

Giovanni Battista Bovicelli

An Approach to Bovicelli

Based on a PowerPoint presentation for a diminution course for the Egidier Musikwerkstatt in 2017 in Nuremberg,
supplemented for the 1st Bovicelli Competition organised by Schloss Weißenbrunn Stiftung in April 2020

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Giovanni Battista Bovicelli

- Born in Assisi
- 1569- 1575 sopranist and tenor at the chapel of Santa Casa in Loreto
- 1578 – 1581 tenor in the Cappella Giulia at St Peter's in Rome
- During this time, he also worked for Cardinal Guglielmo Sirleto who recommended Bovicelli to the Archbishop of Milan, Carlo Borromeo, as well as for Giacomo Boncompagni, to whom he dedicated his treatise on diminution.
- In 1584, Bovicelli, by then employed as a singer at Milan Cathedral, wrote in a letter to Guglielmo Sirleto wrote that he had been invited to Mantua by Duke Guglielmo Gonzaga and had been promised a higher salary there.
- Damiano Scarabelli, deputy director of music at Milan Cathedral, in the dedication of his Liber primus motectorum (Venice, 1592) praises the Cathedral singers' skills in diminution («con artificiosi passaggi, e soavi accenti»), explicitly mentioning Bovicelli.
- 1622 – 1627 he was back in Assisi and in employment at the Cathedral of San Rufino.

Regole, passaggi di musica, madrigali e motetti passeggiati

- Venice, 1594
- In the preface, he mentions critics who consider that some of his passaggi are too difficult for the human voice. He replies that those gifted by nature [with a good disposition of voice] would be able to sing even more difficult passaggi.
- His treatise comprises four parts:
 - Part 1: Advice about the words
 - Part 2: Advice about the notes
 - Part 3: Diminutions of intervals and cadences
 - Part 4: Diminutions of motets and madrigals by Palestrina, de Rore, Victoria and Merulo, a Magnificat by Gabussi, Falsi bordon by Giovannelli and two of his own works



Part 1 Advice about the Words

- In passaggi, pay attention not only to the notes, but also to the text.
- No change of syllable in fast passages of equal note values or tremoli etc.
- When notes are repeated, the syllable should change.
- In passages with different lengths of notes, the syllables may be changed at the singer's discretion, as long as syllable lengths and stresses are taken into account (long note = stressed/long syllable)
- lengths are important because most theory about poetry at this time discussed lengths rather than stresses (because it was based on Latin models)

Al - le - - lu - - - ia.

schlecht Al - le - - lu - - - ia.

gut Al - le - - - - - - - - - - - lu - ia.

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Textverteilung bei rhythmischen Passaggi

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

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

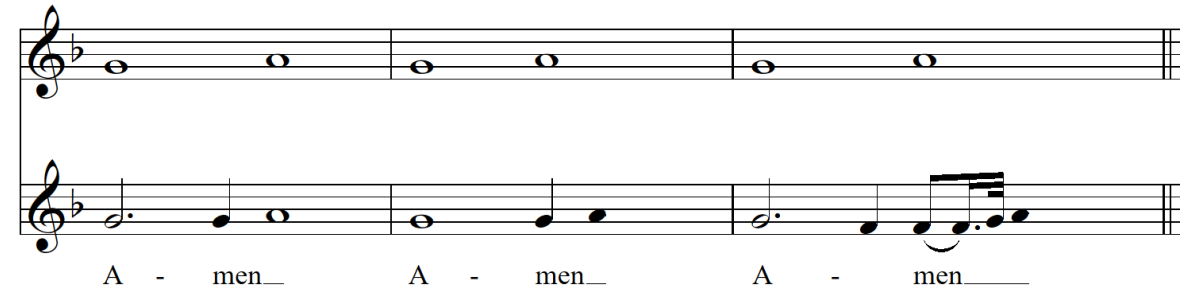
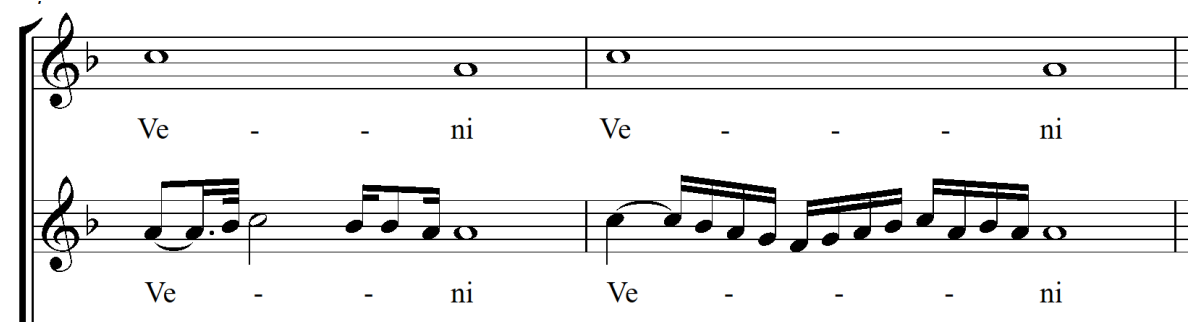
About the Words

- If at all possible, in passaggi of many notes, especially those with groppetti at the end, which are always concluded with sixteenth notes/semiquavers or thirty-second notes/semidemiquavers, no new syllable should be performed on the following long note, but rather on a less stressed note.
- If it is unavoidable that a new syllable follows after a groppo, the voice should cushion this in a gentle manner, thus tempering the harshness of the conclusion.
- Bovicelli puts it differently, saying that longer note values should be used to slow down

The image displays two musical staves, each with a treble clef and a key signature of one flat (B-flat). The first staff shows a vocal line with a long note on 'et', followed by a series of sixteenth notes on 'sem', and then a long note on 'per'. The second staff shows a vocal line with a long note on 'Al', followed by a series of sixteenth notes on 'le', and then a long note on 'lu', which is followed by a series of sixteenth notes on 'ia'. The lyrics are written below the notes, with hyphens indicating the continuation of a syllable across multiple notes.

About the Words

- No new syllable should be introduced in tremoli, except – and this is also valid for all other passaggi – when there is a repetition of notes at the end.
- Best vowels for passaggi are A, E, O
- I and U not so convincing
- (With the exception of Zacconi, all other theoreticians also seem to share this opinion, although Bovicelli himself also presents examples of diminutions on I and U).
- Close attention must be paid to the placement of a syllable. This may result in music having completely different effects. A final syllable should always be delicate.
- Finally, the greatest fault lies with those who never make an end on the word but always keep repeating the two or three first syllables, saying for example “Benedi-Benedictus”: this is reminiscent of people who have ruined their teeth and keep on chewing the same mouthful in order to swallow it.



Part 2: Advice about the Notes

- The most important thing first: when using passaggi or accenti, particularly with long notes, you must always pay attention to the movement and harmonies of the other parts.
- Variations, especially of rhythm, enhance liveliness, giving different effects to the same sequence of notes.
- Long, uniform passaggi tire listeners' ears.



About the Notes: Intonatio

- In order to make your voice sound elegant and graceful, both at the beginning and in other parts of the piece, you would usually begin a third or fourth below the first note (= intonatio, but paying attention to the other parts).
- In this case, the notes should not be of equal length, but the first should be longer, the second shorter/faster. This is more graceful and has a livelier effect.
- In general, singing is more elegant, if there are variations in rhythm.

Intonatio eleganter mit rhythmisch abwechslungsreichen passaggi

The image shows four staves of musical notation in G major (one sharp). The first staff is a whole note G4 with the lyrics 'De - - - - - us'. The second staff, labeled 'schlechtes Beispiel', shows a melodic line starting on G4, moving to F#4, then E4, and finally D4, with the lyrics 'De - - - - - us'. The third staff, labeled 'gute Beispiele', shows a melodic line starting on G4, moving to F#4, then E4, and finally D4, with the lyrics 'De - - - - - us'. The fourth staff shows a melodic line starting on G4, moving to F#4, then E4, and finally D4, with the lyrics 'De - - - - - us'.

De schlechtes Beispiel - - - - - us

De gute Beispiele - - - - - us

De - - - - - us

De - - - - - us

About the Notes: Groppetto

2 types:

1. with uniform rhythm

2. with slowed-down, calmer movement at the end = *groppetto raffrenato*

- The second type is better suited in most cases, since it sounds more graceful and is more suitable before the final syllable. It means that you don't hasten the end. All in all, it is important to avoid a restless ending.
- Sometimes, you might also use the more uniform variation, if the text permits this.

Two staves of musical notation in G major (one sharp). The first staff shows a melodic line for the word 'De' followed by a long rest and then 'us'. The second staff shows a more rhythmic, uniform pattern for 'De' followed by a long rest and then 'us'.

Three staves of musical notation. The top staff shows a melodic line. The middle and bottom staves show a rhythmic pattern. A bracket labeled 'Groppetto raffrenato' is placed over the middle and bottom staves, indicating a slowed-down, calmer movement at the end.

Three staves of musical notation. The top staff shows a melodic line. The middle and bottom staves show a rhythmic pattern. The label 'Groppetti di note uguali' is placed below the bottom staff, indicating a uniform variation.

About the Notes

- One of Bovicelli's main concerns is to slow down speed at the end of a phrase and bring it to a good, i.e. not an abrupt end.
- It is not only groppetti, but also passaggi which should not have an abrupt end. As in riding, you should not stop suddenly, but rein in little by little.

Accenti

- Different, depending on whether they are on a half note/minim or quarter note/crotchet
- Greater possibility for rhythmic variations on minims, a formal tremolo is possible on the designated note
- Accenti on crotchets are rather less differentiated, because they are very fast. Tremolo is possible on the [designated] notes marked with ^, however not a formal tremolo, since it would be too fast.
- The lower line shows the execution of the tremolo. The ^ sign is placed between the two notes. Tremolo= trembling of the voice on one and the same note.

The image displays musical notation examples for accents and tremolos. The top section shows three staves with lyrics: 'A - - - - - men', 'schlecht A gut - - - - - men', and 'A - - - - - men.'. The middle section shows a single staff with a half note and a quarter note, both marked with an accent (^). The bottom section shows a single staff with a half note and a quarter note, both marked with an accent (^). The lower line shows the execution of the tremolo, with the ^ sign placed between the two notes.

About the Notes

- Fast runs come across as more inspired, if the beginning is held back a bit.
- Runs are to be articulated note by note in such a manner that the difference is heard/felt in the voice.
- Whenever there are leaps of a third in the middle of a run, they are to be sung more gracefully and lightly.
- Groups with dotted notes may be articulated in various different manners:
- If there is a long and heavy note at the beginning, the dotted notes following are sung lightly.
- If two notes of equal weight are connected as dotted notes, the second note may be given a certain emphasis, producing a more lively, inspired effect.

[illegible]

About the Notes

- When there are many leaps following each other, they should be executed gracefully and lightly, with the top note being sung delicately, without force
- Passaggi should be used to correspond to the content of the text.
- Do not embellish sad words with passaggi, but accompany them with accenti and a mournful voice.
- For cheerful words use passaggi and give them vivacity by varying rhythms.
- No rule without exception: in some cases it is permitted to add passaggi to sad words, if the music requires this.



About the Notes

- Stay in time, no arbitrary lengthening of notes when singing passaggi.
- Exception: the penultimate note in a final cadence, for the penultimate note is embellished with the most complex ornament.
- Do not breathe in the middle of a passaggio, if the notes have the same length.
- Do not breathe after every few notes.
- Do not use any passaggi in the first bars.
- Use diminutions/embellishments for emphasis, not all the time.

Examples from Part 4 with diminutions of motets,
madrigals and falsi bordoni

Intonatio

- Bovicelli frequently uses intonatio.
- In all examples, the first note is longer than the second, often dotted = more inspired, lively beginning.
- In all examples, the beginning is a third lower than the initial note. A fourth below is also possible.
- Often used when notes are repeated at the beginning; it enlivens uniformity, gives a direction to the part.
- Dotted figure comprising a third from below, also used for endings.

The image displays six musical staves in G-clef, each illustrating a different application of the 'Intonatio' technique. The notes are written in a stylized, handwritten-like font, and the lyrics are written below the notes. The staves are arranged in three pairs, with the first pair at the top, the second pair in the middle, and the third pair at the bottom. The first staff shows 'Io son ferito' and 'Dilectus tuus' with a dotted note. The second staff shows 'Ancor che col partire' and 'Io son ferito' with a dotted note. The third staff shows 'Ave verum corpus' and 'Un - da' with a dotted note. The fourth staff shows 'In mor - tis' and 'Ancor che col partire' with a dotted note. The fifth staff shows 'Dilectus tuus' and 'ta - - - lis est' with a dotted note. The sixth staff shows 'na - vit' with a dotted note. The staves are connected by vertical lines, and the lyrics are written below the notes. The staves are arranged in three pairs, with the first pair at the top, the second pair in the middle, and the third pair at the bottom. The first staff shows 'Io son ferito' and 'Dilectus tuus' with a dotted note. The second staff shows 'Ancor che col partire' and 'Io son ferito' with a dotted note. The third staff shows 'Ave verum corpus' and 'Un - da' with a dotted note. The fourth staff shows 'In mor - tis' and 'Ancor che col partire' with a dotted note. The fifth staff shows 'Dilectus tuus' and 'ta - - - lis est' with a dotted note. The sixth staff shows 'na - vit' with a dotted note.

Io son ferito Dilectus tuus Dilectus tuus
 Io son quo de - cli - Et quae - re -

* Diminution geht ruhig zu Ende,
 dann geht der Text weiter

Ancor che col partire Io son ferito In te domine speravi
 Io mi sen - Io spas et sal - va

stärker diminuiert, Beginn nach einem reich
 diminuierten Phrasenende

Ave verum corpus Ve - re Un - da

A - - ve Ve - re Un - da

* Intonation mit Stau, dadurch Gestaltung von mortis ausdrucksstärker
 Schwerpunkt in der Mitte des nachfolgenden Taktes Intonatio mit Groppo

In mor - tis Ancor che col partire
 Par - - - tir vor

d² wird erst von der Terz, dann von der Quinte, am Schluss wieder von der
 unteren Terz beginnend diminuiert Schlusswendung

Dilectus tuus ta - - - lis est na - vit

Cadences

- Groppo or groppetto, as Bovicelli writes, on the paenultima (i.e., the penultimate note of the cadence), is the form of embellishment he prefers in his examples.
- He uses both a uniform groppo and a groppo (groppetto) raffrenato, the latter significantly more frequently.

Example 1: Musical score for three staves. The top staff is a vocal line with a long note followed by a cadence. The middle staff is a lute line with a 'Vadam' (uniform groppo) and a 'Groppo raffrenato' (groppetto). The bottom staff is a lute line with a 'Dilectus' and a 'Groppo'. The lyrics are: 'ta - - - - - tem' and 'li - - e - - - - - um'.

Example 2: Musical score for three staves. The top staff is a vocal line with a long note followed by a cadence. The middle staff is a lute line with a 'Vadam' and a 'Groppo'. The bottom staff is a lute line with a 'Vadam' and a 'Groppo raffrenato'. The lyrics are: 'et - - pla - te - - - - - as.' and 'me - - - - - um'.

Example 3: Musical score for three staves. The top staff is a vocal line with a long note followed by a cadence. The middle staff is a lute line with a 'Vadam' and a 'Groppo raffrenato'. The bottom staff is a lute line with a 'Vadam' and a 'Groppo raffrenato'. The lyrics are: 'et - - - - - non - - in - - ve - - - - - ni'.

Groppetto raffrenato

- In the works of other theoreticians, the groppetto is also called groppo or gruppo.
- The groppetto raffrenato, a kind of compressed, slowed-down groppo, is an expression specific to Bovicelli, and he attaches great importance to it. In his written out diminutions he very frequently uses this embellishment.
- Similar to the diminished end note, he is concerned with deceleration and an elegant fading out and calming of the diminution. Again and again, he uses the image of the horse which has to decelerate before coming to a standstill.

Vadam et circuibo



...me - - - - - um.

Io son ferito



...die - - - - - de

...die - - - - - de

Assumpsit Jesus Petrum



co - - - - - bum

Assumpsit Jesus Petrum



...le - - - - - lu - ia.

In te Domine speravi



...ter - - - - - num
...pe - - - - - me

Magnificat del Secondo Tono



...ra - - - - - ti - o - nes

Magnificat del Secondo Tono

...e - - - - - um.

Magnificat del Secondo Tono

.....San - - - - - cto.

Cadences

- Cadences are a preferred place for embellishments.
- It is recommended to explore the work which is to be embellished for existing cadences first, and to concentrate on those to start with.

Assumpsit

Gropo raffrenato

co - - - - - bum

Vadam

lan - - - - - gue - - - - - o

This musical system features four staves. The top staff is a vocal line with a long note followed by a half note and a quarter note. The second staff is a lute line with a complex rhythmic pattern of eighth and sixteenth notes. The third staff is a vocal line with a long note followed by a half note and a quarter note. The fourth staff is a lute line with a complex rhythmic pattern of eighth and sixteenth notes. The lyrics are 'co - - - - - bum' and 'lan - - - - - gue - - - - - o'.

Assumpsit

Gropo raffrenato

le - - - - - lu - ia

Assumpsit

Io son ferito

non si ve - - - de

Dilectus tuus

This musical system features four staves. The top staff is a vocal line with a long note followed by a half note and a quarter note. The second staff is a lute line with a complex rhythmic pattern of eighth and sixteenth notes. The third staff is a vocal line with a long note followed by a half note and a quarter note. The fourth staff is a lute line with a complex rhythmic pattern of eighth and sixteenth notes. The lyrics are 'le - - - - - lu - ia', 'Assumpsit', 'Io son ferito', 'non si ve - - - de', and 'Dilectus tuus'.

Kadenzen

- In his examples, each of the cadences is embellished differently.
- The final notes are most often also embellished.
- Whenever the final note is not embellished/diminished, he has already slowed down the penultimate note, usually with a groppo raffrenato.

The image displays seven musical staves, each illustrating a different type of cadence embellishment. The staves are arranged vertically, with the first staff showing a simple cadence and the subsequent six staves showing various embellishments. The lyrics are written below the notes.

Staff 1: Magnificat
ra - - - - - ti - o - nes

Staff 2: Magnificat
e - - - - - um.

Staff 3: Magnificat
ta - - - - - vit - hu - mi - les.

Staff 4: Magnificat
e - - - - - su - es.

Staff 5: Magnificat
San - - - - - cto.

Staff 6: Ave verum corpus
bis prae - - - - - gu - sta - - - - - tum

The staves are labeled with 'Magnificat' or 'Ave verum corpus' and the lyrics are written below the notes. The staves are numbered 1 through 6, with the first staff being the only one without a number.

Cadences

- Further examples of final notes.
- In “Io son ferito”, in contrast to his opinion voiced in Part 1, stating that “I” is not suitable for diminutions, he also uses “I” in extended diminutions, both in “fe-ri-to” and in “par-ti-to”. There are other examples of this in the other diminutions. Although they are in the minority, they still show that there is an exception to every rule.

The image displays two systems of musical notation for a vocal piece. Each system consists of four staves. The first staff in each system is a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staves.

System 1:

- Staff 1: Treble clef, B-flat key signature. Lyrics: "Io son ferito".
- Staff 2: Treble clef, B-flat key signature. Lyrics: "la mia pia - ga no - va".
- Staff 3: Treble clef, B-flat key signature. Lyrics: "Ave verum corpus".
- Staff 4: Treble clef, B-flat key signature. Lyrics: "per-fo - - - - - ra - - - - - tum".

System 2:

- Staff 1: Treble clef, B-flat key signature. Lyrics: "Io son ferito".
- Staff 2: Treble clef, B-flat key signature. Lyrics: "fe - ri - - - - - Groppo to".
- Staff 3: Treble clef, B-flat key signature. Lyrics: "Io son ferito".
- Staff 4: Treble clef, B-flat key signature. Lyrics: "rei ma non ho pro va".

System 3:

- Staff 1: Treble clef, B-flat key signature. Lyrics: "Ave verum corpus".
- Staff 2: Treble clef, B-flat key signature. Lyrics: "la - - - - - tum".
- Staff 3: Treble clef, B-flat key signature. Lyrics: "Ave verum corpus".
- Staff 4: Treble clef, B-flat key signature. Lyrics: "crud - - - - - ce pro ho - - - - - mi - ne".

Cadences

- Further examples of final notes.

The image displays a musical score for a piece titled "Angelus". It consists of two systems of three staves each. The top staff in each system is a vocal line, and the bottom two are piano accompaniment. The lyrics are written below the vocal line.

System 1:

- Vocal line: "al - le - - - - -"
- Piano line 1: "Ancor"
- Piano line 2: "ri - - - - - tor - - - - - ni mie -"

System 2:

- Vocal line: "lu - - - - - ia"
- Piano line 1: "gropo raffrenato"
- Piano line 2: "gropo"
- Lyrics: "i."

About the Notes

- One of Bovicelli's main concerns is to slow down speed at the end of a cadence and bringing it to a good, i.e. not an abrupt end. He uses two tools for this:
 - Forms of embellishment such as the groppetto raffrenato on the penultimate syllable.
 - Diminution of the final syllable.
- It is not only groppetti, but also passaggi which should not end abruptly. As in riding, you should not come to a sudden halt, but rein in little by little.

17

schlecht

gut

A - - - - - men

A - - - - - men

A - - - - - men.

End notes of phrases and cadences

- Bovicelli very frequently diminishes final notes of phrases or cadences. This is his trademark, so to speak. Thus, the embellishment on the penultimate note may flow into the final note without having to come to an abrupt standstill. This helps singers to stay in time, and it gives the end a more graceful, natural effect.
- He often introduces dissonances in the delayed final notes. They are always in “black notation”, i.e. in very free timing.

The image displays four systems of musical notation, each consisting of a vocal line and a piano accompaniment line. The first system is for the phrase 'schlecht A - - - - - men', where the piano accompaniment features a descending scale that flows into the final note. The second system is for 'gut A - - - - - men', showing a similar descending scale in the piano part. The third system is for 'Io son ferito ...die - - - - - de', featuring a piano accompaniment with a descending scale that flows into the final note. The fourth system is for 'Io son ferito ...non si - - - - - ve - - - - - de', showing a piano accompaniment with a descending scale that flows into the final note. The piano accompaniment in all systems is written in a style that emphasizes the flow of the melody, with the final note often being a half note or longer, and the penultimate note being a quarter note or longer, creating a sense of continuity and grace.

End notes, diminished/embellished through neighbour notes above or below

- End notes are often embellished/diminished through neighbour notes, most often to the note below, more rarely to that above.
- These neighbour notes appear remarkably often whenever he uses a groppo on the penultimate note.
- He then tends to lengthen the penultimate syllable and to put the final syllable later.

The image displays a musical score for a vocal piece, featuring several phrases and their corresponding musical notation. The score is written in a single system with multiple staves. The phrases and their corresponding musical notation are as follows:

- Io son ferito**: The first phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- ...ho pro - - - va**: The second phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- Io son ferito**: The third phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- ...ri - - - to**: The fourth phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- Ave verum corpus**: The fifth phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- cor - - - pus.**: The sixth phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- Ave verum corpus**: The seventh phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- vir - - - gi - ne**: The eighth phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- Ave verum corpus**: The ninth phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- ...me - - - i**: The tenth phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- Dilectus tuus**: The eleventh phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.
- ...e - - - rum**: The twelfth phrase, with a groppo ornament on the penultimate note. The musical notation shows a melodic line with a groppo ornament on the penultimate note, followed by a final note.

Diminution of long end notes of phrases and cadences

- He often diminishes long end notes, writing both plain and more complex passaggi.

The image displays a musical score for a vocal and instrumental piece. It consists of five systems, each with two staves. The top staff of each system is a vocal line, and the bottom staff is an instrumental line. The vocal lines feature long end notes, which are diminished in the instrumental lines. The lyrics are written below the vocal staves.

System 1:
Vocal: Io son ferito
Instrumental: ...dà fe - de.

System 2:
Vocal: Io son ferito
Instrumental: mo - - - - - ro

System 3:
Vocal: Io son ferito
Instrumental: Che fia

System 4:
Vocal: Ancor che col partire
Instrumental: ...voi vor - - - - - re - i

Diminution of long end notes of phrases and cadences

- More examples of long end notes enlivened by passaggi
- He always calms down the passaggi towards the end, letting them run down with longer notes.

The image displays a musical score for two different phrases, each with two staves. The first system is for the phrase "Anchor che co'l partire" with the vocal line starting on "...mie" and ending on "i.". The second system is for the phrase "Assumpsit Jesus Petrum" with the vocal line starting on "...le" and ending on "ctus". Both systems show a vocal line with long end notes and a keyboard accompaniment with intricate passaggi. The score is written in G major and 3/4 time. The first system has a key signature of one sharp (F#) and the second system has a key signature of one flat (Bb).

Anchor che co'l partire
...mie - - - - - i.

In te Domine speravi
pe - - - - - me

Assumpsit Jesus Petrum
e - - - - - os

Assumpsit Jesus Petrum
...le - - - - - ctus

Elaborate diminutions of final notes

- Using the entire octave
- Again, a calming down towards the end

ri - - - - - to.
Io son ferito

ri - - - - - to chi - m'a fe -
Ave verum corpus

me - i A - - - - - men A - - - - -

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It features a long, sustained note on the word 'ri' followed by a melodic line for 'Io son ferito'. The second staff is a vocal line with a treble clef and a key signature of one flat, featuring a long, sustained note on the word 'ri' followed by a melodic line for 'Ave verum corpus'. The third staff is a vocal line with a treble clef and a key signature of one flat, featuring a long, sustained note on the word 'me' followed by a melodic line for 'i A - - - - - men A - - - - -'. The fourth staff is a bass line with a bass clef and a key signature of one flat, featuring a long, sustained note on the word 'men' followed by a melodic line for 'A - - - - -'.

ri - to - - - - - chi m'ha - - - - - fe - ri - to.

- men - - - - - A - - - - - men.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat, featuring a long, sustained note on the word 'ri' followed by a melodic line for 'to - - - - - chi m'ha - - - - - fe - ri - to.'. The second staff is a vocal line with a treble clef and a key signature of one flat, featuring a long, sustained note on the word 'men' followed by a melodic line for 'A - - - - - men.'. The third staff is a vocal line with a treble clef and a key signature of one flat, featuring a long, sustained note on the word 'men' followed by a melodic line for 'A - - - - - men.'. The fourth staff is a bass line with a bass clef and a key signature of one flat, featuring a long, sustained note on the word 'men' followed by a melodic line for 'A - - - - - men.'.

Semitone figures

- A sharpened semitone is often linked to a special expression or an emphasis.
- The examples show Bovicelli's creative imagination using this emphasis in a very differentiated manner.
- They are suitable for training purposes and for learning a vocabulary which may later be easily applied to suitable occasions.
- When practising, you should absolutely always alternate the embellished and the unembellished version in order to stay in the metre and to memorise the sequence of notes.
- Later on, it is helpful to conceal the diminished line – for passaggi sound best if they are not sung from music notation, but sound as if just invented, so to speak ...

The image displays four systems of musical notation, each consisting of a vocal line (treble clef) and a basso continuo line (bass clef). The systems are numbered 22, 36, 45, and 52 at the beginning of their respective vocal lines.

- System 22:** The vocal line contains the lyrics "Ave verum", "Io son ferito", and "Et exultavit". The basso continuo line contains the lyrics "Cu- ius_ la - tus", "col - po_ non", and "ta - vit spi - ri - tus". The semitone figure is emphasized in the vocal line during "Io son ferito".
- System 36:** The vocal line contains the lyrics "Vadam", "re me - i", and "Io son ferito". The basso continuo line contains the lyrics "me - - - - um", "re me - i", and "...ta - san - gue". The semitone figure is emphasized in the vocal line during "Io son ferito".
- System 45:** The vocal line contains the lyrics "Et exultavit" and "Dilectus tuus". The basso continuo line contains the lyrics "in_ bra - chi - o su - -" and "quo_ a - bi - it". The semitone figure is emphasized in the vocal line during "Et exultavit".
- System 52:** The vocal line contains the lyrics "Vadam", "ad - iu - ro vos", and "Vadam". The basso continuo line contains the lyrics "ve - ne - ri - tis", "ad - iu - ro vos", and "quem_ di - li - git". The semitone figure is emphasized in the vocal line during "Vadam".

Semitone figures

- Further example of the semitone sequence B-C-B

The musical score is written for two staves, likely representing a vocal line and a piano accompaniment. The lyrics are in Latin: "cer ch'io sen - to cer ch'io sen - to ma - - gnum ma - - gnum Qui - a - na - tus Qui - a - na - tus est E - co - - si E - co - - si". The score is divided into three systems. The first system contains four measures, with the first two labeled "Ancor" and the last two labeled "Angelus". The second system contains four measures, with the first two labeled "Ancor" and the last two labeled "Angelus". The third system contains four measures, with the first two labeled "Ancor" and the last two labeled "Angelus". The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes. The semitone sequence B-C-B is highlighted in the original image, corresponding to the notes in the lyrics "Qui - a - na - tus".

Ancor Ancor Angelus Angelus

cer ch'io sen - to cer ch'io sen - to ma - - gnum ma - - gnum

gnum Qui - a - na - tus Qui - a - na - tus est

Ancor Ancor

E - co - - si E - co - - si

Analysis of “Ancor che co'l partire”

Cantus

Anchor che co'l partire

Ciprian de Rore

Bovicelli 1594

Intonatio Terz

*Schärfung durch Dissonanz bei Basseneintritt

Intonatio Terz

Intonatio Terz

betonte Silbe

betonte Silbe

Intonatio

trillo und gruppo, keine Kadenz

Esclamatio

Intonatio Terz

Esclamatio ?

Sprung wirkt emotional

*Sequenz

keine Dissonanz, Verschiebung auf die vorletzte Note der Kadenz

trillo und gruppo mit Einleitung

* Viertel eingefügt, damit keine Silbe direkt nach den schnellen passaggi folgt

bei della Casa und Bassano gruppo, Bovicelli variiert

Verschiebung der Endsilbe

Sprung, stillerer Affekt

V.S.

22 Dissonanz

gior - no Par - tir da voi

gior - no, par - - tir da voi vor -

24 ruhiges Auslaufen der passaggi

Intonatio

Vorwegnahme der Endnote

re - - - i Tan - to son dol - ci

re - - - i tan - to son dol - ci

27

gli ri - tor - - ni mie - - i

gli ri - tor - - ni mie - - - i.

30 Intonatio Quinte

Dissonanz

E co - si mil - l'e mil - le vol - t'il gior - no mil - l'e mil - le vol - t'il

et co - si mi - ll'e mi - ll'e volt' il gior - no, mi - ll'e mi - ll'e volt' il

33 Dissonanz

Sequenz (das ist neu!)

Sequenz

gior - no Par - tir da voi

gior - no, par - tir da voi, da re - - i.

36 einfachere Auszierung als T 26

Accento

i Tan - to son dol - ci gli ri - tor - ni mie -

tan - to son dol - ci gli ri - tor - -

40 Einleitung

Trillo und gruppo - in die Endnote übergebunden, Auflösung verzögert

ni mie - - - i.

- Bovicelli style
- Often uses intonatio
- Very varied rhythms
- Tends to have passaggi slow down gradually on the final syllable
- Emphasised dissonance with lower second is a frequent embellishment

gior - no