

# GIOVANNI BATTISTA RICCIO'S TERZO LIBRO DELLE DIVINO LODI MUSICALI (VENICE, 1620): A LIST OF ERRATA

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## Introduction

**G**iovanni Battista Riccio's *Terzo libro delle divino lodi musicali* is the last of only three collections of music that survive from this composer. Riccio's sacred vocal works resemble those by other contemporary Venetian composers, such as Grandi and Picchi, while his instrumental canzonas bear many similarities to those of Gabrieli. *Il Terzo libro* is one of the earliest sources for the slurred tremolo, an effect for string and wind instruments that imitates the organ tremulant, but otherwise it is not particularly innovative. It is representative of the widespread use of the concerted style in sacred music, however.

The collection, published by Gardano of Venice in five partbooks, survives in Frankfurt's Stadt- und Universitätsbibliothek. Gardano, one of the leading music publishing houses in Venice at the beginning of the 17th century, was founded in 1538 by the Frenchman Antoine Gardane,<sup>1</sup> and was the first firm in Venice to use the single-impression process of music printing, which had been developed in France. This was the process used by Attaignant and Moderne, and it is speculated that Antoine Gardane learned his trade from one of these two sources before he left France for Italy.<sup>2</sup> Early Gardano editions were of a fairly high quality (though certainly not error-free) and this standard was maintained by Antoine's descendants. In 1606 the publishing business was passed on to Antoine's granddaughter and her husband, Bartolomeo Magni.<sup>3</sup> Riccio's print bears Magni's name and the imprint *Stampa del Gardano* that Magni used to indicate his connection to the Gardano family. It is unknown whether Riccio or Bishop Antonio Grimani, to whom *Il Terzo libro* was dedicated, had any personal association with the Gardano or Magni families.

Riccio's collection comprises fifty-one works that may be classified as follows:

- Five Marian antiphon settings in motet style (Salve Regina, *a1*; Regina coeli, *a1* and *a3*; Ave Regina coelorum, *a1*; and Alma redemptoris, *a3*).
- Thirty-three vocal motets (seven *a1*, fifteen *a2*, six *a3*, and five *a4*).
- Two concerted Latin motets for voice and instruments.
- Eleven instrumental canzonas (one *a1*, five *a2*, two *a3*; three *a4*).

Of the solo vocal works, two are for soprano, two for bass, four for contralto, one for tenor and one for tenor or soprano. Organ is specified on the title page as the continuo instrument while violin, cornetto, trombone, *flauto* (recorder), and bassoon are specified for the purely instrumental works.

Little is known about Riccio. He was active in Venice during the first decades of the 17th century as both violinist and composer, serving for a time as organist at the

confraternity of San Giovanni Evangelista.<sup>4</sup> This confraternity was apparently a relatively small body as there are scant references to it in contemporary Venetian documents. *Pallade Veneta*, one of the many literary journals published in Venice during the 17th century, contains copious references to musical activities throughout Venice, but is completely silent as regards either San Giovanni or Riccio.<sup>5</sup>

### Scope and Methods of Errata Identification

The scope of this article is limited to identifying and providing corrections to notational errors that appear in the facsimile edition of the original five partbooks as published in 1979 by Studio per Edizioni Scelte, Florence. Errors are of two general types: misprints, and omissions or extraneous additions. In addition to errors in the music itself, this collection suffers from several errors in pagination. These discrepancies are shown in Table 1. Two works, *La Grileta* and *Domine in tua misericordia*, do not appear in the index of Book E. Typographical errors in the music are listed in Table 2 and are identified by partbook (A, B, C, D, or E), page number (as it appears in the edition), staff number (staves being numbered from top to bottom; where a piece begins other than at the top of a page, staves for that piece are numbered beginning with its first stave, not from the top of the page) and note/rest number (counting from left to right: clef signs, meter signs, and accidentals are not counted). Octave designations for notes are as follows:

- C = two octaves below middle C
- c = one octave below middle C
- c' = middle C
- c" = one octave above middle C
- c''' = two octaves above middle C

During the early 17th century, music notation was in a state of transition.<sup>6</sup> The classical system of white mensural notation was dying out, though vestiges of it clearly remain. Ligatures were disappearing from use and only one ligature—that of *cum opposita proprietate*, read as two semibreves—remained in common usage. Dots of addition and division were also undergoing change. Breves are interpreted as the equivalent of two semibreves in duple meter, while in triple meter they may be worth either two or three semibreves, depending on context. In triple-meter sections, breves appear in both dotted and undotted forms. In most cases, the dot was added to indicate perfection of the breve. Thus most breves followed by shorter notes have dots when they should be “perfected.” Where it is evident from the context how a breve is to be interpreted, this instance is omitted from the table of errata.

Coloration is used infrequently in this collection and only in one situation: that of a semibreve followed by a breve in triple meter. The interpretation of this pattern is straightforward: the colored semibreve receives the same value as its non-colored counterpart, while the colored breve equals two semibreves.<sup>7</sup>

The marking of accidentals was also somewhat inconsistent. Generally, an accidental

applied to all occurrences of the note within the musical phrase following the appearance of the accidental. In some instances, accidentals were repeated even though their continued use is implied by the musical context (such as cadential patterns). In cases of ambiguity, missing accidentals have been indicated in Table 2.

No attempt has been made to add additional harmonization figures to the *partitura* (Book E). Raised thirds, when they occur in an upper voice, are inconsistently indicated. However, the absence of a sign indicating a raised third in no way means that it should not be raised. Continuo players would have been well versed in the conventions of the time and extensive figuration is absent from many early-17th-century sources of sacred concerted works. Modern continuo players may find it useful to consult Arnold's *The Art of Accompaniment from a Thorough-Bass*,<sup>8</sup> particularly for his translations of 17th-century sources dealing with continuo playing and realisation. Additional advice can be found in Peter Williams, *Figured Bass Accompaniment*.<sup>9</sup>

**Table 1**  
Errors in page numbering in the facsimile edition of G.B. Riccio's *Terzo Libro Delle Divino Lodi Musicali*.  
(NB: occur. = occurrence)

Book	Page No.	Actual Sequential #	Book	Page No.	Actual Sequential #
A	37	35	E (cont)	40 (1st occur.)	44
	38	36		41 (1st occur.)	45
	39 (1st occur.)	37		42 (1st occur.)	46
	40 (1st occur.)	38		43 (1st occur.)	47
	73	67		44 (1st occur.)	48
B	4 (1st occur.)	2		45 (1st occur.)	49
D	45 (2nd occur.)	47		46 (1st occur.)	50
	46	48		47 (1st occur.)	51
	47	49		48 (1st occur.)	52
E	20 (2nd occur.)	22		49 (1st occur.)	53
	21 (2nd occur.)	23		50 (1st occur.)	54
	25 (2nd occur.)	29		51 (1st occur.)	55
	26 (2nd occur.)	30		52 (1st occur.)	56
	27 (2nd occur.)	31		53 (1st occur.)	57
	28 (2nd occur.)	32		54 (1st occur.)	58
	29 (2nd occur.)	33		55 (1st occur.)	59
	30 (1st occur.)	34		56 (1st occur.)	60
	64 (1st occur.)	35		57 (1st occur.)	61
	32 (1st occur.)	36		58 (1st occur.)	62
	33 (1st occur.)	37		59 (1st occur.)	63
	34 (1st occur.)	38	60 (1st occur.)	64	
35 (1st occur.)	39	61 (1st occur.)	65		
36 (1st occur.)	40	62 (1st occur.)	66		
37 (1st occur.)	41	63 (1st occur.)	67		
38 (1st occur.)	42	64 (2nd occur.)	68		
39 (1st occur.)	43	67 (2nd occur.)	69		

Table 2

Errata for G. B. Riccio's *Terzo Libro delle Divino Lodi Musicali*.  
(NB: occur. = occurrence)

Title	Part-Book	Page	Stave	Note(s)	Correction
Ave Regina coelorum	A	2	2	24	e♭'' (see <i>partitura</i> )
Adoramus te Christe	E	4	6	12	delete ♯ preceding the B
Salve Regina	E	6	1	20	add dot
Curebat due simul	E	19	7	3	A♭; delete ♭ in fig. bass
Exaudi Deus	A	28	6	27	add semibreve rest
Ecce nunc benedicite	D	13	6	16,17	B♯ (see <i>partitura</i> )
La Picchi	E	28	5	1	delete extra ♭
La Rizza	D	18	4	1	change to semibreve rest
Heu mihi	A	64	3	20	d'' (see <i>partitura</i> )
Alleluia	E	37	8		should be in tenor clef
Tota pulchra es (meter	E	42	2	16	should be preceded by C sign)
La Rubina	E	45	7	33	delete ♭
Sonata a4	E	48	2	2	delete ♭
La Zaneta	E	50	2	6	‡ refers to fig. bass
			6	2	‡ refers to fig. bass
La Rossignol	B	15	6	14	G‡ (see <i>partitura</i> )
	E	51	5	4	e (see partbook D)
		52	2	22	thoroughbass fig.: 5 6
Salutaris hostia	A	55	6	22	should be minim
				23,24	delete
	B	16	3	18	add semibreve rest
			6	4	should be breve rest
			6	24	B♯
	C	7	6	6	delete
	D	36	6	8	should be minim
				9,10	delete
Verbum caro	E	55	5	15	‡ refers to fig. bass
Jubilent omens	D	40	5	4	e♭ (see <i>partitura</i> )
Congratulamini	D	42	1	15	B♯ (see <i>partitura</i> )
				16	C‡ (see <i>partitura</i> )
				18	B♯ (see <i>partitura</i> )
Letamini vos	D	44	1	3	should be breve rest
	B	23	2	3	add semibreve rest
			7	4	should be e♭'
Alma redemptoris	D	45	2	24	add longa rest
La Grimaneta	D	46	3	21-28	A‡ (see <i>partitura</i> )

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## NOTES

1. Mary S. Lewis, *Antonio Gardano* (New York, 1988), p. 19.
2. *Ibid.*, p.18.
3. *The New Grove Dictionary of Music and Musicians*, s.v. "Gardane," by T.W. Bridges.
4. *New Grove*, s.v. "Riccio, Giovanni Battista," by Eleanor Selfridge-Field.
5. Eleanor Selfridge-Field, ed., *Pallade Veneta: Writings on Music in Venetian Society, 1650-1750* (Venice, 1985).
6. For more on this issue, see Willi Apel, *The Notation of Polyphonic Music 900-1600*, 5th ed. (New York, 1961).
7. See *ibid.*, pp. 126 ff.
8. London, 1931.
9. Edinburgh, 1970.