Cesare Tudino

THE FOUR-VOICE MADRIGALS

AN EDITION AND CRITICAL COMMENTARY

Li madrigali a note bianche, et negre cromatico (Venice, 1554)

EDITED BY

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I – Introduction

Several compositions from his first madrigal book of 1554 reveal that Cesare Tudino was among the earliest madrigal composers to experiment with chromaticism; moreover, many of the madrigals reveal a sensitivity to text expression that is worthy of recognition. The object of this study is to present these madrigals in a critical edition in the hope that they will become more widely known through performance.

II - Cesare Tudino and His Music

The exact date of Tudino's birth has not been ascertained, but it is estimated to be c.1530. On the title page of the early madrigal print of 1554, he is designated Cesare Tudino de Atri, which could be interpreted to mean that Atri was his location at that time or that Atri was his birthplace. Atri is located in the province of Teramo in east central Italy bordering on the Adriatic, hence the derivation of the name. The title pages of his motet and Mass books indicate that he was canon and resident composer (musicus) at the Cathedral of Atri in 1588 and 1589. A stone inscription in the Cathedral Museum of Atri indicates that he held this position as early as the year 1577. In fact, Tudino's presence in this cathedral, as organist or procuratore, has been documented for all of the years from 1571 to 1589 save four 1572, '75, '78, and '82. It is known that there were years when he was in Rome (see Raffaele Casimirri, Cantori, maestri, organisti della Cappella Lateranese negli atti capitolari) and documents may simply be missing from some years. In the publications of sacred music he is described as Caesaris Tudini.....Adriensis, the Latin form for Atri. Because his service at the cathedral of Atri is clearly documented for
the above mentioned period of time one can be reasonably certain that he was connected
to Atri when he published his first book of madrigals in 1554. Recent findings have
shown his death most likely to have occurred during the latter months of 1591 or not later
than January of 1592. The signed notation from January 14, 1592 in Libro di mandate e
Regolazioni Capitolari della Catedrale d'Atri del 1581 sin'al 1639 records a payment of
two-thirds of Cesare's annual salary to his brother, Giovan Battista Tudino. This could
mean that Cesare passed away in approximately August or September of 1591. Or he
may have become ill or incapacitated and therefore unable to complete his duties in that
year, passing away late in the year or early in 1592. It should also be stated that notations
of payments in the Libro were not necessarily prompt, often appearing months after
actual completion of a contractual agreement.

In order to clearly understand Tudino's stature as a musician in 16th century Italy,
one must know the importance of the Cathedral of Atri to the religious and musical life in
the same time and locale. Documents have shown that in the Middle Ages "the Cathedral
of the Assumption of Atri boasted a most prominent musical tradition of its own." In
the first half of the 16th century, Julio Quintio Fileon, quite possibly a Fleming, directed
the musical chapel choir of the cathedral so that the "preeminent institution for the
formation of singers and musicians was already there." That the church in Atri certainly
received justified respect from other parts of the peninsula is evidenced by the fact that it
was called upon by other diocese to supply singers and organists when needed. This is
most certainly true of Rome, to where Tudino himself was called on several occasions.

Praise was also extended by Serafino Razzi, a Tuscan preacher of the Dominican order,
when telling of his 1574 travels to Abruzzo proclaimed of Atri and its cathedral, "This cathedral has twenty canons, all rich and for the most part doctors, and harmonious vocal and organ music."\(^9\)

In addition to the church, the court of Aquaviva in Atri held without a doubt a high profile in Italian culture of the 16th century. Many printed musical volumes, including several by Tudino, were dedicated to members of the Aquaviva family and presumably financed by them.\(^10\) Della Scuicca also notes that sometime during the century a large court theatre was set up in the ducal palace of Atri, "where musical entertainments were certainly most frequent."\(^11\) Thus we know there existed a cultural atmosphere which included court music, theatre, and music of the church in Atri and throughout Abruzzo. And because of the fact that Cesare, the boy soprano, received payment for his skills in Rome and Abruzzo, it would be a fair assumption to conclude that his schooling took place in his home town.

Tudino dedicated this first madrigal book to the Marchese of Vigevano, Giovanni Jacapo Triulci.\(^12\) Vogel indicates that Triulci is another form of Trivulzio (also Trivultio), noble family originally from Pavia. Gian Giacomo Trivulzio,\(^13\) 1441-1518, was one of the great nobles of Milan and one of the finest soldiers in Italy.\(^14\) A self exiled rival of Ludovico Il Moro, he led the French army in the conquering of Milan in 1499 and Bologna in 1511. Tudino's dedication could surely have been, as was the custom, a plea for monetary support, and was no doubt directed to a descendant who was a namesake of the famous general (see Appendix A). Larson speculates another possibility noting that Trivulzio married Antonia d'Avalos, the daughter of Alfonso d'Avalos, an associate of the
dedicatee's father, Gianfrancesco Trivulzio.\(^{15}\) In order to explain Tudino's connection to a patron in the north, it is possible to suggest that he may have been educated in the region of Milan or Ferrara, and served the Marchese of Vigevano as a young composer, returning to Atri to settle permanently somewhat later in his life. One of his periods in Rome may have been during the 1560s, since a book of his five-voice madrigals was published there in 1564, but dedicated to a duke of Atri.\(^{16}\)

Tudino's early enthusiasm for chromaticism suggests that he was well acquainted with the styles developed by Fiesco, Taglia, and Manara in the early 1550s.\(^{17}\) Whether or not he had personal contact with these composers in Ferrara and Milan cannot be documented, but strong similarities in technique suggests some form of direct or indirect connection.

Two of Tudino's four-voice madrigals, in particular, have attracted scholarly attention: *Altro che lagrimar* and *Piango cantand'ogn'hora* which use five and six accidentals respectively.\(^{18}\) They are labeled *cromatico* in the print. Four other madrigals make consistent use of F#, C#, G#, and Bb, and when considered with the others form a distinctive sub-group in Tudino's early repertoire. One of the purposes of this study is to establish a more clearly defined historical position for Tudino in the mainstream of madrigal composition during the 1550s.

**III - The Madrigal Book of 1554**

Tudino's first known publication is the madrigal book of 1554, and it is the only one of his publications to be limited entirely to secular compositions. The book of five-voice madrigals (1564) contains both secular madrigals and *madrigali spirituali*. During
the 1570s he published some villenesche in anthologies and then seemingly turned his attention exclusively to sacred music, bringing out motets (1588), masses (1589), and a Magnificat (1590), all presumably in connection with his position at Atri.

The full title of the madrigal book reveals the exact contents: *Li Madrigali a Note Bianche et negre cromaticho, et napolitane a quatro, con la gionta de due madrigali a otto voci* (Venice: Girolamo Scotto, 1554). The note *negre* (or *neri*) designation was first used in madrigal collections printed in the 1540s. The meaning of the word *cromaticho* in the title is not to be confused with the same term as it is used by Tudino to label two madrigals within the book. The latter usage refers quite obviously to the chromatic accidentals utilized in these pieces. The expression *madrigali chromatici* was interchangeable with the terms *madrigali a note nere* and *madrigali a misura di breve*, and refer to the fact that the prevailing notes were black (semi-minims) rather than white (minims), and therefore "colored" (chroma). The print consists of 17 madrigals a4 (9 *note bianche*, 8 *note nere*), 7 *napolitana* a4, and 2 dialogues a8. The printer, Girolamo Scotto, was well-known in the field of bookselling and printing. The signum, which seems to depict a seaside commerce scene of antiquity, is not one of the two most frequently used by Scotto, and does not include initials. In the dedicatory comments of the print, Tudino states that these compositions are the first fruits of his music. On the title page, Scotto boasts about the accuracy of the prints because he was privileged to "edit from his (Tudino's) own copies." The part-books, in oblong quarto format, are laid out five staves to the page, and are cleanly printed. There are only a few errors in the prints, most of which involve pagination or spelling, one incorrect mensuration signature,
and one improperly placed clef. Several omissions (accidentals which prevent diminished octaves, or rests) which may go undetected when examining a single part-book, become obvious when the madrigals are transcribed in score.

Kroyer comments on the exact placement of accidentals in this print. However, he does not account for printer's error when he accepts several G sharps near the end of the bass part of *Vaghi e leggiadri*, where, in these two identical phrases the use of a G# would create a melodic tritone in the bassus part and a diminished triad in combination with the altus and tenor (see edition, No. 4, m. 40 & 44). Though tritones are outlined melodically, they are not found on consecutive pitches of one voice part in this print, and diminished triads appear only in cadential formulas. Therefore, what Kroyer suggests as accurate would not be consistent with Tudino's approach. Although some accidentals are placed several minims prior to the affected note and others immediately before the note, but on a different line or space, there is seldom any doubt as to their intention. Such is the case with the above example, and also another from *Qual si perfetto* (m. 7), where Kroyer insists the sharp affects the pitch D instead of C in the bass. A D# would in fact create a diminished octave with the cantus.

If there is a method to the way the madrigals are grouped in the print, it would seem to be according to mensuration. All of the *note bianche* pieces in ĝ are grouped at the beginning except for No. 16 (see Table 1). It was not uncommon for both C and ĝ mensurations to be found in the same book. The madrigals a4 of Melfio (1555) and Menta (1560) were divided almost equally, but similar books by Nola (1545), Maio
(1551), Ghibel (1554), Volpe (1555), and Lando (1558) heavily or totally favored the note nere madrigal.25

Tudino uses seven clefs in six different combinations (see Tables 1 and 2). The combination S-A-T-B is found in almost half of the madrigals. The treble clef is used

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<th>Madrigal</th>
<th>Cantus</th>
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<th>Tenor</th>
<th>Bassus</th>
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only four times in the cantus; the altus has the mezzo and alto clef in all madrigals save one. The cantus and altus parts are therefore quite low in their average range, the cantus seldom going above d", and the altus rarely above a'.

Table 2. Clef Combinations and Frequency of Occurrence:

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\begin{align*}
S & \quad A & \quad T & \quad B & = & \quad 8 \\
Tr & \quad M & \quad A & \quad Ba & = & \quad 1 \\
S & \quad M & \quad A & \quad T & = & \quad 2 \\
Tr & \quad M & \quad A & \quad T & = & \quad 3 \\
S & \quad A & \quad T & \quad Ba & = & \quad 2 \\
A & \quad T & \quad T & \quad B & = & \quad 1 
\end{align*}
\]

Table 3 illustrates the ranges. The bassus generally has the widest range; the upper three voices a slightly narrower range. The vocal compass of all four parts is most often two octaves and a fifth. Several madrigals span two octaves and a sixth, but *Amor, che con pietoso* (No. 16) totals only two octaves and a step. It is the only madrigal that has the alto clef, rather than the soprano or treble, in the cantus voice. Crossing of parts can be found occasionally for short durations of time between the altus and tenor parts. Crossing between the cantus and altus and between the tenor and bassus is extremely rare.
IV - Tudino's Madrigal Style

Tudino's early madrigal style in general can be described as "polyphonically animated homophony." His conception of texture is primarily vertical, with points of imitation occurring at beginnings of interior phrases, and more often than not there is overlapping of phrases at the cadence points. This is despite the fact that seven of the 19 madrigals (this figure includes the two secunda pars) have imitative beginnings and the

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two dedicatory madrigals, #1a & b and #17a & b and madrigal #6 (Chi desia de veder’)
are polyphonic throughout.26

The key to the homophonic construction lies in the bassus part, where the root of
the chord is almost invariably found, and the root movement is dominated by fourths and
fifths. Haar states that bass movement in thirds is a characteristic feature of much
Renaissance polyphony,27 but with the exception of the two chromatic madrigals, Tudino
favors bass movement of fourths, fifths, and seconds to that of thirds. This enables him,
with only a few exceptions, to maintain contrary motion between at least two of the voice
parts. The bassus part encompasses an average range of a tenth, a minor third more than
any of the upper voices. The bassus is, of course, much less melodic than the other parts
because its motion governs the overall structure.

Three distinct textures are characteristic of Tudino's style: 1) Homophony
animated with points of imitation: As mentioned above, this style is predominant, and
varies from chords and words which are bent from verticle alignment by anticipations
and suspensions (No. 14, Se la mia donna, m. 6-9), to chord series which are made linear
by means of scalar connections (No. 1, Se de signor/De la tromba, m. 73-76; No. 4,
Vaghi e leggiadri, m. 1-4), to phrases with non-imitative polyphony with a highly chordal
movement (No. 3, Corro la fresca, m. 24-30; No. 13, Come da quieta, m. 5-14). 2)
Imitative polyphony: The most characteristic examples of this style are found at the
beginnings of several madrigals, and involve a rhythmic distance of no more than two
breves (No. 6, Chi desia, m. 1-4; No. 17, Nella stagion, m. 1-5). Long points of imitation
are not a characteristic of Tudino's madrigal style. Even these polyphonic madrigals will
have two to five verses where all voices cadence together, or three together with one voice anticipating or delaying the cadence by a semibreve. 3) Choral: This note against note style occurs frequently enough to make its presence striking (see Nos. 3, 5, 7, 11, & 12). Numbers 3, 5, and 11 are ottava rima. Einstein makes note of the fact that composers began to prefer the declamatory manner in setting this poetic form, especially verses from Ariosto's *Orlando furioso*. Antonio Barrè's setting of *Dunque fia ver dicea* (1555, one year after Tudino's print) was composed in this style, which he termed *madrigale arioso*. "The emphasis of the upper voice, and the careful, agitated declamation allow this type of madrigal to claim itself as an important first predecessor of the later monody." It is in *Da gli occhi vostri* (No. 11) that Tudino achieves the greatest similarity to the arioso technique of Barrè. The declamatory style is a personal method of communication, allowing the utmost intelligibility of the text. Thus it is an apt choice for setting this poem of joy and contentment in love. The range of each voice part is high, creating brightness and also aiding the understanding of the text. Throughout, the declamatory style is either strict, or words are allowed brief anticipations or delays. Melodic pictorialisms are allowed only on *illuminata* (m. 10-11) and *martiri* (m. 39-40, 47-48). The cantus part rises and falls, often in an arch, outlining the Mixolydian diapente and diatessaron. The cantus moves so predominantly stepwise, that larger intervals tend to draw attention to specific words, especially the ascending fourths on *amarvi* and *servirvi* (m. 21-24), and the octave preceding *illuminata* (m. 9). All of the cadences are on G and D, further solidifying the mode.
With the exception of the brief points of imitation at beginnings of phrases, Tudino rarely reduces the four voice texture of his madrigals. In the six instances when the texture is reduced to three voices, it is the bassus that is omitted, and usually for the span of one verse line. The text does not suggest reasons for the reduction in voices. In only one of the examples (No. 14, *Se la mia donna*) could a connection be made between *O donna che da me te n'vai si sciolta* (O lady so free from my fetters) and the freeing of the upper parts from the bassus support. But here, as in the other examples, the texture of the remaining upper voices remains homophonic, with either the tenor assuming the role of the bassus, or inversions used as if the bassus were still present. The few examples of duet textures are actually the result of two-voice imitation, and their duration is very short (No. 2, *Quanto a potuto*, m. 1-2 & 10-ll; No. 13, *Come da quieta*, m. 1-2; and No. 17, *Nella stagion*, m. 9-10).

Several mannerisms recur in Tudino's madrigals which should be noted, though they are certainly not exclusive to his style. Thirteen madrigals use the semibreve/minim/minim opening which has come to be called the "narrative" formula, a rhythmic figure often used around the turn of the century to introduce narrative madrigals which recount an amorous or lighthearted situation. Tudino's use of the formula is not always connected to such texts, but other composers of his time also use the formula indiscriminately. For example, Tudino makes use of it in the erotic *Corro la fresca* (No. 3), and it appears at the opening of the sorrowful *Altro che lagrimar* (No. 7).

Another mannerism which was pervasive in contemporary French and Italian secular music, and in Tudino's madrigals as well, is the repetition of the final phrase of
text and music. Like other madrigal composers of his generation, Tudino provides variation for the repetition in a number of ways. In No. 3, *Corro la fresca*, the repetition ends with a different cadential formula. The repetition in *Quanto a potuto* (No. 2) differs at the beginning of the phrase in its manner of imitation. In *Amor che con pietoso* (No. 16) the inner voices are exchanged. Still others involve a greater or smaller amount of repetition. *Donna leggiadra* (No. 9) has a second repetition of the last three words, and in *Crudel mia donna* (No. 15) Tudino repeats not just one, but the last three phrases of text and music.

Tudino's skill in creating expressive *soggetti* can be described as one of the strengths of his technique, although he cannot be compared to the great masters of his time, such as Rore. Because of his propensity for homophonic construction and almost continuous four-voice texture, motives and melodic phrases are closely tied to the chord movement. Added to this is the fact that the range of the upper voices are rarely extended beyond an octave or a ninth. Tudino therefore restricts himself to a limited framework in which to expand motives. More often than not, the cantus melodies are arched toward a higher pitch near the middle of the phrase. Scalar and chordal structure within the diapente and diatessaron of the mode dominates the melodic writing. Fourths and fifths are found occasionally at the beginning of a piece, and octave leaps are used effectively in the middle of phrases. Also, in some of the madrigals, chromaticism is as important melodically as it is harmonically. This is certainly true of *Altro che lagrimar* (No. 7) and *Piango cantand'ogn'hora* (No. 8), but note also *Corrò la fresca* (No. 3) and *Crudel mia donna* (No. 15) as perhaps the best examples of those pieces without the cromatico.
label. Throughout these madrigals the upper three voice parts especially exhibit melodic half tones by means of alterations of the sharped and natural pitches of F, C, and G, and B flat and B natural.

Perhaps Tudino's greatest asset in regard to melody and rhythm is his sensitivity to the text. Though there is no known record that he studied with Willaert or Rore, his music shows a familiarity with composers who were great innovators in the expression of text. Of Willaert, whose *Musica Nova* was published just five years after these madrigals of Tudino, Brown says that he "avoided simple, syllabically set chordal passages on one hand and extravagant rhetorical flourishes on the other."32 Tudino's music has a rhythmic fluidity which is brought about by the natural union of poetical and musical accents. The fourth and/or sixth syllable, as well as the tenth of the hendecasyllabic verses are normally treated with one or more of the three following kinds of accents: a) accent of strong pulse (beat), b) accent of pitch, or c) agogic accent. However, Tudino's polyphonic writing does not generally display the assonance of vowel sounds and consonants that Miller has found so prevalent in the Venetian secular works of Willaert, Rore, and others.33 Closer examination reveals that this does not reveal a weakness in the composition of the music but shows rather a poetry which is not of Petrachian standards. Since it is natural to assume that Tudino himself is the author of the texts of 15 of the 17 poems, it would be understandable that he would not put as much care into the construction of the two bi-partite dedicatory poems (a sonnet and a *madrigale*) which open and close the set, knowing that they would have limited use. However, the canzone which Tudino presumably wrote for the other polyphonic madrigal (*Chi desia de veder*)
is more carefully constructed, and the assonance of the "i" and "e" vowels throughout is obvious.

Variety in rhythm is obtained through the use of dotted rhythms and syncopation. Only twice does Tudino use triplets: once through the use of coloration (No. 1, *Se de signor/De la tromba*, m. 65-66), where the blackened notes lose one-third of their value, and once by means of a triple mensuration sign at the end of No. 17, *Nella stagion/Pien di tremante*.

Melismas are generally not long, and though they can be found in all voices, they appear more frequently in the cantus. In keeping with the norms of the time, most melismas are restricted to the penultimate syllable of the phrase.

Harran lists animated, often syncopated rhythms and sudden, unmodulated contrasts of rhythmic activity as traits of the *note nere* madrigal. Tudino's writing in the black note madrigals illustrates well these techniques, but in addition to sudden contrasts of rhythmic activity, he also uses rhythm as a way of balancing other contrasts. The opening of No. 12, *Chi vide mai* is a case in point. After six consecutive pulses at the minim (half note) level, the tenor part becomes syncopated (a sort of reverse pun on *congionta*), creating a rhythmic pulse at the semi-minim level in combination with the other voices. The activity is increased to the fusae level in both altus and tenor parts in m. 5-6 (*nobiltade*) before suddenly returning to the minim level in m. 7.

Tudino uses seven of the twelve modes as outlined by Zarlino: Ionian, Dorian, Mixolydian, Aeolian, and the plagal forms of the last three (see Table 4). It is difficult to categorize the two *cromaticcho* pieces because of the constantly shifting modal centers.
*Altro che lagrimar* (No. 7) shows some tonicization of Hypo-Aeolian because of melodic outlines of the diatessaron and diapente, but in *Piang.o cantand'ogn'hora* (No. 8), root movements around the circle of fifths and melodic semitones in the upper voices tends to obscucre modal identity. Though *Piango* ends with a half cadence in E Phrygian and begins on an E chord, there is no Phrygian definition due to the major chord at the beginning, the frequent use of F#, and the lack of descending motion from F to E when F natural is used.

**Table 4. Modal Structure:**

<table>
<thead>
<tr>
<th>Madrigal</th>
<th>Capoversi</th>
<th>Ethos of text</th>
<th>Mode</th>
<th>Final</th>
<th>Key Sig.</th>
<th>Accidentals</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>Se de signor/De la tromba</td>
<td>Homage</td>
<td>Hypo-Mixolydian</td>
<td>G</td>
<td>F# C#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 2</td>
<td>Quanto a potuto</td>
<td>Solemn homage</td>
<td>Dorian</td>
<td>D</td>
<td>F# C# G#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 3</td>
<td>Corro la fresca</td>
<td>Love</td>
<td>Dorian</td>
<td>D</td>
<td>F# C# G#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 4</td>
<td>Vaghi e leggiadri</td>
<td>Solemn</td>
<td>Dorian</td>
<td>D</td>
<td>F# C#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 5</td>
<td>Qual si perfetto</td>
<td>Beauty</td>
<td>Mixolydian</td>
<td>G</td>
<td>F# C#</td>
<td></td>
</tr>
<tr>
<td>No. 6</td>
<td>Chi desia di veder</td>
<td>Grave</td>
<td>Hypo-Dorian</td>
<td>G</td>
<td>Bb</td>
<td>F#</td>
</tr>
<tr>
<td>No. 7</td>
<td>Altro che lagrimar</td>
<td>Sadness</td>
<td>_______</td>
<td>A</td>
<td>F# C# G# D#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 8</td>
<td>Piango cantand'ogn'hora</td>
<td>Sadness</td>
<td>_______</td>
<td>E</td>
<td>F# C# G# D#</td>
<td>Bb Eb</td>
</tr>
<tr>
<td>No. 9</td>
<td>Donna leggiadra</td>
<td>Solemn</td>
<td>Dorian</td>
<td>D</td>
<td>F# C#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 10</td>
<td>Chi vi contempla fiso</td>
<td>Sweetness</td>
<td>Aeolian</td>
<td>A</td>
<td>F# C# G#</td>
<td></td>
</tr>
<tr>
<td>No. 11</td>
<td>Da gli occhi vostri</td>
<td>Joy, contentment</td>
<td>Mixolydian</td>
<td>G</td>
<td>F# C#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 12</td>
<td>Chi vide mai</td>
<td>Languid</td>
<td>Hypo-Ionian</td>
<td>C</td>
<td>F# C# G#</td>
<td></td>
</tr>
<tr>
<td>No. 13</td>
<td>Come da quieta</td>
<td>Lamenting</td>
<td>Hypo-Aeolian</td>
<td>A</td>
<td>F# C# G#</td>
<td></td>
</tr>
<tr>
<td>No. 14</td>
<td>Se la mia donna dorme</td>
<td>Lamenting</td>
<td>Hypo-Aeolian</td>
<td>A</td>
<td>F# C# G#</td>
<td></td>
</tr>
<tr>
<td>No. 15</td>
<td>Crudel mia donna</td>
<td>Lamenting</td>
<td>Hypo-Aeolian</td>
<td>A</td>
<td>F# C# G#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 16</td>
<td>Amor che con pietoso</td>
<td>Ode to love</td>
<td>Mixolydian</td>
<td>G</td>
<td>F# G#</td>
<td>Bb</td>
</tr>
<tr>
<td>No. 17</td>
<td>Nella stagion/Pien di tremante</td>
<td>Pastoral</td>
<td>Hypo-Ionian</td>
<td>F</td>
<td>Bb</td>
<td>F# C#</td>
</tr>
</tbody>
</table>
Tudino's awareness and adherence to Zarlino's doctrine of modal ethos is evident in many cases. Zarlino describes Mixolydian, for example, as suitable for texts depicting lasciviousness or moderate joy. Tudino appropriately chooses Mixolydian to describe the virtues of beauty and love in *Qual si perfetto, Da gli occhi vostri*, and *Amor, che con pietoso*. The grave Hypo-Dorian sets the plea for peace in *Chi desia*, transposed to G. The description of Francesca's graceful beauty in *Chi vi contempla fiso* is coupled with the sweetness of Aeolian. Dorian is selected for solemnity, Hypo-Dorian for languid texts, and Hypo-Aeolian for lamenting—all in keeping with Zarlino's prescriptions for consistency in modal ethos.36

Dissonances, most of which are carefully prepared and resolved, add color to the modal framework. Many anticipations, suspensions, and passing notes result in sevenths over both major and minor chords. Major chords with a major seventh suspension always involves the bassus (the location of the chord roots) with one of the upper voices. Tudino found the languishing textual phrases of *Crudele mia donna* (No. 15) particularly appropriate for these vivid dissonances. The only other suspension involving a major seventh or minor second is in *Chi vide mai* (No. 12, m. 14-16), where chain suspensions between the cantus and altus point out the greater grace and beauty of the poet's lady. *Amor, che con pietoso* (No. 16) contains several other techniques which are not characteristic of Tudino's early madrigal style. First, in m. 19, a seventh chord is created on G with the F passing tone in the cantus which resolves by step to the third of a C chord. The same situation occurs in the last phrase (m. 41 and 45). Second, Tudino has a predilection for minor chords with added minor sevenths. These occur on strong beats as
in m. 5, as the result of passing tones in m. 19 and 38, and as the result of suspended
tones in m. 19 and 28. The appreciable quantities of the minor seventh provide a
distinctive sonority which is rather unusual in mid-sixteenth century theoretical practice.

Third, measures 32, 34, 41, and 45 reveal chord progressions involving similar motion in
all voices, where as throughout these madrigals, Tudino is usually careful to move at least
one voice in contrary motion. Finally, because of the clefs chosen, the range and vocal
compass are very low. All of these devices work parallel with the mode in expressing the
solemnity of the ode to love.

There are very few false relations in Tudino's madrigals. Several can be found in
each of the two chromatic pieces, but often here, as in the other madrigals, he prefers to
put the semi-tone relationship in the same voice part, thus avoiding a cross relation. In
other examples where a false relation exists between voices, the note altered is in the
same octave, and will thus sound like a linear semi-tone (see No. 6, *Chi desia*, m. 32; No.
7, *Altro che lagrimar*, m. 24 & 30). F#-Bb relationships are clearly marked in the print
so that there can be no mistake as to the composer's intent. Diminished chords are used
infirequently, and always as part of a cadential formula (see No. 13, *Come da quieta*, and
No. 14, *Se la mia donna*).

The first and fifth degrees of the mode are chosen most frequently as cadential
tones. But Tudino shows no more preference for the modally stable third degree than he
does for the disruptive fourth and seventh degrees, each of which is occasionally used as
an interior cadence point. Cadences on the modally stable first, third, and fifth degrees
are termed "regular" in Zarlino's theory, and help to establish modal clarity, especially in
the opening and closing of the madrigals. Cadences on other tones are permitted in the interior phrases. Though this is normal procedure, they are irregular because they are disruptive to the mode. Tulino's use of the seventh degree as a cadence point is somewhat less normal than that of the fourth, but much of the time the cadence on seven can still be considered an articulation of the fourth degree, because that is the tone which appears in the cantus (see No. 10, Chi vi contempla fiso, m. 21 & 29). The second and sixth degrees are used infrequently as cadential tones.

The most important development in maniera in the 16th century was chromaticism, and the decade of the 1550s produced a notable increase in such experimentation. As Maniates has noted, "After 1560, rampant chromaticism dies down to become one component in the repertory of imitative affective devices, but not before it has succeeded in revolutionizing musical language in a fundamental way." Maniates cites Tulino's madrigals, in addition to works by Giulio Fiesco, Francesco Orso, and Ludovico Agostino, as characteristic examples of the new chromaticism.

Chromaticism can be attained in two ways, according to Maniates: by increasing the need for musica ficta, and by creating unorthodox progressions effected by means of written accidentals. Citing Tulino's Altro che lagrimar, which uses one flat and four sharps, she places Tulino as "one of the first composers to consistently notate D# and to exploit chromaticism in the sharp direction." Maniates also recognizes in Tulino's chromaticism progressions around the sharp side of the circle shifts, triads related by root movement of a third, and minor-major shifts on the same root. Most of the third related root movements involve minor thirds (see No. 7, Altro che lagrimar, m. 5-11). Even
more striking are those progressions whose roots descend or ascend a major third (see *Altro che lagrimar*, m. 18-20, and No. 8, *Piango cantand'ogn' hora*, m. 30-32). In *Piango*, Tudino uses the same four sharps and Bb as accidentals, but also adds Eb, thus introducing an even broader tonal range. As a striking example, from the E major triad in m. 4, Tudino reaches an Eb chord in m. 6 with the minimum number of seven progressions around the circle of fifths. Maniates notes that these two madrigals are among the earliest in the avant-garde chromatic movement.43

"When we speak of avant-garde in the arts, we have in mind something more than a new style or new techniques; we think of an artistic attitude of bold, even reckless, experimentation and a deliberate flaunting of tradition."44 Such is the case with Nicola Vicentino, whose experiments in chromaticism reflected the intentions of the ancient Greeks. In discussing *musica reservata*, Vicentino stated that the Greeks understood that "the chromatic and enharmonic genera was rightly reserved for uses other than the diatonic."45 Whereas diatonicism was for ordinary ears in public places, the chromatic and enharmonic music was reserve (thus the term *musica reservata*) for the private entertainment of the cultivated ears of lords and princes.46 Vicentino and his circle of followers at Ferrara created expressive music, and "*musica reservata,*" according to Einstein, "is expressive music: a music of the closest association of word and tone."47 The entire Greek concept of music was based on meaning and emotion of the word.48 Vicentino's own madrigals were colored with the expanded use of sharps and flats. Unfortunately, the madrigal books in which he did much of his early experimentation are
lost, but his fifth book (1572) contains excellent examples. A brief look at other composers associated with Ferrara in the early 1550s will establish a context for the early madrigals of Cesare Tudino.

From Giulio Fiesco's first book of 1554, the madrigal *Bacio soave* is headed with the indication "cromatico." The anonymous poet tells of the love of mortals with words which express strong, unusual emotions. Fiesco's chromaticism serves as a novel means for expressing the antitheses "fire and chill" and the "sweet stinging" of love. The madrigal is through-composed in a basic homophonic style, animated on occasion by rhythmic points of imitation.\(^{49}\) This madrigal, published the same year as Tudino's first book, resembles Tudino's *Corro la fresca* in its texture, and Fiesco's modulations around the circle of fifths and constant fluctuation between modal areas are very similar to the chromatic madrigals of Tudino.

Other significant composers in this group, Francesco Manara and Pietro Taglia published madrigal books in 1555. Though Manara avoided chromatic experimentation, his madrigals, like Tudino's, "rely heavily on fusion of short imitative passages and homophony."\(^{50}\) Taglia, although not directly associated with the group at Ferrara, was a Milanese madrigalist of high order. His two books of madrigals "follow the daring harmonic technique of de Rore."\(^{51}\) Rore was the central figure in the development of the Italian madrigal after 1550.\(^{52}\) His four and five-voice madrigal books of the 1550s demonstrate a more frequent and stronger use of chromatics in a style which was highly
esteemed at Ferrara, and a new and freer treatment of dissonance in the interpretation of the words.⁵³

A detailed examination of one of Tudino's chromatic madrigals, *Piango cantand'ogn'ora* (No. 8), with particular attention to his setting of an emotional text, will serve to demonstrate the similarity of his approach to that of certain Ferrarese composers. This madrigal, a tearful lament, begins with progressions around the circle of fifths interrupted by one third related progression in the middle. The altus ascends by semi-tone from c♯ to e'. The structure is homophonic with polyphonic animations, and will continue as such through the first five phrases. So bitter and concentrated is the grief, that no hint of a melisma is allowed on *cantand'*. The bitterness continues with the circle of fifths progression from A to Eb on *Del mio felice temp'il fe nascoso*. The semi-breves and breves which set *canto piangendo* rely on third related chords and linear semitones in the inner voices. In this phrase the cantus and altus both have descending leaps, and reach their lowest pitches of b and g respectively. Breves in all voices again begin the next phrase (*Lass'ai presenti guai*) in which E and D chords are found in both their major and minor forms. For *Piango l' perduto bene che m'accora* the bassus alternates root movements of fourths and thirds while the cantus struggles to rise by semi-tones from a' to e"", only to descend again to a'. For the fourth time, a phrase (*Canto che nulla...*) opens with a breve, this time simultaneously in all voices--the final irony, that no musical joy can be generated even for *canto*, and the style is now declamatory, and will remain so until the end. This phrase, like the previous one, finds the cantus moving by descending half steps to the cadence. Tudino expresses the resignation to melancholy in the line *Et*
cosi hor col cantar et pianger sempre with ascending lines in all voices, after beginning with a brief syncopated motive. Modal ambiguity, which befits the piango-canto antithesis, results not only from the root movement, the linear semitones, and the accidentals, but also from the variety of cadential tones. After beginning on an E major chord, Tudino cadences on: a, B♭, e, C, D, D, and F, before the final phrase ends on B, seemingly a half cadence in E. The bold mixture of harmonic and melodic chromaticism, coupled with a predominance of sharp accidentals, create a pungency most appropriate for this lament.

V - The Texts

Of the 17 texts which Tudino set, the poets of only two can be identified: Corro la fresca by Ariosto, and Altro che lagrimar by Sannazaro. (The two madrigals a8, not included in this edition, are settings of sonnets by Petrarch.)

A variety of poetic forms are used. The print opens with a bipartite setting of a sonnet. Ariosto's Corro la fresca, from Orlando furioso is an ottava rima, as are Qual si perfetto and Da gli occhi vostri. Three canzoni can be found which are, however, slightly irregular and contain no linking rhyme between piedi and sirimi. The remaining poems are primarily madrigals (madrigale) or ballata-madrigale, poesia per musica which strike the characteristic note of the time: sentimentality with an epigrammatic point. No two of these madrigale have the same rhyming pattern, but each contains a discerning design which connects the stanzas into a unified poetic entity.

The joys and sorrows of love are the primary concern of the majority of these poems. In some the message is erotic and outspoken, while in others the imprint of the
pseudo-Petrarchist is readily apparent. Appropriately, the two chromatic madrigals are settings of sorrowful texts with vivid conceits. In addition to the two poems honoring the patron Trivulzio, there are several other poems of homage. *Chi vi contempla fiso* is written to a Francesca, and *Chi vide mai* to a Barbara.\(^{54}\) And in No. 15, *Crudel mia donna*, Larson has discovered Camilla in an acrostic.\(^{55}\) If not Tudino, then perhaps a court poet may be responsible for the unlabeled poems.

In keeping with the rules of text underlay as set forth by Lanfranco, Tudino does not repeat words of text unless there is a good reason.\(^{56}\) Such is the case with the repetition of *mille carte* in m. 20-22 of *Quanto a poutuo*, and *et eterna di lei* in *Nella stagion* (Nos. 2 and 17 respectively). Because text, other than the final verse, is rarely repeated, and because melismas are not drawn to great lengths, his settings are relatively short. The *note bianche* madrigals (or each *parte* in the case of the first and last) run from 63 to 99 semibreves in length, and the *note nere* pieces from 40 to 65 semibreves. This is very much in keeping with the minimum length of the typical sixteenth century madrigal.\(^{57}\)

Tudino's sensitivity to the text is a hallmark of his style. In any given madrigal, his first obligation is to reflect the general mood of the poem. For example, the madrigals written to honor his patron are straightforward in character. He blends a fairly high percentage of chord-related melodic intervals with short melismas, producing the most polyphonic madrigals in the collection. The lacrimose texts of *Altro che lagrimar* and *Piango cantand'ogn'hora* have been shown to be the most chromatic and are also among
the most declamatory. When approaching a text dealing with love, Tudino's choice of style varies appropriately with the seriousness of the poem.

Tudino is also conscious of individual words and their affects, approaching them in a manner similar to that of Cipriano de Rore. For example, there are instances when Tudino isolates a word or phrase in a manneristic fashion, but he does so in an illustrative manner, without overstatement or exaggeration. Breves are used as musical puns with words such as *breve*, *gravi*, or *languir*. A short, turning melisma provides pictorialism for *intorno*, *riso*, or *canto*, and jagged, change of direction writing in all voices does the same for *Appenino*. Rising melodies are found on *sol* and *cielo*, melismas on *canto* and *vola*, and suspensions on *dolore* and *martiri*, but in each case the treatment is tasteful, and never exaggerated.

**Editorial Commentary**

The voices of the four part books are transcribed here in score notation with barlines added in consistent duple measures with the exception of an occasional triple measure interpolated to maintain consistent barring in repeated passages or to assure the arrival of the final on the "downbeat." Musical incipits for each voice part are given with the original clefs, mensuration sign, and notation. The presence of a ligature in the print is marked with the closed bracket (\[\]) and coloration with an open bracket (\[\]). Both the *note bianche* madrigals, which were written under the \(\phi\) sign, and the *note nere* pieces, written under \(\mathbb{C}\), were transcribed at integer valor. Musica ficta has been supplied according to the rules of contemporary theorists and their interpretation by 20th
century scholars. Cautionary accidentals, unnecessary in the prints but which were needed in score transcription, are noted in parentheses. Ranges supplied after the incipits do not include ficta that may actually alter the extreme pitches.

In the editions of the texts, the original spellings have been retained. In the instances where the spelling of a word varied between part-books, the spelling most frequently used has been the one retained. Individual letters have been normalized according to convention and abbreviations are written out. Accent marks and punctuation have been supplied. Repetition of text which is indicated by $ij$ in the print is bracketed [ ] in the transcription. Capital and lower case letters in the verse analyses indicate eleven and seven (or rarely nine) syllable verses respectively.\textsuperscript{59}

The following notational errors in the part books are noted:

\begin{itemize}
  \item #7 bassus m. 8 semibreve Bb instead of B natural (to match Bb in cantus)
  \item #17 altus m. 79 fusa Bb instead of semi-minim
  \item #17 cantus m. 88 minim rest lacking in print
\end{itemize}

In addition, the fourth staff of the tenor part of #5 has the C clef on the 2nd line instead of the third, and the alto part of #13 has a $\epsilon$ mensuration sign instead of C.

\section*{ACKNOWLEDGEMENTS}

The microfilm copies of the four part books were provided by the Gesellschaft der Musikfreunde in Vienna. Dr. Charles Messner, professor emeritus of Italian and French at Carleton College provided accurate and sensitive translations of the poems. Deepest appreciation is given to Dr. Donna Cardamone-Jackson of the University of Minnesota, under whose guidance most of the preparatory work for this edition was accomplished during my graduate studies there. And a special thanks to Marco Della Sciucca, my esteemed Italian colleague who lives in Tudino's home town of Atri and shares my passion in researching, analyzing, and bringing to performance the music of this all too neglected 16th century Italian canon, organist, and composer.
APPENDIX A
Dedication Page

Allo Illustri[mo] & valorosissimo marchese, 
de Vigevano, il Signor Giovanni Iacoppo Triulci.

Illustrissimo Signor mio, quelle stesse virtuti, & quello medesmo valore che mi spingeve & tirava, a far segno a V. Signoria della devotion mia, con questi miei primi frutti de Musica, ad un tempo stesso anco mi ritirava & impauriva a doverlo fare, per cio che misurando io la grandezza del merito de cosi raro & valoroso signore, con la bassezza di cosi humile presente, mi pareve a guagliare il nulla a l'infinito: alla fine poi considerando che non a voti d'oro o d'argento, piu che di cera o di legno, ma si bene alla sincerita del cuore risguarda Dio, m'assicurai che elle in tutte le altre parte simile al suo grandissimo fattore, anco in questa dovesse simigliarsi gli, & così con quello animo piu sinciero & piu devoto ch'io posso, a lei porgo questo picciolo segno della mia infinita affettione et riverenza verso di lei, con ferma speranza ch'elle non habbia a sdegnare cose basso tributo al'altissimo suo valore, venendo da mano di provero & amorevol suo servitore, & a lei con ogni riverenza m'inchino.

Perpetuo servitore
Caesare Tudino

To the most illustrious and most worthy Marquis
of Vigevano, Milord Giovanni Jacoppo Triulci

Most illustrious Milord, those very virtues and that same valor which impelled and drew me to make a sign to Your Lordship of my devotion, together with these, my first fruits of Music, at one and the same time held me back and intimidated me from feeling that I should do so, for that, measuring the greatness of the merit of so rare and worthy a lord against the lowliness of so humble a gift, it appeared to me that I was making nothingness equal with infinity; finally, though, considering that God does not value offerings of gold or silver any higher than those of wax or wood, but rather values sincerity of heart, I assured myself that Your Lordship, similar in every other respect to Your Illustrious Maker, should also resemble Him in this, and therefore with the most sincere and devoted spirit of which I am capable, I place before you this paltry token of my infinite affection and reverence towards you, with the firm hope that you may not disdain so lowly a tribute to your most high worthiness, coming from the hand of your poor and loving servant, and to you I bow with all reverence.

Of Your Most Illustrious Lordship
The perpetual servant
Cesare Tudino

APPENDIX B
Chronology of the Publications of Cesare Tudino
1554  Li madrigali a note bianche, et negre cromaticho, et napolitane a quatro, con la gionta dedui madrigali a otto voci. Venice, Girolamo Scotto.

1564  Il primo libro delli soli sei madrigali a 5 voci, con sei madrigali spirituali e un dialogo a 6 voci. Rome, Valerico Dorico.


1590  Magnificat omnitonum quod partim quaternis partim octonis vocibus concinitur, una cum Benedictus octo vocum. Venice, G. Vicenti.

Year unknown  Exultavit secundi toni, 4 voci, Officium, 5 voci.

In collections:

1566  7 napolitane a 3 voci in Canzon Napolitane Libro I, Nicolo Roiccerandet. Venice, G. Scotto.


1569  1 napolitana (Laura gentiZ ) in Primo Libro della Canzoni alla Napolitana a 3, F. Mazzoni. Venice, G. Scotto.
APPENDIX C
Dedictory Stone

CAESAR TVDINVS CANONc. MVSCI
ET ORGANICª ADRIÆSIS DICAVIT
DIVÆ CECILIÆ ANO. I.S.Z.Z.

CAE規劃 TVDINIS C.A.4

IN MANVS TVS DINE
COM

MEN DO SPÆ ME VM
BIBLIOGRAPHY


Della Sciucca, Marco. "Un formulario raro per l'Ufficio dell'Assunta. Caratteristiche liturgiche e melodich.," Studi Gregoriano, XIII (1997)


Libro di mandate e Regolazioni Capitolari della Catedrale d'Atri del 1581 sin'al 1639, handwritten, located in the Biblioteca Capitolare in Atri (Teramo) Italy.

Libro di obbliganze e di crediti come di affitti Anni 1493-1571, Mandati del capitolo e della chiesa anni 1568-1581, handwritten, located in the Biblioteca Capitolare in Atri (Teramo) Italy.


Proto-Giurleo, Ulisse. "Cesare Tudino." in Die Musik in Geschichte und Gegenwart.


ENDNOTES

2 For a complete listing of the title pages of Tudino's publications, see Appendix B.

3 See Appendix C.

4 From Libro di obbligane e di crediti come di affitti Anni 1493-1571, Mandati del capitolo e della chiesa anni 1568-1581, and Libro di mandate e Regolazioni Capitolari della Catedrale d'Atri del 1581 sin'al 1639 of the cathedral of Atn' and now property of the Biblioteca Capitolare in Atri (Teramo) Italy. The biblioteca is physically attached to the cathedral.

5 Libro di mandate e Regolazioni Capitolari della Catedrale d'Atri del 1581 sin'al 1639, p. 29. The notation from 14 Jan 1592 reads:

   Translation: We, as head and canonic of Atri, Cesare Forcella and Giov. Battiste Trullo, attorneys of Santa Maria for the present year, pay to Giovan Battista Tudino 13 [ducati], 3 [carlini] and 3 and three-fourths [grana], this is for two-thirds of the amount due from the church for the work given by the deceased, Cesare, his brother, for playing the organ. Assurance is given at the bottom of this paper.

7 Marco Della Sciucca, "Un formulario raro per l'Ufficio dell'Assunta. Caratteristiche liturgiche e melodiche." Studi Gregoriano, XIII (1997)

7 Marco Della Sciucca, Cesare Tudino d'Atri, Tracce per una Biografia, (Unpublished paper, 1998) p.3.

8 Raffaele Casimirri, Canton, maestri, organisti della Cappella Lateranese negli atti capitolari (Bologna: AM.I.S, 1984), pp.73 & 244.


11 Marco Della Sciucca, Cesare Tudino d'Atri, p.3.
12 For a translation of the dedication, see Appendix A.


14 The spellings are interchangeable: Giovanni Jacopo, Giovangiocomo, Gian Giocomo.

15 Keith Austin Larson, op.cit., p. 244.

16 Cardamone, "Tudino," p. 248. Larson (Unaccompanied Madrigal..., p. 245) errs in stating that this publication is lost. These part books are held in the library of the Conservatory Musica Santa Cecelia in Rome, where this writer has had the privilege of examining them and obtaining microfilm copies. See also Eitner, Quellen Lexicon, p. 468.


22 The canzone villanesche and dialogues are not included in this edition.


24 Kroyer, p. 79.

25 Keith Austin Larson, op.cit., chapter II. 1.

26 Of these seven, #2 (Quanto a potuto) begins in the cantus and altus with the tenor and bassus following at at distance of three and four semibreves respectively, And in #13 (Come de quieta rive) the voices are paired, with the altus and bassus following the cantus and tenor by three semibreves.


30 See No. 3, Corro la fresca, m. 1-3; No. 4, Vaghi e leggiadri, m. 33-36; No. 10, Chi vi contempl afiso, m. 31-34; No. 11, Da gli occhi vostri, m. 31-34; No. 14, Se la mia donna, m. 33-37, and Nella stagione! Pien di tremante, m. 66-69.

31 Reese, p. 292-93.


37 Haar, "False Relations," p. 391-418.


39 Maniates, p. 303.

40 Ibid., p. 302.

41 Ibid., p. 304.

42 Ibid., p. 304.

43 Ibid., p. 304.


46 Einstein, p. 228.


53 Bernhard Meier, intro. to Opera Omnia Cipriano de Rore (American Institute of Musicology, 1969).

54 Larson presumes this to be Barbara Trivulzio, the sister of the patron Giovanni Giacopo (The Unaccompanied Madrigal..., p. 246).

55 Ibid, p. 246.


59 This format is also used by Don Harran in "Verse Types in the Early Madrigal," JAMS, 22, No. 1 (1969), p. 27-53.