

Pietro Lappi (ca. 1575 – after 1630)
Canzon «La Negrona»
edited for recorder orchestra
by Franz Müller-Busch

Primo Coro

S 1

S 2

S 3 (A)

T 1

Secondo Coro

S 4 (A)

A 1

T 2

Gb (B)

11

25

Musical score for measures 25-35. The score consists of two systems of four staves each. The first system (measures 25-30) shows mostly rests in the upper staves and some activity in the lower staves. The second system (measures 31-35) features more complex melodic lines in all staves, including eighth and sixteenth notes, and some ties. The key signature has one flat (B-flat) and the time signature is 4/4.

36

Musical score for measures 36-40. This system continues with four staves. Measures 36-39 show melodic development with various note values and ties. Measure 40 is a final measure with a double bar line. The notation includes eighth notes, quarter notes, and half notes, with some accidentals (sharps and naturals). The key signature remains one flat.

Musical score for measures 47-56. The score is written for four staves (treble and bass clefs) and includes a key signature of one flat (B-flat). The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The music is organized into measures, with some measures containing multiple notes and others being rests.

Musical score for measures 57-66. The score is written for four staves (treble and bass clefs) and includes a key signature of one flat (B-flat). The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The music is organized into measures, with some measures containing multiple notes and others being rests. The score concludes with a double bar line and repeat signs.

69

Musical score for measures 69-79. The score consists of two systems of four staves each. The first system (measures 69-73) features mostly rests in the upper staves and some rhythmic patterns in the lower staves. The second system (measures 74-79) shows more active musical notation across all staves, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat) and the time signature is 4/4.

80

Musical score for measures 80-84. The score consists of two systems of four staves each. The first system (measures 80-83) shows a change in time signature to 3/4 and features more active musical notation, including eighth and sixteenth notes, and rests. The second system (measures 84-85) shows the final measures of the piece, with a key signature change to two flats (B-flat and E-flat) and a final cadence. The time signature is 3/4.

Musical score for measures 95-105. The score is written for four staves (treble and bass clefs) and four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The score ends with a double bar line and a repeat sign.

Musical score for measures 106-115. The score is written for four staves (treble and bass clefs) and four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The score ends with a double bar line and a repeat sign.

119

This system contains measures 119 through 130. It features four staves for the first system and four for the second. The first system shows a vocal line with eighth-note runs and a piano accompaniment with sustained chords and moving bass lines. The second system continues the vocal melody with more eighth-note patterns and the piano accompaniment provides harmonic support with sustained notes and rhythmic movement.

131

This system contains measures 131 through 140. The vocal line continues with eighth-note runs and melodic phrases. The piano accompaniment features a more active bass line with eighth-note patterns and sustained chords. The system concludes with a final melodic phrase in the vocal line and a sustained chord in the piano accompaniment.

Nachwort

Über das Leben von Pietro Lappi sind nur wenige Einzelheiten bekannt, die sich aus den Titelseiten seiner im Druck erschienenen Werke ableiten lassen:

Er wurde um 1575 in Florenz geboren und lebte ab etwa 1593 in Brescia, wo er *maestro di cappella* an der Kirche Santa Maria delle Grazie war. Er blieb dort bis mindestens 1630. Über die Zeit danach ist bislang nichts bekannt. Er hinterließ eine recht große Zahl an Drucken geistlicher Vokalmusik, daneben auch einige reine Instrumentalwerke. Bemerkenswert ist die Tatsache, dass er auch in seine Vokalmusik immer wieder instrumentale Ritornelle und Sinfonien eingeflochten hat. In seinen mehrchörigen Stücken war oft einer der Chöre rein mit Instrumenten besetzt.

Die doppelchörige Canzone *La Negrone* ist dem folgenden 1608 erschienenen Sammelband entnommen:

Epilogue

The only information so far known on Pietro Lappi's life is to be found in the front pages of his published works:

He was born around 1575 in Florence and spent his working life from about 1593 in Brescia as *maestro di cappella* at Santa Maria delle Grazie. He stayed here until at least 1630. Nothing is known beyond this date. His published œuvre comprises a fairly large number of sacred vocal music as well as various instrumental works. A remarkable feature of his style is that he weaved instrumental parts such as ritornellos and sinfonias into the vocal compositions. Also in his works for more than two choirs often one of the choirs is purely instrumental.

La Negrone, a canzona for two choirs is taken from the following volume published in 1608:

Épilogue

On ne connaît de la vie de Pietro Lappi que seuls quelques détails tirés des pages de garde de ses œuvres parues sous presse.

Il naquit aux alentours de 1575 à Florence et vécut à partir de 1593 environ à Brescia, où il exerça, au moins jusque 1630, les fonctions de *maestro di cappella* à l'église Santa Maria delle Grazie. On ne dispose d'aucune information sur la période qui suivit. Il laissa un nombre assez important d'ouvrages imprimés de musique vocale sacrée ainsi que quelques œuvres purement instrumentales. Il convient de noter qu'il a, à maintes reprises, inséré des ritournelles instrumentales et des sinfonies dans sa musique vocale. Dans ses pièces pour plusieurs chœurs, l'un des chœurs était souvent constitué uniquement d'instruments.

La Canzone pour deux chœurs intitulée *La Negrone* est tirée du recueil suivant paru en 1608 :

CANZONI PER SONARE CON OGNI SORTE DI STROMENTI A Quattro, Cinque & Otto, Con il suo Basso generale per l'Organo, Nouamente raccolte da diuersi Eccellentissimi Musici, & date in luce. LIBERO PRIMO. CON PRIVILEGIO. IN VENETIA, Appresso Alessandro Rauerij. M. D. CVIII.

Darin enthalten sind 4-, 5- und 8-stimmige Canzonen „für alle Arten von Instrumenten“ sowie eine weitere zu 16 Stimmen von damals sehr bekannten und heute zum Teil weniger bekannten Komponisten jener Zeit, wie z.B. C. Antegnati, O. Bartolini, G. Frescobaldi, G. Gabrieli, G. Guami, L. Luzzaschi, F. Maschera und T. Massaino.

Stilistisch ist Lappis *La Negrone* eher dem *stile antico* zugehörig, sein Zugriff auf die Errungenschaften des *stile nuovo* erscheint hier eher zögerlich. Dies ist allerdings verständlich, wenn man bedenkt, dass die Canzone vermutlich bereits einige Jahre vor der Veröffentlichung 1608 komponiert wurde.

Rauerij, der Herausgeber, machte mit der „Basso generale“ bezeichneten Stimme hier einen Schritt nach vorne, indem er die jeweils tiefste spielende Stimme zu einer einzigen ohne Pause durchgehenden Stimme für ein Harmonieinstrument wie Laute, Orgel oder Cembalo zusammenfasste. Wir haben für die vorliegende Ausgabe für Blockflötenor-

This volume comprises canzonas for 4-, 5- and 8 parts “for any kind of instrument” including a canzona for 16 parts. They are written by the composers C. Antegnati, O. Bartolini, G. Frescobaldi, G. Gabrieli, G. Guami, L. Luzzaschi, F. Maschera und T. Massaino, who enjoyed fame in their time but are less or lesser known today.

La Negrone adheres to a great extent to the *stile antico*. The achievements of the *stile nuovo* are yet barely noticable. This is however not surprising, considering that the canzona was presumably written several years before it was published in 1608.

The editor Rauerij was quite progressive as to the part indicated “Basso generale” by joining together the lowest parts to a thorough bass without rests. This part is intended for a harmony instrument such as lute, organ or harpsichord. In the present edition for recorder orchestra we have deliberately left out this part since it cannot for certain be ascribed to Lappi and moreover in the conventional 4'

Elle comporte des « canzonis » à 4, 5 et 8 voix « pour toutes sortes d'instruments » ainsi qu'une canzone à 16 voix, écrites par des compositeurs très connus de l'époque et d'autres aujourd'hui moins connus de cette même époque, tels que C. Antegnati, O. Bartolini, G. Frescobaldi, G. Gabrieli, G. Guami, L. Luzzaschi, F. Maschera et T. Massaino.

D'un point de vue stylistique, *La Negrone* fait plutôt partie du *stile antico*, Lappi n'ayant eu que peu recours aux nouveautés du *stile nuovo*. Ceci s'explique par le fait que la Canzone a probablement été composée quelques années avant la parution en 1608.

Rauerij, l'éditeur, a eu une approche innovatrice concernant la voix qu'il désigne sous le nom de « Basso generale », en rassemblant chacune des voix les plus graves en une seule et unique voix ininterrompue pour instrument harmonique tel que le luth, l'orgue ou le clavecin. Pour la présente édition pour orchestre de flûtes à bec, nous avons renoncé à dessein à cette voix. En effet, il est fort prob-

chester bewusst auf diese Stimme verzichtet, denn sie stammt mit großer Wahrscheinlichkeit nicht von Lappi selbst und würde im Falle einer normalen 4'-Besetzung mit Blockflöten eine Oktave unter der jeweils tiefsten Stimme klingen.

Die Besetzung ist im Original nicht festgelegt, für Blockflöten gibt es zwei praktikable Möglichkeiten:

Primo Coro: SSS(A)T – Secondo Coro: S(A)ATGb(B) oder

Primo Coro: TTT(B)Gb – Secondo Coro: T(B)BGbSb

Falls die unterste Stimme mit einem F-Bass (bzw. F-Subbass) gespielt wird, gelten die Noten im Kleinstich.

scoring with recorders it would sound an octave beneath the lowest part.

In the original the choice of instruments is not determined. For a version with recorders there are two possibilities:

Primo Coro: SSS(A)T – Secondo Coro: S(A)ATGb(B) or

Primo Coro: TTT(B)Gb – Secondo Coro: T(B)BGbSb

The notes in small print are to be played in case the lowest part is performed on a F-bass (or F-sub bass).

Translation: J. Whybrow

able qu'elle n'ait pas été composée par Lappi lui-même et, dans le cas d'une instrumentation normale à quatre pieds avec des flûtes à bec, elle sonnerait une octave plus bas que la voix la plus basse.

L'instrumentation n'est pas précisée dans l'original, et deux possibilités s'offrent aux ensembles de flûtes à bec :

Primo Coro : SSS(A)T – Secondo Coro : S(A)ATGb(B) ou bien

Primo Coro : TTT(B)Gb – Secondo Coro : T(B)BGbSb

Si l'on utilise une basse en fa (ou une soubasse en fa) pour la voix la plus grave, il convient de se référer aux petites notes.

Traduction : A. Rabin-Weller

*Franz Müller-Busch
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