ Bass in Metallo's Sacred Works

The first decade of the seventeenth century was notable for a sudden interest in, and documentation of the liturgical role of the organ in divine service. Evidence of this is found particularly in Viadana's Cento concerti ecclesiastici (1602),[1] Banchieri's L'Organo suonarino (1605),[2] Agazzari's Del Sonare sopra il basso (1607),[3] and Antegnati's L'arte Organica (1608).[4] Clearly, the number of churches in Venice which contained organs exceeded 120 by one often quoted account,[5] and this is one reason why composers were at pains to inform the ordinary parish organist and maestro about the execution of their tasks.

It is not possible to say whether or not Metallo was influenced in his use of organ bass by the presence of such an instrument in San Marcuola, as there is no evidence to prove its existence during the first decade of the seventeenth century.[6] However, up until 1610, all

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1. See Oliver Strunk, Source Readings in Music History, (Faber, London, 1981), p.59.
2. The text of this publication is dealt with in great detail in Stephen Bonta, 'The Uses of the Sonata da Chiesa', Journal of the American Musicological Society, Vol.XXII (1969), p.54.
3. Strunk, op.cit., p.64.
4. I am grateful for documentation by Robert Judd presented in a post-graduate music conference at St. Edmund Hall, Oxford, in December, 1980, which gives a translation of this text.
5. Thomas Coryat, Coryat's Crudities, (London, 1608).
6. Unfortunately I was not permitted to gain access to the organ loft of San Marcuola during a visit to the church in October, 1984.

his known compositions were for voices only, without accompaniment. The first two publications of 1610 contain parts named specifically 'for playing on the organ',[1] and similarly, the last one of 1613 carries indications likewise. None of these organ basses contain figures or any other direction from the composer for their realization. Here, Metallo departed from the growing vogue of giving explanatory remarks and figuring the bass in the manner of publications such as that by Pietro Lappi in his Terza Litanie si della B. Virgine come di Santi.[2] This edition for eight-voiced cori spezzati contains an organ part-book which gives the bassus line of both choirs, one positioned over the other, so that the organist can follow each choir's movements. There are additional directions such as 'Basso solo' or 'canto solo' which show where the main choirs leave off and ripieno sections begin, with the implication that the organist must change registration to suit amended textures. Similarly, directions for sharpened mediants in the realization are given in the form of the early seventeenth century sharp or flat sign, positioned above and slightly to the left of the note that was to be realized. On page 18 verso a detailed

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1. E.g.: 1610A: 'con il basso per sonar nell'Organo'.
2. GB-Lbl G. 20: Basso Principale per l'Orango della Terza Litanie si della B. Virgine come di Santi, et Hinno Te Deum. A otto voci...(Venice, 1607).

explanation is given by the composer of his reasons for setting out the part in this manner.[1]

Thus it is a further demonstration of Metallo's essentially conservative nature that he did not concern himself with directions of this kind. Additionally, that with the exception of the organ basses found in 1613B, those elsewhere were strictly seguente, that is, they merely followed the lowest available vocal line. They were not independently conceived parts that fulfilled the harmonies in the same way that those of, say, Grandi definitely did. It is possible that Metallo included the organ basses of 1610 in order to conform with a growing demand for choral music that could be accompanied in church, and this fact, in turn, denoted a need to strengthen failing choral forces which may not have been so adept at the more difficult melismatic unaccompanied polyphony of the previous century.

The only direction for the organist given by Metallo in the seguente parts can be found at the beginning of the 'Missa Omnes Sanctae Virgines' of 1610A.[2] It simply states 'Alla quarta, o'quinta bassa'. This is a reference to an instrumental adjunct of the

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1. GB-Lbl G.20 p.18^{v}: 'Ancor che in queste mie fatture si possono cantare tutte li parti sempre a piacere de Maestri o de cantori, pur in alcune come si vede nella Partitura dell' Organo, ho voluto anco, che si possono cantare, tal volta parte per parte...'.
2. Given below in the Selected Edition, p.182.

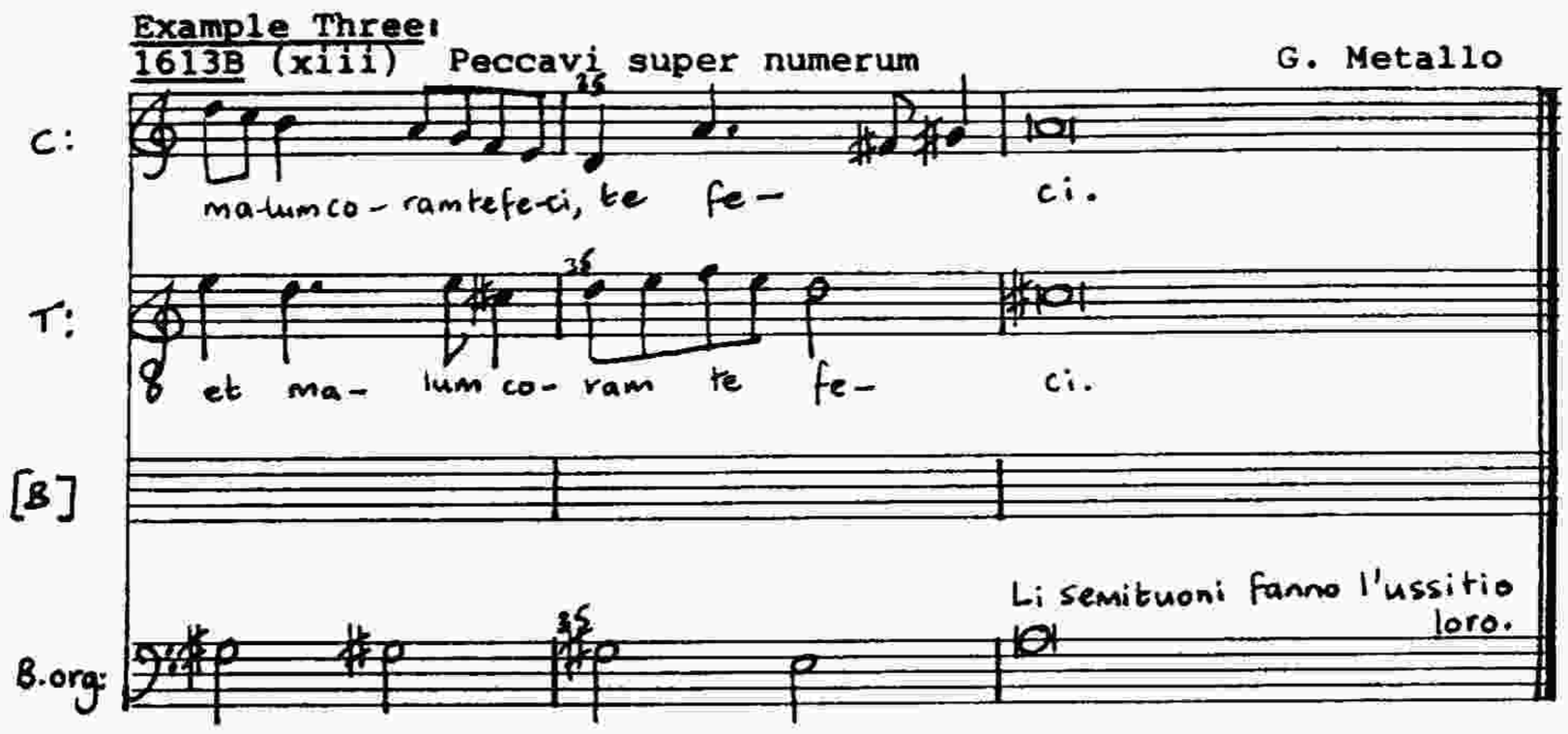
falso bordone technique where a part could be further harmonized by the addition of the given notes transposed down a fourth or up a fifth, and was not unusual for the period. The same designation is given for the second Mass in the volume.

There was an intermission in the production of parts for an organ bass during the publications of 1610C and 1611 and 1613A. To the best of our knowledge these are strictly for unaccompanied choir. However, in the last publication of 1613, Metallo attempted a continuo organ bass. The examination of this edition is hampered by the fact that the third voice, probably a high bassus, is missing, but available clues from the extant parts show that in most instances at the beginning of individual pieces, and at fresh verses of the Magnificat[1] the organ commences in seguente fashion. After a few bars it then becomes more of a continuo line, providing an independent bass. This is not surprising, considering the nature of the work which follows in the tradition of Viadana's Cento concerti of 1602, mentioned above.[2] Nevertheless, the falso bordone technique persists, particularly in the six madrigali spirituali of the

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1. Given below in the Selected Edition, p.279
2. See above, p.115.

edition. 'Bella Diva celeste', 'Spirto benigno' and 'Vergine degna d'ogni laude' all carry indications that direct the organist to 'play at the octave, fourth or fifth, or as you please'.[1] The only direction that appears to be for realization of the part appears at the juncture of the last piece, the motet 'Peccavi super numerum' which is inscribed 'Antichi moderni, e licentiosi'. It states enigmatically 'Here this semitone is in common use'.[2] [Example Three]



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1. 1613B (ix): 'Si puo sonare l'ottava quinta, e quarta bassa o come vi piacera'.
2. 1613B (xiii): 'Li semituono fanno l'usitio loro'.

This expression appears to be a caveat against interpreting the sign as an indication for realization. In other words, Metallo intended the diabolical sounding dissonance to be played as written. As an example of directions to the organist, this instance is unique and not indicative of his common usage, which as has been seen, was generally to set an organ bass <u>seguente</u>.

Part Five:

Vocal Range in the Part-Books

Conservative and traditional vocal requirements in Metallo's music is demonstrated by his choice of narrow ranges in all vocal parts. Even though no canto part sings higher that a g", and no bassus sings lower than F which was a common mean for the period, the majority of his pieces use a range that is much narrower. It is in the cori spezzati music of 1610B and 1610C that a consistently broader range was employed, but individual vocal lines nevertheless maintained an average range of an octave and one tone. More usually, it appears that greater expertise was required of middle voices in a texture, where the ranges of an alto or tenore are found to be as much as an octave and a fifth. The most notable difference in this use of range appears when Metallo's works are compared with those of, say, Croce, where the canto parts in the latter's music can extend higher than Metallo's and with more frequency. It is likely that singers with the skills of those at the basilica were not available to Metallo, or that, at least, he had no experience of singers of the calibre of those at San Marco.

One of the clearest indications of lack of resources was to be found in the indication 'a voci

pari', a prefix to three works, the Mass 'S. Lucia' (1602A, iv), a Magnificat (1603, ii), for four voices, and a further Magnificat for five voices (1611, v). In all instances, the canto employs the clef C3 denoting what might be called a medium to high tenor range today. Clefs for alto and tenore are, with one exception of C3, given as C4. The bassi of the Mass and 1611 Magnificat are given as F3, the remaining bassus of the 1603 Magnificat being F4. If the two Magnificats had been composed in Venice, it would appear that the practice derived from a time when Metallo may have called upon the three priests of San Marcuola to sing when local musicians were not available. However, it is more likely to be an indication of the shortage of high voices in parish churches of the region where Metallo's work enjoyed a reception.

Table Four[1] shows a complete catalogue of the combinations of clefs used by Metallo, and indicates a variety of usage in each volume. There is a possibility that this variety reflects a seventeenth century need for a choice of pieces with different vocal combinations in order to accomodate whatever forces were available on any one day. Such variety is particularly evidenced in the Compline book of 1603, where a low 'a voci pari' Magnificat, such as that mentioned above, can be found in the same volume as the eighth item, which has

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1. See below, p.123.

TABLE FOUR

Types and Distribution of Voices and Clefs in Order of Contents

Sigla	Work	Cantus	Alto	Tenore	Bassus	Quintus	B.Org.
1602A(i)	Mass	C1	C2	C3	C4		
1602A(ii)	Mass	C2	C3	C3	F3		
1602A(iii)	Mass	C1	C3	C3	C4		
1602A(iv)	Mass	C3	C3	C4	F3	(a voci pari)	
1602A(v)	Motet	C1	C3	C4	F4		
1602B(i)	Motet	C1		C3	F3		
1602B(ii)	Motet	C1		C3	F3		
1602B(iii)	Motet	C1		C3	F3		
1602B(iv)	Motet	C1		C3	F3		
1602B(v)	Motet	G2		C2	C3		
1602B(vi)	Motet	C1		C3	C4		
1602B(vii)	Motet	C1		C3	C4		
1602B(viii)	Motet	C1		C3	F3		
1602B(ix)	Motet	C1		C3	F3		
1602B(x)	Motet	C1		C3	F4		
1602B(xi)	Motet	C1		C3	F3		
1602B(xii)	Motet	C1		C3	C4		
1602B(xiii)	Motet	C1		C1	C4		
1602B(xiv)	Motet	C1		C3	C4		
1602B(xv)	Mass	C1		C1	C3		
1603(i)	Mag.[1]	G2	C2	C3	F3		
1603(ii)	Mag.	C3	C4	C4	F4	(a voci pari)	
1603(iii)	Mag.	C1	C3	C3	F3		
1603(iv)	Mag.	C1	C3	C3	F3		
1603(v)	Mag.	C1	C3	C3	C4		
1603(vi)	Mag.	C2	C3	C3	F3		
1603(vii)	Mag.	C2	C3	C3	C4		
1603(viii)	Mag.	G2	G2	G2	C2		
1603(ix)	Mag.	G2	C2	C3	C4		
1603(x)	Mag.	C1	C2	C3	C4		
1603(xi)	Mag.	C1	C3	C3	F3		
1603(xii)	Mag.	C1	C3	C3	F3		
1603(xiii)	Mag.	C1	C3	C4	F4		
1603(xiv)	Hymn	C1	C3	C4	F4		
1603(xv)	Antiphon	C1	C3	C4	F4		

TABLE FOUR (Continued...)

1603(xvi)	Mag.	C1	C3	C3	F3		
1603(xvii)	Antiphon	C1	C3	C3	F3		
1603(xviii)	Motet	C1	C3	C3	F3		
1603(xix)	Antiphon	C1	C2	C3	F3		
1603(xx)	Motet	C1	C2	C3	F3		
1603(xxi)	Antiphon	C1	C3	C3	F3		
1610A(i)	Mass	G2	C2	C3	F3	?[4]	F3
1610A(ii)	Mass	G2	C2	C3	F3	?	C3[3]
1610A(iii)	Mass	C1	C3	C4	F4	?	F4
1610A(iv)	Motet	C1	C3	C4	F4	?	F4
1610A(v)	Motet	C1	C3	C4	F4	?	F4
1610B(i)	Motet	C1	C3	C4	F4	?	F4
1610B(ii)	Motet	C1	C3	C4	F4	?	F4
1610B(iii)	Motet	C1	C3	C4	F4	?	F4
1610B(iv)	Motet	G2	C2	C3	F3	?	F3
1610B(v)	Motet	C1	C3	C4	F4	?	F4
1610B(vi)	Motet	C1	C3	C4	F4	?	F4
1610B(vii)	Motet	G2	C2	C3	F3	?	F3
1610B(viii)	Motet	C1x2	C3x2	C4x2	F4x2	?(a 10)	F4
1610B(ix)	Motet	C1	C3	C4	F4	?	F4
1610B(x)	Motet	G2	C2	C3	F3	?	F3
1610B(xi)	Motet	G2	C2	C3	F3	?	F3
1610B(xii)	Motet	C1	C3	C4	F4	?	F4
1610B(xiii)	Motet	C1	C3	C4	F4	?	F4
1610B(xiv)	Motet	G2	C2	C3	C4	?	C4
1610B(xv)	Motet	C1	C3	C3	F4	?	F4
1610B(xvi)	Motet	G2	C2	C3	F3	?	F3
1610B(xvii)	Motet	C1	C3	C4	F4	?	F4
1610B(xviii)	Motet	C1	C3	C4	F4	?	F4
1610B(xix)	Motet	C1	C3	C4	F4	?	F4
1610B(xx)	Motet	C1	C3	C4	F4	?	F4
1610C(i)	Motet	G2	C2	C3	F4		
1610C(ii)	Motet	G2	C2	C3	F3		
1610C(iii)	Motet	C1	C2	C3	F3		
1610C(iv)	Motet	C1	C2	C3	C4		
1610C(v)	Motet	C1	C3	C3	F3		
1610C(vi)	Motet	C1	C2	C3	C4		
1610C(vii)	Motet	C1	C3	C3	F3		
1610C(viii)	Motet	G2	C2	C3	F4		
1610C(ix)	Motet	C1	C2	C3	F3		
1610C(x)	Motet	C1x2	C3x2	C3x2	F4x2	(a 8)	

TABLE FOUR (Continued....)

1610C(xi)	Motet	G2	C2	C3	F3	
1610C(xii)	Motet	C1	C2	C3	F3	
1610C(xiii)	Motet	C1	C2	C3	F3	
1610C(xiv)	Motet	G2	C2	C3	C4	
1610C(xv)	Motet	C1	C2	C3	F3	
1610C(xvi)	Motet	G2	C2	C3	C4	
1610C(xvii)	Motet	G2	C2	C3	F3	
1610C(xviii)	Motet	C1	C2	C3	C4	
1610C(xix)	Motet	C1	C3	C4	F4	
1610C(xx)	Motet	C1	C3	C3	F3	
1610C(xxi)	Motet	C1	C2	C3	F3	
1610C(xxii)	Motet	G2	C2	C3	F3	
1610C(xxiii)	Motet	C1	C2	C3	F3	
1610C(xxiv)	Motet	G2	C2	C3	F3	
1610C(xxv)	Motet	G2	C2	C3	F3	
1610C(xxvi)	Motet	G2	C2	C3	C4	
1610C(xxvii)	Motet	G2	C2	C3	F3	
1610C(xxviii)	Motet	C1	C2	C3	C4	
1610C(xxix)	Motet	C1	C2	C3	C4	
1610C(xxx)	Motet	G2	C2	C3	C4	
1610C(xxxi)	Motet	C1x2	C3x2	C4x2	F4x2	(a 8)
1610C(xxxii)	Motet	C1	C2	C3	F3	
1610C(xxxiii)	Motet	C1	C2	C3	F3	
1610C(xxxiv)	Motet	C1	C2	C3	F3	
1610C(xxxv)	Motet	C1	C2	C3	F3	
1610C(xxxvi)	Motet	C1	C3	C4	F4	
1610C(xxxvii)	Motet	C1	C2	C3	C4	
1610C(xxxviii)	Motet	G2	C2	C3	F3	
1610C(xxxix)	Motet	C1	C3	C4	F4	
1610C(xl)	Motet	C1	C3	C4	F4	
1610C(xli)	Motet	C1	C2	C3	F3	

							Sextus
1611(i)	Mass	C1	C3	C4	F4	?	
1611(ii)	Motet	C1	C3	C4	F4	?	
1611(iii)	Motet	G2	C2	C3	F3	?	
1611(iv)	Motet	G2	C2	C3	F3	?	
1611(v)	Motet	C3	C4	C4	F3	?	
1611(vi)	Motet	G2	C2	C3	F3	?	C1
1611(vii)	Motet	G2	C2	C3	F3	?	G2
1611(viii)	Motet	C1	C3	C4	F4	?	C1
1611(ix)	Motet	C1	C3	C4	F4	?	C1
1611(x)	Motet	C1	C3	C4	F4	?	C1
1611(xi)	Motet	C1	C3	C4	F4	?	C1

TABLE FOUR (Continued....)

1611(xii)	Motet	G2	C2	C3	F3	?	G2
1611(xiii)	Motet	C1	C3	C4	F4	?	C3
1611(xiv)	Motet	C1	C3	C4	F4	?	C1
1611(xv)	Motet	G2	C2	C3	F3	?	G2
1611(xvi)	Motet	C1	C1	C4	F4	?	(a 5)
1611(xvii)	Motet	G2	C2	C3	F3	?	(a 5)
1613B(i)	Motet	G2		C2	?		C1[3]
1613B(ii)	Motet	G2		C2	?		C1
1613B(iii)	Motet	G2		C2	?		C3
1613B(iv)	Motet	C1		C3	?		F3
1613B(v)	Motet	C1		C3	?		F3
1613B(vi)	Motet	C1		C3	?		C3
1613B(vii)	Motet	C1		C3	?		C3
1613B(viii)	Motet	C3		C3	?		C3
1613B(ix)	Motet	C3		C3	?		C3
1613B(x)	Motet	C3		C3	?		C3
1613B(xi)	Motet	C3		C3	?		C3
1613B(xii)	Motet	C2		C3	?		C3
1613B(xiii)	Mag.	C1		C3	?		C3
1613B(xiv)	Mad.Sp.[2]	C1		C3	?		C3
1613B(xv)	Mad.Sp.	C1		C1	?		C1
1613B(xvi)	Mad.Sp.	C1		C1	?		C1
1613B(xvii)	Mad.Sp.	G2		G2	?		G2
1613B(xviii)	Mad.Sp.	C1		C3	?		F3
1613B(xix)	Mad.Sp.	C1		C3	?		C3
1613B(xx)	Mad.Sp.	C1		C3	?		F3

1. Mag. = Magnificat.
2. Mad. Sp. = Madrigali Spirituali.
3. The organ bass appears in a high clef because in most cases it commences each piece in seguente fashion.
4. A question-mark denotes a missing part-book.

a clef distribution of G2, G2,G2 and C2 for canto, alto, tenore and bassus, respectively. Most of Metallo's pieces are written in chiavi naturali, that is, the combination C1, C3, C4 and F3 (or F4)[1] whereas only thirty-one pieces are written in the combination chiavette of G2, C2, C3 and C4 (or F3). Individual ranges of each voice given at the beginning of works in the Selected Edition, below, demonstrate agreement with the transposition theory in that those pieces written in chiavi naturali ascend no higher in the canto than e", whereas the works written in chiavette go up to g", seen, for instance, in the 'Missa Omnes Sanctae Virgines'.[2]

The Masses of 1602A, Magnificat antiphons of 1603 and the entire edition of 1604[3] were said by the composer to have been written while travelling abroad,[4] and therefore cannot securely constitute any reflection upon the possible activities and choice of singers in San Marcuola. It is an unrealistic supposition to presume that, accordingly, in 1604 Metallo suddenly had available to him larger forces with which to perform cori spezzati works. It is far more likely that the three editions of 1610 could have contained elements which indicated how

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1. Siegfried Hermelink, 'Chiavette', The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie Vol. 4. (London, 1980), p.221.
2. See below in the Selected Edition, p.182.
3. This edition is discussed below in Part Six, Missing Works and Fragments, p.131.
4. See above, Chapter Two, Part Two, p.68.

singers were employed in the church. The evidence points strongly towards the continuation of modest consort music.

Regarding the position of singers during an ecclesiastical function, particular interest can be found in the difference in layout of part-books between the cori spezzati Magnificat 'a 10' of 1610B and the motet 'Regina caeli laetare' of 1610C.[1] In the case of the former work, both first and second choir vocal lines were printed in one part-book for each respective voice, a curious arrangement for a work ostensibly intended for antiphonal singing. The layout of the latter work is in keeping with the practical arrangements attendant upon producing the traditional cori spezzati sound, where the canto and alto part-books contain CATB of the first choir, respectively, and the tenore and bassus part-books follow suit with second choir vocal lines. This arrangement is most usual, and amongst many others, can be seen in Cifra's Litanie Deiparae Virginis of 1613 for three choirs, where the individual voices of the first two choirs have their own part-books, but where the third choir has one book between two voices.[2]

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1. Both works are given below in the Selected Edition, pp.250 and 308 respectively.
2. GB-Lbl D. 64.j: Litaniae Deiparae Virginis, Octonis et duodenis vocibus decantandae. Una cum Basso ad Organum accomodata...(Rome, 1613).

The subject of variety in the availability of voices occurs again with the publication in 1613 of a collection of motets, Magnificats and madrigali spirituali following the lead given by Viadana. In this instance, as the title page states, it was possible to sing all pieces with either one, two or three voices, as mentioned above.[1]

Whether Metallo's music was performed in San Marcuola or not, as maestro di cappella he clearly must have had jurisdiction over a choir of some kind. For the few-voiced works that might have been performed in such a parish church, it is unlikely that boy's voices would have been used for the upper parts. The eleventh rule expressed in Viadana's Cento concerti of 1602 recommends using falsettists, rather than boys, because 'boys, for the most part, sing carelessly and with little grace'.[2] Lists of payments to musicians in the Scuola Grande di San Rocco show that falsettists were available in the city during the first decade of the century,[3] and a similar list belonging to the basilica of San Marco shows that the contraltos in most cases were in Orders, and

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1. See above, Chapter Two, Part Two, p.67.
2. F.T. Arnold, The Art of Accompaniment from a Thoroughbass, (London, 1961), p.19.
3. Denis Arnold, Giovanni Gabrieli, (London, 1979), p.203.

therefore grown men, not boys.[1]

It is possible that those who sang at Metallo's church were drawn from other establishments. For instance, records of the Scuola di San Rocco show that two singers were members of the choirs of S. Geremia and S. Sophia respectively.[2] Several of the most active people were in all probability members of the company of singers at San Marco, the group that accompanied the Doge on his visits to other churches, and who undertook contractual engagements on their own behalf.[3] Taking into consideration the size of existing choir stalls in San Marcuola as an example, and the average number of voices Metallo wrote for in the 1610 editions, it would be reasonable to assume that usually he could call upon between three and five people to sing on occasions that demanded specially composed polyphonic music. Any extra voices would have been borrowed from nearby scuole or church choirs, such as the one mentioned at S. Geremia. As the basilica had as many as nine singers on its payroll during the 1590s, a high-ranking parish church, by comparison in size and financial resources could not possibly fund more than a handful of singers regularly. The nearest similarity in choir size could be drawn with the scuoli, and one as prestigious as San Rocco, for example, only kept four singers on a 'usual' basis.[4]

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1. Denis Arnold, Giovanni Gabrieli, (London,1979),p.33.
2. Denis Arnold, op.cit., p.203.
3. See James H. Moore, Vespers at St. Mark's, (Ann Arbor, Michigan, 1981), pp.77 and 81.
4. Denis Arnold, op.cit., p. 201.

Part Six:

Missing Works and Fragments

Chronological ordering of Metallo's published volumes is facilitated not only by the date of publication given in the title-pages, but also opus and volume numbers which appear consistently enough for them to be useful in identifying missing and hitherto unmentioned works. Thus, it can be deduced with some certainty that at least five further publications are not extant, or have yet to come to light. Table Five, produced below,[1] indicates the surviving and presumed missing works.

The presence of the first known publication, a second book of canzoni dated 1577 infers that at some period before 1577 Metallo published his first book of canzoni. Strength can be added to the supposition made by Brown[2] that there was a pre-1600 book of Ricercari by the fact that the 1602A edition of Masses was numbered 'Libro sesto', not necessarily meaning the sixth book of Masses, but the sixth publication. If a first book of canzoni and a first edition of Ricercari are included in the list of known publications that came before 1602A, then 1602A does indeed constitute the sixth actual

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1. Table Five, Known Works and Those Presumed Missing, below, p.132.
2. See above, p.1 , f.n.1.

TABLE FIVE
Known Works and Those Presumed Missing

Item	Known	Presumed Missing
1	-	? Primo libro di canzoni, before 1577[1]
2	II secondo libro di canzoni (1577)	-
3	Villanelle alla Napoletana (1592)	-
4	[Known to have existed: Canzoni (1594)]	-
5	-	? Ricercari (1595)
6	1602A, Messe comodissime...libro sesto	-
7	1602B, Primo libro di motetti a tre voci	-
8	1603, Magnificat a quattro voci	-
9	-	? Motetti a sei voci primo libro, before 1604
10	-	? Compieta a quattro voci
11	-	?
12	-	? Passi, e Messa e responsi a quattro voci
13	-	?
14	-	?
15	-	?
16	1604, Motetti a sei voci...libro secondo ... opera XVI	-
17	1610A, Messe a cinque voci...opera XVII	-
18	1610B, Motetti a cinque voci...opera XVIII	-
19	1610C, Motetti per tutte l'anno...opera XIX	-
20	-	?
21	1611, Messa, motetti a cinque voci...opera XXI	-
22	-	? Motetti magnificat a tre...primo libro
23	-	? Motetti magnificat a tre...secondo libro
24	1613A, Epistola, introiti...opera XXIIII	-
25	1613B, Motetti magnificat a tre voci...libro terzo...opera XXV	-

1. The relative positions of the presumed missing works should not be taken as an accurate indication of the possible dates of publication.

publication. Conversely, the seventh known item, 1604 was the first work to appear with an opus number (sixteen), which hints that there were possibly five other preceding books of Masses. Henceforth, opus numbers depicted a pause in publication between 1604 and 1610 (not including fresh revisions of the Ricercari) referred to above.[1] Further, it appears that there was an, as yet, unspecified publication between 1610C (opus 19) and 1611 (opus 21) and two other unknown works may have been printed during the period 1611-1613, as the opus numbers jump from 21 to 24 (1613A). The title of the last known sacred publication (1613B) suggests that two of these later missing works may have been volumes of motets and Magnificats for three voices. A clue to the identity of any of the listed missing works may reside in the stock lists of Vincenti during the period, which show an edition of Compline music for four voices and a further publication of Holy Week music clearly not identified as being 1613A as the list mentions responses in the contents besides passions and a Mass for four voices.[2] Metallo continued to publish after 1613, as he re-edited his Ricercari for a fresh version printed in 1614. It is therefore not unlikely that a sacred work, or works, produced after 1613 might also have been possible.

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1. See above, p.1.
2. O. Mischiati, 'Indici, Catalogui, e Avvisi Degli Editori e Librari musicali Italiani dal 1591 al 1798', Studi e Testi per la storia della musica, Vol.2, (Firenze, 1984), see lists VII, IX IX bis, and X.

The other area of omissions in the known corpus of works is the curious lack of quintus part-books notable in the editions of 1610A, 1610B and 1611. The most complete collection of each resides only in the British Library, and efforts in tracing the original provenance of the publications and particularly when and from whom the British Library bought these copies has proved fruitless. The presumed missing bassus of 1613B poses a similar problem. The selected edition at the end of this study attempts to reconstruct the missing parts where it has been thought worthwhile, in accordance with the compositional style exhibited by the composer.

The publications of 1604 and 1613A survive only in partial form. 1613A has already been discussed in detail above,[1] and 1604, lodged at Vesoul, comprises a portion of the tenore second choir part-book, containing items mentioned above in Chapter Two.[2] The remnant begins on page 11 with a Magnificat sexti toni, and taking the statement on the title-page into consideration, only the eight-part works have survived. The six-part motets which should have preceded this Magnificat are not present, but may have numbered as many as ten individual pieces, as it was the publisher's habit to place a new motet on each page, however short it might be. Three

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1. See above, Chapter Two, Part Three, p.80.
2. See above, Chapter Two, Part Two, p.59.

six-part motets in 1611 which bear descriptions of the pilgrimage undertaken by Metallo ('Praeparate corda'. 'Ecce tu pulchra est' and 'In viam pacis') may well constitute some of the items originally published, but now missing, in 1604. Their appearance in 1611 is made obvious by the captions[1] in a volume that was otherwise composed in Venice.

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1. Given in Appendix One, Alphabetical List of Identified Sacred Works, below, p.320.

CONCLUSION

In many respects, Metallo represented a good example of what little we know of the type of minor composer working in parish churches in the area of Venice at the turn of the century. In common with several other close contemporaries his extant works comprise not only the sacred music under discussion in this study, but also his teaching material. For instance, Adriano Banchieri (1568-1634) was known to have been attached to the church of S. Elena in 1605. Besides his church music he produced a volume of Gemelli armonici (1609) which was similar in approach and intention to Metallo's Ricercari. Francesco Guami (c. 1544-1609) was maestro at S. Marciliano from 1593 until his death, and he produced a book of embellishment ricercars in 1588 which, although not in the same category as the contrapuntal duos in Metallo's Ricercari, still testify to the pedagogical interest shown by composers working in this environment.

Similar parallels may be drawn between Metallo and musicians who worked in the larger region of north Italy but who had their music published in Venice itself. Francesco Bianchiardi, for example, who was maestro at Siena Cathedral, produced a volume of four- and eight-part masses in 1605. G.B. Biondi (or Cesena, fl. 1605-30) was resident in Bologna up until 1606, and he produced nine different editions of Mass, motet and psalm

settings between 1606 and 1610 which were mainly for small vocal forces with organ bass, rather than for the grander scale works more commonly associated with the area. None of these composers matched Metallo for size of output save Leone Leoni (1560-1627), who, during his tenure as maestro of Verona Cathedral, published 144 motets: those printed during the period in which Metallo was active in Venice were also for modest choral forces.[1]

Although it is outside the scope of this study to provide a full survey of such composers active in the first decade of the seventeenth century, it is hoped that data will be made more available in future that will enable scholars to present a more complete picture of the minor Venetian composer, particular in the interests of presenting a balanced view of musico-liturgical practices in Venice, which, until recently have been overshadowed by the well-documented activies in San Marco.

With regard to the information presented in this thesis there are still some areas which deserve further consideration: first, with respect to the biography of Metallo and second, with respect to liturgical aspects in the research of the ordinary parish church of the region. The period between the probable date when Metallo left Naples and when he undertook his pilgrimage abroad, at

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1. Details of works by these composers and their biographies are extracted from articles listed under their respective names in the New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London, 1980).

present, is found to be poorly documented. Further information about his precise activities during these years would assist in providing other probable reasons for his journey, and might show the degree of experience as either choir-master, teacher or composer that enabled him to gain the position at San Marcuola. Otherwise it remains something of an enigma that he did not remain in the Neapolitan district.

In any future work that is to be considered upon the subject of the Venetian parish church, more liturgical reference tools must be made available. An examination now needs to be made in Venice of any extant liturgical books of the time that were conclusively known to have been used in ordinary ecclesiastical establishments of the region. A re-printing of such items as the Directorium Chori, Breviarium Romanum and Antiphonale Romanum in modern scholarly editions with text incipit indices is necessary to ensure a full command of the subject. Additional checks should be made on any local liturgical practices which might be contrary to the Roman rite. The provision of the Tuscan dialect calendar in this study may represent a modest beginning to the subject.

Finally, it is surely a testament to the importance of Metallo's church music that an edition of Compline music and one of Holy Week settings (both not extant)

were itemized in the stock lists of Vincenti as late as 1662.[1] Even though the publication of church music in Venice had decreased considerably by this time,[2] the fact must not be discounted that there were some establishments which might have continued to use Metallo's compositions in the course of their devotions. Thus, it is hoped that after nearly four hundred years of neglect, Metallo's music can find a position worthy of mention in surveys of Venetian parish church repertoire today.

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1. O. Mischiati,'Indici, Cataloghi, e Avvisi Degli Editori e Librari musicali Italiani dal 1591 al 1798', Studi e Testi per la storia della musica, Vol. 2, (Firenze, 1984), see list X.
2. Jerome Roche, North Italian Church Music, (Oxford, 1984), pp. 150-151.

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1602A (i) Missa Mater Dei

G. METALLO

CANTUS

ALTUS

TENOR

BASSUS

Ky- ri- e, e- le- i- son, e- le- i-

Ky- ri- e, e- le-

i- son,

Ky- ri- e, e- le- i- son, Ky- ri- e, e-

Ky- ri- e-

son, Ky- ri- e, e- lei- son, Ky- ri- e, e- lei- son, e- le- i- son.

le- i- son, e- lei- son, Ky- ri- e, el- e- i- son.

le- i- son, e- lei- son.

Chri- ste, e- lei-

Chri- ste, e- lei-

Chri- ste, e- lei- son, Chri- ste, e- lei-

Chri- ste e- lei-

son, Chri- ste, e- lei- son, e- lei- son, Chri-

son.

son, e- lei- son, e- lei- son, e- lei-

40 45

-ste, e- lei- son.

·Chri- ste, e- lei- son Ky-

-ste, e- lei- son.

-son, Chri- ste, e- lei- son. Ky-

50 55

Ky- rie, e- le- i-

ri- e, e- lei- son, Ky- ri- e, e- lei- son, Ky- ri- e

Ky- ri- e, e- le- i- son, Ky- ri- e, e- lei- son,

ri- e, e- lei- son,

60

-son, e- lei- son, e- le- i- son, Ky- ri- e, e-

lei- son Ky-

Ky- ri- e, e- lei- son, e- lei-

Ky- ri- e, e- lei- son, Ky- ri- e, e- lei-

65

lei- son.

ri- e, e- lei- son.

son.

son.

PRINOPUS SCORE-SYSTEM

[GLORIA]

Et in ter- ra pax ho- mi- mi-
Et in ter- ra pax ho-mi-ni- bus bo- nae vo- lun- ta-
Et in ter- ra pax ho- mi-ni-
Bo- nae
bus bo- nae vo- lun- ta- tis, Lau- da- mus te, be- ne- di- ci- mus
bo- nae vo- lun- ta- tis,
-bus bo- nae vo- lun- ta- tis, a-
vo- lun- ta- tis. Lau- da- mus te, be- ne, be- ne- di- ci- mus
A- do- ra- mus te, glo- ri- fi- ca- mus te, gra-
te, a- do- ra- mus te,
gra-
do- ra- mus te, glo- ri- fi- ca- mus te, gra-
te, glo- ri- fi- ca- mus te, gra-
-ti- as a- gi- mus ti- bi pro- pter mag- nam glo- ri- am tu-
-ti- as a- gi- mus ti- bi pro- pter mag- nam glo- ri- am tu-
ti- as a- gi- mus ti- bi pro- pter mag- nam glo- ri- am tu-
ti- as a- gi- mus ti- bi pro- pter mag- nam glo- ri- am tu-

40

am! Do- mi-ne De- us, Do- mi-ne De- us, Rex cae- les- tis, De- us

am! Do- mi-ne De- us, Rex- cae- les- tis, De- us pa-

am! Do- mi-ne De- us, Rex cae- les- tis,

am! De- us pa-

45

Pa- ter om- ni- po- tens. Do- mi-ne Fi- li u- ni- ge-ni- te, Je- su Chri-

ter om- ni- po- tens. Je- su Chri- ste;

Do- mi-ne Fi- li u- ni ge- ni- te, Je- su Chri-

ter om- ni- po- tens. Do- mi-ne Fi- li u- ni- ge-ni- te, Je- su Chri-

50

55

60

ste; Do- mi- ne De- us, Ag- nus De- i,

Do- mi- ne De- us, Ag- nus De- i, Fi-

ste; Do- mi- ne De- us, Ag- nus De- i, Fi- li-us Pa-

ste; Do- mi- ne De- us, Ag- nus De- i, Fi- li-us Pa-

65

70

Fi- li-us Pa- tris; Fi- li- us Pa- tris:

li-us Pa- tris, Fi- li-us pa- tris, Fi- li- us Pa- tris:

tris, Fi- li-us Pa- tris, Fi- li-us Pa- tris:

tris, Fi- li-us Pa- tris, Fi- li- us Pa- tris:

D4-4 PANOPUS SCORE-SYSTEM

75

Qui tol-lis pec-ca-ta mun-di, mi-se-re- re no- bis;

Qui tol-lis pec-ca-ta mun-di, mi-se-re- re no- bis;

Qui tol-lis pec-ca-ta mun-di

Qui tol-lis pec-ca-ta mun-

80

85

su- sci- pe de- pe-ca-ti-o-nem no-

su- sci- pe de- pre-ca-ti-o- nem no-

su- sci- pe de- pre-ca- ti- o- nem no-

di, su- sci- pe de- pre-ca- ti- o- nem no-

90

stram; qui

stram; qui se- des ad

stram; qui se- des ad

stram; qui

95

se- des ad dex-te-ram Pa- tris, mi- se- re- re no- bis.

dex- te- ram Pa- tris, mi- se- re- re no- bis.

dex- te- ram Pa- tris, mi- se- re- re no- bis. Quo- ni- am tu

se- des ad dex- ter ram Pa- tris, mi- se- re- re no- bis. Quo- ni- am tu

100

Quo-ni- am tu

Quo- ni- am tu

105

so- lus San- ctus tu so- lus Do- mi- nus, tu

so- lus San- ctus tu so- lus Do- mi- nus, tu so- lus AL- tis- si- mus;

so- lus San- ctus tu so- lus Do- mi- nus, tu so- lus AL- tis- si- mus;

so- lus San- ctus

110

so- lus AL- tis- si-

115

Je- su chri- ste, Cum San-to Spi- ri- tu; in

-si- mus; Je- su chri- ste, In glo- ri- a cum

Je- su Chri- ste, cum San- cto pi- ri- tu: Cum San- cto

-mus: Je- su chri- ste, cum San- cto Spi- ri- tu:

120

125

glo- ri- a De- i, in glo- ri- a De- i Pa- tris. A- men, A-

San- cto Spi- ri- tus In glo- ri- a De- i Pa- tris. A- men,

Spi- ri- tus In glo- ri- a De- i, In glo- ri- a De- i Pa- tris. A-

Cum San- cto Spi- ri- tus in glo- ri- a De- i Pa- tris,

130

135

men, in glo- ri- a De- i Pa- tris. A- men, De- i Pa- tris, A- men,

in glo- ri- a De- i Pa- tris, in glo- ri- a De- i Pa- tris. A-

men, in glo- ri- a De- i, in glo- ri- a De- i Pa- tris A-

in glo- ri- a De- i Pa- tris. A- men, A-

140

101

-men.

101

men.

101

men.

[CREDO]

Pa- trem om- ni- po- ten- tem, fac- to- rem cae- li et te-

Pa- trem om- ni- po- ten- tem, fac- to- rem cae- li et

Pa- trem om- ni- po- ten- tem, fac- to- rem cae- li, fac- to- rem cae- li, cae- li et

Pa- trem om- ni- po- ten-

-rae,

ter- rae, fac- to- rem cae- li et ter- rae, vi- si- bi- li- um om-

ter- rae. fac- to- rem cae- li et ter- rae, Vi- si- bi- li- um

tem, fac- to- rem cae- li et te- rae, Vi- si- bi- li- um

vi- si- bi- li- um om- ni

-um et in- vi- si- bi- li- um.

-ni- um Vi- si- bi- li- um. Et in u- num Do- mi- num,

om- ni- um et in- vi- si- bi- li- um. Et in u- num

om- ni- um et in vi- si- bi- li- um. Et in u- num Do- mi- num

Et in

u- num Do- mi- num Je- sum Chri- stum, Fi- li- um

Do- mi- num je- sum Chri- stum, Fi- li- um De- i,

Do- mi- num je- sum Chri- stum, Fi- li- um De- i,

Je- sum Chri- stum, Fi- li- um De- i, fi-

45

De- i u- ni- ge- ni- tum. Et ex Pa- tre na- tum an-

fi- li- um De- i un- i- ge- ni- tum. Et ex Pa- tre

fi- li- um De- i u- ni- ge- ni- tum. et ex Pa- tre na-

-li- um De- i u- ni- ge- ni- tum.

50

55

te om-ni-a se- cu- la. De- um de De- o, lu- men de lu-mi- ne, De-

na- tum an- te om- ni- a se- cu- la. De- um de De- o, lu- men de lu-mi- ne,

tum an- te om- ni- a se- cu- la. De- um de De- o, lu- men de lu-mi- ne, De-

An- te an- ni- a se- cu- la. De- um de De- o, lu- men de lu-mi- ne, De-

60

65

um ve- rum de De- o ve- ro. Ge- ni- tum, non fac- tum,

De- um ve- rum de De- o ve- ro. Ge- ni- tum, non fac- tum, con-

um ve- rum de De- o ve- ro. Ge- ni- tum, non fac- tum, con-

um ve- ro, de De- o, ve- ro. Ge- ni- tum, non fac- tum, con-

70
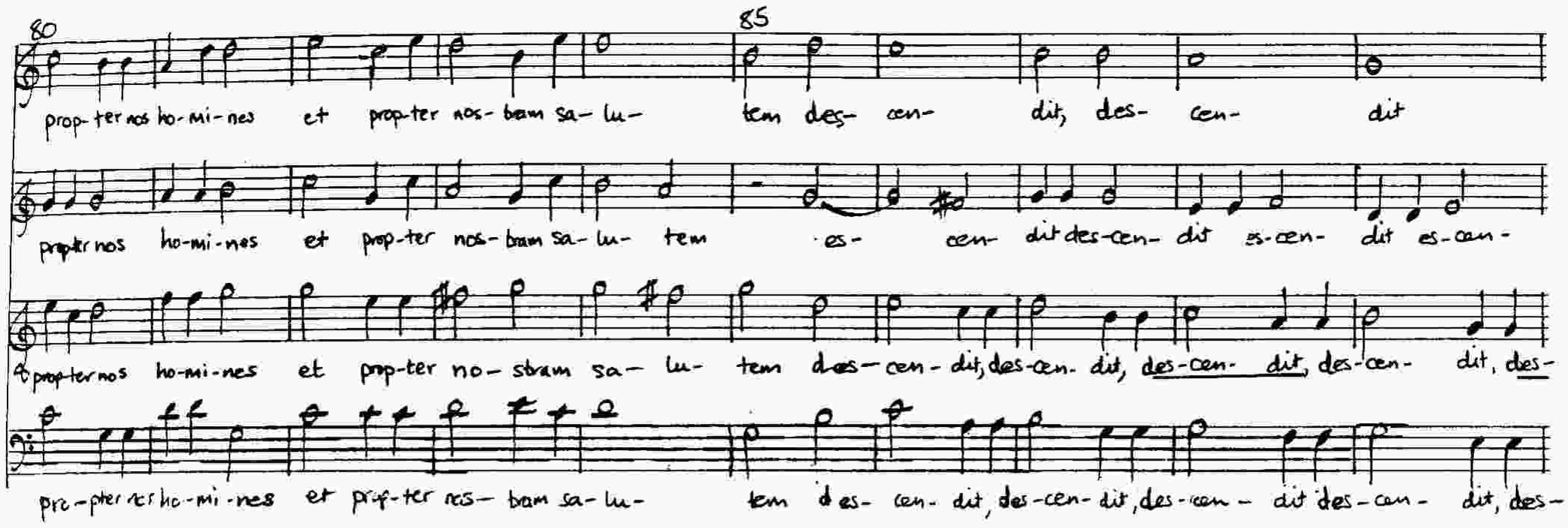
75
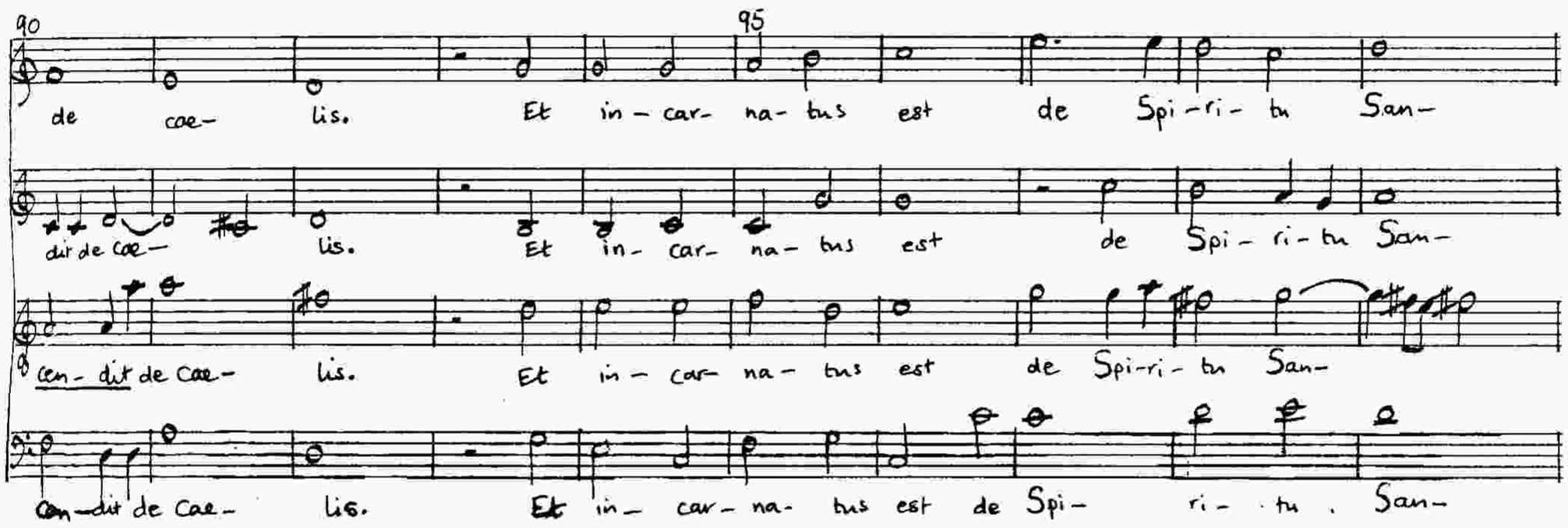
con-sub-stan-ti-a- lem Pa- tri: per quem om- ni- a fac- ta sunt. Qui
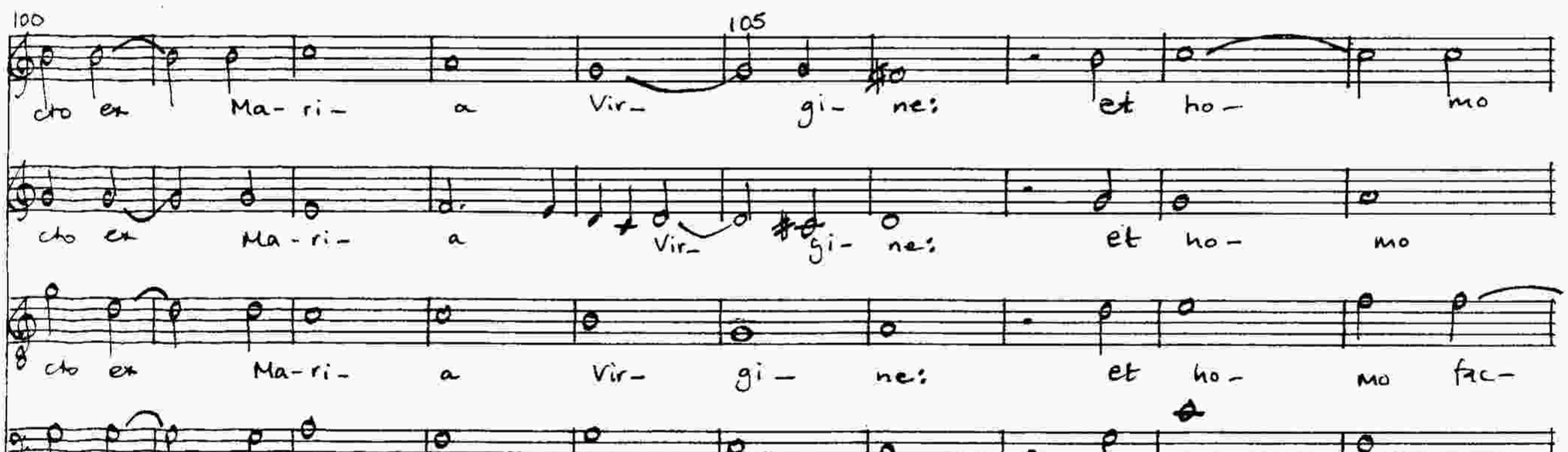
sub stan-ti- a- lem Pa- tri: per quem om- ni- a fac- ta sunt fac-ta sunt. Qui
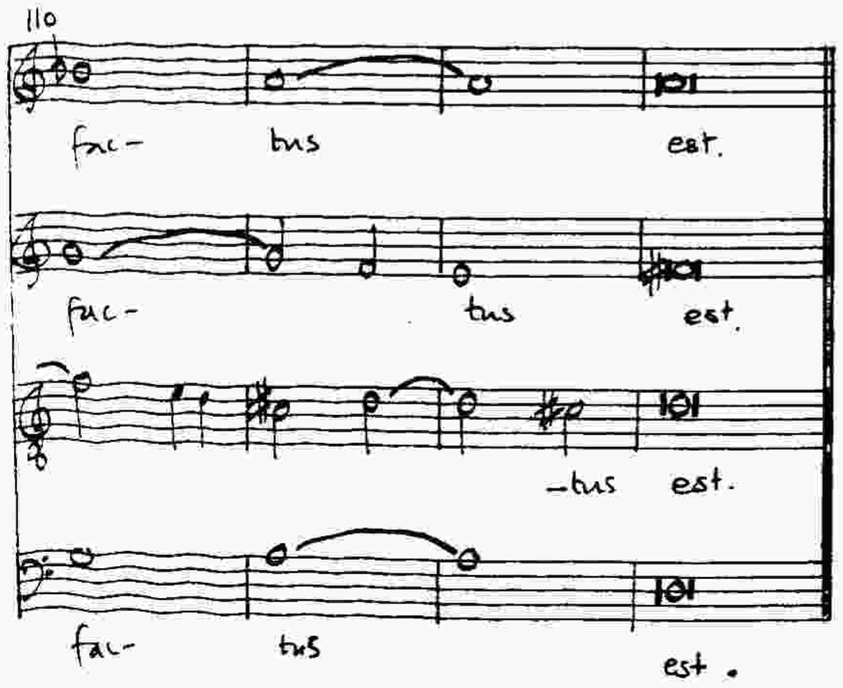
sub stan-ti- a- lem Pa- tri: per quem om- ni- a fac- ta sunt. Qui

sub stan-ti- a- lem Pa- tri: per quem om- ni- a fac- ta sunt. Qui









D4-4 PANOPUS SCORE-SYSTEM

115 120

Cru- ci- fi- xus e-

Cruci. sub Pon- ti- o Pi-

Cru- ci- fi- xus e- ti- am pro no-

Crucifixus. Crucifixus. E- ti- am pro

125 130

-ti- am pro no- bis: sub Pon- ti- o Pi- la- to: pas- sus, et sep-

-la- to: pas- sus, et sep-

-bis: sub Pon- ti- o Pi- la- to: pas- sus, et sep- ul- tus, et

no- bis: sub Pon- ti- o Pi- la- to: pas- sus, et

135 140

-ul- tus est. Et re-sur-re- xit ter- ti- a di- e, ter-

-ul- tus est. Et re- sur- re- xit, Et re-sur-re- xit ter- ti- a

se- pul- tus est. Et re-sur-re- xit, Et re-sur-re- xit ter-

se- pul- tus est. Et re-sur-re- xit, Et re-sur-re- xit,

145 150

ti- a di- e, se- cun-dum Scrip-tu- ras. Et as- cen-

di- e, se- cun- dum Scrip-tu- ras. Et as- cen- dit in cae- lum:

-ti- a di- e, se- cun- dum Scrip- tu- ras. Et as- cen- dit, et

se- cum- dum Scrip- tu- ras. Et

D4-4 PANOPUS SCORE-SYSTEM

dit in cae- lum: Et i- te- rum ven- tu- rus

se- det ad dex- te- ram Pa- tris.

as-cen- dit in cae- lum: ad dex- te-ram Pa- tris. Et i- te- rum ven-

as- cen- dit in cae- lum: se- det ad dex-te-ram Pa- tris. Et i- te-

est cum glo-ri- a ju- di- ca- re vi- vos et mor- tu- os:

ven- tu-rus est cum glo-ri-a ju-di-ca- re vi- vos et mor- tu- os: cu-

tu- rus est cum glo-ri-a ju-di-ca- re vi- vos et mor- tu- os: cu-

rum, ju-di-ca- re vi- vos et mor- tu- os: cu- jus re-

-jus reg- ni non e- rit non e- rit fi- nis, non e- rit fi- nis

-jus reg- ni non e- rit fi- nis non e- rit non e- rit fi- nis non

-gni non e- rit fi- nis non e- rit non e- rit

nm e- rit fi- nis, non e- rit, non e- rit fi- nis, non

e- rit fi- nis. Et in. spi- ri- tum san-ctum Do-mi- num

non e- rit fi- nis. Et in spi-ri-tum sanc- tum, et vi-

e- rit non e-rit fi- nis: Et in spi-ri-tum

fi- nis non e- rit fi- nis. Et in spi-ri-tum sanc- tum, Do-

195

et vi- vi-fi-can- tem: qui ex Pat- re,

200

-vi-fi-can- tem: qui ex Pat- re, Fi-

sanc-tum, Do- mi-num et vi-vi-fi-can- tem: qui

-mi- num, et vi-vi-fi-can- tem: qui ex Pat- re, Fi-

205

Fi- li- o- que pro- ce- dit. Qui cum Pat-re, et Fi- li-

-li-o- que pro-ce- dit. Qui cum Pat-re, et Fi- li- o si-

ex pat- re Fi-li-o- que pro- ce- dit. Qui cum Pat-re, et Fi- li-

-li- o- que pro- ce- dit. Qui cum Pat-re, et Fi- li-

210

-o et con glo-ri-fi- ca- tur, et con glo-ri-fi-ca-tur:

-mul a- do- ra- tur, et con glo-ri-fi-ca- tur:

-o si-mul a- do- ra- tur, et con glo-ri-fi-ca- tur, et con glo-ri-fi-

-o si- mul a- do-ra- tur, et con glo-ri-fi-ca- tur, et con glo-ri-fi-

215

qui lo-cu- tus est per pro-phe- tas. Et u-nam, sanc-

qui lo-cu- tus, qui lo- cu- tus est per pro-phe- tas. Et un-am, sanc-tam, ca-

-ca- tur: qui lo- cu- tus est per pro- phe- tas. Et

-ca- tur: qui lo- cu- tus est per pro- phe- tas. Et

230 235

-tam, ca-tho- li- cam et a-po-sto-li-cam Ec- cle-si- am. Con- fi- te-

-tho- li- cam, et a- po- sto- li- cam Ec- cle- si- am. Con- fi- te-

u-nam san- ctam, ca-tho-li-cam et a-po-sto-li-cam Ec- cle- si- am. Con- fi- te-

u-nam san- ctam, ca-tho-li-cam et a-po-sto-li-cam Ec- cle- si- am. Con- fi- te-

240 245

-or u- num bap-tis- ma in re- mis-si- o- nem pec-ca-to- rum, pec- ca- to- rum. Et

-or, in re- mis- si- o- nem pec- ca- to- rum. Et

-or u- num bap-tis- ma in re- mis-si- o- nem pec-ca-to- rum. Et

-or, in re- mis-si- o- nem pec- ca- to- rum. Et

250 255

ex- pec- to re- sur-rec-ti- o- nem mor- tu- o- rum. Et vi- tam ven-

ex- pec- to re- sur- rec- ti- o- nem. Et vi- tam ven-tu- ri

ex- pec- to re- sur- rec- ti- o- nem mor- tu- o- rum. Et

ex- pec- to re- sur- rec- ti- o- nem mor- tu- o- rum, Et vi- tam ven-tu- ri

260 265
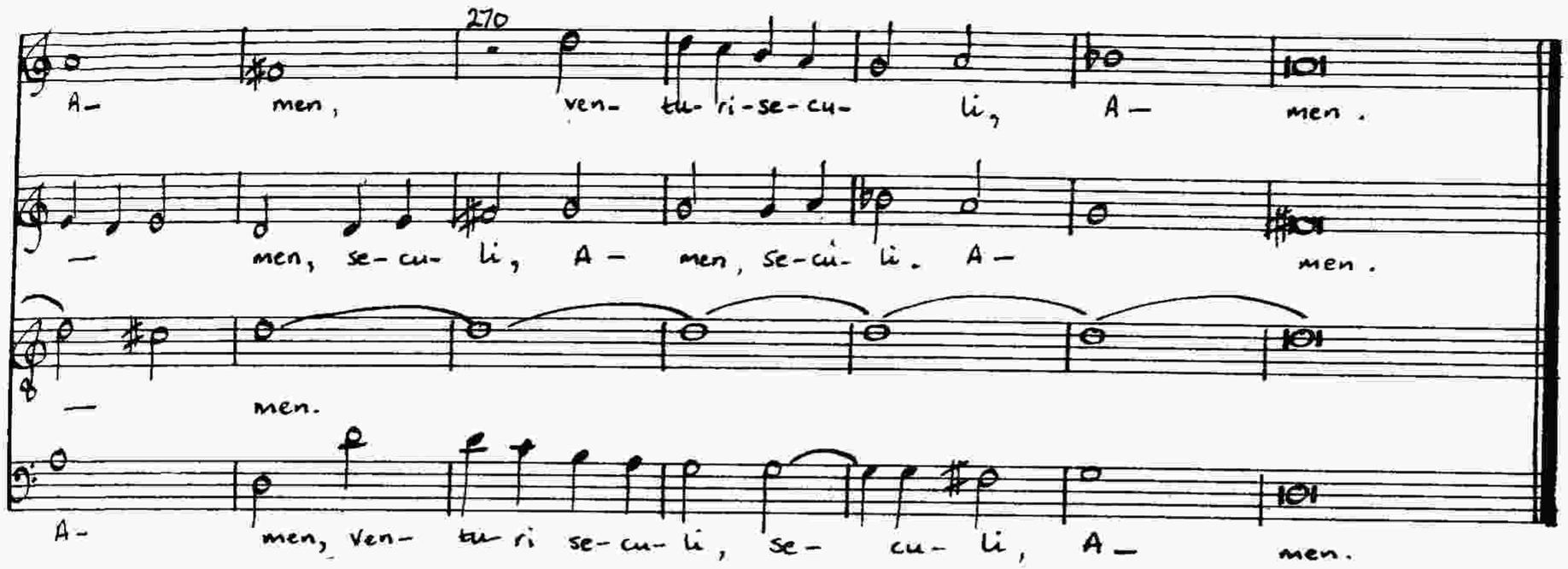
-tu-ri se- cu- li, et vi- tam ven- tu- ri se- cu- li, ven- tu-ri se-cu- li,

se- cu- li, et vi- tam ven-tu-ri se- cu- li. A- men. A-
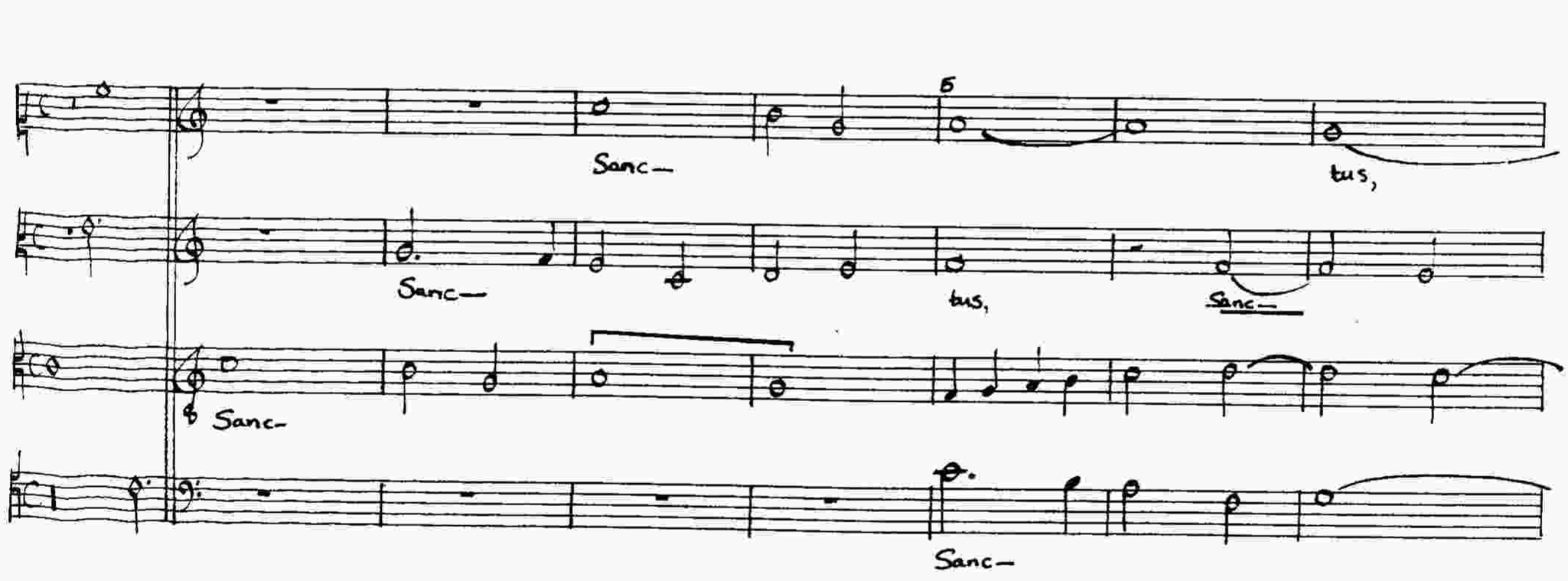
vi- tam ven-tu- ri se-cu- li, et vi- tam ven-tu- ri se- cu- li. A-
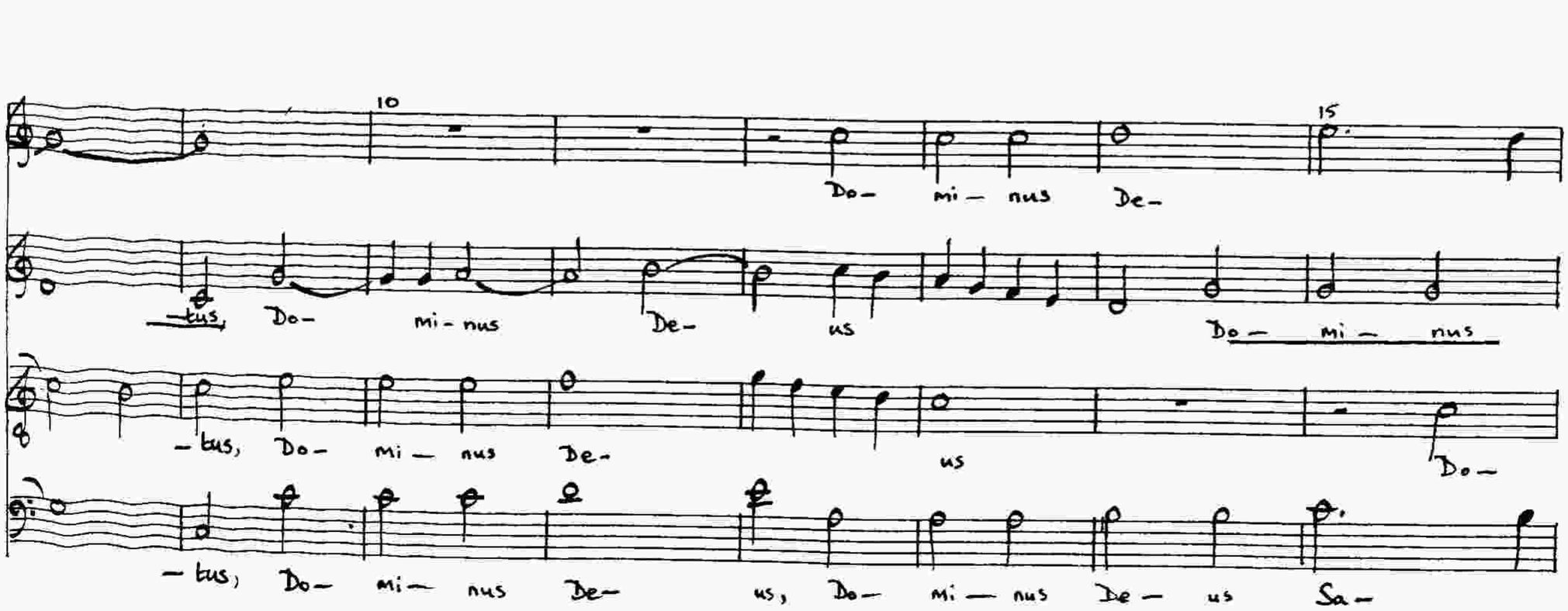
se- cu- li, et vi- tam ven-tu- ri se- cu- li, se-cu- li, se-cu- li

D4-4 PANOPUS SCORE-SYSTEM


270
A- men, ven- tu- ri-se-cu- li, A- men.
— men, se-cu- li, A- men, se-cu- li. A- men.
— men.
A- men, ven- tu ri se-cu- li, se- cu- li, A- men.

[SANCTUS]


5
Sanc- tus,
Sanc- tus, Sanc-
Sanc-
Sanc- tus,
Sanc-


10
15
-tus, Do- mi- nus De- us Do- mi- nus
-tus, Do- mi- nus De- us Do-
-tus, Do- mi- nus De- us, Do- mi- nus De- us Sa-

-us Sa- ba- oth. Ple- ni sunt cae- li et ter—

Sa- ba- oth. Ple- ni sunt cae- li et ter- ra glo-

-mi- nus De- us Sa- ba- oth. Ple- ni sunt cae- li, Ple- ni sunt

-ba- oth. Ple- ni sunt cae- li et ter-

-ra glo- ri-a tu- a glo- ri- a tu- a glo- ri-a tu-

-ri- a tu- a, glo- ri-a tu- a, glo- ri-a tu- a, glo-ri-a tu- a,

et ter- ra, glo-ri-a tu- a, glo- ri-a tu- a, glo- ri- a

-ra, glo- ri-a tu- a, glo- ri-a tu- a, glo- ri-a tu- a, glo-

a, glo-ri- a tu- a. Ho- san- na in ex- cel- sis, ho-

Ho- san- na in ex- cel- sis, ho- san- na in ex-

tu- a, Ho- san- na in ex- cel- sis, ho- san-

-ri- a tu- a, Ho- san- na, ho- san- na

San- na in ex- cel- sis.

cel-

-na in ex- cel-

sis.

sis.

sis.

in ex- cel- sis, in ex- cel- sis.

[Benedictus]

Be- ne- dic- tus qui ve- nit, qui ve- nit, in no- mi- ne Do- mi- ni, in no- mi- ne Do- mi- ni, Ho- san- na in ex- cel- sis, Ho- san- na in ex- cel- sis.

[AGNUS DEI (1)]

Ag- nus De- i, De- i, Ag- nus De-

Ag- nus De- i, Ag=

Ag- nus De- i, Ag- nus De- i, Ag=

Ag- nus De-

-i, Ag- nus De- i, qui tol- lis per-

-nus De- i, Ag- nus De- i, qui tol- lis, Ag- nus De-

-nus De- i, Ag- nus De- i, Ag- nus De- i.

i, Ag- nus De- i, Ag- nus De-

-ca- ta, qui tol- lis pec- ca- ta mun- di, mun-

-i, qui tol- lis pec- ca- ta mun- di, qui tol- lis pec- ca- ta

qui tol- lis pec- ca- ta mun- di, qui tol- lis pec- ca- ta mun-

-i, qui tol- lis pec- ca- ta mun- di, qui tol- lis pec- ca- ta

-di, qui tol- lis pec- ca- ta mun- di: mi- se- re- re no- bis

mun- di, qui tol- lis pec- ca- ta mun- di: mi- se- re- re no- bis, mi- se-

di qui tol- lis pec- ca- ta mun- di: mi- se- re- re no- bis mi- se- re- re

mun- di, qui tol- lis pec- ca- ta mun- di: mi- se- re-

40

no - bis Mi - se- re- re.

Mi - se - re - re no - bis.

re - re no- bis.

[AGNUS DEI (2)]

5

Ag- nus De-

Ag- nus De- i,

Ag- nus De- i, Ag- nus De- i, Ag-

Ag- nus De-

10

i, Ag- nus De-

15

i,

Ag- nus De- i,

nus De-

i,

i, Ag- nus De-

i,

qui

20

qui tol- lis,

25

qui tol- lis pec- ca-ta mun-
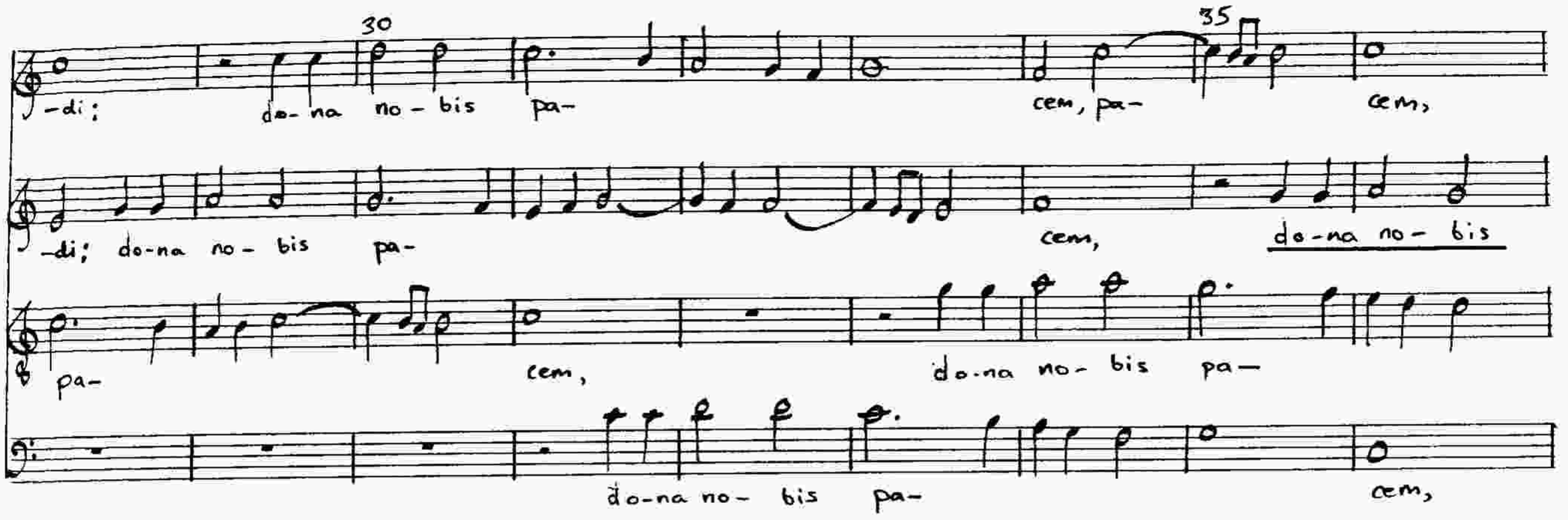
qui tol- lis pec-ca- ta, qui tol- lis pec- ca- ta mun-
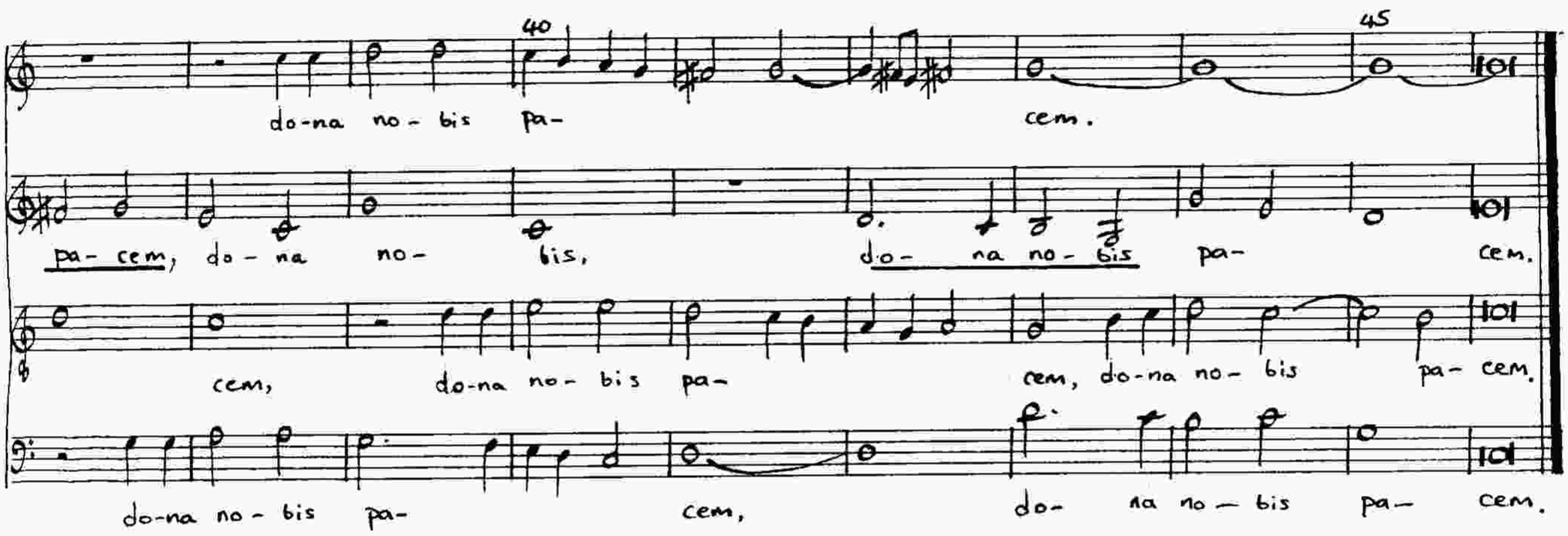
qui tol- lis pec-ca- ta mun- di:

do-na no- bis

tol- lis pec-ca- ta, qui tol- lis pec-ca- ta mun- di:

D4.4 PRIMOPUS SCORE-SYSTEM


30
35
-di; do-na no- bis pa-
cem, pa-
cem,
-di; do-na no- bis pa-
cem,
do-na no- bis
pa-
cem,
do-na no- bis pa-
do-na no- bis pa-
cem,


40
45
do-na no- bis pa-
cem.
pa- cem, do- na no- bis,
do- na no- bis
pa-
cem.
cem,
do-na no- bis pa-
cem, do-na no- bis
pa- cem.
do-na no- bis pa-
cem,
do- na no- bis pa-
cem.

G. METALLO

1602B (XV) Missa S. Christina.

MTUS
Ky- ri- e e- le-

IORE
ky- ri- e e-

SSUS
ky-

i- son, Ky ri- e e- lei- son

lei- son.

ri- e e- le- i- son.

Chri- ste e- le- i- son, e- le- i-

Chri- ste e- lei- son, Chri-
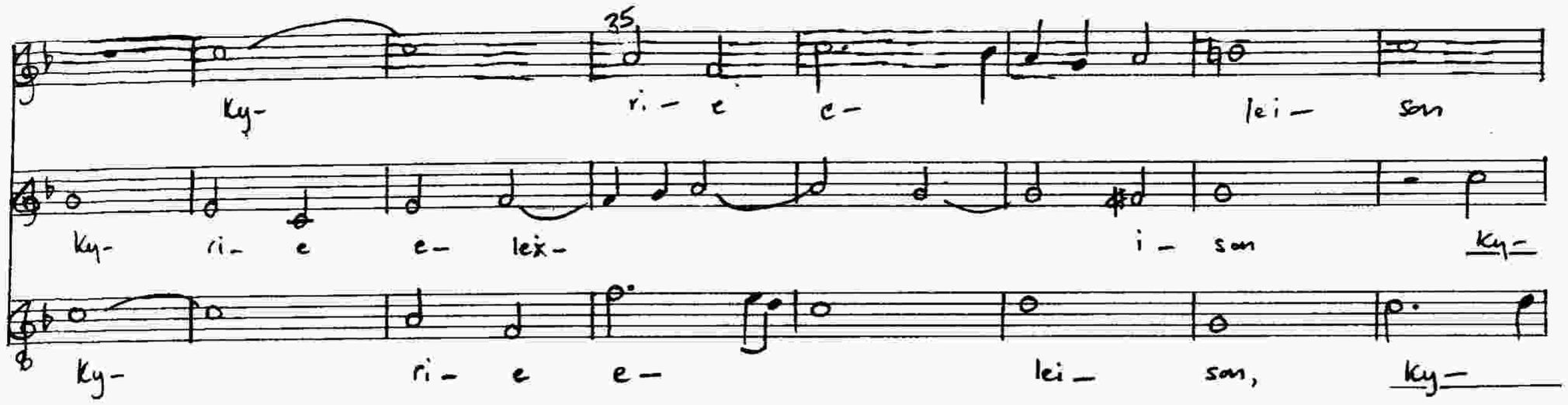
Chri- ste e- lei- son, e- lei-
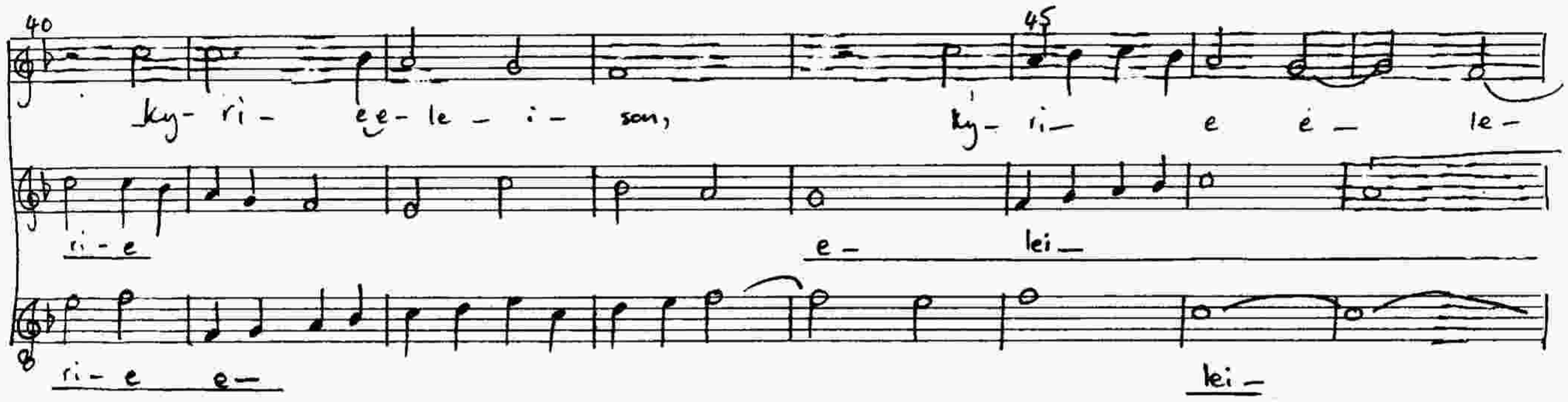
son, Chri- ste e- lei- son, e- lei- son:

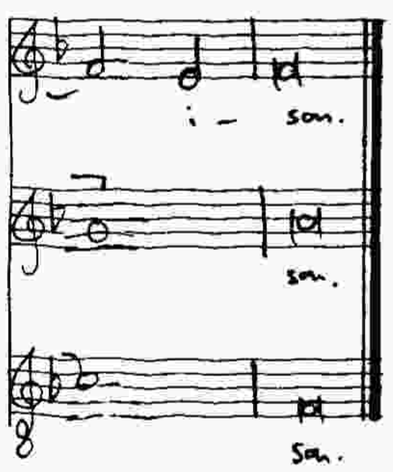
ste e- lei- son.

son, Chri- ste e- lei- son.

D4-4 PANOPUS SCORE-SYSTEM


35
Ky- ri- e e- lei- son
Ky- ri- e e- lei- i- son Ky-
Ky- ri- e e- lei- son,


40
45
ky- ri- e e- le- i- son, ky- ri- e e- le-
ri- e e- lei-
ri- e e- lei-


i- son.
son.
son.

[GLORIA]

CANTUS
Et in ter- ra pax ho- mi- ni- bus bo- nae vo-

TENOR
Et in ter- ra pax ho- mi- ni- bus bo-

BASSUS
Et in ter- ra pax ho- mi- ni- bus

lun- ta- tis bo- nae vo- lun- ta- tis. Lau- da- mus te.

nae vo- lun- ta- tis. Lau- da- mus te.

bo- nae vo- lun- ta- tis.

Be- ne- di- ci- mus te. A- do- ra- mus te. Glo- ri- fi-

Be- ne- di- ci- mus te. A- do- ra- mus te. Glo-

Be- ne- di- ci mus te. A- do- ra- mus te. Glo-

ca- mus te. Gra- ti- as a-

ri- fi- ca- mus te. Gra- ti- as a- gi- mus ti-

ri- fi- ca- mus te. Gra- ti- as a- gi- mus ti- bi prop-

D4-4 PANOPUS SCORE-SYSTEM

D4-4 SCORESYST

gi- mus ti- bi prop- ter mag- nam glo- ri- am tu-

bi prop- ter mag- nam glo- ri- am tu- am.

ter mag- nam, prop- ter mag- nam glo- ri- am tu-

am, Do- mi- ne De- us, Rex coe- les -

Do- mi- ne De- us, Rex coe- le- stis,

am, Do- mi- ne De- us, Rex coe- les-

tis, De- us Pa- ter om- ni- po- tens. Do- mi- ne

De- us Pa- ter om- ni- po- tens, Do- mi- ne

tis, Do- mi- ne Fi-

Fi- li u- ni- ge- ni- te je- su Chri- ste. Do- mi- ne De-

Fi- li u- ni- ge- ni- te je- su Chri- ste.

li u- ni- ge- ni- te je- su Chri- ste. Do- mi- ne De-

70

us. Fi- li-us Pa- tris, Pa- tris, Fi-

Ag- nus De- i, Fi- li-us Pa-

us Ag- nus De- i, Fi- li-us Pa-

75

li- us Pa- tris.

tris.

tris.

80

Qui

Qui tol- lis pec- ca- ta

Qui tol- lis

85

tol- lis pec- ca- ta mun- di, Mi- se-

mun- di, Mi- se- re- re no-

pec- ca- ta mun- di, mi- se- re- re

90

re- re no- bis. Qui tol- lis pec- ca- ta

bis. Qui tol- lis pec- ca- ta

no- bis. Qui tol- lis pec- ca- ta mun-

95

mun-

Mun-

D4.4 PRINCIPUS SCORE-SYSTEM

di, su- sci- pe de-pre-ca- ti-

di, su- sci- pe de-pre- ca- ti- o- nem nos- tram.

di, su- sci- pe de-pre- ca- ti- o- no-

o- nem nos- tram. Qui se- des ad

Qui se- des ad dex- te- ram Pa-

stram. Qui se- des ad dex- te-

dex- te- ram Pa- tris, mi- se- re- re

tris, mi- se- re- re no-

Pa- tris, mi- se- re- re no-

no- bis. Quo-ni-am tu so-lus sanc- tus, quo-ni- am tu so- lus sanc-

bis. Quo-ni- am tu so-lus sanc- tus, solus sanc- tus quo-ni- am tu so-lus sanc-

bis. Quo-ni-am tu so-lus sanc- tus, quo-ni-am tu

130 135

tus. Tu so- lus Do- mi-

chus. Tu

so- lus sanc- tus. Tu so- lus Do- mi-

140 145

nus. Tu so- lus al- tis- si- mus, Je- su

so- lus al- tis- si- mus, Je- su

nus. al- tis- si- mus, Je- su

150

Chri- ste. Cum San- cto Spi- ri- tu,

chri- ste. Cum San- cto Spi- ri- tu,

chri- ste. Cum San- cto Spi-

155 160

in glo- ri-a De- i Pa- tris, in glo- ri-a De- i Pa- tris. A- men

in glo- ri-a De- i Pa- tris, De- i Pa- tris. A- men

ri- tu, in glo- ri-a De- i, De- i Pa- tris. A- men.

D4.4 PANOPUS SCORE-SYSTEM

[CREDO]

ANTUS — Patrem — Pa- trem om-

TENOR — Patrem — Pa- trem om- ni- po- ten-

BASSUS — Patrem — Pa- trem om- ni- po- ten- tem, fac- to-

ni- po- ten- tem, fac- to- rem cae- li et

tem, om- ni- po- ten- tem, fac- to- rem cae- li

rem, fac- to- rem cae-

ter- rae, vi- si- bi- li- um om- ni-

et ter- rae, vi- si- bi- li- um om- ni- um et

li et ter- rae, vi- si- bi- li- um om- ni-

um et in- vi- si- bi- li- um. Et in u- num Do-

in- vi- si- bi- li- um. Et in u- num

um et in- vi- si- bi- li- um. Et in u- num

D4-4 PANOPUS SCORE-SYSTEM®

35 40

Mi- num Je- sum chri-

Do- mi- num je- sum chri-

Do- mi- num je- sum chri-

45 50

stum, fi- li- um de- i. Et ex Pa- tre, ex

stum, fi- li- um de- i u- ni- ge- ni- tum. Et ex

stum, fi- li- um de- i u- ni- ge- ni- tum. Et

55 60

Pa- tre na- tum an- te om- ni- a se- cu- la.

Pa- tre na- tum an- te om- ni- a se- cu- la.

ex Pa- tre na- tum an- te om- ni- a se- cu- la. De-

65 70

De- um de De- o, lu- men de lu- mi- ne, De-

De- um de De- o, lu- men de lu- mi-

um de De- o, lu- men de lu- mi- ne. De- um

D4-4 PANOPUS SCORE-STATEM

-um ve- rum de De- o ve- ro.

ne, De- um ve- rum de De-

ve- rum de De- o ve-

Ge- ni- tum, non fac- tum,

o ve- ro. Ge- ni- tum, non fac-

ro. Ge- ni- tum, non fac-

con-sub- stan- ti- a- lem Pa- tri: per quem om- ni- a fac-

tum con-sub-stan-ti- a- lem Pa- tri: per quem

tum con-sub- stan- ti- a- lem Pa- tri:

ta sunt. Qui prop- ter nos ho-

om- ni- a fac- ta sunt. Qui

per quem om- ni- a fac- ta sunt. Qui prop-

110
mi- nes, et prop- ter nos- tram sa- lu-
prop- ter nos ho- mi- nes, et prop- ter nos- tram sa-
ter nos ho- mi- nes, nos- tram sa- lu-

115
120
tem des- cen- dit de cae- lis.
lu- tem des- cen- dit de cae- lis, de cae- lis.
tem des- cen- dit de cae- lis.

125
130
Et in- car- na- tus est de
Et in- car- na- tus est de
Et in- car- na- tus est,

135
140
Spi- ri- tu San- cto,
Spi- ri- tu Sanc- to ex Ma- ri- a
ex Ma- ri- a

SD4-4 MANOPUS SCORE-SYSTEM

145

et ho- mo fac-

Vir- gi- ne: et ho- mo fac-

Vir- gi- ne: et ho- mo fac-

150

tus est.

tus est.

tus est.

155

Cru- ci- fi- xus e- ti- am

Cru- ci- fi- xus e- ti- am

Crucifixus e- ti- am pro

160

pro no- bis sub Pon- ti- o Pi- la- to: pas- sus,

pro no- bis sub Pon- ti- o Pi- la

no- bis sub Pon- ti- o Pi- la- to: pas-

165

170

est. et se- pul- tus est.

to: pas- sus, et sep- ul- tus est.

sus, et se- pul- tus est.

175

Et

Et re- sur- re- xit, et

Et re- sur re- xit

D4-4 PANORUS SCORE-SYSTEM

180 185

re-sur-re- xit ter- ti- a di- e,

re-sur-re- xit ter- ti- a di- e, Se- cun- dum

ter- ti- a di- e, Se- cun-

190 195

Et as- cen- dit in cae- lum: Se-

Scrip- tu- ras. Se- det ad dex- te-

& dum Scrip- tu- ras. Et a- scen dit in cae- lum: se- det ad

200 205

det ad dex- te- ram Pa- tris. Et i- te- rum ven- tu-

ram Pa- tris. Et i- te- rum, et i - te- rum ven-tu-rus

dex- te- ram Pa- tris. Et i- te- rum ven-tu-

210 215

rus est vi- vos et mor- tu- os:

est cum glo- ri- a ju- di- ca- re, cu-jus reg-

rus est cum glo- ri- a ju- di- ca- re vi- vos et mor- tu- os: cujus

SCORE-SYSTEM

220

non e- rit fi- n nis.

225

Et in Spi-ri- tum

ni non e- rit fi-

nis, Et in Spi-ri- tum

reg- ni non e- rit fi-

nis. Et in Spi-ri- tum

230

San- ctum Do- mi- num et vi- vi- fi- can-

tem:

Fi-

San- tum Do- mi- num

et vi- vi- fi- can- tem: qui ex Pa-

San- tum Do- mi- num et vi- vi- fi- can-

tem: qui ex Pa-

235

li- o- que pro-

ce-

240

dit.

Qui cum Patre.

tre, Fi- li- o- que pro- ce-

dit.

tre, Fi- li- o- que pro- ce-

dit. Qui

245

Qui cum Pa- tre et Fi- li- o si- mul a- do-

250

ra- tur,

cum Pa- tre et Fi- li- o si-

mul a-

3D4-4 PANOPUS SCORE-SYSTEM

tur, et con-glo-ri-fi-ca- tur: qui lo-cu- tus

et con-glo-ri-fi-ca tur: qui lo-cu- tus

do- ra- tur, et con-glo-ri-fi-ca- tur: qui lo-cu-tus

est per Pro- phe- tas. Et u- nam, sanc-

est per Pro- phe- tas. Et u- nam, san- ctam, ca-

est per Pro- phe- tas. Et u- nam, san-

tam, ca- tho- li- cam et a- po- sto- li- cam Ec- cle- si-

tho- li- cam et a- po- sto- li- cam Ec- cle- si- am.

ctam, ca- tho- li- cam Ec- cle- si-

am. Con- fi- te- or u- num bap- tis- ma in re- mis- si- o- nem pec-

Con- fi- te- or u- num bap- ti- sma in re- mis- si- o- nem

am. Con- fi- te- or u- num bap- tis- ma in re- mis- si- o- nem

290

ca- to- rum. Et ex-pe- cto re-sur- re- cti- o-

295

pec ca- to- rum.

pec ca- to- rum. Et ex- pe- cto re- sur- re- cti-

300

nem.

Et vi-

Re- sur-rec- ti- o- nem mor- tu- o- rum. Et vi- tam ven-

o- nem mor- tu- o- rum.

305

tam, et vi- tam ven- tu- ri sae- cu- li,

310

et vi- tam ven- tu- ri sae- cu-

tu- ri sae- cu- li. A- men,

et vi- tam ven-

Et vi- tam ven- tu- ri sae-

cu- li A-

315

li. A- men.

tu- ri sae- cu- li. A- men.

Men. A- men.

D4-4 PANOPUS SCORE-SYSTEM

[SANCTUS]

San- ctus Do- mi- nus De- us Do- mi- nus De-

San- ctus Do- mi- nus De- us Sa-

San- ctus Do- mi- nus De-

us Sa- ba- oth,

ba- oth,

Sa-

Sa-

us, San- ctus Do- mi- nus De- us Sa- ba-

ba- oth.

ba- oth

Ple-

oth, Do- mi- nus De- us Sa- ba- oth,

ba- oth.

Ple- ni sunt cae-
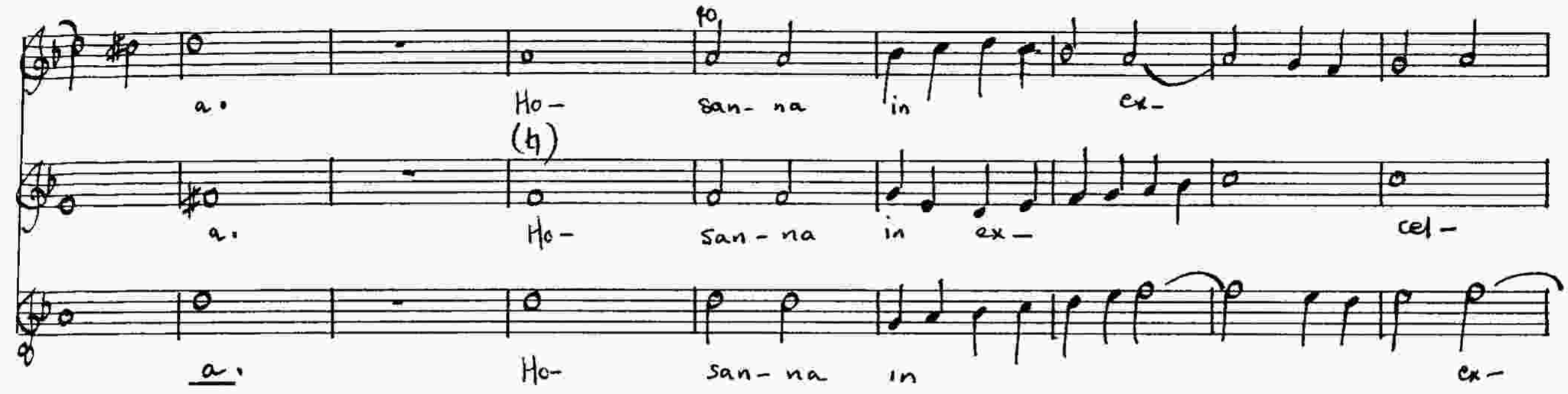
Ple- ni sunt cae-
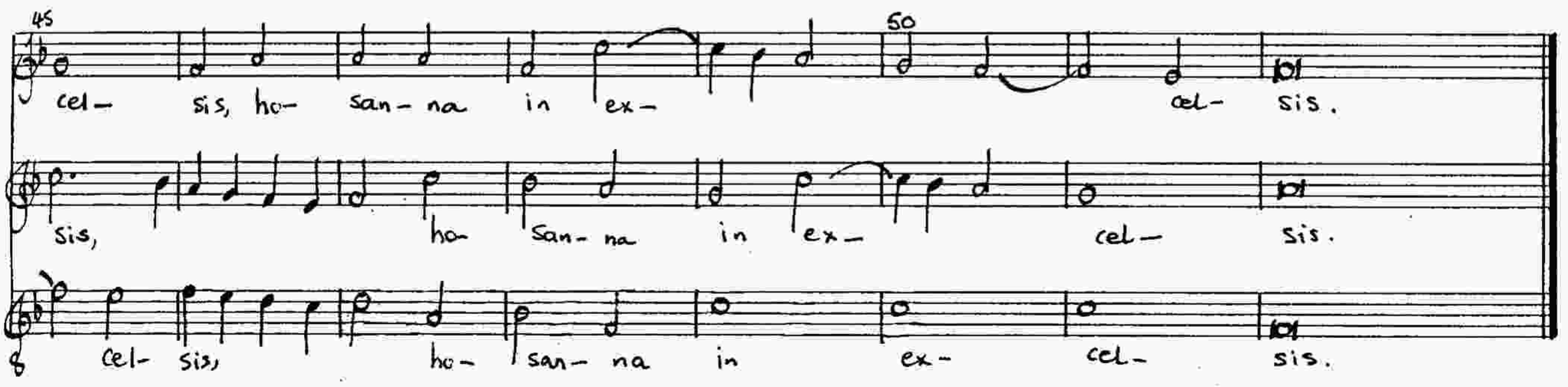
ni sunt Cae- li et ter- ra glo- ri- a tu-

li et ter- ra glo- ri- a tu-
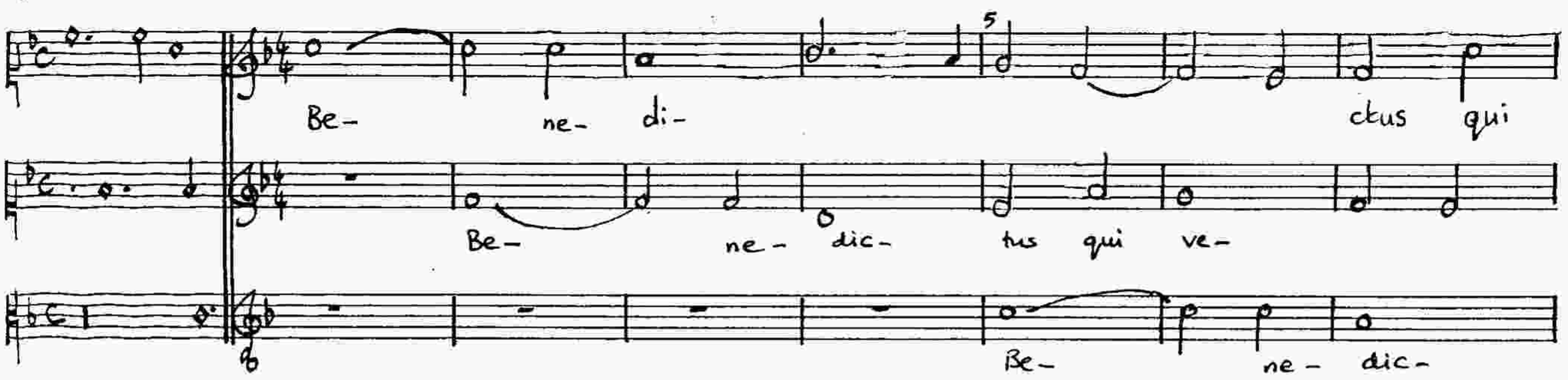
li et ter- ra glo- ri- a tu- a, glo- ri- a tu-

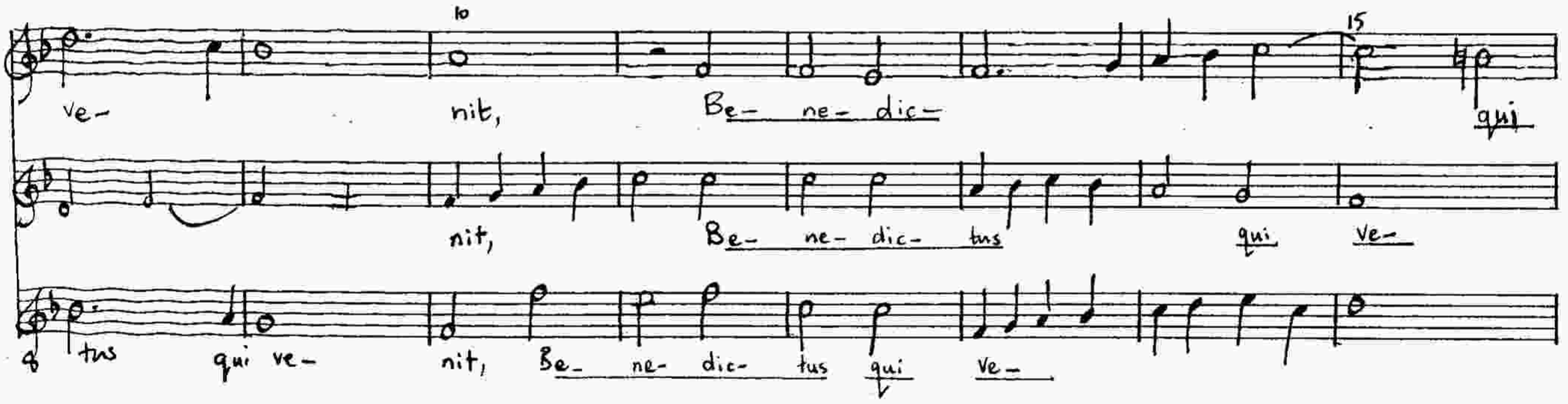
D4-4 PANOPUS SCORE-SYSTEM


a. Ho- san- na in ex-
(4)
a. Ho- san- na in ex- cel-
a. Ho- san- na in ex-


45
cel- sis, ho- san- na in ex-
50
cel- sis.
sis, ho- san- na in ex- cel- sis.
cel- sis, ho- san- na in ex- cel- sis.

[BENEDICTUS]


Be- ne- di-
5
ctus qui
Be- ne- dic- tus qui ve-
Be- ne- dic-


10
ve- nit, Be- ne- dic-
15
qui
nit, Be- ne- dic- tus qui ve-
tus qui ve- nit, Be- ne- dic- tus qui ve-

ve- nit, Be- ne- dic- tus qui ve-

nit, Be- ne- dic- tus qui ve- nit, Be- ne- dic- tus qui ve-

nit. Be- ne- dic- tus qui ve-

nit in no- mi- ne Do- mi- ni. Ho- san- na, in no- mi- ne Do- mi-

nit in no- mi- ne Do- mi- ni, in no- mi- ne Do- mi-

nit in no- mi- ne Do- mi- ni. Ho- san-

ni. Ho- san- na in ex-

ni. Ho- san- na in ex- cel- sis

na, ho- san- na, in ex-

sis, ho- san- na in ex- cel- sis.

in ex- cel sis.

cel- sis.

D4-4 PANOPUS SCORE-SYSTEM®

[AGNUS DEI]

Ag- nus De- i, qui tol- lis,

Ag- nus De- i, qui tol- lis

Ag- nus De- i, qui tol- lis pec-

qui tol- lis pec- ca- ta mun-

pec- ca- ta,

qui

ca- ta, pec- ca- ta mun- di:

di: Mi- se- re- re no- bis,

tol- lis pec- ca- ta mun- di: Mi- se- re- re

Mi- se- re- re no-

Mi- se- re- re no- bis,

no- bis,

Mi- se- re- re no-

bis,

Mi se-

D4T PANOPLUS SCORE-SYSTEM

re- re no- bis.

bis.

re- re no- bis.

35

40

Ag- nus De- i, qui

Ag- nus De- i, qui

Ag- nus De- i, Ag- nus De- i,

i, Ag- nus De- i, qui tol-

tol- lis pec- ca- ta mun- di, pec- ca- ta

45

qui tol- lis pec- ca- ta mun-

lis pec- ca- ta mun- di:

mun- di: do- na no- bis

50

55
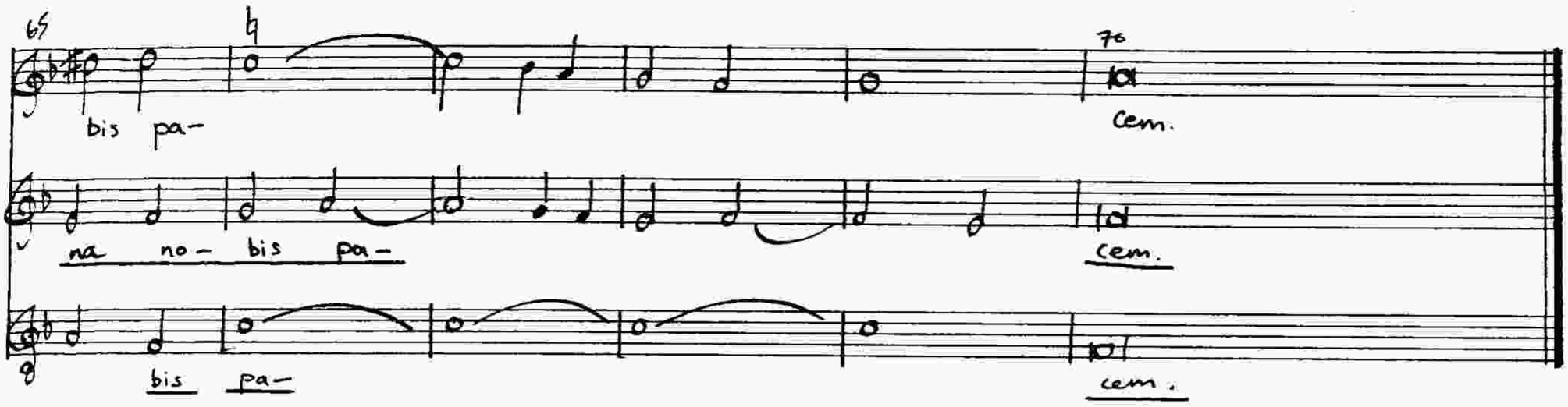
di: do- na no- bis pa- cem, do-

pa- cem, do- na no-

60

do- na no- bis pa- cem, do

1D44 PANOPUS SCORE-SYSTEM



D-4-4 PANOPUS SCORE-SYSTEM

1610A (i) Missa Omnes Sanctae Virgines. G. METALLO.

CANTUS
ALTUS
TENOR
[QUINTUS]
BASSUS
BASSO PER SONAR L'ORGANO

Ky- ri- e e- le-
Ky- ri- e e- lei-
son, e- le-
Ky ri- e e- lei-
Alla quarta, o' quinta bassa.

i- son, Ky- ri- e e- le- i-
i- son, Ky- ri- e
lei- son, Ky- ri- e e- le-
son, e- le- i- son, Ky- ri- e e- lei-
Ky- ri- e e- lei-

20

son, Ky- ri- e e- lei-

e- lei-

i- son, e- lei- son, Ky- ri-

son, Ky- ri- e e- lei- son,

son, Ky- ri- e e- le- i- son, Ky-

25

son, Ky- ri- e e- le- i-

son.

son, Ky- ri- e e- le- i- son.

e e- le- i- son.

Ky- ri- e e- lei- son, e- lei- son.

ri- e e- lei son, Ky- ri- e e- lei- son.

35

Chri- ste e- le- i- son, Chri- ste e-

Chri- ste e- le- i- son,

Chri- ste e- lei-

Chri-

Chri- ste e- lei-

Chri-

45

le- i- son,

Chri- ste e- le- i- son, e- le- i- son,

son, Chri- ste e-

son, e- lei- son, Chri-

ste e- lei- son, Chri-

D8-2 PANOPUS SCORE-SYSTEM

50

Ste e- le- i- son, e- le- i- son, Chri-

Chri- ste e- le-

lei- son, Chri-

ste e- le- i- son, e- le- i- son,

ste e- le- i- son, Chri- ste

60

ste e- le- i- son, e- le-

i- son, Chri- ste

ste- e- le- i- son, Chri- ste e-

Chri- ste e- lei- son, e- lei- son, e-

e- lei- son, Chri- ste e-

65

i- son.

e- lei- son.

lei- son.

lei- son.

lei- son.

70

Ky-

Ky-

ri-

Ky- ri- e e- lei-

75

ri- e e- lei- son,

e e- lei- son,

Ky- ri- e e- lei-

son, e- lei- son, Ky- ri- e e

Ky- ri- e e- lei-

D8-2 PANOPUS SCORE-SYSTEM

le- i- son, Ky- ri- e e-

Ky- ri- e e- lei-

son, Ky- ri- e e- lei-

lei- son, Ky- ri- e e- lei-

son, Ky- ri-

85

90

95

le- i- son, Ky- ri-

son, Ky- ri- e e- lei- son, Ky-
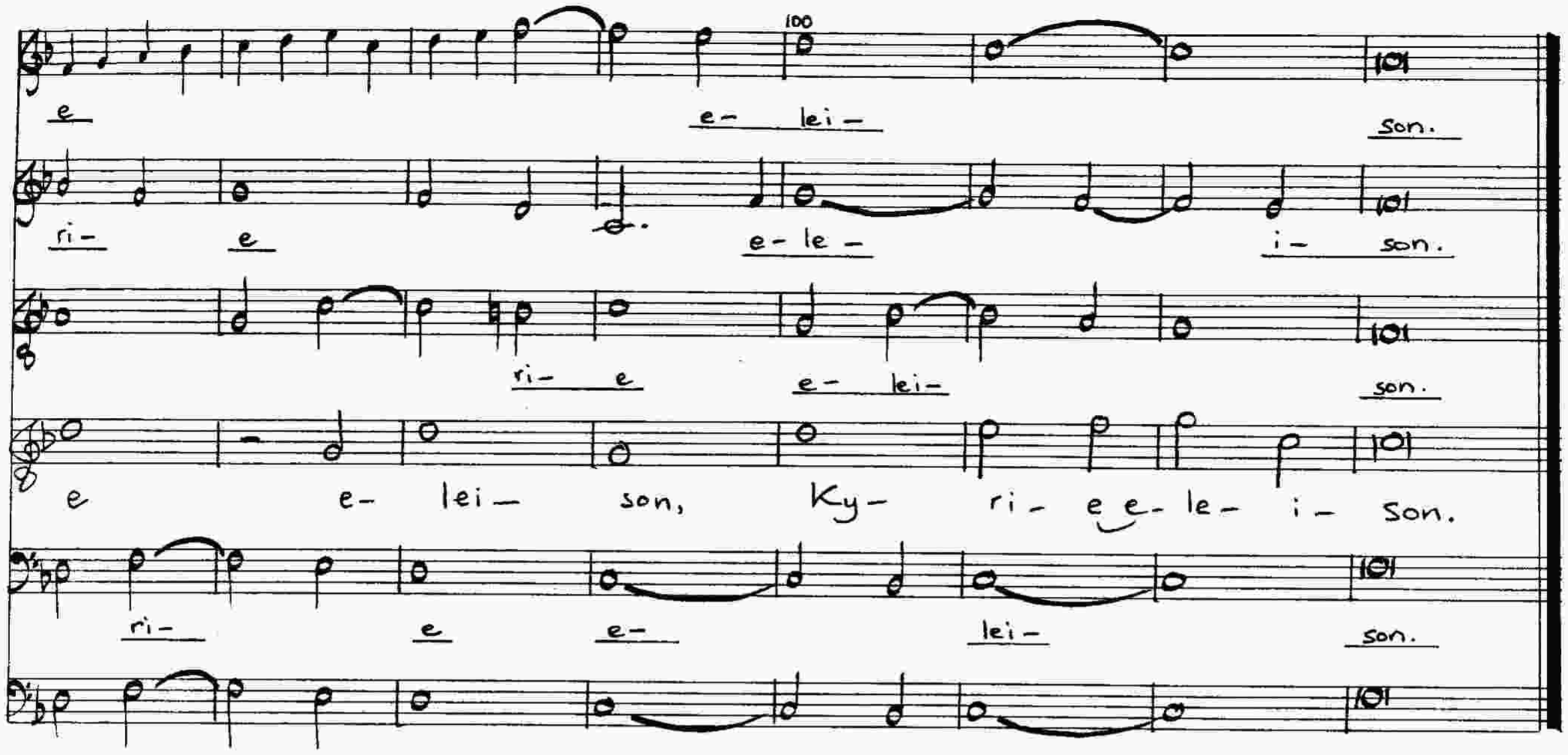
son, Ky-

son, Ky- ri- e e- lei- son, Ky- ri-

e e- lei- son, Ky-

e

1082 PIANOPLUS SCORE-SYSTEM


100
101
e
e- lei-
son.
ri-
e
e- le-
i-
son.
ri-
e
e-
lei-
son.
e
e- lei-
son,
Ky-
ri-
e e- le-
i-
son.
ri-
e
e-
lei-
son.

[GLORIA]

CANTUS
Et in ter- ra pax ho- mi- ni-

ALTUS
Et in ter- ra pax ho- mi- ni-

TENOR
Et in ter- ra pax ho-

[QUINTUS]
Et in ter- ra pax ho- mi-

BASSUS
Et in ter- ra pax ho- mi- ni-

BASSO PER SONAR L'ORGANO

bus. Lau- da- mus te. Be- ne- di-

bus bo- nae vo- lun- ta- tis. Lau- da- mus te.

mi- ni- bus. Lau- da- mus te. Be-

ni- bus bo- nae vo- lun- ta- tis. Lau- da- mus

bus bo- nae vo- lun- ta- tis. Lau- da- mus

20

ci- mus te. A- do- ra- mus

Be- ne- di- ci- mus te. A- do- ra- mus te.

ne- di- ci- mus te. A- do- ra- mus

te. Be- ne- di- ci- mus te. A- do- ra- mus te.

te. Be- ne- di- ci- mus te. A- do- ra- mus

25 30

. te. Glo- ri- fi- ca- mus

Glo- ri- fi- ca- mus te. Gra- ti- as

te. Glo- ri- fi- ca- mus

Glo- ri- fi- ca- mus te.

te. Glo- ri- fi- ca- mus

35

te:

a- gi- mus ti- bi prop- ter mag-

te. Gra- ti- as a- gi- mus ti- bi prop- ter mag-

Gra- ti- as a- gi- mus ti- bi.

te. Glo-

40 45

Glo- ri- am tu- am Do- mi- ne

nam glo- ri- am tu- am. Do-

nam glo- ri- am tu- am.

Glo- ri- am tu- am.

ri- am tu- am. Do-

D8·2 PANOPUS SCORE-SYSTEM

De- us, Rex cae- les- tis,

mi-ne De- us, De- us, Pa- ter om-

Do- mi-ne De- us, Rex cae- les- tis.

Do- mi-ne De- us, Rex cae- les- tis. De- us Pa-

mi-ne De- us, Rex cae- les- tis, De-

Do- mi- ne Fi- li u- ni- ge- ni-

ni- po- tens. Do- mi-ne Fi-

De- us Pa- ter om- ni- po- tens. Do- mi-ne

ter om- ni- po- tens. Do- mi-ne Fi- li

us Pa- ter om- ni- po- tens. Do- mi-ne Fi- li u-

65

te. Je- su

Li u- ni- ge- ni- te Je-

Fi- li u- ni- ge- ni- te Je- su Chri-

u- ni- ge- ni- te Je- su Chri-

ni- ge- ni- te Je- su

75

Chri- ste.

su Chri- ste. Do-

ste.

ste, Je- su Chri- ste.

Chri- ste. Do- mi- ne

80

Do- mi- ne De- us, Ag- nus De- i, Fi-

mi- ne De- us, Ag- nus De- i, Fi-

Do- mi- ne De- us, Ag- nus De-

Do- mi- ne De- us, Ag- nus De-

De- us, Ag- nus De- i, Fi-

90

95

li- us Pa- tris. Qui

li- us Pa- tris. Qui

i, Fi- li- us Pa- tris. Qui

i, Fi- li- us Pa- tris. Qui

li- us Pa- tris. Qui

100

tol- lis pec- ca- ta mun- di, mi- se- re- re

tol- lis pec- ca- ta mun- di, mi- se-

tol- lis pec- ca- ta mun- di, mi- se- re-

tol- lis pec- ca- ta mun- di, mi- se-

tol- lis pec- ca- ta mun- di, mi- se- re- re

105 110

no- bis. Qui tol- lis pec-

re- re no- bis. Qui tol-

re no- bis. Qui tol-

re- re no- bis. Qui

no- bis. Qui tol- lis pec- ca-

D8·2 PANOPLUS SCORE-SYSTEM

115

ca- ta mun- di, su- sci- pe

lis pec- ca- ta mun- di, de- pre- ca- ti-

lis pec- ca- ta mun- di, su- sci- pe

tol- lis pec- ca- ta mun- di, su- sci- pe, su- sci-

ta mun- di, su- sci- pe de- pre-

120 125

de- pre- ca- ti- o- nem no- stram.

o- nem nos- tram. Qui se- des ad dex- te- ram

de- pre-ca- ti- o- nem nos- tram.

pe de- pre- ca- ti- o- nem. Qui se- des ad

ca- ti- o- nem nos- tram. Qui se- des ad dex-

130

Qui se- des ad dex- te-ram Pa- tris, mi-se- re-re no-

Pa- tris, mi - se- re- re no-

Qui se- des ad dex- te-ram Pa- tris, mi- se- re- re

dex- te- ram Pa- tris, mi — se - re - re no-

te- ram Pa- tris, mi- se- re- re no- bis

135

bis. Quo- ni- am.

bis. Quo- ni- am tu so- lus san-

no- bis. Quo- ni- am tu so- lus san- ctus

bis. Quo- ni- am

Quo- ni- am

140

tu

145 150

Tu so- lus Do- mi- nus. Tu so- lus al-

ctus, tu so- lus Do- mi- nus, tu so- lus Do- mi-

ctus, tu so- lus Do- mi- nus,

tu so- lus Do- mi- nus, tu so- lus al-

so- lus Do- mi- nus, tu so- lus al-

155

tis- si- mus.

nus, tu so- lus al- tis- si- mus, je- su Chri-

tu so- lus al- tis- si- mus, je- su

tis- si- mus, tu so- lus al- tis- si- mus,

tis- si- mus, je- su

160 165

Cum San- cto Spi- ri- tu, in glo- ri-a De- i Pa-

ste. Cum San- cto Spi- ri- tu, in glo- ri-a De-

Chri- ste. Cum San- cto Spi- ri- tu, in

Je- su Chri- ste. Cum San- cto Spi- ri- tu in

Chri- ste. Cum San- cto Spi-

170 175
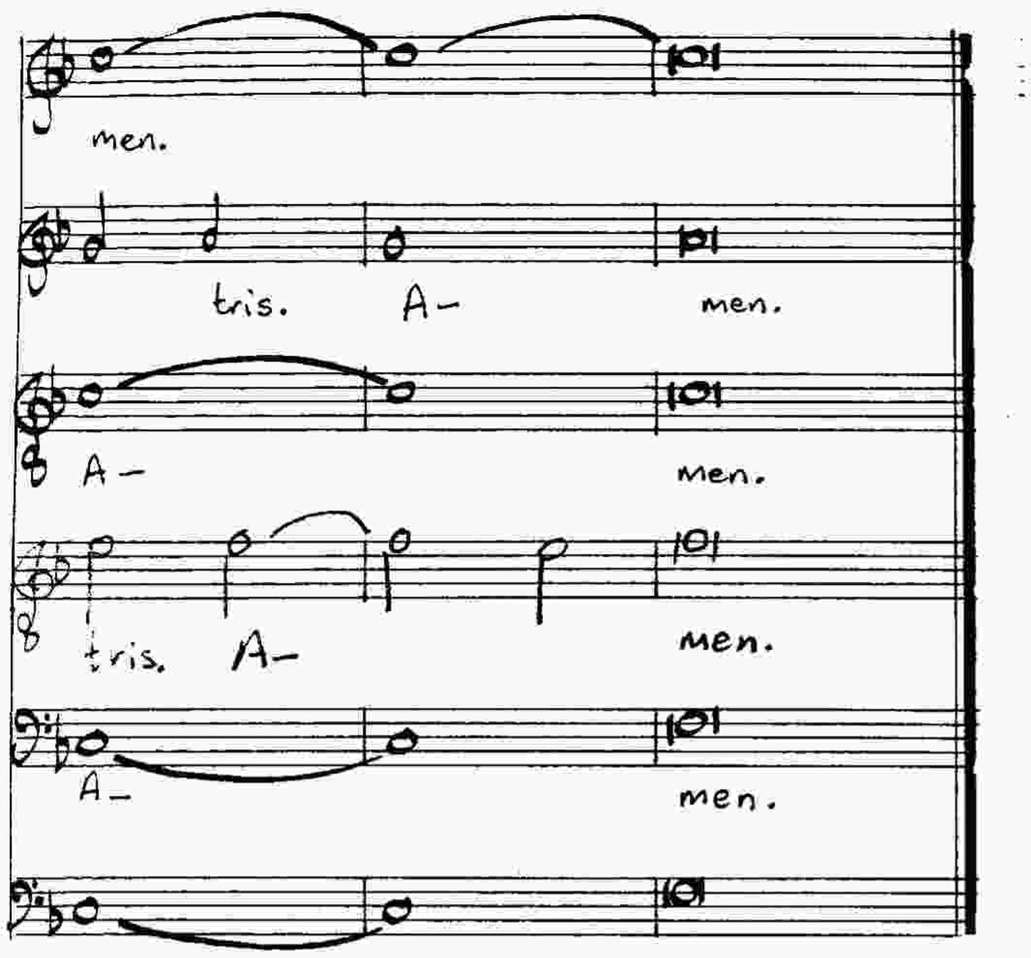
tris, in glo- ri- a De- i Pa- tris. A-

i Pa- tris, in glo- ri-a De- i Pa-

glo- ri- a De- i Pa- tris, De- i Pa- tris.

glo- ri- a, in glo- ri-a De- i Pa-

ri- tu, in glo- ri- a, in glo- ri-a De- i Pa- tris.


men.
tris. A- men.
A- men.
tris. A- men.
A- men.

[CREDO]

CANTUS

ALTUS

TENOR

[QUINTUS]

BASSUS

BASSO PER SONAR L'ORGANO

5

Pa- trem om-ni- po-

Pa-

10

ten- tem, Pa- trem om-ni- po- ten- tem, fac- to-

trem om-ni- po- ten- tem, Pa- trem om-

Pa- trem om-ni- po- ten- tem, fac-

ni- po- ten- tem, om- ni- po- ten- tem,

Pa- trem, Pa- trem om-

D8-2 PANOPUS SCORE-SYSTEM

15 rem cae- li et ter- 20 rae,
ni- po- ten- tem fac- to- rem cae- li et
to- rem cae- li et ter- rae, vi-
fac- to- rem cae- li et ter- rae,
ni- po- ten- tem, fac- to- rem cae- li et ter-

25 vi- si- bi- li- um 30 om- ni-
ter- rae, vi- si- bi- li- um
si- bi- li- um om- ni-
vi- si- bi- li- um om-
rae, vi- si- bi- li- um om- ni-

35

um et in- vi- si- bi- li-

om- ni- um et in- vi- si- bi- li- um.

um et in- vi- si- bi- li- um.

ni- um et in- vi- si- bi- li- um.

um et in- vi- si- bi- li- um.

40 45

um. Et in u- num Do- mi- num Je- sum

Et in u- num Do- mi- num Je- sum Chri-

Et in u- num Do- mi- num Je- sum Chri- stum,

Et in u- num Do- mi- num Je- sum Chri- stum,

Et in u- num Do- mi- num Je- sum Chri- stum,

50

Chri- stum, Fi- li- um De- i u- ni-

stum, Fi- li- um De- i u- ni- ge- ni-

Fi- li- um De- i u- ni- ge- ni-

Fi- li- um De- i u- ni-ge- ni- tum.

55 60

ge- ni- tum. Et ex Pa- tre na- tum an-

tum. Et ex Pa- tre na- tum, om-

tum. Et ex Pa- tre na- tum an- te

tum. Et ex Pa- tre na- tum an-

An- te om- ni- a

65

te om-ni- a sae- cu- la.

ni- a sae- cu- la. De- um de De- o,

om- ni- a sae- cu- la. De- um de De-

te om-ni- a sae- cu- la. De- um de De-

sae- cu- la. De- um de De-

70

75

lu- men de lu- mi- ne, De- um ve- rum

lu- men de lu- mi- ne, De-

o, lu- men de lu- mi- ne,

o, lu- men de lu- mi- ne, De-

o, lu- men, lu- men de lu- mi- ne,

80 de De- o 85 ve-
um ve- rum de De- o ve- ro.
De- um ve-
um ve- rum de De- o ve- ro.
De- um ve- rum. Ge-

90 ro.
Ge- ni- tum, non fac- tum, con- sub- stan- ti- a- lem Pa-
. Con- sub- stan- ti- a- lem
Ge- ni- tum, non fac- tum, con-sub-stan- ti- a- lem
ni- tum, non fac- tum, con- sub- stan- ti- a- lem

95 100

Per quem om- ni- a, om- ni-a fac- ta sunt. Et

tri: per quem om- ni- a fac- ta sunt.

Pa- tri: per quem om- ni- a

Pa- tri: per quem, per quem om- ni- a fac- ta

Pa- tri: per quem om- ni- a fac- ta

105 110

prop- ter nos- tram sa- lu- tem de- scen- dit,

Qui prop- ter nos ho- mi- nes, et prop- ter nos-

fa- cta sunt. Et prop- ter nos- tram sa-

sunt. Et prop- ter nos- tram, et prop- ter nos-

sunt. Et prop- ter nos- tram sa-

115

de- scen- dit de cae- lis, de- scen-

tram, de- scen- dit, de- scen- dit de cae- lis, de- scen-

lu- tem de- scen- dit, de- scen- dit, de- scen- dit de

tram sa- lu- tem de- scen- dit, de- scen- dit, de- scen- dit, de- scen- dit de

lu- tem de- scen- dit de cae-

120 125

dit.

dit de cae- lis.

cae- lis.

cae- lis.

lis.

Et in- car- na- tus est

Et in- car- na- tus est de

Et in- car- na- tus est de Spi-

Et in- car- na- tus est de Spi-

Et in- car- na- tus est de

130

de Spi- ri- tu San- cto ex

Spi- ri- tu San- cto ex

ri- tu San- cto ex

ri- tu San- cto

Spi- ri- tu San- cto ex

135 140

Ma- ri- a Vir- gi- ne:

Ma- ri- a Vir- gi- ne:

Ma- ri- a Vir- gi- ne, Vir- gi- ne:

ex Ma- ri- a Vir- gi- ne:

Ma- ri- a Vir- gi- ne:

145

et ho- mo fac- tus est.

et ho- mo fac- tus est.

et ho- mo fac- tus, et ho- mo fac- tus est.

et ho- mo fac- tus est, et ho-mo fac- tus est.

et ho- mo fac- tus est.

150

Cru- ci-

155

Cru- ci- fi- xus e- ti- am pro no-

fi- xus e- ti- am pro no- bis sub Pon- ti- o Pi-

Sub Pon- ti- o Pi- la-

Cru- ci- fi- xus e- ti- am pro no- bis.

Sub Pon- ti- o Pi-

MUSICPLUS SCORE-SYSTEM

160 165

bis. Pa- sus et se-

la- to: pas- sus, et se- pul- tus

to: pas- sus et se- pul- tus

Pas- sus, pas- sus et se- pul-

la- to: pas- sus et se- pul-

170

pul- tus est. Et re- sur- re- xit,

est. Et re- sur- re- xit ter- ti-

est. Et re- sur- re- xit,

tus est. Et re- sur- re- xit ter- ti-

tus est. Et re- sur- re- xit ter-

175 180

se- cun- dum Scrip- tu- ras.

a di- e, se- cun- dum Scrip-tu-

se- cun- dum Scrip-

a di- e, se- cun- dum Scrip- tu-

ti- a di- e, se- cun- dum Scrip- tu-

185 190

Et as- cen- dit in cae-

ras.

tu- ras. Et as- cen- dit in cae-

tu- ras. Se-

ras. Et as- cen- dit in cae- lum:

195

lum: se- det ad dex- te- ram Pa- tris

se- det ad dex- te- ram Pa- tris. Et

lum: dex- te- ram Pa-

det, se- det ad dex- te-

se- det ad dex- te- ram Pa- tris.

200 205

Et i- te- rum ven- tu- rus est cum glo- ri- a

i- te- rum ven- tu- rus est cum glo- ri- a, cum

tris. Et i- te- rum ven- tu- rus est cum glo- ri- a ju-

ram Pa- tris. Cum glo- ri- a

Et i- te- rum ven- tu- rus est

PANOPUS SCORE-SYSTEM

ju- di- ca- re vi- vos et mor-

glo- ri- a ju-di- ca- re vi- vos et mor- tu-

di- ca- re vi- vos et mor- tu- os:

ju- di- ca- re vi- vos et mor- tu-

cum glo- ri- a ju- di- ca- re vi- vos et mor-

tu- os: cu- jus reg- ni non e- rit

os: cu- jus reg- ni, cu- jus reg- ni non e- rit

mor- tu- os: cu- jus reg- ni non e- rit fi-

os. Et in

tu- os: cu- jus reg- ni non e- rit

D8·2 MUSICUS SCORE-SYSTEM

225

fi- nis.

230

Et vi- vi -

fi- nis.

Et vi- vi- fi-

nis. Et in Spi- ri- tum San- ctum Do-

Spi- ri- tum San- ctum.

Et vi- vi- fi- can-

fi- nis. Et in Spi- ri- tum San- ctum Do-

235

fi- can- tem: qui ex Pa- tre, Fi- li-

can- tem: qui ex Pa-

mi- num, et vi- vi- fi- can- tem:

tem, et vi- vi- fi- can-

mi- num, et vi- vi- fi- can- tem: qui ex

240 245

o- que pro- ce- dit. Qui

tre, Fi- li- o- que pro- ce- dit. Qui

qui ex Pa- tre, Fi- li- o- que pro- ce-

qui ex Pa- tre, Fi- li- o- que pro- ce-

Pa- tre, Fi- li- o- que pro- ce-

250

cum Pa- tre, et Fi- li- o si- mul-

cum Pa- tre, et Fi- li- o si-mul- a- do- ra- tur,

dit. Qui cum Pa- tre, et Fi- li- o si- mul a- do-

dit.

dit. si- mul-

D8·2 PANOPUS SCORE-SYSTEM

255

a- do- ra- tur, et con- glo- ri- fi- ca- tur: qui lo-

et con- glo- ri- fi- ca- tur:

ra- tur, et con- glo- ri- fi- ca- tur: qui lo-

260

Si- mul a- do- ra- tur, et con- glo- ri- fi- ca-

a- do- ra- tur, et con- glo- ri- fi- ca- tur:

265

cu- tus est per Pro- phe-

qui lo- cu- tus est per Pro- phe- tas.

cu- tus est per Pro- phe- tas. Et u- nam, San-

tur: qui lo- cu- tus est per Pro- phe- tas. Et

qui lo- cu- tus est per Pro- phe- tas.

270

D8·2 PANOPUS SCORE-SYSTEM

tas. San- ctam, ca- tho- li- cam et

San- ctam, ca- tho- li- cam et a- pos-

ctam, ca- tho- li- cam et a- pos- to- li- cam, et

u- nam, San- ctam, ca- tho- li- cam et a- pos-

et a- pos- to- li-

a- pos- to- li- cam Ec- cle- si- am. Con- fi- te-

to- li- cam Ec- cle- si- am.

a- pos- to- li- cam Ec- cle- si- am. Con- fi- te-

to- li- cam Ec- cle- si- am. Con- fi- te-

cam Ec- cle- si- am. Con- fi- te-

290

or, con- fi- te- or u- num bap- tis- ma

con- fi- te- or u- num bap- tis- ma, u-

or u- num bap- tis- ma u- num bap- ti's-

or, con- fi- te- or, con- fi- te- or u- num bap-

or, con- fi- te- or, con- fi- te- or un- um bap- tis-

295 300

in re- mis- si- o- nem pec-

num bap- tis- ma in re- mis- si- o- nem

ma in re- mis- si- o- nem pec-

tis- ma in re- mis- si- o- nem

ma in re- mis- si- o- nem

D8·2 PANOPUS SCORE-SYSTEM

305

ca- to- rum Et ex pec- to

pec- ca- to- rum. Et ex- pec-

ca- to- rum Et ex- pec-

Et ex- pec- to

pec- to- rum. Et ex- pec- to re-

315

re- sur- re- cti- o- nem mor- tu- o-

to re- sur- re- cti- o- nem mor- tu-

to re- sur- re- cti- o- nem mor- tu-

re- sur- re- cti- o- nem, re- sur- re- cti- o- nem

sur- re- cti- o- nem mor- tu- o- rum.

sur- re- cti- o- nem mor- tu- o- rum.

...OPUS SCORE-SYSTEM

320

rum. Et vi- tam ven- tu- ri

325

o- rum. Et vi- tam ven- tu- ri sae- cu- li,

o- rum. Et vi- tam ven- tu- ri sae- cu-

mor- tu- o- rum. Et

Et vi- tam ven- tu- ri sae- cu- li, ven-

330

sae- cu- li. A- men.

sae- cu- li, Sae- cu- li. A- men.

li, ven- tu- ri Sae- cu- li. A- men.

vi- tam ven- tu- ri sae- cu- li, A- men.

tu- ri sae- cu- li. A- men.

[SANCTUS]

CANTUS: San- ctus Do- mi- nus De-

ALTUS: San- ctus Do- mi- nus

TENOR: San- ctus Do- mi- nus

[QUINTUS]: San- ctus Do- mi- nus De- us,

BASSUS: San- ctus Do- mi- nus

BASSO PER SONAR L'ORGANO

10 15

us, San- ctus Do- mi- nus De- us,

De- us, San- ctus Do- mi- nus

De- us, Do- mi- nus De- us Sa-

San- ctus Do- mi- nus De- us,

De- us, San- ctus Do- mi- nus De- us,

D8:2 PAMOPLUS SCORE-SYSTEM

San- ctus Do- mi- nus De- us Sa- ba- oth, De- us Sa- ba-

De- us Sa- ba- oth. Ple- ni sunt cae-

ba- oth, San- ctus Do- mi- nus De- us Sa-

San- ctus Do- mi- nus De- us Sa- ba- oth.

San- ctus Do- mi- nus De- us Sa- ba-

oth. Ple- ni sunt cae- li et ter- ra, cae-

li et ter- ra, ple-

ba- oth. Ple- ni sunt cae- li et ter-

Ple- ni sunt cae- li et ter-

oth. Ple- ni sunt cae- li et ter-

oth. Ple- ni sunt cae- li et ter-

35

li et ter- ra

ni sunt cae- li et ter-

ra, ple- ni sunt cae- li et ter- ra

ra, ple- ni sunt cae- li et ter-

ra glo- ri- a

40 45

glo- ri- a tu- a.

ra glo- ri- a tu- a.

glo- ri- a tu- a. Ho- san- na

ra, glo- ri- a tu- a, Ho-

tu- a, glo- ri- a tu- a. Ho-

PANOPUS SCORE-SYSTEM

50 55

glo- ri- a tu- a

Ho- san- na in ex- cel- sis, in

in ex- cel- sis, ho- san- na

san- na in ex-

cel- sis, glo- ri- a tu-

san- na in ex- cel- sis, in ex- cel- sis, ho- san- na

60

Ho- san- na in ex- cel- sis.

ex- cel- sis, ho- san- na in ex- cel- sis.

in ex- cel- sis, ho- san- na in ex- cel- sis.

a, ho- san- na in ex- cel- sis.

in ex- cel- sis, ho- san- na in ex- cel- sis.

[BENEDICTUS]

CANTUS: Be- ne, be- ne- dic-

ALTUS: Be- ne- dic- tus qui ve- nit in no- mi-ne

TENOR: Be- ne- dic- tus qui ve-

[QUINTUS]: Be- ne- dic- tus qui ve- nit,

BASSUS: Be- ne- dic-

BASSO PER SONAR L'ORGANO

tus qui ve- nit in no- mi-ne Do- mi- ni,

Do- mi- ni, be- ne- dic- tus qui

nit, be- ne- dic- tus qui ve-

be- ne- dic- tus qui ve- nit, qui

tus qui ve- nit, ve- nit, be- ne- dic- tus qui

20

in no- mi-ne Do- mi- ni, be- ne- dic- tus qui

ve- nit in no- mi-ne Do- mi- ni, Do- mi-

nit in no- mi-ne Do- mi- ni, in no- mi-ne Do- mi- ni,

ve- nit in no- mi-ne Do- mi- ni,

ve- nit in no- mi-ne Do- mi- ni

25

ve- nit, in no- mi- ne Do- mi- ni,

30

in no- mi-ne

ni, qui ve- nit in no- mi-ne

be- ne- dic- tus qui ve- nit, in no- mi-ne Do- mi-

be- ne- dic- tus qui ve- nit in

be- ne- dic- tus qui ve- nit in

D8-2 PRINCIPUS SCORE-SYSTEM ©

35

Do- mi- ni. Ho- san- na, ho- san- na,

Do- mi- ni. Ho- san- na in ex- cel-

ni, in no- mi- ne Do- mi- ni. Ho- san-

no- mi- ne Do- mi - ni.

no- mi- ne Do- mi- ni. Ho- san- na in ex- cel-

40

ho- san- na in ex- cel- sis, ex- cel- sis, ho-

45
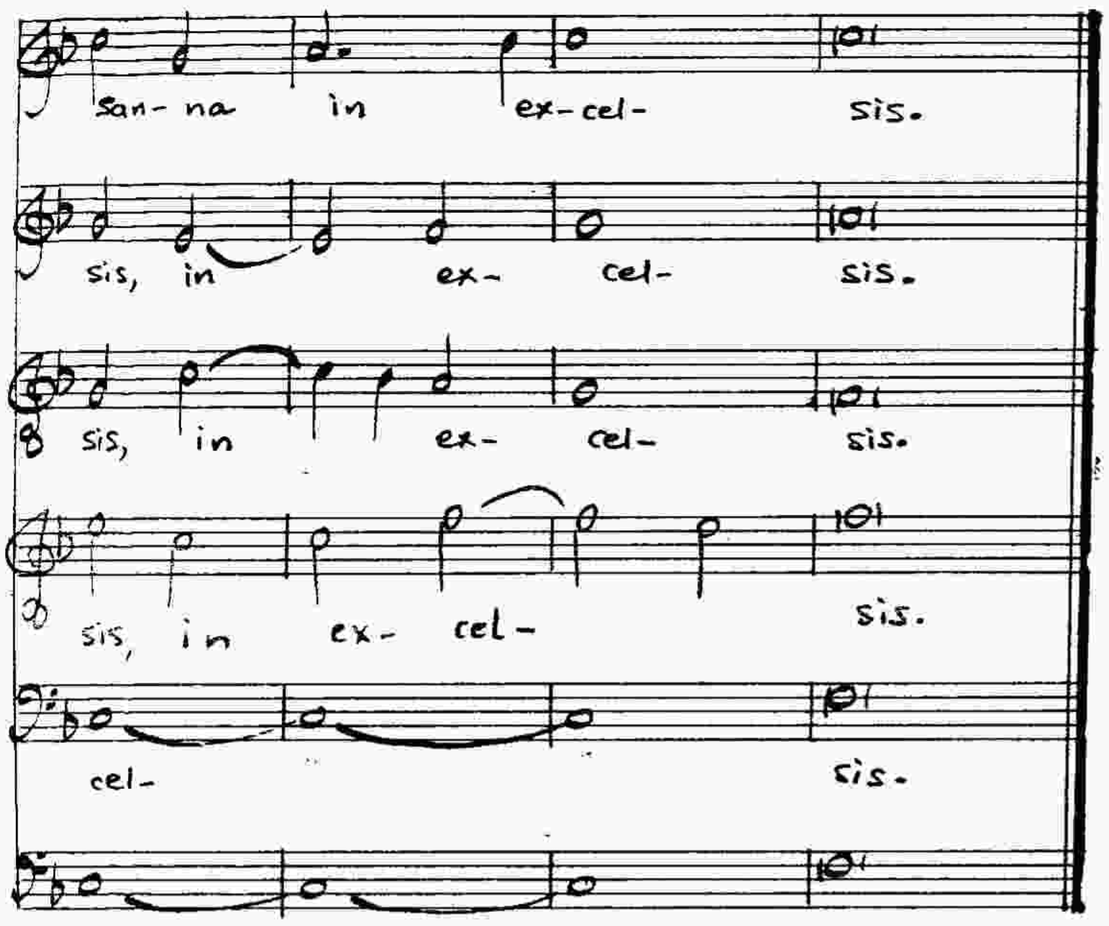
sis, ho- san- na in ex- cel-

na, ho- san- na in ex- cel-

Ho- san- na in ex- cel- sis, in ex- cel-

sis, ho- san- na, ho- san- na in ex-

D8·2 PANOPUS SCORE-SYSTEM


san- na in ex-cel- sis.
sis, in ex- cel- sis.
sis, in ex- cel- sis.
sis, in ex- cel-
sis.
cel-
sis.

[AGNUS I]

CANTUS

ALTO

TENOR

[QUINTUS]

BASSUS

BASSO PERSONAR L'ORGANO

Ag- nus De- i, qui tol- lis, qui tol- lis, Ag- nus De- i,

pec- ca- ta mun- di,

nus De- i, qui tol- lis pec- ca - ta

i, Ag- nus De- i, qui

Ag- nus De- i pec- ca- ta mun-

i, Ag- nus

pec- ca- ta mun-

mun- di, qui tol- lis pec-

tol- lis, qui tol- lis pec- ca- ta mun-

di, qui tol- lis pec- ca- ta mun- di,

De- i, qui tol- lis pec- ca- ta,

35

di, pec- ca- ta mun- di:

ca- ta mun- di: mi- se-

di, qui tol- lis pec- ca- ta mun- di

qui tol- lis pec- ca- ta mun- di:

qui tol- lis pec- ca- ta mun- di

40 45

mi- se- re- re,

re- re no- bis.

mi- se- re- re no- bis, mi-

mi- se- re- re no- bis,

mi- se- re- re no- bis, mi- se- re-

50

re- re no- bis, mi- se- re- re no-

A- men.

se- re- re no- bis, mi- se- re- re no-

mi- se- re- re no- bis. A-

re, mi- se- re- re no-

bis.

bis.

men.

bis.

[AGNUS II] A SEI VOCI.

CANTUS
ALTUS
TENOR
[QUINTUS]
SESTA PARS
BASSUS
BASSO PER SONAR L'ORGANO

Ag- nus De- i, qui tol- lis pec- ca- ta mun- di, mi- se- re- re no- bis.

nus De- i, qui

qui tol- lis pec- ca- ta mun-

ca- ta mun- di, pec- ca-

ca- ta mun- di,

De- i, qui tol- lis

i, qui tol-

tol- lis pec- ca- ta mun- di,

di, qui tol- lis, qui tol- lis pec- ca-

ta, qui tol- lis, qui tol- lis pec-

qui tol- lis pec- ca- ta, pec- ca- ta mun- di,

pec- ca- ta, pec- ca- ta, qui

lis, qui tol- lis pec- ca- ta, qui

D8·2 PANOPUS SCORE-SYSTEM

35

qui tol- lis pec- ca- ta mun- di:

ta mun- di: do- na no-

ca- ta mun- di: do- na no-

qui tol- lis pec- ca- ta mun- di:

tol- lis pec-ca- ta, pec- ca- ta mun- di:

tol- lis pec- ca- ta mun- di:

40 45

do- na no- bis

bis pa- cem, do- na

bis pa- cem,

do- na no- bis pa- cem,

do- na no- bis pa- cem, do- na

do- na no- bis pa- cem,

50

pa- cem, do- na no- bis pa- cem,

no- bis pa- cem, do

do- na no- bis, do-na no- bis pa-

55

do- na no- bis pa- cem, do- na no-

no- bis pa- cem, do- na no- bis

do- na no- bis pa- cem,

60

do- na no- bis pa- cem, do-

na no- bis pa- cem,

cem, do- na no-

bis, do- na no- bis pa- cem, do- na no-

pa- cem, do- na no- bis pa- cem, do-

65

na no- bis, do- na no-

70

do- na no-

bis pa- cem, do- na no- bis pa-

bis pa-

cem, do-na no- bis pa- cem,

na no- bis pa- cem, do-

na no- bis pa- cem, do-na no- bis pa-

75

bis, do- na no- bis, do- na no- bis pa- cem.

bis pa- cem, do- na no- bis pa- cem.

cem, do- na no- bis pa- cem.

do- na no- bis pa- cem, do- na no- bis pa- cem.

na no- bis pa- cem, do- na no- bis pa- cem.

cem, do- na no- bis pa- cem.

D8-2 PANOPUS SCORE-SYSTEM

1603 (xii) Quinti Toni. Cum Quinque vocibus. G. METALLO

CANTO
ALTO
TENOR
BASSO

Magnificat.

Canon. in diapente post tempus cum dimidio

D4-4 PANOPUS SCORE-SYSTEM®

20

a Do- mi- num

mi- num

Do- mi- num

mi- num.

Qui-

Qui- a res-

canon ut supra:

mi- num.

Qui- a re-

25

a res- pe-

xit hu- mi-

30

li- ta-

pe- xit,

re- spe- xit

hu- mi- li-

35

Qui- a re- spe- xit

Qui- a re-

spe- xit hu- mi- li- ta- tem,

qui-

tem, hu- mi- li- ta- tem

ta- tem, hu- mi- li- tem an-

a hu- mi- li- ta- tem

spe- xit hu- mi- li- ta-

a re- spe- xit hu- mi- li-

40 45

an- cil- lae su- ae: ec- ce

cil- lae, an- cil- lae su- ae: ec- ce

an- cil- lae su- ae: ec-

tem an- cil- lae su-

ta- tem an- cil- lae su- ae:

50

e- nim ex hoc be- a- tam

e- nim ex hoc be- a- tam me di- cent

ce e- nim ex hoc be- a- tam me di-

ae: ec- ce e- nim ex hoc be-

ec- ce e- nim ex hoc be- a- tam

55 60

me di- cent om- nes ge-ne- ra- ti- o-

di- cent om-nes ge- ne- ra- ti- o-

cent om- nes ge- ne- ra- ti- o- nes,

a- tam me di- cent om- nes ge- ne- ra- ti-

me di- cent om- nes ge- ne- ra- ti- o-

65

nes.

nes, ge- ne- ra-ti- o- nes.

ge- ne- ra- ti- o- nes.

o- nes.

nes, ge-ne-ra- . ti- o- nes.

70

Et mi-

Et

Canon. ut supra.

Et mi- se- ri-

75

se- ri- cor- di- a e- jus, mi- se- ri- cor- di- a

mi- se- ri- cor- di- a e- jus, mi- se- ri-

·5·

Et mi- se- ri- cor- di- a

Et mi- se- ri- cor-

cor- di- a e-

80

e- jus a pro-ge- ni- e

85

in

cor- di- a e- jus a pro- ge- ni- e

e- jus a pro- ge- ni- e

di- a e- jus a

jus a pro-ge- ni-

pro- ge- ni- es ti- men- ti- bus, ti- men- ti- bus

in pro- ge- ni- es ti- men- ti-

in pro- ge- ni- es ti- men-ti- bus e-

pro- ge- ni- e in pro- ge- ni- es ti-

e in pro- ge- ni- es ti- men- ti- bus e-

e-

bus e- um, ti- men- ti- bus e- um,

um, ti- men- ti- bus e- um, ti-

men-ti- bus e- um, ti- men- ti- bus

um, ti- men- ti- bus,

ti- men- ti- bus e- um.

De- po- su-

men- ti- bus e- um.

De- po- su- it

De- po-

Canon ut supra post tempus.

e- um.

De-

ti- men- ti- bus e- um.

it po- ten- tes po- ten-

pro- ten- tes, De-

su- it po- ten- tes De- po- su-

po- su- it po- ten- tes de se- de,

De- po- su- it po- ten- tes De-

tes De- po- su- it po- ten- tes de

po- su- it po- ten- tes de se- de,

it de se- de, de se-

De- po- su- it de se- de,

po- su- it de. se- de

se- de, et ex- al- ta- vit hu- mi-

et ex- al- ta- vit

de, et ex- al- ta-

de se- de, et ex- ul-

de se- de, et

135 140

les et ex- al- ta vit hu- mi-

et ex- al- ta- vit hu-

vit et ex- al- ta- vit

ta- vit, et ex- ul-

ex- al- ta- vit hu- mi- les

145 150

les et ex- al- ta- vit hu- mi- les. Su-

mi- les hu- mi- les Su-

hu- mi- les et ex-al- ta- vit hu- mi- les. Su- sce-

ta- vit hu- mi- les. Canon. ut supra

et ex- al- ta- vit hu- mi- les. Su- sce-

155

pit, Su- sce- pit ls-

sce- pit ls- ra- el

Su- sce- pit ls- ra-

pit Su- sce- pit ls- ra-

160 165

pit Is- ra- el pu- er- rum

ra- el pu- e- rum su- um,

pu- e- rum, pu—

el pu- e- rum su- um,

el pu- e- rum su-

170

su- um, re- cor- da- tus mi-

pu- e- rum su- um, re- cor- da-

e- rum su- um, re- cor- da-

pu- e- rum su- um

um, re- cor- da- tus mi- se- ri- cor-

175 180

se- ri- cor- di- ae su- ae, mi- se- ri- cor- di-

tus mi- se- ri- cor- di- ae su-

tus mi- se- ri- cor- di- ae

re- cor- da- tus mi- se- ri- cor-

di- ae su- ae, re- cor- da-

185 190

e mi- se- ri- cor- di- ae su- ae.

ae mi- se- ri- cor- di- ae su- ae.

su- ae, su- ae.

di- e su- ae.

tus mi- se- ri- cor- di- ae su- ae.

195

Glo- ri- a Pa- tri, et

Glo- ri- a Pa. tri, glo- ri- a

Glo- ri- a Pa- tri

Canon. sub diapente post duo tempora

Glo- ri- a Pa-

glo- ri- a Pa- tri, glo-

200 205

Fi- li- o, glo- ri-

Pa- tri, glo- ri- a Pa-

glo- ri- a Pa- tri, et

tri, glo- ri- a Pa-

ri- a Pa- tri, glo- ri- a

a Pa- tri, 210 glo- ri- a Pa- tri et Fi- li-

tri, et Fi- li- o, et

Fi- li- o, et Spi- ri- tu-

tri, et Fi- li-

Pa- tri et Fi- li- o et Spi- ri- tu- i San-

215 o, et Spi- ri- tu- i San- cto 220 et Spi- ri-

Spi- ri- tu- i, et Spi- ri- tu- i San- cto

i San- cto et Spi- ri- tu- i

o, et Spi- ri- tu- i San- cto,

cto et Spi- ri- tu- i, et Spi- ri- tu-
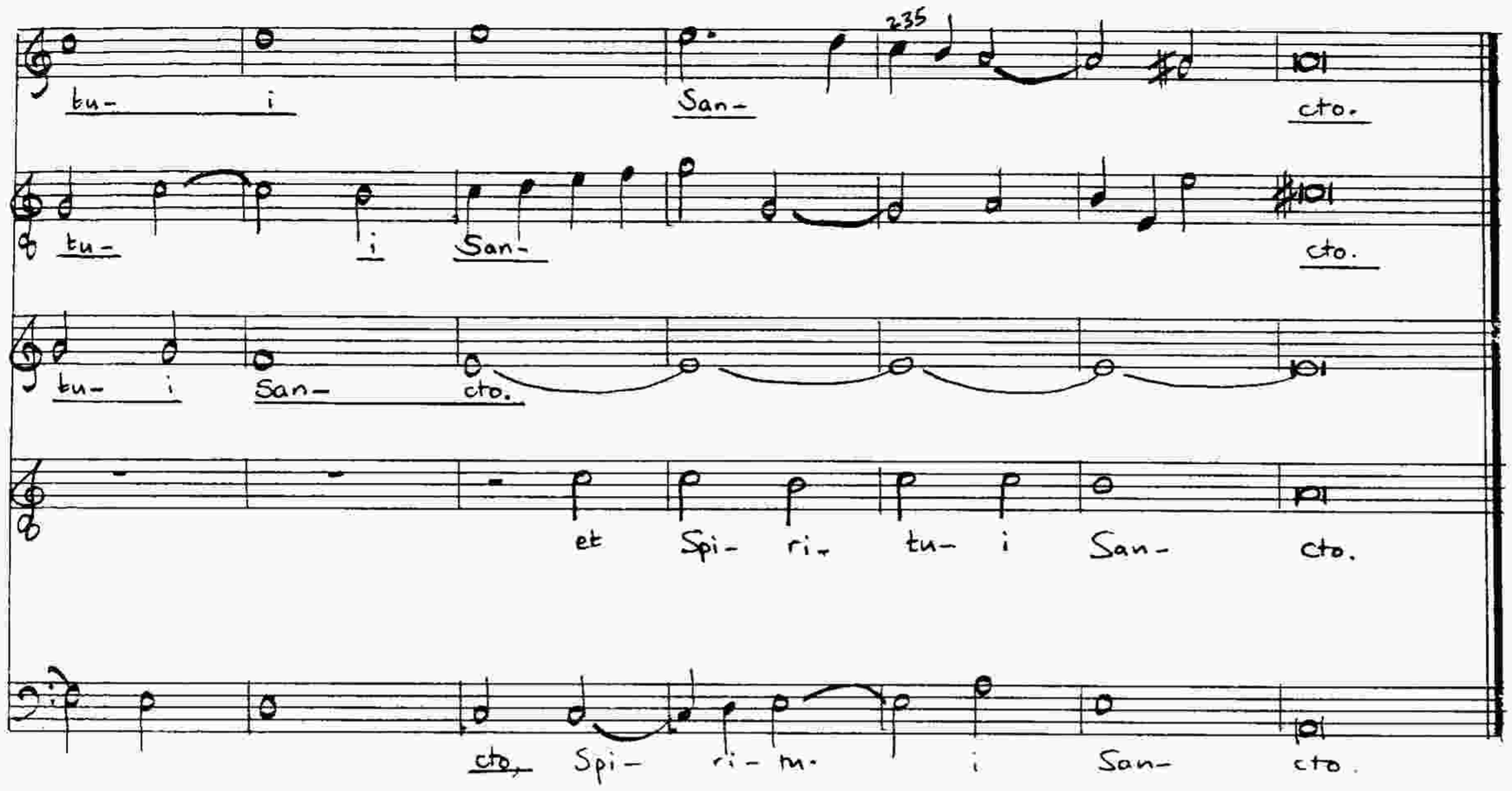
225 i, et Spi- ri- tu- i San- cto, 230 et Spi- ri-

et Spi- ri- tu- i San- cto, et Spi- ri-

et Spi- ri- tu- i, et Spi- ri-

et Spi- ri- tu- i, et Spi- ri- tu- i,

i San- cto, et Spi- ri- tu- i San-


235
tu- i San- cto.
tu- i San- cto.
tu- i San- cto.
et Spi- ri- tu- i San- cto.
cto, Spi- ri- tu i San- cto.

1610B (viii) Magnificat a 10

G. METALLO.

Primi chori

CANTUS — A- ni- ma me- a Do- mi- num.

ALTUS — A- ni- ma me- a,

TENOR — A- ni- ma me- a Do- mi- num.

[QUINTUS] — A- ni- ma me- a Do- mi- num.

BASSUS — A- ni- ma me- a Do- mi- num.

Secundi chori

CANTUS — A- ni- ma

ALTUS — A- ni- ma
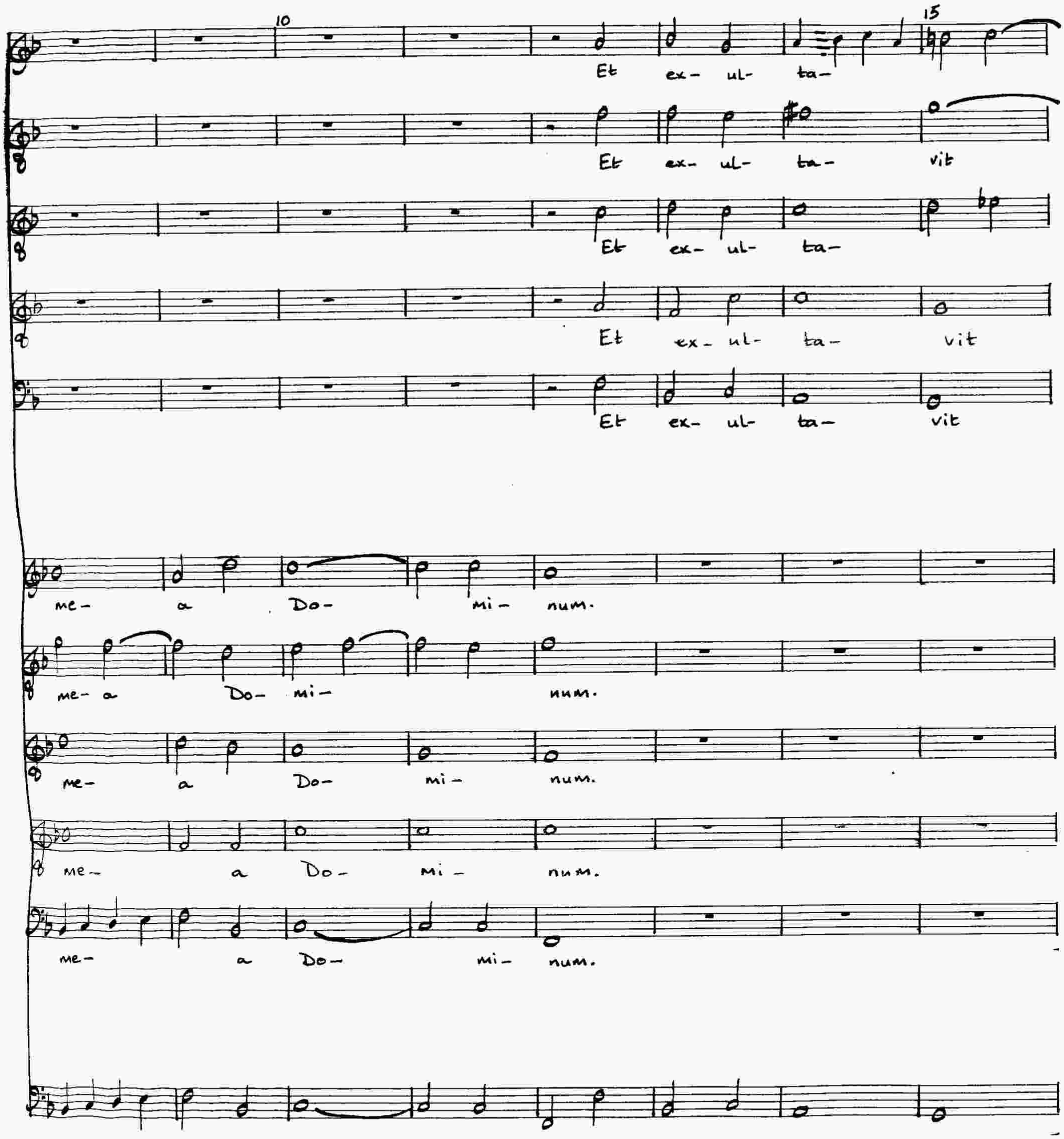
TENOR — A- ni- ma

[QUINTUS] — A- ni- ma

BASSUS — A- ni- ma

BASSO PER SONAR L'ORGANO

Magnificat Anima mea


10
15
Et ex- ul- ta-
Et ex- ul- ta- vit
Et ex- ul- ta-
Et ex- ul- ta- vit
Et ex- ul- ta- vit
me- a Do- mi- num.
me- a Do- mi- num.
me- a Do- mi- num.
me- a Do- mi- num.
me- a Do- mi- num.

20

vit spi- ri- tus me- us

spi- ri- tus me- us

vit spi- ri- tus me- us

spi- ri- tus me- us

spi- ri- tus me- us

in De- o sa- lu- ta- ri me-

in De- o sa- lu- ta- ri me-

in De- o sa- lu- ta- ri me-

in De- o sa- lu- ta- ri me-

in De- o sa- lu- ta- ri me-

PANOPUS SCORE-SYSTEM

25

Qui- a re-spe- xit hu-mi- li- ta- tem an- cil-

Qui- a re-spe- xit hu- mi-li-ta-

Qui- a re-spe- xit hu-mi- li- ta- tem

Qui- a re-spe- xit hu- mi- li- ta- tem an-

Qui- a re-spe- xit hu- mi- li- ta-

30

35

lae su- ae:

tem an-cil- lae su- ae:

an- cil- lae su- ae:

cil- lae su- ae:

tem an- cil- lae su- ae:

ec- ce e- nim

ec- ce e- nim ex

ec- ce e- nim ex hoc be-

ec- ce e- nim ex

ec- ce e- nim ex

D5-3 PANOPUS SCORE-SYSTEM

40

45

ex hoc be- a- tam me di- cent

hoc be- a- tam me di- cent

a- tam be- a- tam me di- cent

hoc be- a- tam, be- a- tam me di- cent

hoc be- a- tam me di- cent

50

om- nes ge-ne- ra-ti-o- nes, om- nes ge-ne- ra- ti- o-

55

om- nes ge-ne- ra-ti-o- nes, om- nes ge- ne- ra- ti- o

om- nes ge-ne- ra- ti- o- nes, om- nes ge-ne-ra- ti- o-

om- nes ge-ne- ra- ti- o- nes, om- nes ge- ne- ra- ti- o-

om- nes ge-ne-ra- ti- o-

om- nes ge-ne- ra- ti- o-

om- nes ge-ne-ra-ti-o-nes, om- nes ge- ne- ra- ti- o

om- nes ge-ne-ra-ti-o- nes, ge-ne-ra- ti- o-

om- nes ge-ne- ra- ti- o-

D5-3 MUSICPLUS SCORE

60

nes. Qui- a fe- cit mi-hi mag-

nes. Qui- a fe- cit mi-hi mag-

nes. Qui- a fe- cit mi-hi mag-

Qui- a fe- cit mi-hi mag-

nes. Qui- a fe- cit mi-hi mag-

nes. Qui- a fe- cit,

nes. Qui- a fe- cit,

nes. Qui- a fe- cit,

Qui- a fe- cit,

nes. Qui- a fe- cit,

65

70

gna,

na qui po- tens est:

mag na qui po- tens est:

ra mi- hi mag- na qui po- tens est:

na, po- tens est:

et san- ctum no- men

et san- ctum no- men

et san- ctum no- men e-

et san- ctum no- men

et san- ctum no- men e-

D5-3 SYSTEM

75

Et mi-se-ri-cor- di- a e- jus a pro-

Et mi-se-ri- cor- di- a e- jus a

Et mi-se-ri-cor- di- a e- jus a pro-

Et mi-se-ri- cor- di- a e- jus a

Et mi-se-ri-cor- di- a e- jus

e- jus.

e- jus.

jus.

jus.

jus.

PANORUS SCORE-SYSTEM

80

ge- ni- e, a pro- ge- ni- e

85

in pro- ge- ni-

pro- ge- ni- e, a pro- ge- ni- e in pro- ge- ni-

ge- ni- e in pro- ge- ni- es

pro- ge- ni- e, in pro- ge- ni-

a pro- ge- ni- e in pro- ge- ni-

D53 SANOPUS SCORE-SYSTEM

90

es

Fe- cit po- ten- ti- am in bra

es

Fe- cit po- ten-ti-am in

Fe- cit po- ten- ti- am in

Fe- cit po - ten - ti-am in bra -

es

Fe- cit po- ten- ti- am in bra-

ti- men- ti- bus e- um.

ti- men- ti- bus e- um.

ti- men- ti- bus e- um.

ti- men- ti- bus e- um.

ti- men- ti- bus e- um

SCORE-SYSTEM

100

chi-o su- o: dis- per- sit su- per- bos

bra- chi-o su- o: dis- per- sit su- per- bos

bra- chi-o su- o: dis- per- sit su- per bos

chi-o su- o: dis- per- sit su- per- bos

chi-o su- o: dis- per- sit su- per- bos

dis- per- sit, men- te cor-

dis- per- sit, men- te cor-

dis- per- sit, men- te cor- dis

dis- per- sit, men- te cor- dis

dis- per- sit, men- te cor-

105

De- po- su- it po- ten- tes

De- po- su- it po- ten- tes

De- po- su- it po- ten- tes

De- po- su- it po- ten- tes

De- po- su- it po- ten- tes

dis su- i. de

dis su- i. de

su- i. de

i. de

dis su- i. de

PASCHOPUS SCORE-SYSTEM

115

et ex-al-ta- vit E- su- ri- en-

et ex-al-ta- vit E- su- ri- en- tes im-

et ex-al-ta- vit E- su- ri- en- tes im-

et ex-al-ta- vit E- su- ri- en- tes

et ex-al-ta- vit E- su- ri- en- tes im-

se- de, hu- mi- les.

se- de, hu- mi- les.

se- de, hu- mi- les.

se- de, hu- mi- les.

se- de, hu- mi- les.

3D5-3 PANOPUS SCORE-SYSTEM :

120 125

tes im- ple- vit bo- nis, im- ple- vit bo- nis:

ple-vit bo- nis, im-ple- vit bo- nis:

ple-vit bo- nis, im-ple- vit bo- nis:

im-ple- vit, im- ple- vit bo- nis:

ple-vit bo- nis, im-ple- vit bo- nis:

et di- vi- tes di- mi- sit

et di- vi-tes di- mi-

et di- vi- tes di- mi- sit in-

et di- vi- tes di- mi-

et di- vi- tes di- mi-

PRIMOPUS SCORE-SYSTEM

130

Su- sce- pit Is- ra- el pu-

Su- sce- pit Is- ra- el pu-

Su- sce- pit Is- ra- el pu- e- rum

Su- sce- pit Is- ra- el pu- e- rum

Su- sce- pit Is- ra- el pu- e- rum

135

in- a- nes.

sit in- a- nes.

a- nes.

sit in a- nes.

sit in- a- nes.

140

e- rum su- um, re- cor- da- tus

e- rum su- um, re- cor- da- tus

su- um, re- cor- da- tus

su- um, re- cor- da- tus

re- cor- da- tus mi- se- ri- cor- di-

re- cor- da- tus mi- se- ri- cor- di-

re- cor- da- tus mi- se-

re- cor- da- tus mi- se- ri- cor-

re- cor- da- tus mi- se- ri- cor-

PRIMOPUS SCORE-SYSTEM

145

150

Si - cut lo-

Si - cut lo-

Si - cut lo-

Si - cut lo-

Si - cut lo-

ae su- ae, mi- se- ri- cor- di- e su- ae.

ae su- ae.

ri- cor- di- ae su- ae.

di - ae su- ae.

di- e su- ae.

155

cu- tus est ad Pa- tres nos- tros A-

cu- tus est ad Pa- tres nos- tros A-

cu- tus est ad Pa- tres nos- tros A-

cu- tus est ad Pa- tres nos- tros A-

cu- tus est ad Pa- tres nos- tros A-

A- bra- ham,

A- bra- ham,

A- bra- ham,

A- bra- ham,

A- bra- ham,

160 165

bra- ham in sae- cu- la, in

bra- ham in sae-

bra- ham in sae- cu-

bra- ham in sae- cu-

bra- ham in sae-

et se- mi-ni e- jus in sae- cu- la, in sae- cu-

et se- mi-ni e- jus in sae- cu- la, in sae-

et se- mi-ni e- jus in sae-cu-la, in

et se- mi-ni e- jus in sae- cu- la, in sae-

et se- mi-ni e- jus in sae- cu- la, in

et se- mi-ni e- jus in sae- cu- la, in

170

sae- cu- la, in sae- cu- la. Glo- ri- a Pa-

175

cu- la, in sae- cu- la. Glo- ri- a

la, sae- cu- la. Glo- ri- a Pa-

la, in sae- cu- la. Glo- ri- a Pa-

cu- la. Glo- ri- a Pa-

la, in sae- cu- la.

cu- la.

sae- cu- la.

la, in sae- cu- la.

sae- cu- lae

PALMOPUS SCORE-SYSTEM

180

tri, glo- ri- a Pa-

Pa- tri, glo- ri- a Pa-

tri, glo- ri- a Pa-

tri, glo- ri- a, glo-

tri, glo- ri- a Pa-

glo- ri- a Pa- tri,

glo- ri- a Pa- tri,

glo- ri- a Pa- tri,

glo- ri- a Pa- tri,

glo- ri- a Pa- tri,

D5-3 PAJ-OPUS SCORE-SYSTEM

185 190

tri, et Fi- li- o, et

tri, et Fi- li- o,

tri, et Fi- li- o, et Fi-

Pa- tri, et Fi- li- o, et

tri, et Fi- li-

et Fi- li- o,

et Fi- li- o, et

et Fi- li- o,

et

et Fi- li- o, et

PAGANOPUS SCORE-SYSTEM

195

Fi- li- o et Spi- ri- tu- i San-

et Spi- ri- tu- i San- cto. Si-

li- o et Spi- ri- tu- i San-

Fi- li- o et Spi- ri- tu- i

o et Spi- ri- tu- i San- cto. Si-

et Spi- ri- tu- i San- cto. Si- cut e-

Spi- ri- tu- i San- cto. Si- cut e- rat

Spi- ri- tu- i San- cto. et Spi- ri-

Spi- ri- tu- i San- cto. et Spi- ri-

Fi- li- o et Spi- ri

PANOPUS SCORE-SYSTEM

cto. Si- cut e- rat in prin-ci- pi- o

cut e- rat in prin-ci-pi-o, et nunc, et

cto. Sic- ut e- rat in prin- ci- pi- o

cto. Si- cut e- rat in prin-ci- pi- o,

cut e- rat in prin- ci- pi- o, et
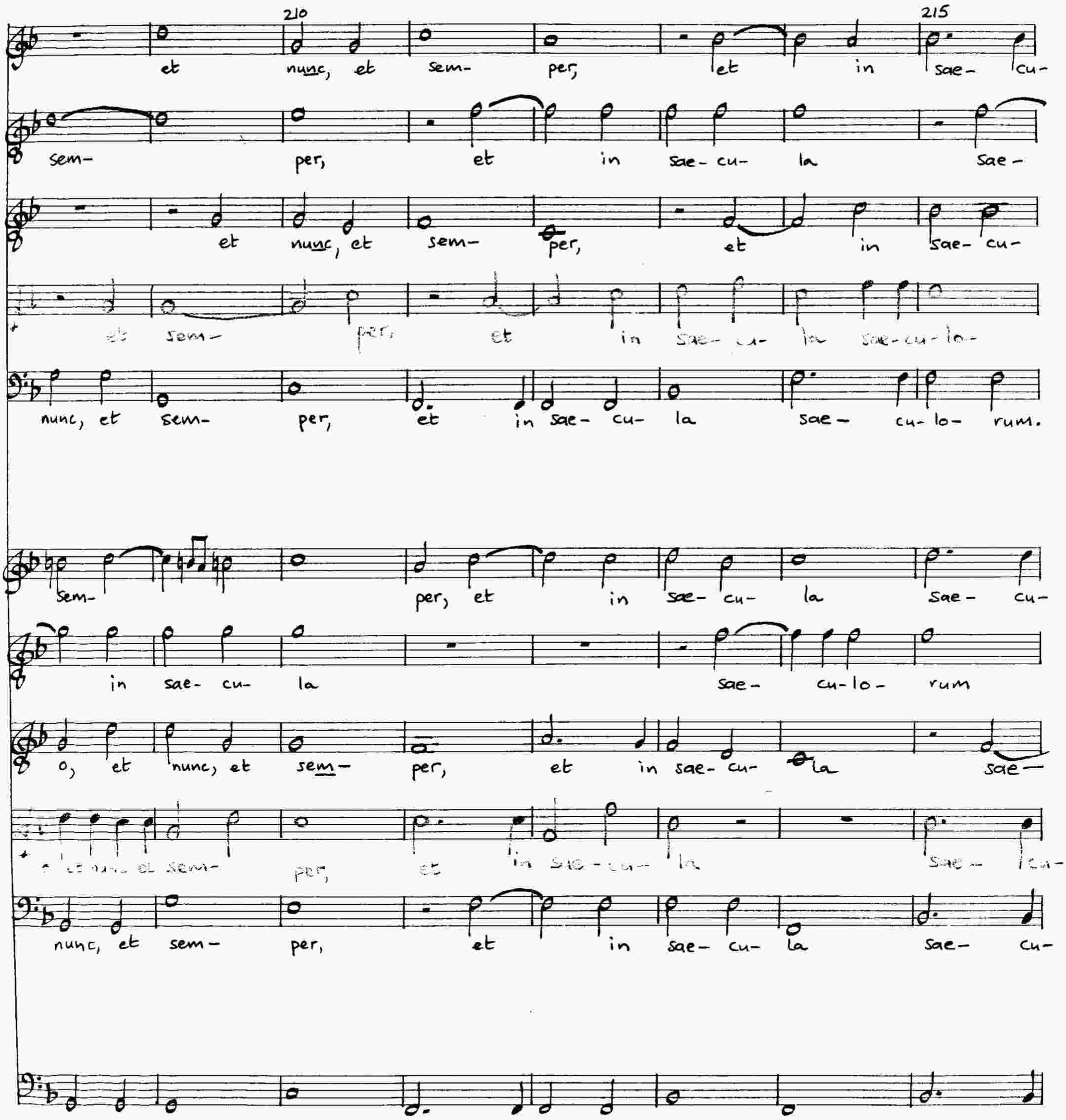
rat, et nunc, et

in prin-ci- pi- o et nunc et sem- per et

tu- i San- cto. Si- cut e- rat in prin-ci-pi-

tu- i San- cto. cto. Si- cut e- rat in prin-ci- pi-

cut e- rat in prin- ci- pi- o, et



D53 PAMOPUS SCORE-SYSTEM

220

la sae- cu- lo- rum, sae- cu- lo- rum, sae- cu-

cu- lo- rum. A- men, sae-

la sae- cu- lo- rum, sae- cu- lo- rum. A-

A- men, et in sae- cu- la
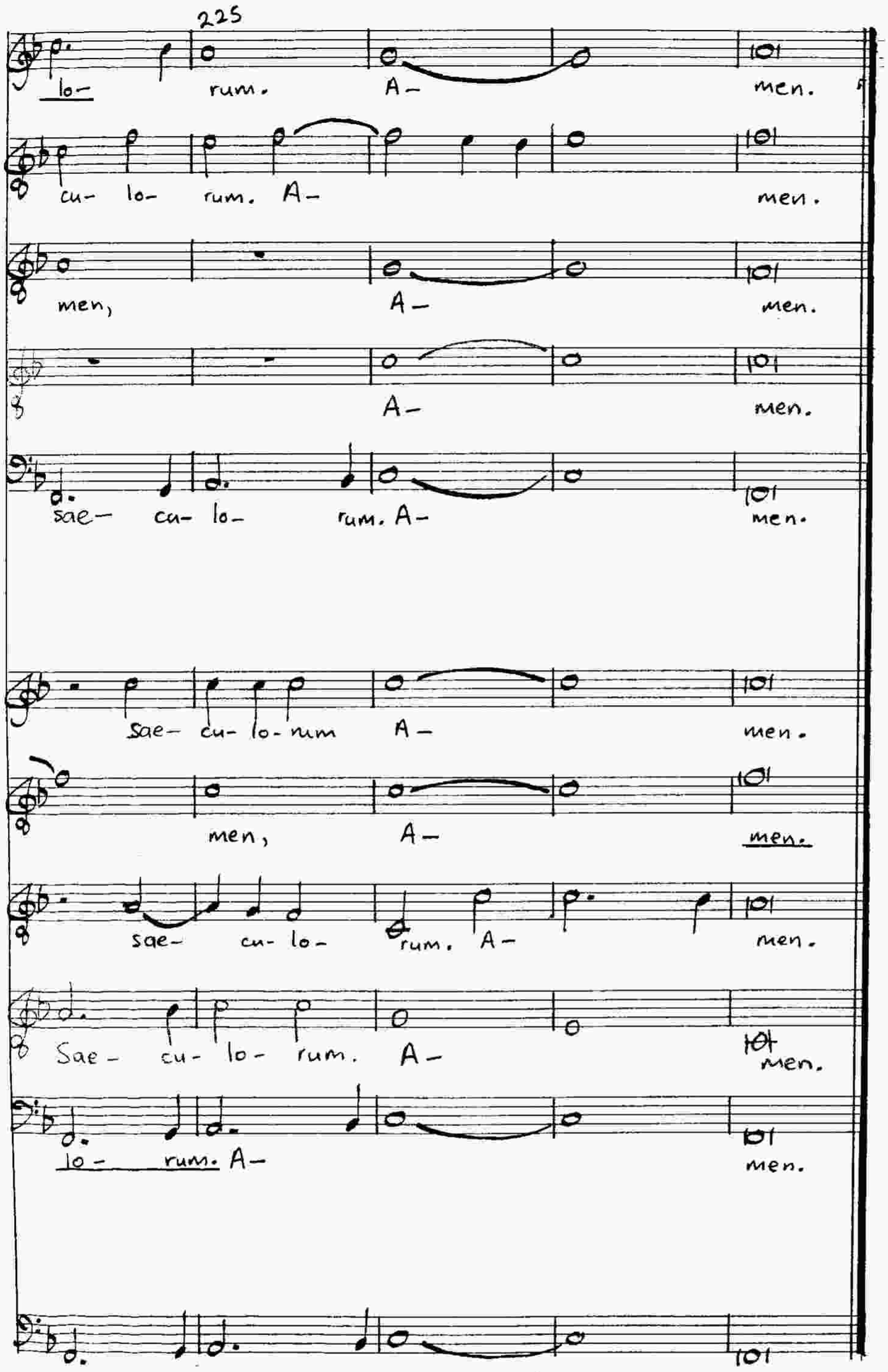
lo- rum, sae- cu- lo- rum. A- men,

sae- cu- lo- rum. A- men, A-

cu- lo- rum, sae- cu- lo- rum. A- men,

lo- rum. A- men, sae- cu-

PMKOPUS SCORE-SYSTEM


225
lo- rum. A- men.
cu- lo- rum. A- men.
men, A- men.
A- men.
sae- cu- lo- rum. A- men.
sae- cu- lo- num A- men.
men, A- men.
sae- cu- lo- rum. A- men.
Sae- cu- lo- rum. A- men.
lo- rum. A- men.

1613B (vii) Magnificat Primi toni

G. METALLO

CANTUS

TENOR

[BASSUS]

BASSO PER SONAR L'ORGANO

Magnificat. A- ni- ma me-

Mag-ni- fi-cat A- ni- ma me- a

Magnificat. Anima mea Dominum.

a A- ni- ma me- a Do- mi-

Do- mi- num Do- mi-

A- ni- ma me- a Do- mi-

num. Qui- a res- pe- xit hu- mi- li- ta-

num. Qui- a res- pe-

num. Qui- a res- pe-

Quia respexit. Q.

tem an- cil- lae su- ae, an- cil- lae su-

xit hu- mi- li- ta- tem an- cil- lae

xit hu- mi- li- ta- tem an- cil- lae su-

ae: ec- ce e- nim

su- ae: ec- ce e- nim ex

ae; ec- ce e- nim ex hoc be-

ex hoc be- a- tam me di- cent om-

hoc be- a- tam me di- cent me di- cent om-

a- tam me di- cent, me di- cent om- nes, om-

nes ge-ne-ra- ti- o- nes.
nes ge-ne-ra- ti- o- nes.
nes ge-ne-ra- ti- o- nes.
50
Et mi-se- ri- cor- di- a
Et mi-se- ri- cor- di- a e-
Et mi-se- ri- cor- di- a
Et misericordia.
55
a pro-ge-ni- ae in pro-ge- ni- es ti- men- ti-
jus a pro-ge-ni- ae in pro-ge- ni- es ti- men- ti-
e- jus a pro-ge-ni-ae in pro-ge- ni- es ti- men-ti-.
60
bus e- um, ti- men- ti- bus e- um.
bus e- um, ti- men- ti- bus e- um.
bus, ti- men-ti- bus e- um.
65

70 75

De- po- su- it po- ten- tes de

De- po- su- it po- ten- tes de se- de, et ex- ul-

De- po- su- it po- ten- tes de se- de et ex- ul-

Depsuit potentes

80 85

se- de, et ex- ul- ta- vit, et ex- ul- ta-

ta- vit, et ex- ul- ta- vit et ex- ul- ta- vit, et ex-

ta- vit, et ex- ul- ta -vit, et ex- ul- ta- vit, et

90

vit hu- mi- les. Su- sce-

ul- ta- vit hu- mi- les. Su- sce- pit

ex- ul- ta- vit hu- mi- les. Su- sce- pit

Suscepit Israel

95

pit ls- ra- el pu- e- rum su- um, pu- e- rum

ls- ra- el pu- e- rum su- um, pu- e- rum

ls- ra- el pu- e- rum su- um, pu- e- rum su-

100

105

su- um, re- cor- da- tus mi- se- ri- cor- di-

su- um, re- cor- da- tus mi- se- ri-

um, re- cor- da- tus mi- se- ri- cor-

110

ae su- ae.

cor- di- ae su- ae.

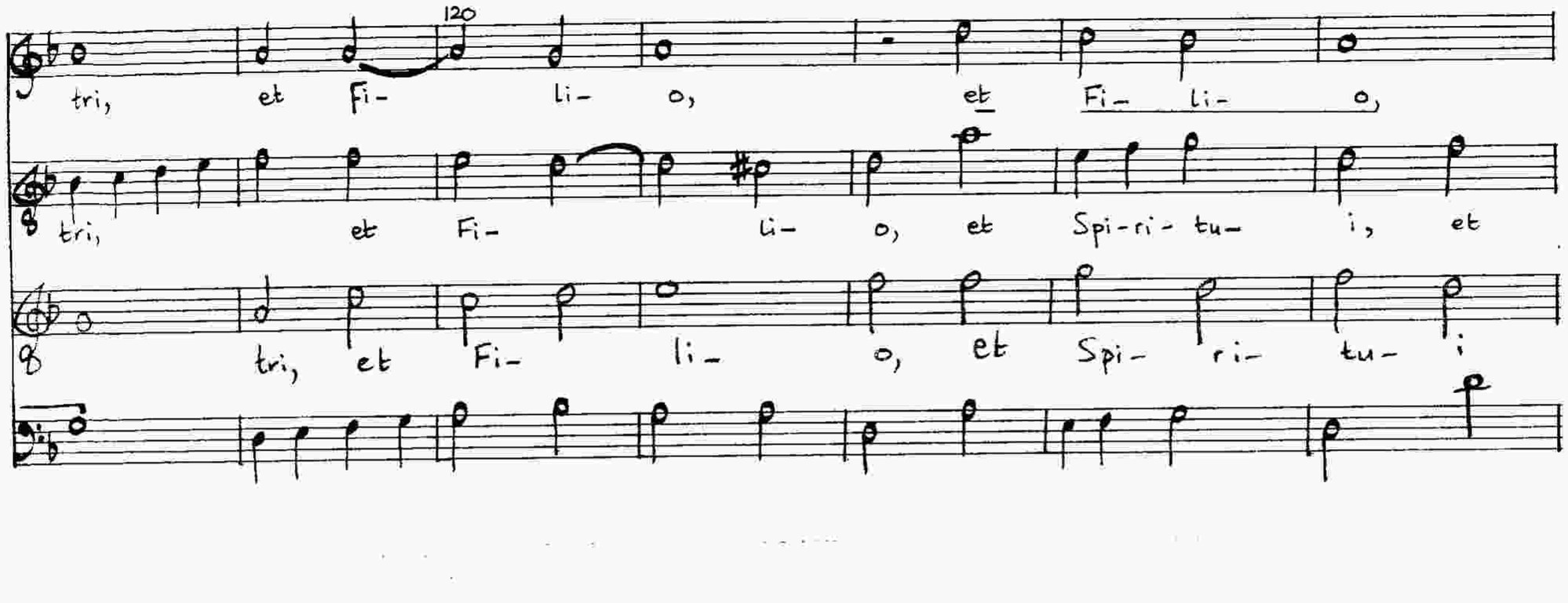
di- ae su- ae.

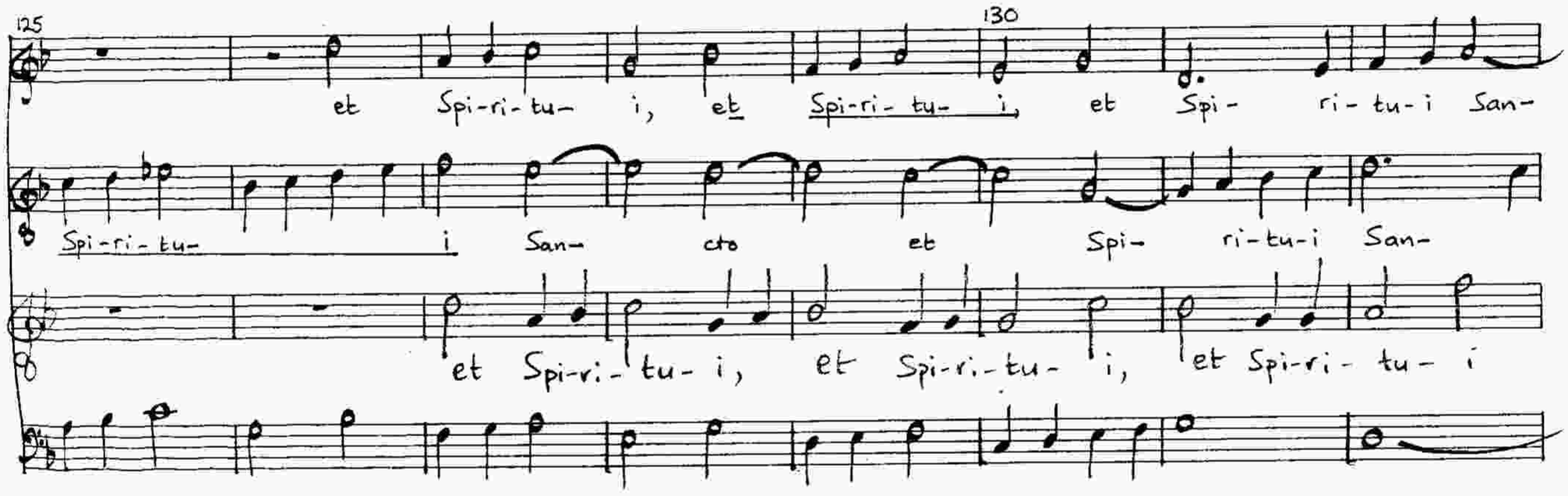
115
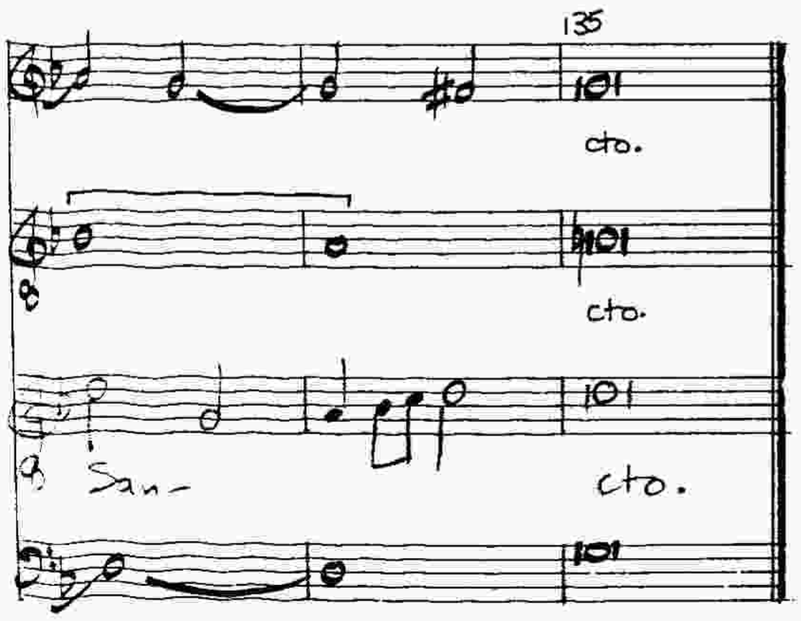
Glo- ri- a Pa-

Glo- ri- a Pa-

Glo- ri- a Pa-


120
tri, et Fi- li- o, et Fi- li- o,
tri, et Fi- li- o, et Spi-ri- tu- i, et
tri, et Fi- li- o, et Spi- ri- tu- i


125
130
et Spi-ri- tu- i, et Spi-ri- tu- i, et Spi- ri- tu- i San-
Spi-ri- tu- i San- cto et Spi- ri-tu-i San-
et Spi-ri- tu- i, et Spi-ri- tu- i, et Spi-ri- tu- i


135
101
cto.
101
cto.
San-
cto.
101

1602A (V)

CANTUS

ALTUS

TENOR

BASSUS

G. METALLO.

Ve- ni spon- sa Chri-

Ve- ni

sti, Ve- ni spon- sa

spon- sa Chri- sti, spon- sa Chri-

Ve- ni spon- sa chri- sti, Ve-

Chri- sti, Ve- ni spon- sa

sti, Ve- ni spon- sa Chri- sti,

Ve- ni Ve- ni spon-

Ve- ni spon- sa

Chri- sti, Ve- ni spon- sa

Chri- sti, ac- ci

sa Chri- sti, Ve- ni spon-

Chri- sti, Ve-

Chri- sti, Ve-

pe co- ro- nam, Ve- ni spon- sa

sa Chri-

ni Spon- sa Chri-

ni, Ve- ni spon- sa chri-

Ve- ni spon- sa Chri- sti,

ni spon- sa Chri-

sti, ac- ci- pe co- ro-

ac- ci- pe co- ro- nam, quam ti- bi Do-

sti, ac- ci- pe co- ro- nam quam

Ve- ni Spon- sa

nam, quam ti- bi Do- mi-

mi- nus, ac- ci- pe co- ro- nam, quam ti- bi

ti- bi Do- mi- ne ac- ci- pe co- ro- nam

Chri- sti, Ve-

55 60

nus quam ti- bi Do-

Do- mi- nus quam ti- bi Do-

c- ci- pe co- ro- nam quam

ni spon- sa chri-

65

mi- nus prae-pa- ra- vit, prae-pa-ra- vit, prae- pa-

mi- nus prae-pa- ra- vit, prae-pa-ra- vit

ti- bi Do- mi- nus prae-pa-ra- vit in

-sti

70 75

ra- vit in ae- ter- num, prae- pa- ra- vit, prae- pa-

prae-pa- ra- vit in ae- ter- num, prae-pa-ra vit

ae- ter- num prae-pa-ra- vit in ae- ter-

Ve- ni spon-

80

ra- vit in ae- ter- num prae-pa- ra- vit

in ae- ter-

num prae-pa- ra- vit prae-pa- ra- vit in ae- ter-

sa Chri- sti

85
in ae- ter- num, prae-pa- ra- vit
num, prae-pa- ra- vit, prae-pa- ra- vit in ae- ter- num
num, in ae- ter- num, prae-pa- ra- vit, prae- pa-
Ve- ni Spon- sa

90
prae-pa- ra- vit in ae- ter-
prae-pa- ra- vit in ae- ter-
ra- vit in ae- ter- num. Al- le- lu- ia
Chri- sti,

95
num. Al- le- lu- ia, al- le- lu-
num. Al- le- lu-
Al- le- lu-
Ve- ni span- sa

100
num. Al- le- lu- ia,
Al- le- lu- ia, al- le- lu-
ia,
ia.

105
ia,
Al- le- lu- ia.
ia.
Chri- sti.

1602B (xiii)

G. METALLO

CANTUS

TENOR

BASSUS

Re- gi- na coe- li lae- ta- re, al- le- lu- ia, al- le- lu- ia, lae- ta- re, al- le- lu- ia, lae- ta- re, al- le- lu- ia, lae- ta- re, al- le- lu- ia, lae- ta- re, al- le- lu- ia: Qui- a quem me- ru- i- sti por- ta- re: Qui- a quem me- ru- i- sti por- le- lu- ia: Qui- a quem

35

ta- re, al- le- lu- ia,

ta- re, al- le- lu- ia, al- le- lu-

me- ru- i- sti por- ta- re, al- le- lu- ia, al-

40

al- le- lu- ia:

45

Re- sur-

ia, al- le- lu- ia: Re- sur re- xit,

le- lu ia: Re- sur- re- xit,

50

re- xit, si- cut di- xit, al- le- lu- ia, al-

si- cut di xit, al- le- lu- ia, al- le- lu- ia, al-

si- cut di- xit, al- le-

55
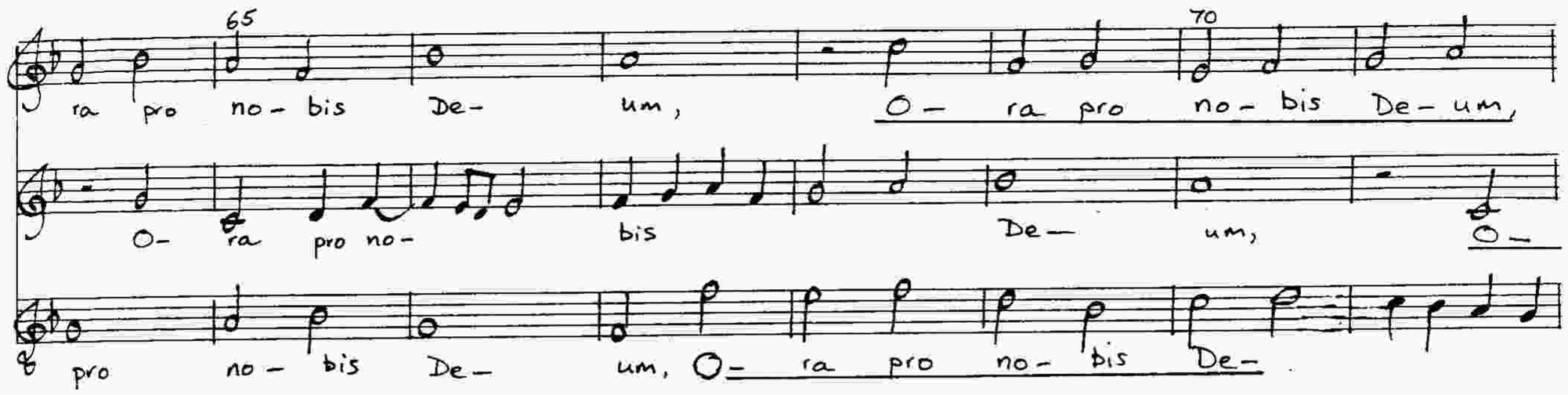
60

le- lu- ia, al- le- lu- ia, O-

le- lu- ia, al- le- lu- ia

al- le- lu ia. O- ra

204-4 PAGOPUS SCORE-SYSTEM


65
70
ra pro no- bis De- um, O- ra pro no- bis De- um,
O- ra pro no- bis De- um, O-
pro no- bis De- um, O- ra pro no- bis De-
75
O- ra pro no- bis De- um, al-
ra pro no- bis De- um,
um, O- ra pro no- bis De- um, al- le- lu-
80
85
le- lu-
ia.
al- le- lu- ia.
ia al- le- lu- ia, al- le- lu- ia.

1603 (xvi)

G. METALLO

CANTUS

ALTO

TENORE

BASSO

Re- gi- na cae- li lae-

Re- gi- na cae-

Re- gi-

Re- gi-

ta- re Al- le- lu- ia lae- ta- re, lae- ta- re Al- le- lu-

li lae- ta re Al- le- lu-

na cae- li lae- ta- re lae-

na cae- li lae- ta- re. lae- ta-

ia, Qui- a quem me- ru- is- ti, Qui- a quem me- ru-

ia Qui- a quem me- ru- is- ti.

ta- re al- le- lu- ia. Qui- a quem me- ru- i-

re. Qui- a quem me- ru- is- ti, Qui- a quem

i- sti. por- ta- re. Al- le-

Qui- a quem me- ru- is- ti por- ta- re, Al-

sti por- ta- re Al- le- lu- ia, al- le- lu- ia

me- ru- is- ti por- ta- re, Qui- a quem me- ru- i-

lu- ia Al- le- lu- ia

le- lu- ia Al- le- lu- ia, Re- sur- re-

al- le- lu- ia Re- su- re- xit, Re- sur-

ti, Al- le- lu- ia Re- sur-

Re- sur- re- xit si- cut di- xit Al-

xit si- cut di- xit Al- le- lu- ia Al- le- lu- ia

re- xit si- cut di- xit Al- le-

re- xit si- cut di- xit, Al- le- lu-

le- lu- ia. O- ra pro

O- ra pro no- bis De- um Al-

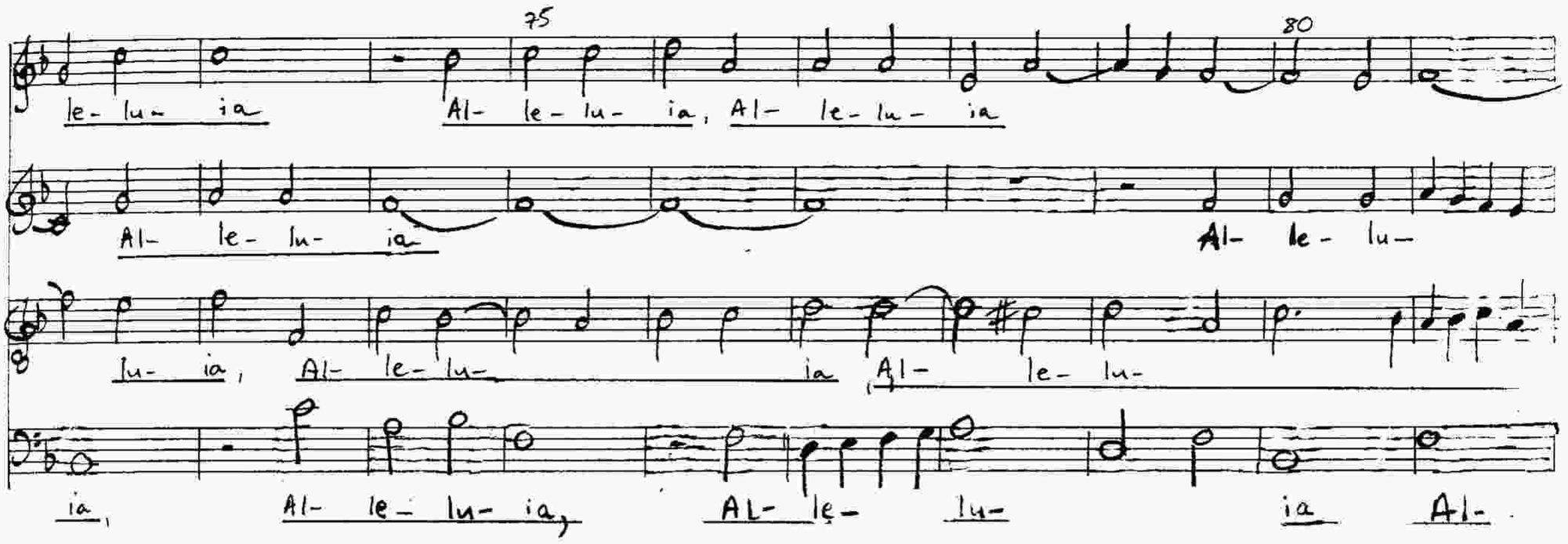
lu- ia, O- ra pro no- bis De-

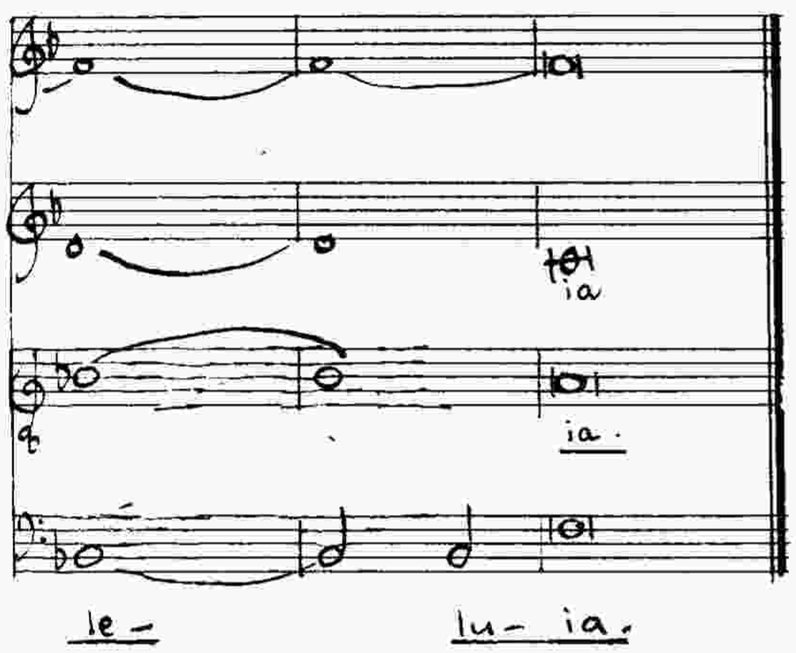
ia, O- ra pro no- bis

no- bis De- um Al- le- lu- ia Al-

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

De- um Al- le- lu- ia, Al- le- lu- ia, Al- le- lu-





3D4-4 PANOPUS

1610A (v)
Pro Santissimo Sacramento.

G. METALLO

CANTUS
ALTUS
QUINTUS
TENOR
BASSUS
BASSO PER SONAR L'ORGANO

Cae- nan- ti- bus di- sci- pu- lis, ac- ce- pit

20

ac- ce- pit Je- sus, ac- ce- pit

ac- ce- pit Je- sus, ac-

ac- ce- pit Je- sus,

ce- pit Je- sus ac- ce- pit Je-

Je- sus ac- ce- pit Je- sus

25 30

Je- sus, ac- ce- pit Je- sus pa- nem,

ce- pit Je- sus pa- nem, et be- ne-

ac- ce- pit Je- sus pa- nem, et

sus pa- nem, ac- ce- pit Je- sus pa-

ac- ce- pit Je- sus pa- nem

35

et be- ne- di- xit, ac fre-

di- xit, ac fre-

i- ne- dic- xit, ac fre- git

nem, et be- ne- di- xit, ac fre-

et be- ne- di- xit, ac fre-

40

git, de- dit- que il-

git de- dit- que il- lis:

de- dit- que il- lis, de- dit- que il-

git, de- dit- que il-

git, de- dit- que il- lis:

50

lis: Ac- ci- pi- te, ac- ci- pi-

Ac- ci- pi- te, ac- ci- pi- te, ac-

lis: Ac- ci- pi- te, ac- ci- pi- te,

lis: Ac- ci- pi- te, ac- ci- pi- te, ac-

Ac- ci- pi- te, ac- ci- pi- te, ac- ci- pi- te,

55

60

te, et co- me- di- te:

ci- pi- te, et co- me- di- te:

ac- ci- pi- te, et co- me- di- te:

ci- pi- te, et co- me- di- te, co- me- di- te:

et co- me- di- te:

65

hoc est e- nim

hoc est e- nim

in- est e- nim

hoc est e- nim

hoc est e- nim

70

75

cor- pus me- um.

cor- pus me- um. Al- le- lu-

cor- pus me- um, cor- pus me- um. Al- le-

cor- pus me- um. Al- le- lu- ia

cor- pus me- um. Al-

D8-2 PANOPLUS SCORE-SYSTEM

80

Al- le- lu- ia,

85

al- le- lu- ia, al-

ia, al- le- lu- ia, al-

lu- ia, al- le- lu- ia, al- le- lu- ia, al- le- lu- ia,

al- le- lu- ia, al- le- lu- ia,

le- lu- ia, al- le-

lu-

90

le- lu- ia, al- le- lu- ia,

95

le- lu- ia, al- le- lu-

al- le- lu- ia, al- le- lu- ia,

al- le- lu- ia, al- le-

ia, al- le-

D8-2 PANOPUS SCORE-SYSTEM ©

100

al- le- lu- ia, al- le- lu- ia,

ia, al- le- lu- ia, al- le- lu-

al- le- lu- ia,

lu- ia, al- le- lu- ia, al- le-

lu- ia, al- le- lu-

105 110

al- le- lu- ia, al-

ia, al- le- lu- ia,

al- le- lu- ia, al- le- lu- ia, al- le- lu-

lu- ia, al- le- lu-

ia, al- le- lu- ia, al-

PANOPUS SCORE-SYSTEM

115

le- lu- ia, al- le- lu-

al- le- lu- ia, al- le- lu-

ia, al- le- lu- ia, al- le- lu- ia.

ia, al- le- lu- ia, al- le- lu-

le- lu- ia, al- le- lu-

120

ia.

ia.

ia.

ia.

1610c (iv)
In Festo Omnium Sanctorum.

G. MEDULLO

CANTUS
ALTUS
TENOR
BASSUS

An- ge- li, Arch- an- ge- li, Thro- ni et Dom- i-
An- ge- li, Arch- an- ge-
An- ge- li, Arch- an- ge- li, Thro-
li, Thro- ni et Do- mi- na- ti- o-
na- ti- o-
An- ge- li, Arch- an- ge-
li, Thro- ni et Do- mi- na- ti- o-
ni
et Do- mi- na- ti-
nes,
Prin- ci- pa- tus
Prin- ci- pa-
li, Thro- ni et Do- mi- na- ti- o-
ni
et Do- mi- na- ti-
nes,
Prin- ci- pa- tus
Prin- ci- pa-
nes, Prin- ci- pa- tus et Po- tes-
o-
nes, Prin- ci- pa-
prin- ci- pa- tus et Po- tes- ta- tes,
et Po- tes- ta- tes,

ta- tes, Vir-

bus et Po- tes- ta- tes, Vir- tu- tes: cae- lo-

et Po- tes- ta- tes, Vir- tu- tes:

et Po- tes- ta- tes,

tu- tes: cae- lo- rum

rum, 'Che- ru-

cae- lo- rum, Che-

Vir- tu- tes: cae- lo- rum

bim at- que Se- ra- phim:

ru- bim at- que Se- ra-

Pa- tri- ar- chae et Pro- phe-

Pa- tri- ar-

phim:

ar- chae et Pro- phe- tae, Pa-

tae: 60 san- cti le- gis

chae et Pro- phe tae:

tri- ar- chae et Pro phe- tae:

tri- ar- chae et pro-phe-tae, pro- phe- tae:

Doc- to- res,

san- cti Doc- to- res, San- cti Doc- to- res,

65 san- cti le- gis Doc-

san- cti le- gis Doc- to-

70 A- pos- to- li om-

A- po- sto- li om- nes: Chri- sti

to- res, A- pos- to- li

res, A- po- sto- li om- nes:

75 nes: om- nes Chris- ti Mar-

Ma- ty- res, Chri- sti Mar- ty-

om- nes: Chri- sti Mar- ty- res, san- cti Con- fes-

Chri- sti Mar-

ty- res, san- cti Con- fes-

res, San- cti con- fes- so- res,

so- res vir- gi- nes Do- mi- ni

ty- res, san- cti Con- fes-

so- res, A- na-

A- na- cha- ri-

A- na- cha- ri- tae sanc- ti- qu an-

so- res, A- na-

cha- ri- tae, San- cti- que om-

tae, San- cti- que om- nes,
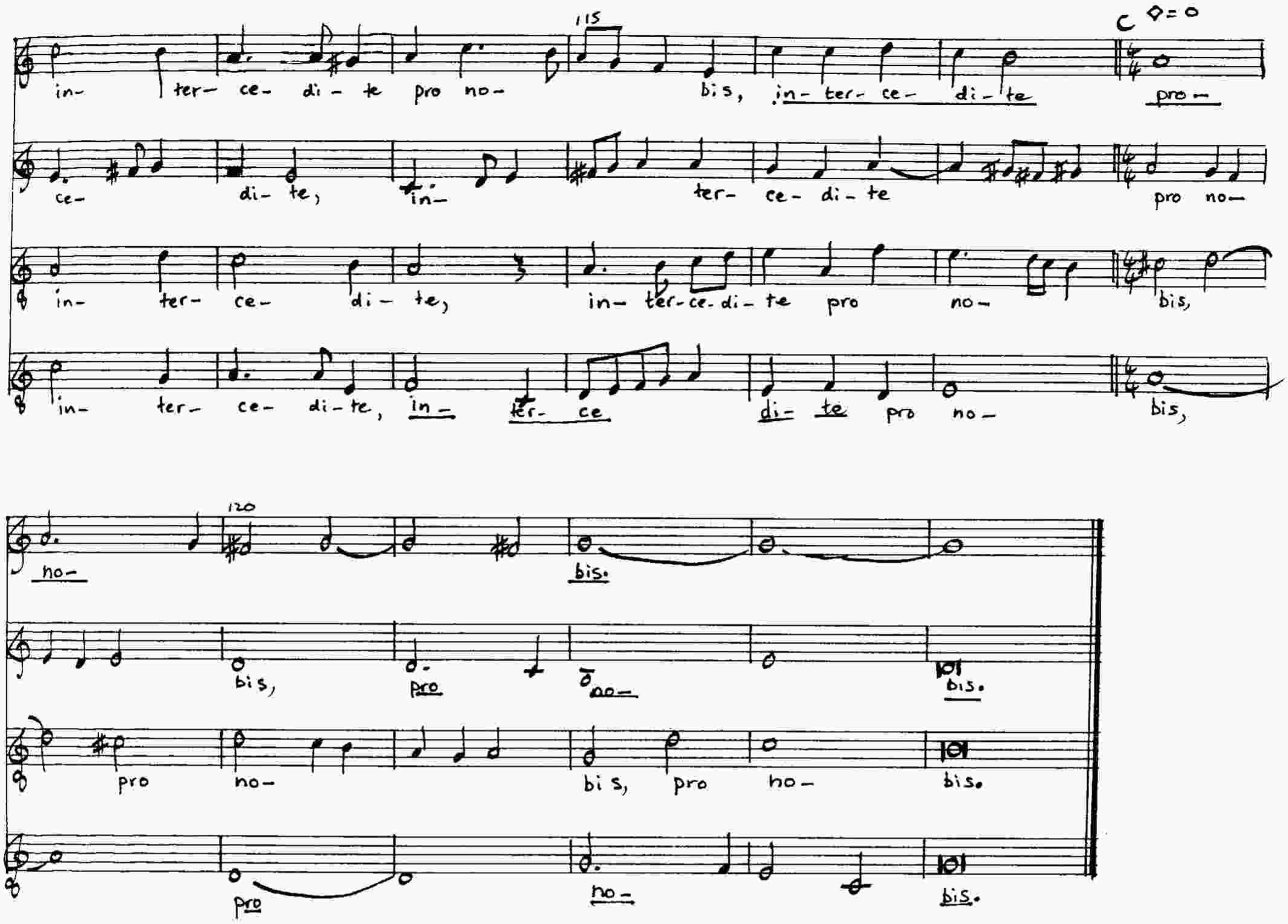
nes San- cti- que om- nes,

cha- ri- tae, San- cti- que

nes, San- cti- que om- nes, In- te-

San- cti- que om- nes, San- cti- que om- nes,

om- nes, Sanc- ti- que om- nes,


115
C ♩=♩
in- ter- ce- di- te pro no- bis, in- ter- ce- di- te pro-
ce- di- te, in- ter- ce- di- te pro no-
in- ter- ce- di- te, in- ter- ce- di- te pro no- bis,
in- ter- ce- di- te, in- ter- ce- di- te pro no- bis,
120
no- bis.
bis, pro- no-
pro no- bis, pro no- bis.
pro no- bis.

1610C (x) a 8 voci

G. METALLO

Primi Chori

CANTUS — Re- gi- na cae- li lae- ta-

ALTUS — Re- gi- na cae- li lae- ta-

TENOR — Re- gi- na

BASSUS — Re- gi-

Secundi Chori

CANTUS

ALTUS

TENOR

BASSUS

re, lae- ta- re, Al- le- lu- ia

re, lae- ta- re,

cae- li lae- ta- re,

na cae- li lae- ta- re,

Re- gi- na

Re- gi- na Re-

Re- gi- na cae-

15 20

na cae- li lae- ta- re, Al-

cae- li, Re- gi- na cae- li lae- ta- re,

gi- na cae- li lae- ta- re, lae- ta- re, Al-

li Re- gi- na cae- li lae- ta- re,

25

lae- ta- re, lae- ta

lae- ta- re, lae- ta- re,

lae- ta- re, lae- ta

lae- ta- re, lae- ta- re, lae

le- lu- ia:

Al- le- lu- ia:

le- lu- ia:

Al- le- lu- ia:

30

re, Al- le- lu- ia lae- ta- re, Al-

lae- ta- re lae-ta- re, lae- ta- re, Al-

re, Al- le- lu- ia, lae- ta- re, Al-

ta- re, Al- le- lu- ia, lae- ta- re, Al-

35

lae- ta- re, lae- ta- re, lae-ta- re,

lae- ta- re, lae- ta- re, lae-ta- re,

lae- ta- re, lae- ta- re, lae- ta- re,

lae- ta- re, lae- ta- re, lae-ta- re,

40

le-lu-ia, Al- le-lu-ia, Al- le-lu-ia:

le-lu-ia, Al- le-lu-ia, Al- le-lu-ia:

le-lu-ia, Al- le-lu-ia, Al- le-lu-ia:

le-lu-ia, Al- le-lu-ia, Al- le-lu-ia:

45

Al- le-lu-ia, Al- le-lu-ia: Qui- a quem

Al- le-lu-ia, Al- le-lu-ia: Qui- a quem

Al- le-lu-ia, Al- le-lu-ia: Qui- a quem

Al- le-lu-ia, Al- le-lu-ia; Qui- a quem

D4-4 PANOPUS SCORE-SYSTEM

50

Qui — a quem me-ru-

Qui — a quem me-ru-

Qui — a quem me-ru-

Qui — a quem me-ru-

me- ru- i- sti por- ta- re,

me- ru- i- sti por- ta- re,

me- ru- i- sti por- ta- re,

me- ru- i- sti por- ta- re,

55

i- sti por- ta-

60

re, Al- le- lu- ia,

i- sti por- ta- re, Al- le- lu- ia,

i- sti por- ta- re, Al- le- lu ia,

i- sti por- ta- re, Al- le- lu- ia,

Al-

Al-

Al-

Al-

65

Al- le-lu-ia, Al- le-lu-ia, Al-le-lu-ia;

Al- le-lu-ia, Al- le-lu-ia, Al-le-lu-ia;

Al- le-lu-ia, Al- le-lu-ia, Al-le-lu-ia;

Al- le-lu-ia, Al- le-lu-ia, Al-le-lu-ia;

70

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

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

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

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

75

Re- sur- re- xit, Re- sur- re- xit,

Re-sur-re- xit, Re- sur- re- xit,

Re-sur-re- xit, Re- sur-re-

Re- sur- re- xit, Re- sur- re-

ia:

ia:

ia:

lu- ia:

D4-4 PANOPUS SCORE-SYSTEM

80 85

Re- sur- re- xit, si- cut di- xit, Re- sur-

si- cut di- xit, Re-sur-re- xit, Re-sur-re- xit, Re-sur- re- xit, Re-sur-re-

xit, Re- sur- re- xit, Re- sur- re- xit si-

xit, Re- sur- re- xit, Re-sur-re- xit, si- cut

90 95

re- xit, si- cut di- xit, Al- le- lu-

xit, si- cut di- xit, Al- le- lu

cut di- xit, Al- le- lu-

di- xit, Al- le- lu-

Al- le- lu- ia, Al-le-lu- ia:

Al- le- lu- ia, Al-le-lu- ia:

Al- le- lu- ia, Al-le-lu- ia:

Al- le- lu- ia, Al-le-lu- ia:

100

ia, Al- le- lu- ia, Al- le- lu- ia:

ia, Al- le- lu- ia, al- le- lu- ia:

ia, Al- le- lu- ia, Al- le- lu- ia:

ia, Al- le- lu- ia, Al- le- lu- ia:

O- ra pro no- bis De-

O- ra pro no- bis De-

O- ra pro no- bis

O- ra pro no- bis De-

105

O- ra pro no- bis, O- ra pro no- bis, 110 O- ra pro no- bis

O- ra pro no- bis, O- ra pro no- bis, O- ra pro no- bis

O- ra pro no- bis, O- ra pro no- bis, O- ra pro no- bis

O- ra pro no- bis, O- ra pro no- bis, O- ra pro no- bis

um, O- ra pro no- bis, O- ra pro no- bis, O- ra pro

um, O- ra pro no- bis, O- ra pro no- bis, O- ra pro

De- um, O- ra pro no- bis, O- ra pro no- bis, O- ra pro

um, O- ra pro no- bis, O- ra pro no- bis, O- ra pro

115

De- um, Al- le-lu- ia, Al-le-lu-ia,

De- um, Al- le-lu- ia, Al-le-lu- ia,

De- um, Al- le- lu- ia, Al-le-lu- ia,

De- um, Al- le- lu- ia, Al-le-lu-ia,

120

no- bis, O- ra pro no-bis De- um, Al-

no- bis De- um, Al-

no- bis De- um, Al-

no- bis De- um, Al-

125

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

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

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

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

le-lu- ia, Al-le-lu-ia, Al- le-lu-ia, Al- le- lu- ia.

le- lu- ia, Al-le-lu-ia, Al-le-lu-ia, Al- le - lu- ia.

le- lu- ia, Al-le-lu- ia, Al- le-lu-ia, Al- le-lu- ia.

le- lu- ia, Al- le-lu- ia, Al- le- lu- ia, Al- le- lu- ia.

D4-4 PHANOPUS SCORE-SYSTEM®

1613B (vii)

G. METALLO.

CANTO

TENOR

[BASSUS]

BASSO PERSONAE L'ORGANO

Sur- ge, a- mi- ca me- a, Sur- ge, a- mi-

Sur- ge, a- mi- ca, sur- ge, a- mi- ca, me-

Sur- ge a-

5

ca me- a, sur- ge, a- mi- ca me- a, spe- ci- o-

a, sur- ge, a- mi- ca me- a, spe- ci-

mi- ca me- a, sur- ge a- mi- ca me- a, spe- ci-

10

sa me- a, et ve- ni, ve- ni,

o- sa me- a, et ve- ni, ve- ni, ve-

o- sa me- a, et ve- ni, ve- ni,

15

Ve- ni; co- lum- ba me- a in

ve- ni; co- lum- ba me- a in fo- ra-

Ve- ni, co- lum- ba me- a in fo- ra- mi- ni-

20

fo- ra- mi- ni- bus pe- trae, in ca- ver- na ma- ce- ri-

mi- ni- bus pe- trae, in ca- ver- na ma- ce- ri-

bus pe- trae, in ca- ver- na ma- ce- ri- ae, os-

25

ae, os- ten- de mi- hi os- ten- de mi- hi fa- ci- em

ae, os- ten- de mi- hi, os- ten- de mi- hi fa-

ten- de mi- hi, os- ten- de, os- ten- de mi-

30

tu- am, so- net vox tu- a in au- ri- bus

ci- em tu- am, so- net vox tu- a, vox tu- a in

hi, fa- ci- em tu- am, so- net vox tu- a in au-

35

me- is: vox e- nim tu- a dul- cis, vox e- nim

au- ri- bus me- is: vox e- nim, vox e-

ri- bus me- is, me- is: vox e- nim, vox e- nim

40

tu- a dul- cis et fa- ci- es tu-

nim tu- a dul- cis et fa- ci- es tu- a, et fa- ci-

tu- a dul- cis, et fa- ci- es tu- a, et fa- ci- es, et

D5-3 PANORPUS SCORE-SYSTEM

45

a et fa- ci-es tu- a de- co-

es, et fa- ci- es tu- a, et fa- ci- es, et fa- ci- es tu- a de- co-

fa- ci- es, et fa- ci- es, et fa- ci- es tu- a de- co-

50

ra.

ra.

ra.

APPENDIX ONE: Alphabetical List of Identified Sacred Works

[Key: BR=Breviarium Romanum (1598);DC=Directorium Chori (1604);HS=Officium Hebdomadae Sanctae (1589); IGC=Index of Gregorian Chant (1969); LU=Liber Usualis (1934)][1]

Masses

Conceptio B.M. Virginis, CATB5 B.org., 1610A
Mater Dei, CATB, 1602A
Maria Mater Gratiae, CATB, 1613A
Omnes Sanctae Virgines, CATB5 B.org. 1610A
Omnes Sancti, CATB5, 1611
Sancti Maria Magdalena, CATB5 B.org., 1610A
S. Agnes, CATB(I) CATB(II), 1604
S. Barbara, CATB, 1602A
S. Christina, CAT, 1602B
S. Lucia, CATB, 1602A
S. Ursula, CATB, 1602A

Magnificats

Anima mea, Primi Toni, CATB, 1603
Anima mea, Tertij Toni, CATB, 1603
Anima mea, Quarti Toni, CATB, 1603
Anima mea, Quinti Toni, CATTB, 1603, Cum Quinque Vocibus
Anima mea, Sexti Toni, CATB, 1603
Anima mea, CATB5(I) CATB5(II) B.org., 1610B, Magnificat a 10
Anima mea, Primi Toni, CATB5, 1611, A Cinque Voci Pari
Anima mea, Tertji Toni, CATB56, 1611,A Sei Voci
Anima mea, Primi Toni, CTB B.org., 1613B
Et exultavit, Primi Toni, CATB, 1603 (i)
Et exultavit, Secundi Toni, CATB, 1603, A Voci Pari

Magnificats (Continued ...)

Et exultavit, Tertij Toni, CATB, 1603
Et exultavit, Quarti Toni, CATB, 1603
Et exultavit, Quinti Toni, CATB, 1603
Et exultavit, Sexti Toni, CATB, 1603
Et exultavit, Septimi Toni, CATB, 1603
Et exultavit, Octavi Toni, CATB, 1603
Et exultavit, Primi Toni, CATB, 1603 (xv)
Et exultavit, Sexti Toni, CATB (I) CATB (II), 1604

Motets

Agimus tibi gratias, CAA, 1602B, [not listed in IGC]
Agimus tibi gratias, CATB5 B.org., 1610B [not listed in IGC]
Alma redemptoris Mater, CAT 1602B, [Marian antiphon Compline, Advent to Purification, LU]
Alma redemptoris Mater, CATB, 1603,[Marian antiphon Compline, Advent to Purification, LU]
Angele Dei qui custos, CAB, 1602B, [not listed in IGC]
Angeli, Archangeli, CATB, 1610C, In Festo Omnium Sanctorum,[Magnificat antiphon, Vespers, All Saints, 1 November BR]
Annunciate inter gentes, CATB5 B.org., 1610B, Prima Pars, [Tract, Mass for Propagation of Faith, LU]
Cantate Domino, CATB5, 1610B, Secunda Pars, [Psalm 95, 3rd Nocturn, Christmas, LU]
Ave Regina caelorum, CAB, 1602B, [Marian antiphon Compline, Purification to Holy Week, LU]
Ave Regina caelorum, CATB, 1603, [Marian antiphon Compline, Purification to Holy Week, LU]
Ave Sanctissima Maria, CATB, 1610B, [not listed in IGC]
Beata es Virgo Maria, CATB,1610C, Assumptionis B.M. Virginis,[Responsory,3rd Nocturn, Assumption,15 August,BR]
Beata es Virgo Maria, CATB5, 1611,Assumptionis B.M. Virignis,[Responsory,3rd Nocturn, Assumption,15 August,BR]
Beatus homo qui audit me, CATB5, B.org., 1610B, [Lesson at Mass, Immaculate Conception, 8 December, LU]
Benedic Domine nos, CATB5 B.org., 1610B, [not listed in IGC]

Motets (Continued...)

Benedic Domine nos, CT B.org., 1613B, [not listed in IGC]
Benedictus qui venit, CATB, 1610C, In Circuncissone Domine, [Responsory, 1st Nocturn, Circumcision,1 January,BR]
Bonum certamen certavi, CATB, 1610C, In Conversione S. Pauli, [Responsory, 2nd Nocturn, Conversion of St. Paul, 25 January, BR]
Cantabant sancti canticum novum, CATB, 1610C, In Festo SS Innocentium, [Responsory, 1st Nocturn, Holy Innocents, 4 January, BR]
Coenantibus, CATB B.org., 1610A, Pro Santissimo Sacramento, [Responsory, 2nd Nocturn, Corpus Christi, LU]
Columna es in mobilis, CATB, 1610C, In Festo S. Luciae Virginis, [Antiphon at Benediction, St. Lucy, 13 December,DC]
Conforta me Rex, CATB (I) CATB (II), 1604, In Levante fatta in Cirico nel principio de miei travagli contro li miei persecutori, [Responsory, 5th Sunday in September, BR]
Conforta me Rex, CATB, 1610C, Nelle carcete di Candia, [ditto, above]
Cum inducerunt puerum, CATB, 1610C, A purificationis B.M. Virginis, [Responsory, 2nd Nocturn, Purification, 2 February, BR]
Da pacem Domine, CAB, 1602B, [Varia, for Peace, LU]
Dilectus meus descendit, CT B.org., 1613B, Prima pars, [Psalm antiphon, 2nd Vespers, Seven Dolours of B.V.M., 15 September, LU]
Pulchra es amica mea, CT B.org.,1613B, Secunda pars, [Antiphons at Lauds/Hours, Assumption, 15 August, BR]
Dic nobis... sepulchrum, CATB (I) CATB (II), 1604, Fatto nel santis. Sepolchro del salvator dell'universo, Christo Jesu, In Jerusalem. Dove vi sui ferrato per 24 hore. [Sequence, Terce, Easter Sunday, LU]
Domine Pater Deus, CATB5 B.org., 1610B [not listed in IGC]
Duo Seraphim clamabant, CATB, 1610C, In Festo Sanctissime Trinitatis, [Responsory, 3rd Sunday after Pentecost, BR]
Ecce sacerdos magnus, CATB(I) CATB(II), 1604, Fatta in esser giorno in Jerusalem, [Psalm antiphon, 2nd Vespers, Common of a Confessor Bishop, LU]
Ecce sacerdos magnus, CATB5 B.org., 1610B, [ditto above]
Ecce tu pulchra es, CATB56, 1611, Fatto visitando li castelli della Maddalena, & Marta, finito nel castello di Lazaro, dove nostro Signore lo resuscito dalla spoltura, [listed in IGC]

Motets (Continued...)

Ego ex ore altissimi, TT B.org., 1613B, Prima pars, [Lesson,Vespers, Conception, 8 December, BR]
Ego in altissimi, CT B.org., 1613B, Seconda pars [ditto above]
Et in omni populo, CT B.org., 1613B, Tertia pars, [ditto above]
Tunc precepit, CT B.org., 1613B, Quarta pars, [ditto above]
Emitte Domino de sede, CATB56, 1611, A sei voci [listed in IGC]
Estote fortes in bello, CATB, 1610C, In Communi Apostolorum, [Magnificat antiphon, 2nd Vespers, Common of Apostles, BR]
Exultavit cor meum, CATB (I) CATB (II), 1604, Fatta nella casa over chiesa di S. Anna Madre dell'universale Regina Maria vergine, la seconda volta che la visitai, [listed in IGC]
Exurgat Deus, CATB (I) CATB (II), 1604, Fatta per il viaggio dell'Egitto, contro nemici, [Psalm 67, Nocturn, Whitsun, LU]
Factum est silentium, CATB, 1603 and 1610C, In Festo S. Michaelis Archangeli, [Psalm antiphon, Vespers, St Michael, 29 September,BR]
Favus distillans, CATB (I) CATB (II), 1604, Fatta visitando il santissimo loco dove naque il Sig. Iesu Christo in Betlehem, [listed in IGC].
Fundata est Domus Domine, CATB, 1610C, In Dedicatione Ecclesiae, [Psalm antiphpon, 2nd Vespers, common of Dedication of a Church, BR]
Gabriel Angelus locutus, est, CAB, 1602, [Magnificat antiphon, 2nd Vespers, Annunciation, 25 March, BR]
Gaude Maria Virgo, CATB, 1610C, In Festo Annuntiationes B.M. Virginis, [Psalm antiphon, 1st Vespers, Annunciation, BR]
Gratia Domini, CATB56, 1611, A Sei voci, Fatto nel scoglio della Suda facendo la contumacia per haver finito il viaggio di Terra Santa, Regno di Creta [Not listed in IGC]
Hodie nata est Beata Virgo, CATB, 1610C, In Nativitate B.M. Virginis, [Responsory, 1st Nocturn, Birth of B.V.M. 8 September, BR]
Hodie Simon Petrus, CATB5 B.org., 1610B, [Magnificat antiphon, 2nd Vespers, Holy Apostles, 29 June, LU]
In conspectum Angelorum, CTB, 1602B, [Alleluia verse, Votive Mass of Holy Angels, LU]
In te Domine speravi, CAB, 1602B, [Psalm 70, Thursday at Compline, and 1st Nocturn Maundy Thursday, LU]
Introduxit me Rex, CATB5, B.org., 1610B [listed in IGC]

Motets (Continued...)

In viam pacis, CATB56, 1611, A Sei voci, Fatto nel ritorno di Terra santa passando il Mar di Natolia, (sic) e dell'Archipelago con gran pericolo di fortune. [Listed in IGC]
Iste cognovit justitiam, CATB, 1610C, In Commune Confessoris non Pontificis, [Responsory, 3rd Nocturn, Common of One Martyr, BR]
Iste es Ioannes, CATB, 1610C, In Festo S. Ioannes, eva. [Responsory at Matins and antiphon at Benediction, 27 December, BR]
Juravit Dominus, CATB, 1610C, In Communio Confessoris & Pontificis, [Psalm antiphon, 2nd Vespers, Common of Confessors and Bishops, BR]
Lapidabant Stephanum, CATB, 1610C, In Festo S. Stephani, [Responsory, 1st Nocturn, St. Stephen, 26 December, BR]
Magi videntes, CATB, 1610C, In Epiphania Domini, [Magnificat antiphon, 1st Vespers, Epiphany, 6 January, BR]
Multi qui persequuntur me, CATB, (I) CATB (II), 1604, Fatta in Candia, in un Sinodo quasi tutti contra di me, et con travagli, maligni, Laus Deo. [Not listed IGC]
O altitudio divitiarum, CATB5, 1611, A cinque voci, [Lesson at Mass, Trinity Sunday, LU]
O Crux benedicta, CATB5 B.org., 1610B, [Psalm antiphon, 1st Vespers in octave of Nativity of B.V.M.,BR]
O Crux benedicta, CATB, 1610C, In Festo Exaltationis S. Crucis, [ditto, above]
Oculi omnium, CATB, 1610C, In Festo Corporis Christis, [Gradual, Mass, Corpus Christi, LU]
Omni tempore benedic, CATB, 1610C, Omni Tempore, [Listed in IGC]
Orantibus in loco, CATB5 B. org., 1610B,[listed in IGC]
O sacrum convivium CATB5 B. org., 1610B, [Magnificat antiphon, 2nd Vespers, Corpus Christi, LU]
O sacrum convivium, CATB(I) CATB(II), 1610C, A 8, In Comm. Apostolorum, [ditto, above]
Peccavi super numerum, CATB5 B. org., 1610B,[Responsory, Nocturn, 3rd Sunday after Pentecost, BR]
Peccavi super numerum, CT B.org., 1613B, Antichi, Moderni e licentiosi, [ditto, above]
Post partum Virgo, CATB5, 1611, A Cinque voci, [Alleluia verse, Mass, Feasts of B.V.M., LU]
Praeparate corda, CATB56, 1611, A Sei voci, Fatto in Candia alli miei giudici, et effaminatori, [Listed in IGC]
Puellae saltanti, CATB, 1610C, In Decolatione S.Io.Bap.,[Responsory, 1st Nocturn, Birth of John the Baptist, 24 June, BR]

Motets (Continued...)

Quam pulchra es, CATB56, 1611, a sei voci, [Song of Songs text]
Quam pulchra es, CT B.org., 1613B, Prima pars, [ditto, above]
Sicut vita, CT B.org., 1613B, Seconda pars, [ditto above]
Sicut turris, CT B.org., 1613B, Tertia pars, [ditto above]
Quem vidistis pastores, CATB, 1610C, In Nativitate Domini, [Psalm antiphon, Lauds, Christmas Day, BR]
Regina caeli laetare, CCT 1602B, [Marian antiphon, Compline, Holy Saturday to Pentecost, LU]
Regina caeli laetare, CATB, 1603, [ditto above]
Regina caeli laetare, CATB(I) CATB(II), 1610C, a 8 voci , [ditto above]
Regnum mundi et omnem ornatem, CATB, 1610C, In Communi Sanctorum Mulierum, [Responsory, 1st Nocturn, Common of Holy Women, BR]
Repleti sunt, CATB, 1610C, In Festo Pentecostes, [Responsory, 1st Nocturn, Whitsun, BR]
Salve Regina, CAT, 1602B, [Marian antiphon, Compline, Trinity to Advent, LU]
Salve Regina, CATB, 1603, [ditto above]
Sancta Maria succure miseris, CAT 1602B, [Magnificat antiphon, 1st Vespers,St. Mary of the Snows, 5 August, BR]
Sancta Maria succure miseris, CATB, 1610C, Sancta Maria ad Nivem, [ditto above]
Si manseritis in me, CATB5 B. org., 1610B, [Magnificat antiphon, 2nd Vespers, SS Philip and James, 1 May, LU]
Si quis est parvulus, CATB5 B. org., 1611, [Not listed in IGC]
Stetit angelus juxta aram, CATB5 B.org., 1610B, [Psalm antiphon, 1st Vespers, St.Michael, 29 September, BR]
Stola jucunditatis, CATB, 1610C, In Commune Unius Martyris, [Responsory, 1st Nocturn, Common of One Martyr, BR]
Surge amica mea, CATB56, 1611, A sei voci, [Song of Songs text: Epistle at Mass, Visitation, 2 July, LU]
Surge amica mea, CT B.org., 1613B, [ditto above]
Surge illuminare Jerusalem, CATB, 1610C, In Transfiguratione Domini, [Responsory, 1st Nocturn, Transfiguration, 6 August, BR]
Surge propera, CATB5 B.org., 1610B, [Epistle, Mass, Visitation, 2 July, LU]
Surge propera, CATB, 1610C, In Festo Visitationis B.M. Virginis, [ditto above]
Surrexit Pastor bonus, CATB, 1610C, Dominica Resurrectionis, [listed in IGC]
Tempus est ut revertar, CATB, 1610C, In Ascensione Domini, [Responsory, Ist Nocturn, Ascension, BR]

Motets (Continued...)

Tollite jugum meum, CATB, 1610C, In Comm. Apostolorum, [Responsory, 1st Nocturn, Common of Apostles, BR]
Tota pulchra es, CAT, 1602B, Alleluia verse, Mass, Immaculate Conception, 8 December, LU]
Tota pulchra es, CATB(I) CATB(II), 1604, [ditto above]
Tota pulchra es, CATB5 B.org., 1610B, [ditto above]
Tota pulchra es, CATB56, 1611, A Sei voci, [ditto above]
Tradiderunt corpora sua, 1610C, In Communi Plurimorum Martyrum, [Responsory, 1st Nocturn, Common of Several Martyrs, BR]

Tu es Pastor Ovium, CATB, 1610C, In Festo Cath. S. Petri, [Magnificat antiphon, 1st Vespers, Cathedral of St Peter, BR]

Unica est columba mea, CT B.org., 1613B, [Epistle, Mass, Visitation, 2 July, LU]
Unica est columba mea, CAB, 1602B, [ditto, above]
Unica est columba mea, CATB, 1603 and 1610C, In Festo Conceptionis B.V. Mariae, [ditto above]
Unica est columba mea, CATB5 B.org., 1610A, Pro Conceptionis B.M. Virginis, [ditto above]
Unica est columba mea, CATB, 1610C, In Conceptione B.M. Virginis, (another version), [ditto above]
Unus ex duobus, CATB, 1610C, In Festo S. Andreae [Magnificat antiphon, 1st Vespers, St. Andrew, 30 November, BR]
Veni sponsa Christi, CATB, 1602A and 1610C, In Commune Sanctarum Virginum, [Magnificat antiphon, 1st Vespers Common of Virgins, BR]

Veni sponsa Christi, CAB, 1602B, [ditto above]
Veni Sancte Spiritus, CATB5, 1611, A cinque voci, [Alleluia verse, Mass, Whitsun, LU]
Viderunt eam filiae, CATB5 B.org., 1610B, [Psalm antiphon, Vespers, Maternity of B.V.M., 11 October,LU]
Vox turturis audita est, CATB56, 1611, [Song of Songs text: Epistle, Mass, Visitation, 2 July, LU]

Hymn

Ave Maris Stella, CATB, 1603, [Hymn, Vespers, Feasts of the B.V.M.]

Passions[2]

Passio secundum Joannem, CATB, 1613A
Passio secundum Lucam, CATB, 1613A
Passio secundum Marcam, CATB, 1613A
Passio secundum Matthaeum, CATB, 1613A

Madrigali Spirituali

Bella Diva celeste, CCB B.org., 1613B
Pend'il Figliol di Dio, CTB B.org., 1613B
Poveri infermi vedov'e pupilli, CTB B.org., 1613B
Spirito benigno, CCB B.org., 1613B
Vergine degna d'ogni laude, CCB B.org., 1613B

1. Where possible, liturgical sources given are ones available to the composer at the time of writing. In the absence of contemporary sources, provenance in the Liber Usualis has been cited, for reference purposes only. Where a text cannot be traced to either a contemporary source or to the Liber Usualis, its listing in the Index of Gregorian Chant has been indicated. This last method of text identification is not intended as a definitive solution. Entries in IGC are not detailed as in many cases they may not be relevant to the liturgy of the period under examination. They are provided for information only.

2. The complete details of the Passions and other items in 1613A are given above in Table Three p.81. It was therefore not thought necessary to repeat the information in this index.

APPENDIX TWO: Panegyrics

I-Bc, T114 CANTO
[Del Metallo il secondo libro de canzoni a tre et a quattro voci...Napoli...MDLXXVII]

Cimelli Tetrastichon ad D. Grammatium à Metallo

Multa Metallorum genera infunt corpore terrae,
Quorum Argentum Aurum sunt pretiosa nimis,
All' Argento, Auròque tuum preciosius omni est,
Nam decorat Patriam, te, Dominosque tuos.

GB-Lbl D.78.g BASSUS
[Del Metallo Messe Comodissime a Quattro voci Pari...Venetia MDCII]

AL REVEREND D. METALLO
Di Henrico Sottovelo

Se l'argento, l'acciaio il ferro, e l'oro
Illustra il mondo, & l'arrichese tanto;
Che sia di quel METTALLO c'hoggi canto,
Ch'è d'ogn'alma virtu vicco thesoro.

Se questi alla natura dan ristoro
Raffinati dal foco: egli altretanto
Ridotto à perfection da foco santo
Lo spirto adorna con più bel lavoro.

Vanne METALLO : e godi homai FELICE
Che di tante fatiche frutti alteri
SPONTANAMENTE ti prepara il cielo

E quasi gloriosa alma Fenice
Rinovato ne vivi secli interi
Di fortunata pace SOTTOVELO.

Laus Deo.

APPENDIX TWO (Continued...)

GB-Lbl D.25.d. SEXTUS
[Magnificat omnium tonorum cum sex vocibus
auctore Ioanna a Cruce Clodiensi...Venetiis...MDCV]

HENRICI SOTTOVELO

Ducalis Ecclesiae Canonici

Octosticon.

Mentis in excessu solum manisse IOANNEM
Scribitur, atque CRUCEM cum genetrice Dei
Ad Crucis immensum primus cum matre triumphum
Gandia percepit, dulciter ipse canens.
Altius ut reiquis post natum almamque; parentem
Erigitur, volitat nobilis arbor, avis,
Sic tu nomen habens utriusque; imitaris utrumque;
Cantica dum MARIAE dulce canenda notas.

APPENDIX THREE:

Theoretical Writings from Metallo's Ricercari (1605)

A LETTORI

Eccovi nobilissimi, & Gratiosi Lettori una introduttion nova per imparari principij della Musica, da me in luogo della Mano, che altri usano, inventata, & in forma di circolo ridotta, & à gl'occhi vostri quivi appresentata. Inventione per quanto posso considerare, e nobile, e fruttuosa. Nobile per rispetto dell'eccellenza della Figura, che è simbolo di quel vero Circolo infinito, il cui centro è per tutto, & la Circonferenza in nissun luogo. Fruttuosa per rispetto della Brevità e della chiarezza. La Brevità si scopre in questo, che fà con sette Lettere, e con sette Positioni. La chiarezza poi si vede espressamente, perche sotto il senso dell'occhio fa cascare in un'istante tutti i fondamenti, e principij della scienza Musicale; gli altri Musici hanno variatamente sentito: percioche alcuni hanno usata la pianta del la mano: alcuni sono fuori della pianta usciti: altri ad un modo, altri ad un'altro l'hanno posta. Hanno però la maggior parte di loro usato 20 positioni, e 20 lettere. Il che veggendo io potersi à più breve, & più chiaro ordine restringersi, di fabricar questo circolo sonomi affaticato, per cui infinitamente ponno moltiplicarsi le positioni con il numero Settenario. Accettate lietamente questa fattura rendendovi certi, che la pura intentione di giovare i studiosi m'hà spinto à fabricarla, per agevolarli la strada dell'imparare: à publicarla poi m'hà mosso l'auttorità, e quasi un mezzo sforzo d'alcuni miei honoratissimi Signori. Ma perche forsi non tutti intenderanno questo circolo mi sforzero di farne ogn'huomo capace.

Primieramente chi vorrà ritrovare ove stiano le note di quella compositione ch'havrete alle mani, trovarete una delle chiavi per cui essi cantano, le quali sono nel circolo riposte, tutte secondo le proprietà loro. Volendo adunque alcun sápere dove siano poste le note, che ascendano, overo discendono à detta Chiave haver a riguardo, e se vorrà conoscere ove siano poste quelli note, che son di sopra la chiave girando il circolo per dritto, e cercando casa per casa; ritroveranno gli nomi, e le note che cercano, e perche si cantino, e dovesiano poste. Al contrario girando il circolo, ritroverà le note, discendendo sotto la chiave sono poste.

Le lettere a: & d: che sono sotto le Positioni dentro del Circolo significano ascendere, e descendere di quelle note; che fan mutatione.

APPENDIX THREE (Continued.....)

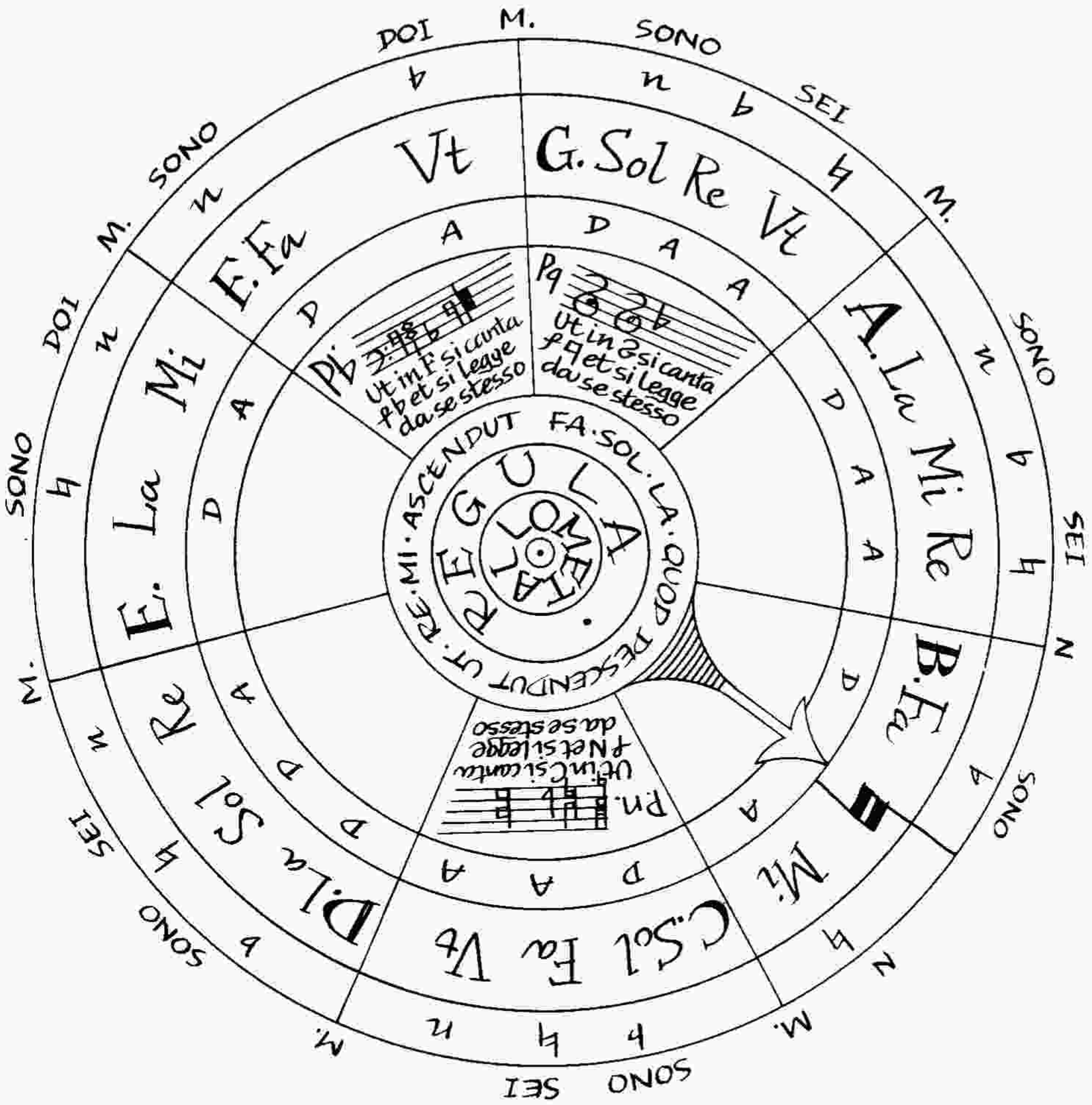
Quelli tre segni, che sono sopra le Positioni; ♮ b.n. significano le tre proprietà della Musica, cioè ♮ .quadro, b, molle n. Natura, da quali si reggono tutte le note, come si vede girando casa per casa. E quandro sarà finita una di quelle proprieta, trovarete una casa vacua di quel segno, c'havrete girato, e cercato cosi di sopra le chiavi, come di sotto.

Le lettere che sono fuori del circolo, dimostrano le mutationi, che si fanno per ogni positione.

La linea, che è nella casa, o positione che si chiami di b, fa ♮ mi, che nasce dal centro del circolo, la quale non è tirata com le altre sino allo circonferenza, da ad intendhere, che in detta Positione vi è disgiuntione trà le due note, perche non sono equali, per essere il Mi più alto de fa, ma pero nella medesima casa, onde resta ciascuna d'esse note sola, e separata: si come quelli doi segni dimostrano, e per essere l'una maggoir dell'altra non si fa mutatione alcuna, perche la mutatione cerca le note che siano equali in voce, poi che la mutatione altro non è, sol che mutare dinome una nota in un'altra in una istessa voce, e suono.

Lascio da parte il grave, l'acuto, e sopra acuto che altri dicono: percioche mi paino cose superflue. Non mi stenderò per hora più intorno al circolo.

APPENDIX THREE (Continued...)



I-Bc T119:

The Mutation Wheel from Metallo's theoretical writings in his Ricercari a due voci (Venice, 1614)

Editorial Commentary

Texts:

Sigla which refer to the source used for transcription are given at the top left-hand corner of the page. Roman numerals in parentheses denote the item number of the source as it is found in the original part-books. As the composer's name has been invariably printed on the top right-hand side of the page in all sources this practice has been retained. Any directions for performance, or names of church festivals and titles of masses are reproduced in this edition. Latin texts employed by the composer, where identified, have their spellings and punctuation standardized in accordance with the Liber Usualis and the Missal.

Prefatory Bars:

These show the original clefs, key-signatures, rests and the first note or notes found in the given source.

Clefs:

The several C, F and G clefs used by Metallo have been transcribed into the three most commonly used in choirs today, ,  and .

Ranges:

Ranges for all vocal parts and for the organ bass, where applicable, are given in the form of black semibreves positioned between the key-signature and the time-signature of the Edition. Ranges given at the beginning of Mass Kyries are valid for the whole Mass.

Mensuration:

C is given in all printed sources. This is transcribed into 4/4. There has been no reduction of note-values. In rare instances of other time-signatures, such as  or 3, transcription has been according to the most suitable solution available in such places.

Accidentals:

All accidentals printed in the sources are given in this edition, despite instances where a note may appear sharpened or flattened twice in the same bar. This has been done in order that it is made absolutely clear clear which accidentals differ from the sources and are, therefore, editorial.

Editorial Commentary (Continued)

Editorial accidentals are shown in red ink over the appropriate note which is to be altered. In accordance with modern convention, those instances involving a sharp sign where today a natural would be used (for instance, to eradicate a B flat in a key-signature) have been adjusted accordingly in the Edition.

Ficta: There is no distinction in the edition between red accidentals provided for reasons of musica ficta and those provided because it is clear that the same note repeated in a bar, having first been altered in the sources, needs editorial clarification. The policy with ficta here is to make only the smallest number of adjustments necessary, using the guidelines of solfeggiamenti of the day. In other words, the singing of mi contra fa has been avoided unless such instances are by the composer's clear wish. In a rising figure, certain notes, where applicable, are sharpened, and in a falling figure certain notes, where applicable, are flattened.

Bars and Bar Numbers:

None of the sources contains regular bar-lines. This edition presents regular barring, and the numbering of the bars is shown in multiples of five above each system in small arabic numerals.

Notes on the Critical Commentary

The sources used for this edition are the only existing complete ones. It was thought, therefore, that collating alternative readings (if any) from other incomplete sources would not serve any useful purpose. All sources employed here were printed during the composer's life-time and are reasonably free from error. Those discrepancies found to be already corrected in the source, whether by hand or by pasting over have not been noted. They have been incorporated into the Edition.

The formulae for individual readings will run as follows:

> Bar number; part identification; number identifying durational symbol in bar (rests notes and dots are counted); reading of source (pitches recorded using the Helmholtz system).

Obviously, where only a pitch is altered the durational symbol is not referred to, and vice versa.

Abbreviations for the Critical Commentary will run as follows:

> Sigla used at the beginning of the formulae refer to the List of Sources Used, below, p.336.
> Mass movements are abbreviated thus:
> Ky.=Kyrie, Gl.=Gloria, Cr.=Credo.
> Further abbreviations run thus:
> cr.= crotchet
> fl.= flat
> m. = minim
> om.= omitted
> q. = quaver
> r. = rest
> sb.= semibreve
> sh.= sharp

Other abbreviations are given on the List of Abbreviations.

All readings are given in the order that they appear in the Edition.

List of Sources Used for the Selected Edition

[All sources are complete unless otherwise stated. The contents of each source are listed in order of appearance.]

1602A

GB-Lbl, D.78.g.
DEL METALLO/MESSE COMODISSIME/A QUATTRO VOCI PARI/
Novamente composte, & date in luce./LIBRO SESTO/
[printer's mark]/ IN VENETIA,/Appresso Giacomo Vincenti.
MDCII

Missa Mater Dei
Missa S. Barbara
Missa S. Ursula
Missa S. Lucia
Veni sponsa Christi

1602B

I-Bc, T116
DEL METALLO/MAESTRO DI CAPELLA/IN S. MARCUOLA/
IL PRIMO LIBRO/DI MOTETTI/A TRE VOCI./Con
una Messa./Novamente composti, et date in luce./
[printer's mark]/IN VENETIA/Appresso Giacomo
Vincenti, MDCII.

Unica est columba mea
Da pacem Domine
In te Domine speravit
In conspectum Angelorum
Agimus tibi gratias
Sancta Maria succure miseris
Tota pulchra es
Veni sponsa Christi
Angele Dei qui custos
Gabriel Angelus locutus est
Ave regina coelorum
Alma redemptoris Mater
Regina coeli laetare
Salve Regina
Missa S. Christina

List of Sources Used for the Selected Edition (Continued...)

1603 GB-Lbl, D.78.f
DEL METALLO/MAESTRO DI CAPPELLA/IN S. MARCUOLA/
Magnificat a quattro, et a cinque, Con le quattro
Antifone, Hymno,/et un Motetto dell'immaculata
sempre Vergine Maria,/ con diversi Canoni/ Novamente
stampati./[printer's mark]/IN VENETIA, Appresso
l'Herede di Gierolamo Scoto MDCIII

Primi Toni. Et exultavit
Secundi Toni. Et exultavit a voci pari.
Tertij Toni. Et exultavit
Quarti Toni. Et exultavit
Quinti Toni. Et exultavit
Sexti Toni. Et exultavit
Septimi Toni. Et exultavit
Octavi Toni. Et exultavit
Primi Toni. Anima mea
Tertij Toni. Anima mea
Quarti Toni. Anima mea
Quinta Toni. Anima mea. Cum Quinque vocibus
Sexti Toni. Anima Mea
Ave Maris Stella
Prima Toni. Et exultavit
Salve Regina
Regina caeli laetare
Alma redemptoris Mater
Motteto. Unica est colomba mea. In festo Conceptionis B.V. Mariae.
Motteto. Factum est silentium. In Festo S. Michaelis Archangeli.
Ave Regina

1604 F-Ve, Mus 11.548 [Tenor of second choir only; lacks pp1-10]
DEL METALLO/MAESTRO DI CAPELLA/IN S. MARCUOLA/
MOTETTI A SEI VOCI,/ Con una Magnificat, Messa,
a Motetti a Otto./LIBRO SECONDO/Opera Sesta Decima,/
[printer's mark]/ IN VENETIA,/Appresso Giacomo
Vincenti, MDCIIII

List of Sources Used for the Selected Edition (Continued...)

Magnificat Sexti Toni
Missa S. Agnes a 8
Ecce sacerdos magnus
Favus distillans
Exurgat Deus
Tota pulchra
Dio nobis sepulchrum Christi
Exultavit cor meum
Multi qui persequuntur me
Conforta me Rex

1610A GB-Lbl, d.78.h [Lacks Quinta]
DEL METALLO/MAESTRO DI CAPELLA/IN S. MARCUOLA/
MESSE A CINQUE VOCI/CON DOI MOTETTI/Uno della
Santissima concettione: l'altro del Santissimo
Sacramento./ Con il basso per sonar nell'organo./
Nuovamente date in luce./OPERA XVII/[printer's mark]/
IN VENETIA, Appresso Giacomo Vincenti. 1610

Missa Omnes Sancte Virginis
Missa Conceptio B.M. Virginis
Missa Sancta Maria Magdalena
Unica est columba. Pro conceptione B.M. Virginis
Coenantibus Discipulis. Pro Santissimo Sacramento

1610B GB-Lbl D.78.i. [Lacks Quinta]
DEL METALLO/MOTETTI A CINQUE VOCI/CON UNA MAGNIFICAT
A DIECI,/ Et il Basso sonar nell'Organo./
Nuovamente dati in luce./ OPERA XVIII./[printer's mark]/
IN VENETIA/Appresso Giacomo Vincenti. MDCX

Ave Sanctissima Maria
Tota pulchra es
Viderunt eam filiae
Agimus tibi gratias
Introduxit me Rex
Sancta Maria

List of Sources Used for the Selected Edition (Continued...)

Hodie Simon Petrus
Magnificat Anima mea A 10
Ecce sacerdos
Annunciate Prima Pars
Cantate Domino Secunda Pars
Orantibus in loco
Surge propera
O crux benedicta
Si manseritis
O sacrum convivium
Stetit Angelus
Peccavi super numerum
Benedic Domine nos
Domine Pater Deus
Beatus homo

1610C GB-Lbl, D.78.j
DEL METALLO/MOTETTI/PER TUTTI LE SOLENNITA DELL' ANNO/DIVISI IN DOI PARTE/A QUATTRO VOCI/con una Regina Caeli A Otto Voci/ Novamente dati in luce/PRIMA PARTE/OPERA XIX/[printer's mark]/ IN VENETIA/Appresso Giacomo Vincenti. MDCX
[The two volumes are bound together and share the same shelf-mark.]

Volume One:
In Nativitate B.M. Virginis. Hodie nata est Beata Virgo
In Festo Visitationis B.M. Virginis. Surge Propera
In Festo S. Michaeli Archangeli. Factum est silentium
In Festo Omnium Sanctorum. Angeli Archangeli
In Festo Sanctissime Conceptionis B.V. Marie. Unica est columba
In Festo S. Luciae Virginis. Columna es in mobilis
A Purificationis B.M. Virginis. Cum inducerunt puerum
In Festo Annunciationis B.M. Virginis. Gaude Maria Virgo
Assumptionis B.M. Virginis. Beata es Virgo Maria
A 8 voci Regina caeli laetare
In Nativitate Domini. Quem vidistes pastores
In Festo S. Stephani. Lapidabant Stephanum
In Festo S. Ioannis. eva. Iste est Ioannes qui supra pectus

List of Sources Used for the Selected Edition (Continued...)

In Festo S.S. Innocentium. Cantabant Sancti canticum novum
In Circuncissone Domini. Benedictus qui venit
In Epiphania Domini. Magi videntes
Dominiea Resurrectionis. Surrexit Pastor bonus
In Festo Pentecostes. Repleti sunt
Sancta Maria ad Nivem. Sancta Maria succurre miseris
Nelle carcete di Candia. Conforta me Rex
Omni Tempore. Omni tempore benedic

Volume Two
In Festo Sanctissimae Trinitas. Duo Seraphim Clamabant
In Festo Corporis Christi. Oculi omnium in te sperant
In Festo Cath. S. Perri (sic). Tu es Pastor ovium
In Festo Exultationis S. Crucis. O Crux benedicta
In Festo S. Andrae. Unus ex duobus
In Conversione S. Pauli. Bonum certamen certavi
In Ascensione Domini. Tempus est ut revertar
In Transfiguratione Domini. Surge Illuminare Jerusalem
In Decolatione S. Io. Bap. Puellae saltanti
A 8. In Comm. Apostolorum. O Sacrum convivium
In Conceptione B.M. Virginis. Unica est columba
In Communi Apostolorum. Estote fortes in bello
In Comm. Apostolorum. Tollite jugem meum super vos.
In Commune Unius Martyris. Stola jucunditatis
In Communi Plurimorum Martyrum. Tradiderunt corpora sua
In Communi Confessoris & Pontificis. Juravit Dominus
In Commune Confessoris non Pontifcis. Iste cognovit
In Communi Sanctarum Virginum. Veni sponsa Christi
In Communi Sanctarum Mulierum. Regnum mundi et omnem ornatum
In Dedicatione Ecclesiae. Fundata est Domus Domine

1611 GB-Lbl, D.78.k.[Lacks Quintus]
DEL METALLO/MESSA, MOTETTI/ET UN MAGNIFICAT A CINQUE VOCI,/
CON UN'ALTRO MAGNIFICAT,/Et Motetti a sei, & un circolo Musicale,/
Nuovamente dati in luce./ OPERA XXI/[printer's mark]

List of Sources Used for the Selected Edition (Continued...)

In Venetia, Apppresso [sic!] Giacomo Vincenti. 1611
Messa. Omnes Sancti
Veni sancte spiritus
Beata es Virgo Maria
Si quis est parvulus
Magnificat a 5
Magnificat a 6
Emitte Domino de sede a 6
Surge Amica mea
Praeparate corda
Tota pulchra es
Quam pulchra
Ecce tu pulchra est
In viam pacis
Vox turturis
Gratia Domini
Post partum virgo
O altitudio divitiarum

1613A

I-Bc, T118 [Bassus Only]
DEL METALLO/EPISTOLA,INTROITI,/ OFFERTORII,PASSI/
Improperii & MESSA A 4/Per la settimana santo/
Nuovemente stampata, & data in luce/OPERA XXIIII/
[printer's mark]/ IN VENETIA, Appresso Giacomo Vincenti
MDCXIII.

Epistola
Introiti
Offertori
Tutti i Passii
Messa in Giobbia Santa
Adoramus
Pane lingua
Improperia

List of Sources Used for the Selected Edition (Continued...)

1613B GB-Lbl, D. 78. 1

DEL METALLO/MOTETTI MAGNIFICAT/ET MADRIGALI SPIRITUALI/
A TRE VOCI/Et nel fine doi MOTETTI ALL' antica moderna, et
licentiosi/quali tutti si possono cantare a una, due e tre voci/
Con il suo Basso per l'Organo/LIBRO TERZO/OPERA XXV/
[printer's mark]/ IN VENETIA,/Appresso Giacomo Vincenti
MDCXIII

Quam Pulchra es. Prima Pars
Sicut vita cocinea. Seconda Pars
Sicut turis. Terza Pars
Dilectus meus. Prima Pars
Pulchra es. Seconda Pars
Una es columba mea. Conceptio
Surge amica mea
Ego exoro. Prima Pars
Ego in altissimis. Seconda Pars
Ego in omni populo. Terza Pars
Tum precepit. Quarta Pars
Benedic Domine
Magnificat. Primi Toni
Unica est Columba
Madrigali spirituali. Spirto benigno
Bella Diva Celeste
Vergine degna d'ogni laude
Pend'il Figliol di Dio. Prima Pars
Poveri infermi vedov'e pupilli. Seconda Pars
Peccavi. Antichi et Licentiosi. Prima Pars
Quoniam iniquitatem. Seconda Pars

CRITICAL COMMENTARY

Masses:

1602A(i)	Cr;82;C;2;b
1602B(xv)	No other readings
1610A(i)	Ky;25;A;r.;om.
	Ky;73;A;2:e sh.
	Ky;73;A;3;f sh. om.
	Ky;73-76;T;r. om.
	Gl;74;B;3;om.
	Cr;6;B.org.C
	Cr;110;C;1;m.r.
	Cr;249;B:B
	Gl;33;B.org.;G
	Gl;38;B.org;G
	Gl;39;B.org;1;A
	Gl;39;B.org;2;G
	Gl;67;B.org.;D

Magnificats

1603(xii)	77;A;2;om.
	78;A;1;om.
	141;C;1;om.
1610B(viii)	22;B.org.;3;cr.
	25;B^1;3;FF
	86;B^1;3;F
	95;B.org.;2-3;cr.q. cr. cr.
	130;C^1;1;sb.r.
	163;B^2;3;fl. om.
	203;B.org.;1;CC
	208;T;2;d
	223;B^1;1;o
1613B(vii)	No other readings

Motets

1602A(v)	49;C;2;c'sh.
1602B(xiii)	No other readings
1603(xv)	77;B;1;C
1610A(v)	No other readings
1610C(iv)	No other readings
1610C(x)	No other readings
1613B(xiii)	13;C;2;e'sh.
	30;T;4;m.
	31;T;1;om.
	35;B;2;om.

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- Antiphonale diurnum...
(?Tullensis,1625)
[GB-Mjr: R14 8342]

- Antiphonarium vespertinum dierum festorum totius anni...secunda pars...
(Venice, 1597)
[GB-Lbl: M.k.9.b.12]

- Breviarium Romanum...
(Venice, 1598)
[GB-Lbl: Legg 221]

- Caeremoniale Episcoporum ...(Rome, 1600)
[GB-Lbl: 1560/4174]

- Directorium chori ad usum omnium ecclesiarum Cathedralium & Collegiatanum...(Rome, 1604)
[GB-Lbl: Legg 25]

- Direttorio Monastico...
(Bologna, 1615)
ed. A. Banchieri,
(Olivetan rite).
[GB-Lbl: A.41]

- Epistole et Evangeli...
(Venice, 1599)
[GB-Ob: N.N.q.Th.]

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[GB-Mjr: SC 121 61 D]

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(Antwerp, 1605)
[GB-Ob: Vet. B.2.e.52]

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