Editor's preface to the accompanying edition of

ANNIBALE PADOVANO: ***Il Primo Libro de Ricercari a quattro voci*** **,**
Venice 1556

Probably the most important ricercars published in the middle of the sixteenth century, and the most relevant to the later contrapuntal music of Girolamo Frescobaldi, are those by the then organist of St. Mark's in Venice, Annibale Padovano. The neglect of this music during recent decades, which have seen the discovery and revival of so much early music, is quite astonishing. The praise lavished on him by his great contemporary, Vincenzo Galilei,[1] and the importance attached to him by Adriano Banchieri[2] for the education and enlightenment of serious organists, should have prompted the attention of the present generation.

The only known edition to present this music for the use of organists was published in 1934 by *L'Oiseau Lyre* in Paris. While the editors recognise that such music would normally have been played on a single-manual instrument, by present-day standards their edition is problematic since it was designed to encourage organists to play this music using two manuals and pedals; however their Introduction is so far the only publication to have these ricercars as organ music and to have

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[1] Dico adunque, che à tempo nostri sono stati & sono molti i sonatori eccellenti & di Liuto & di tasti; tra quali alcuni hanno vermanete saputo & ben sonare, & bene scrivere, ò vogliamo dire comporre nel loro strumento; come in quello di tasti un'Annibale Padovano, & nel Liuto un Fabritio dentice nobile Napoletano. altri ve ne sono stati & sono, che hanno scritto & scrivono eccellentemente, & che hanno ancora saputo molto sonare, ma non bene. […]

quelli come Annibale Padovano, che habbiano saputo ben sonare & bene scrivere; à comparatione del numero che ci è di sonatori di tasti, sono pochissimi; & in tutta Italia di che n'è copiosa piu che altra parte del mondo, non credo in modo alcuno che passino il numero di quattro, tra i quali si annoverano claudio da Coreggio, Giuseppe Guami, & Luzzasco Luzzaschi … la cagione poiche questi sadisfacciano si con la penna & col sonar loro, è questa. Sono primamente stati piu & piu anni sotto la disciplina de primi huomini del mondo in quella professione, & con molte comodità; hanno vedute & diligentemente essaminate tutte le buone musiche de famosi Contrapuntisti; con i quali mezzi si sono acquistati (p. 139) un Contrapunto purgatissimo & squisito; hanno studiato in esso strumento tutto quel tempo con la maggiore diligenza & assiduità che imaginar si possa,…

(Vincenzo GALILEI: *Dialogo della musica antica e della moderna,* Florence 1581, pp. 138-9)

I say, then, that in our times there have been and are many excellent lutenists, and keyboard-players; some of them have really been able to both play well and write well, or, let us say, compose for their instrument; as in the case of Annibale Padovano for keyboard, and Fabritio Dentice, the Neapolitan nobleman, for lute. Others have written or write excellently, who were also able to play many things, but not so well […]

Those like Annibale Padovano who have known how to play and write well are very few in comparison to the total number of keyboard players. Taking the whole of Italy, where the number is greater than in any other part of the world, I do not believe in any way that they exceed four in number. among them I would count Merulo, Guami and Luzzaschi. … The reason why these satisfy with both the pen and their playing is this. First of all they enjoyed very many years as disciples of the world's greatest in that profession and had many opportunitie; they have had access to all the good music of the famous contrapuntists which they have studied diligently, thus they acquired the ability to write very refined and exquisite counterpoint, the whole time also studying their instrument with greater diligence and assiduity than anyone can imagine…

[2] Si devono però praticare negli recercari, come hà praticato Aniballe Padovano, Andrea Gabrielli, & altri virtuosi; E benche alle stampe siano molte compositioni di huomini Illustri nell'arte sotto tale istile, si devono però aprezzare, servendosene p. spartire in far sicura fantasia à gli Organisti,...

(Adriano BANCHIERI: *Conclusioni nel Suono dell'Organo*, Bologna 1609, p. 19)

You must become skilled in the field of ricercars just as Annibale Padovano, Andrea Gabrieli and other virtuosos were. And while there are, in print, many compositions of this kind by reputable composers, you must treasure them, transcribing them to learn how to improvise counterpoint at the organ,…

pointed out the important rolle that gregorian chant plays in some of these ricercars.[3] (James Ladewig, in the introduction to his edition in open score, somewhat unreasonably disputes these findings.)[4]

Further discussion of these ricercars and a critical commentary on the attached edition of them will appear in the near future in these pages.

The edition presented here

The aim of the present edition is to encourage players to make their acquaintance with this music. They are therefore presented in two-stave keyboard score. The editor considers it to be of fundamental importance that the player should be able to follow the individual parts and the play this music, in the words of the requirement for organists auditioning for an appointment at St. Mark's Venice: without confusing the parts just as if four singers were singing.[5] This is not always easy and requires concentrated study of each piece since part-crossing, particularly in the case of the inner voices, Alto and Tenor, occurs frequently. (This is also a feature common to the Ricercars of andrea Gabrieli and to Frescobaldi's *Fantasie* of 1608—though it is found much less frequently in his later ricercars and *Capricci*.) While normally the Soprano part and Alto part appear in the upper stave, the first with upward stems, the latter with downward stems, and similarly the Tenor and Bass in the lower stave, a small black arrow indicates where the Tenor crosses to the upper stave (where it is normally notated with downward stems) and where it returns to the lower stave. The crossing of the Alto part are indicated with small white arrows.

Editorial accidentals are placed above or below the note (the fact that these appear larger in some ricercars than in others is of no significance but due to the work-in-progress using different versions of *musescore*.) Where the editor considers chromatic alteration possible but not inevitable, a small x is placed above or below the note; it is for the player to decide which solution he or she may consider more appropriate. (For further discussion of such cases cf. Girolamo Frescobaldi: Organ and Keyboard Works vol I.1, Bärenreiter, Kassel 2009, "Chromatic Alteration", pp. XXXVIf.)

Christopher Stembridge

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[3] But cf. Maris BIETAGS' forthcoming work on the subject which discusses this in more detail (University of Tübingen master-thesis).

[4] James LADEWIG: *Annibale Padovano. Il primo libro de ricercari a quattro voci*. (Venice, 1556) = *Italian instrumental music of the sixteenth and seventeenth centuries*, vol. 4, New York & London 1994, pp. xiv ff.

[5] "si deve sonar di fantasia regolatamente, non confondendo le parti, come che quattro cantori cantassero." citato in Francesco CAFFI: *Storia della musica nella già capella ducale di S. Marco dal 1318 al 1797*, Venice 1834-5, R/Milan 1931, I, 28. The regulations date from the mid-sixteenth century, the period in which annibale Padovano was one of the organists of St. Mark's.

Annibale Padovano : Libro de ricercari 1556
incipit of each ricercar in part-books and new two-stave edition

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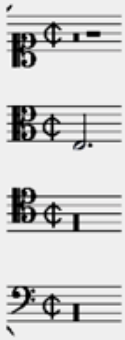
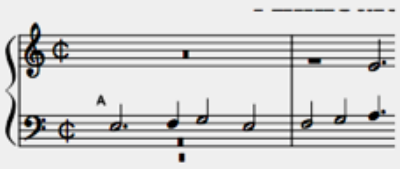
Ricercar del Terzo Tono





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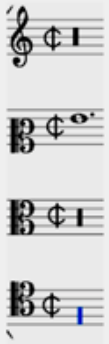

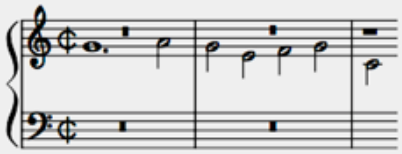

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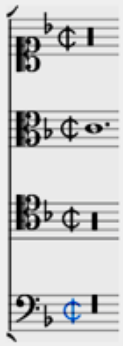

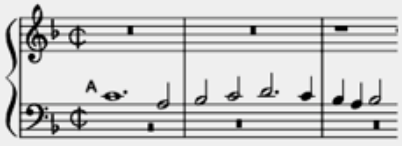

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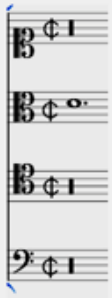

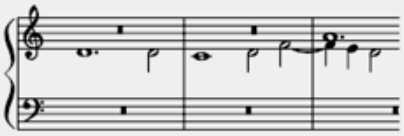

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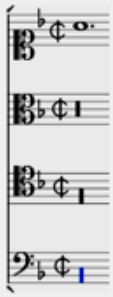

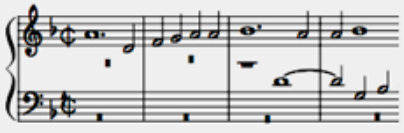

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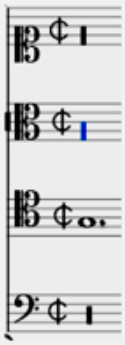

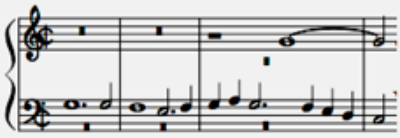

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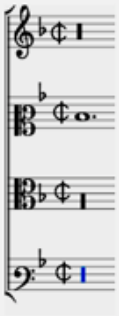

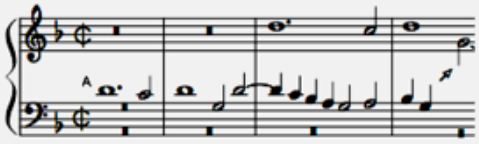

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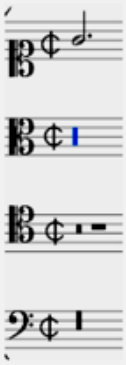

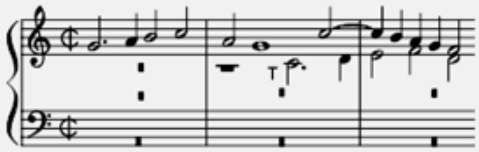

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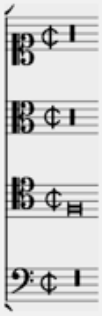

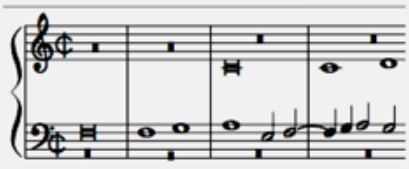

9b

Ricercar del Primo Tono

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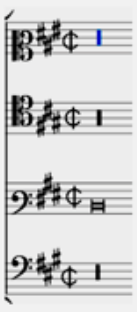

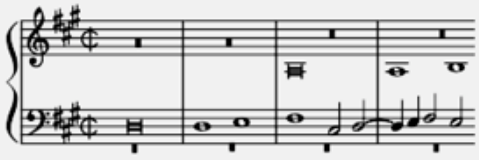

* Part-books print no. 9 once as 9b throughout but with the alternative clefs for 9a at the beginning (see facsimile).

10

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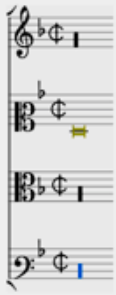

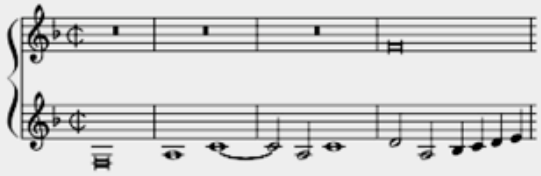

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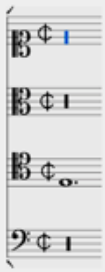

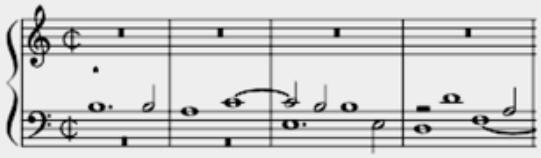

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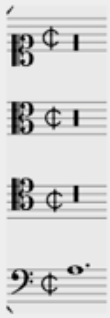

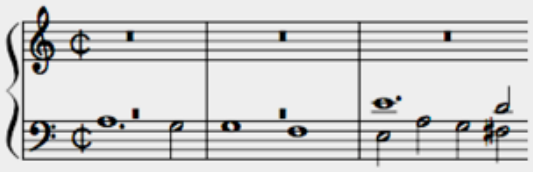

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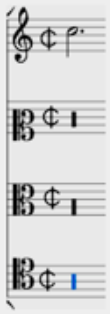

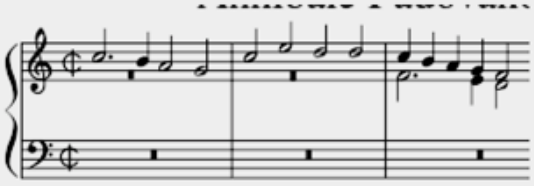

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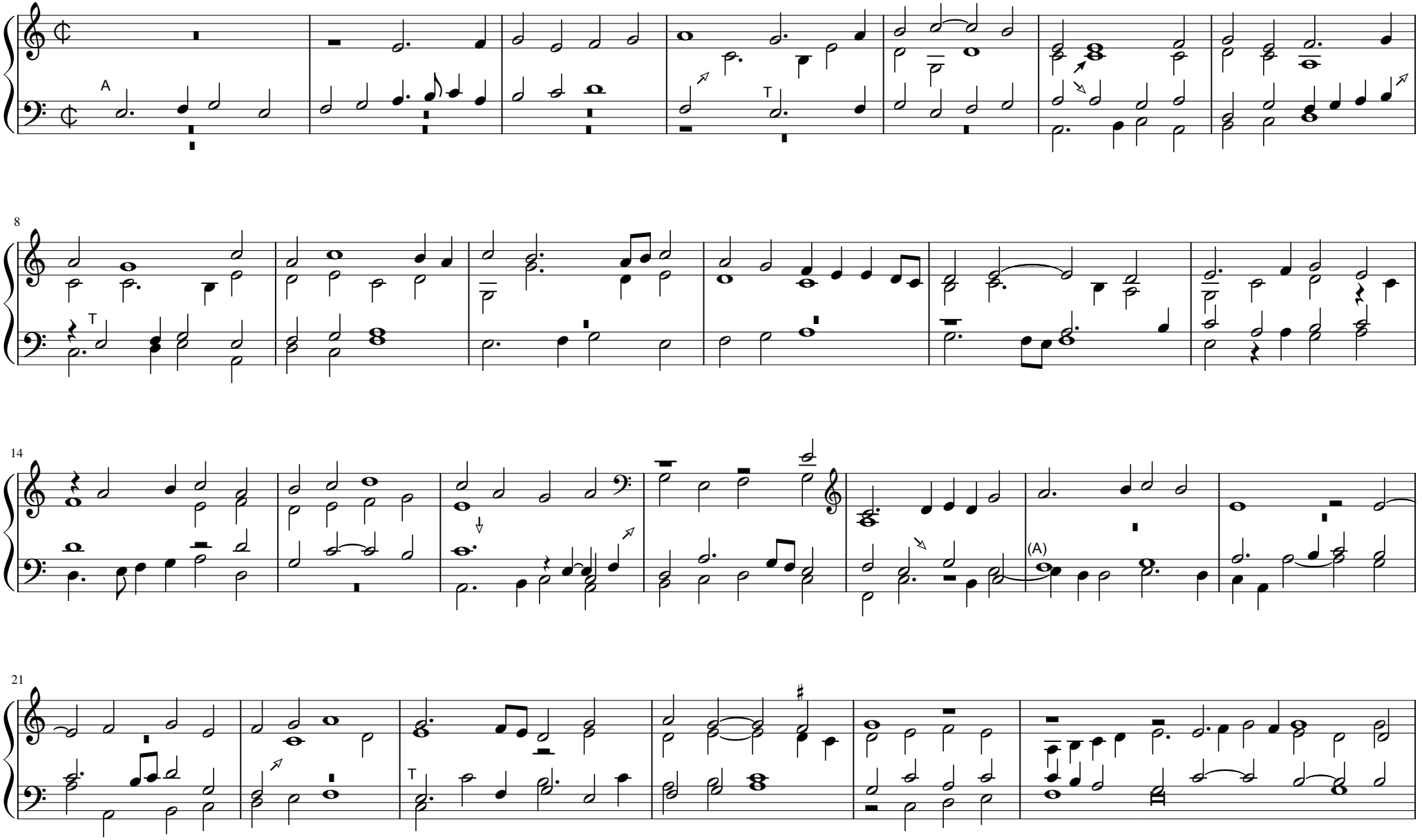
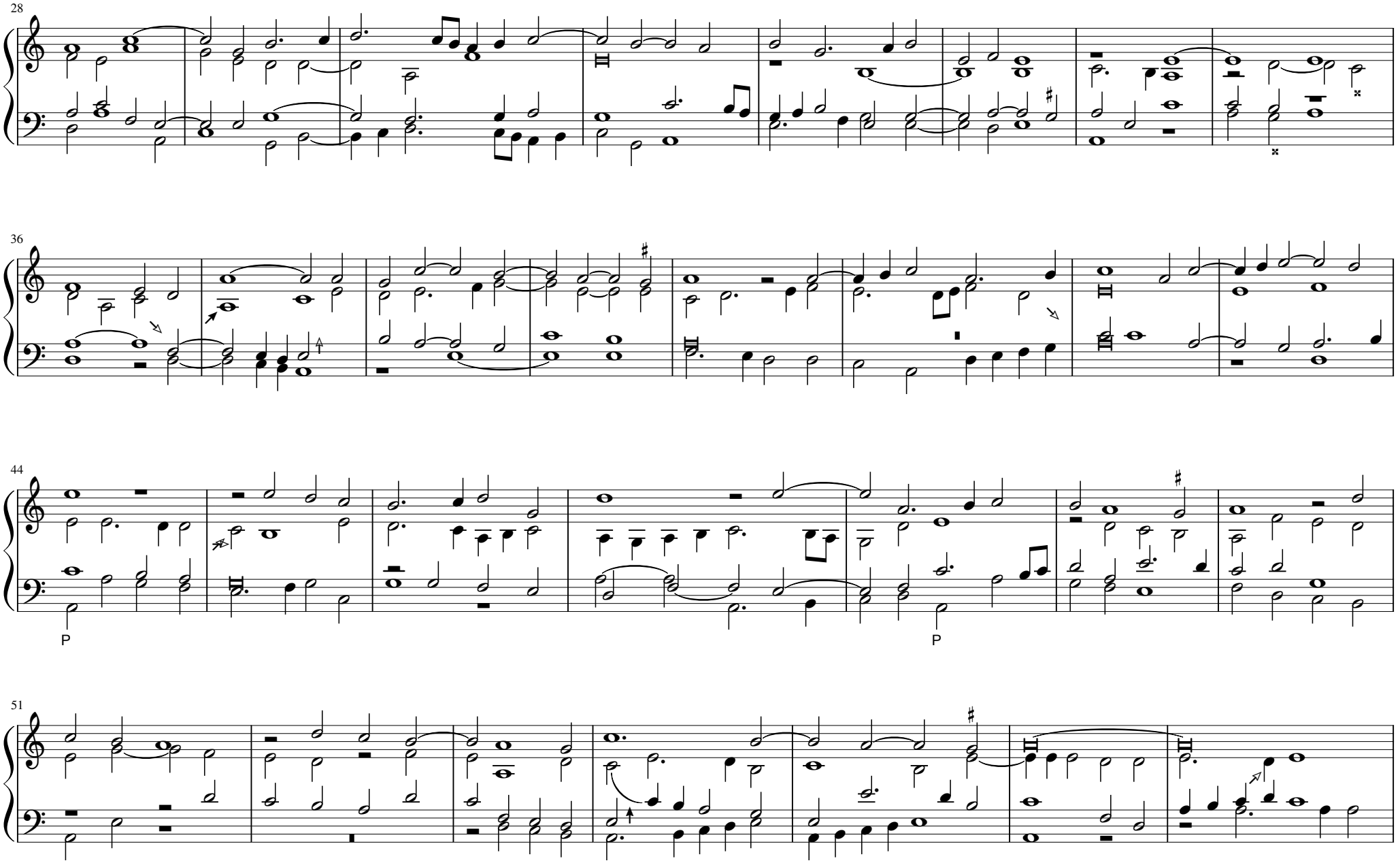
* First two notes in Tenor, printed e in error, corrected in edition to *b*

Annibale Padovano 1556 1, Ricercar Terzo Tono

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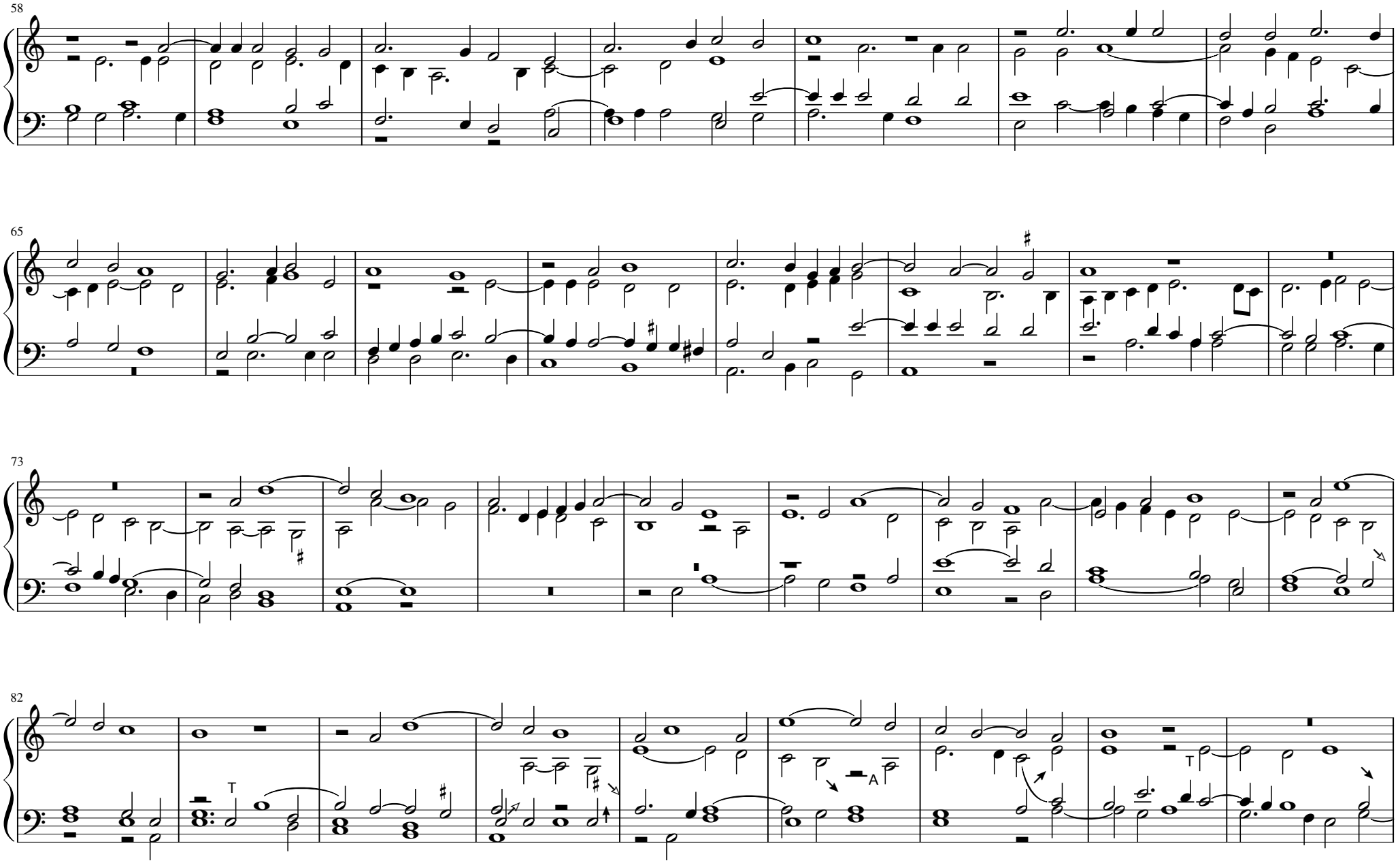
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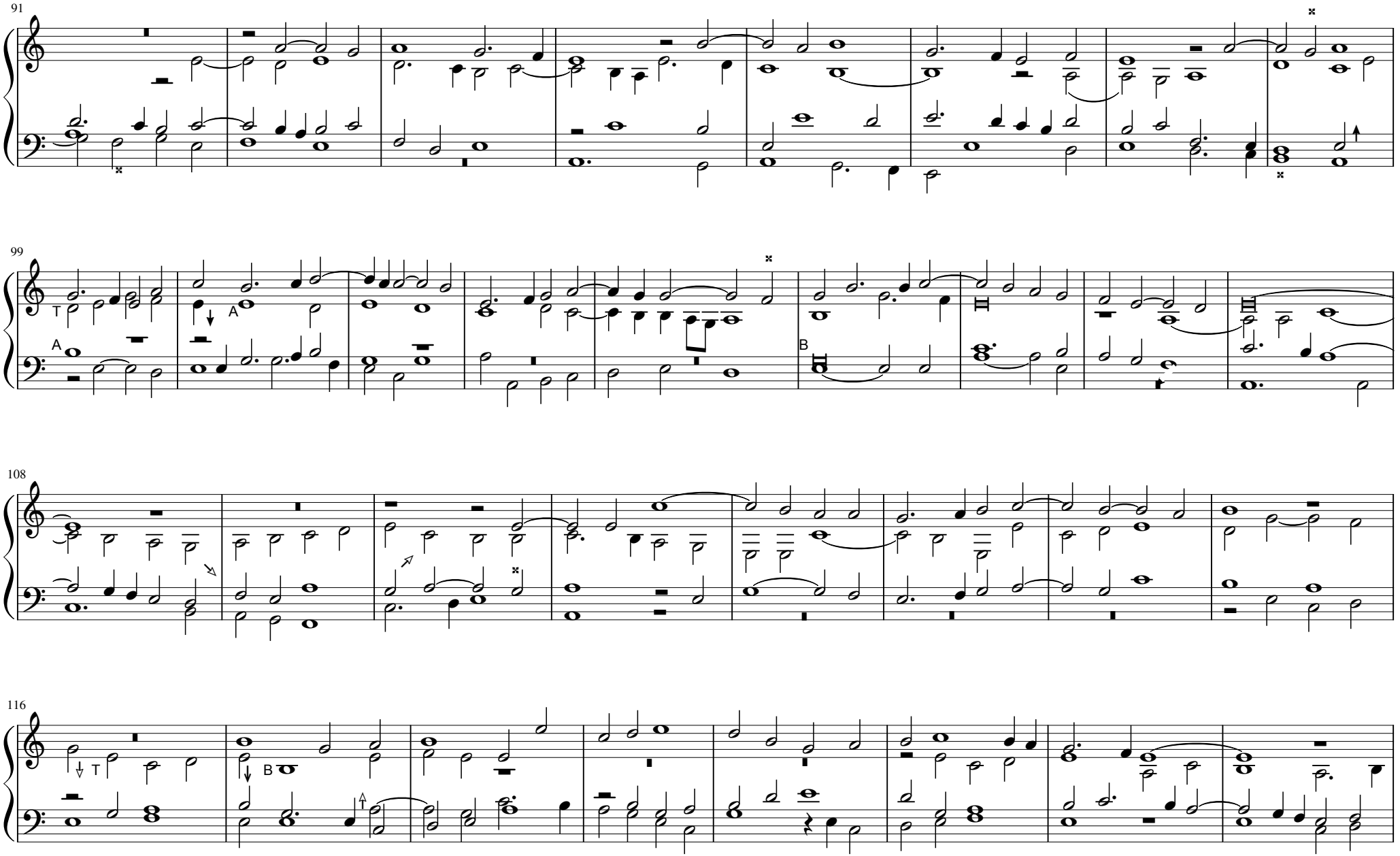
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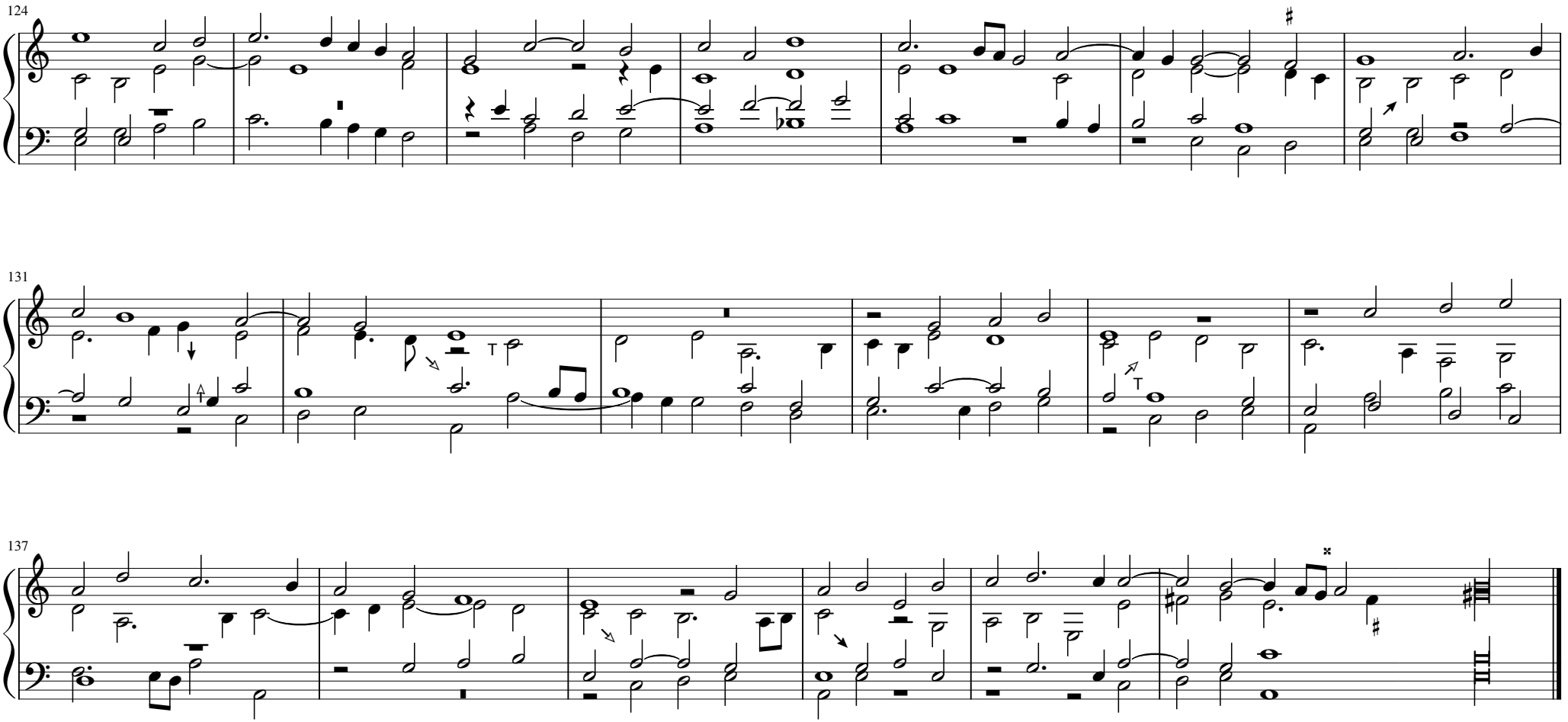
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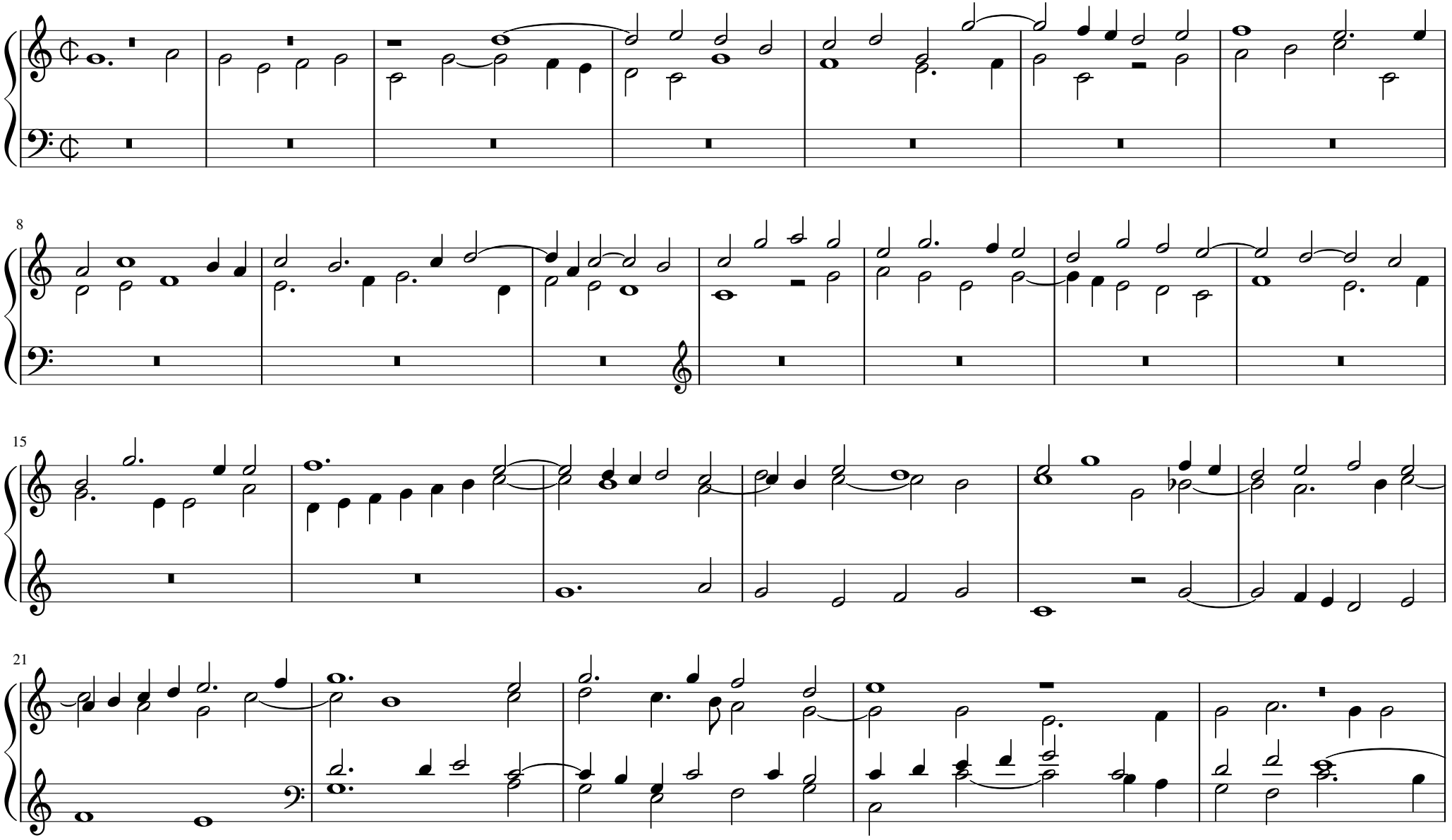
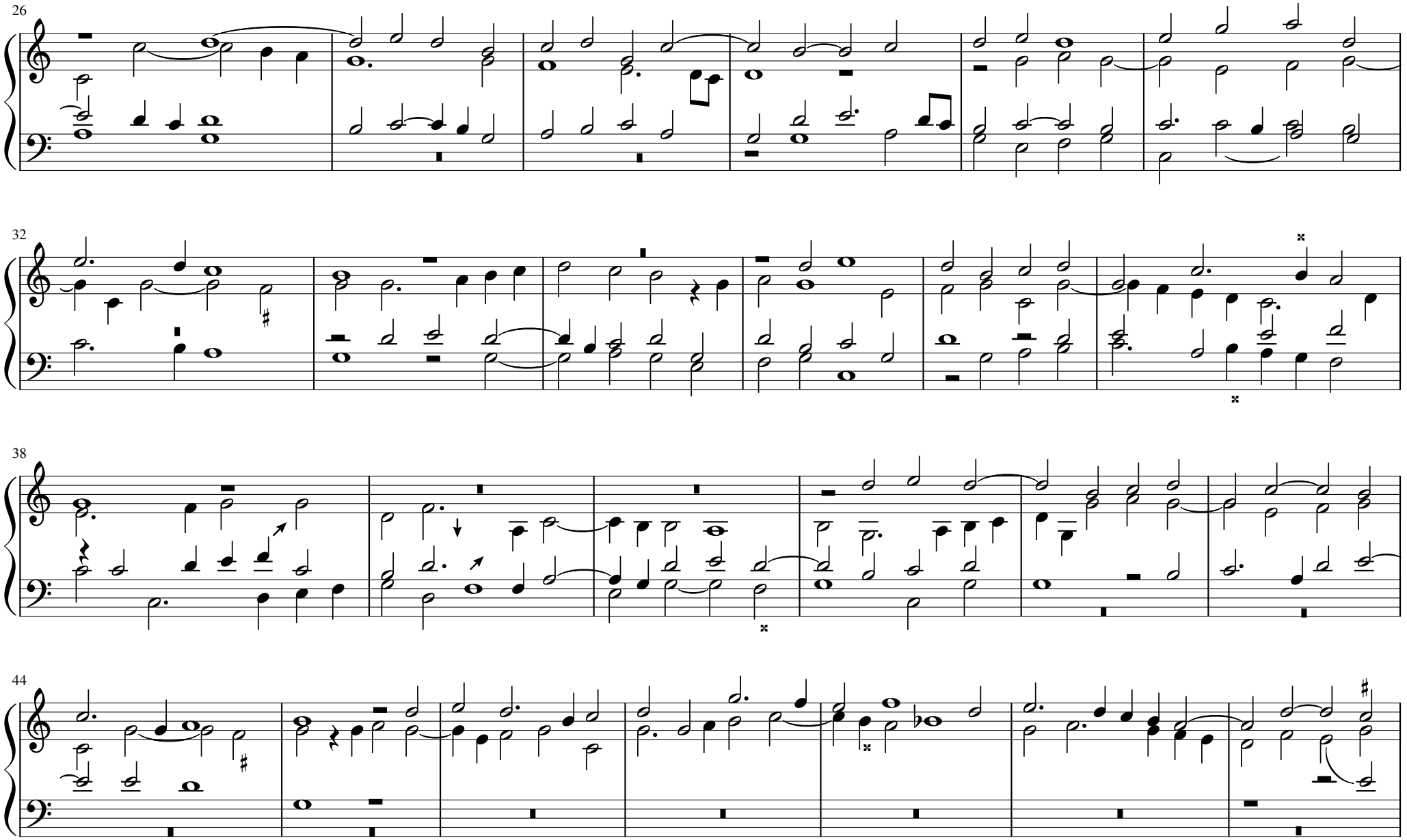
Annibale Padovano 1556/2 Settimo tono

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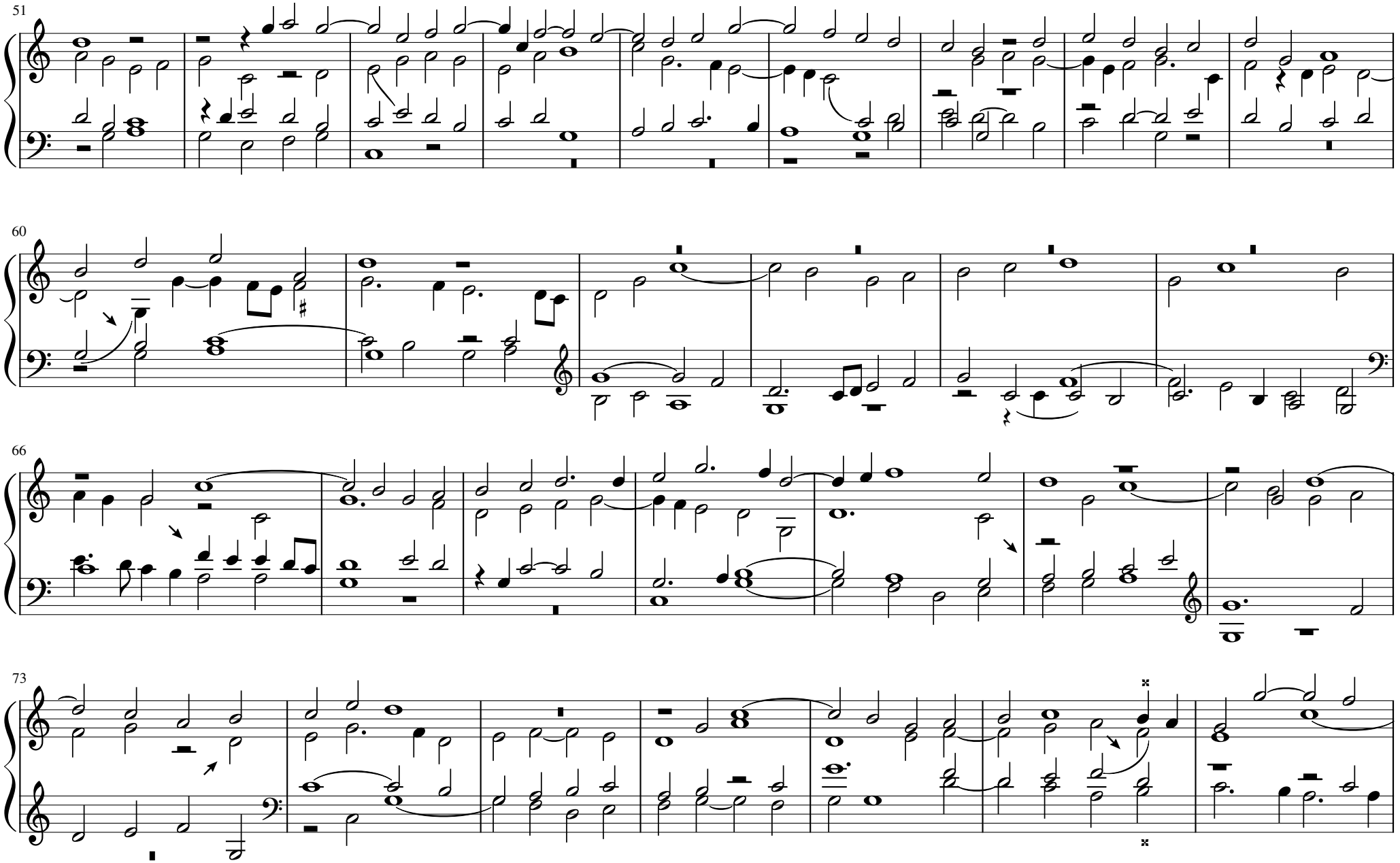
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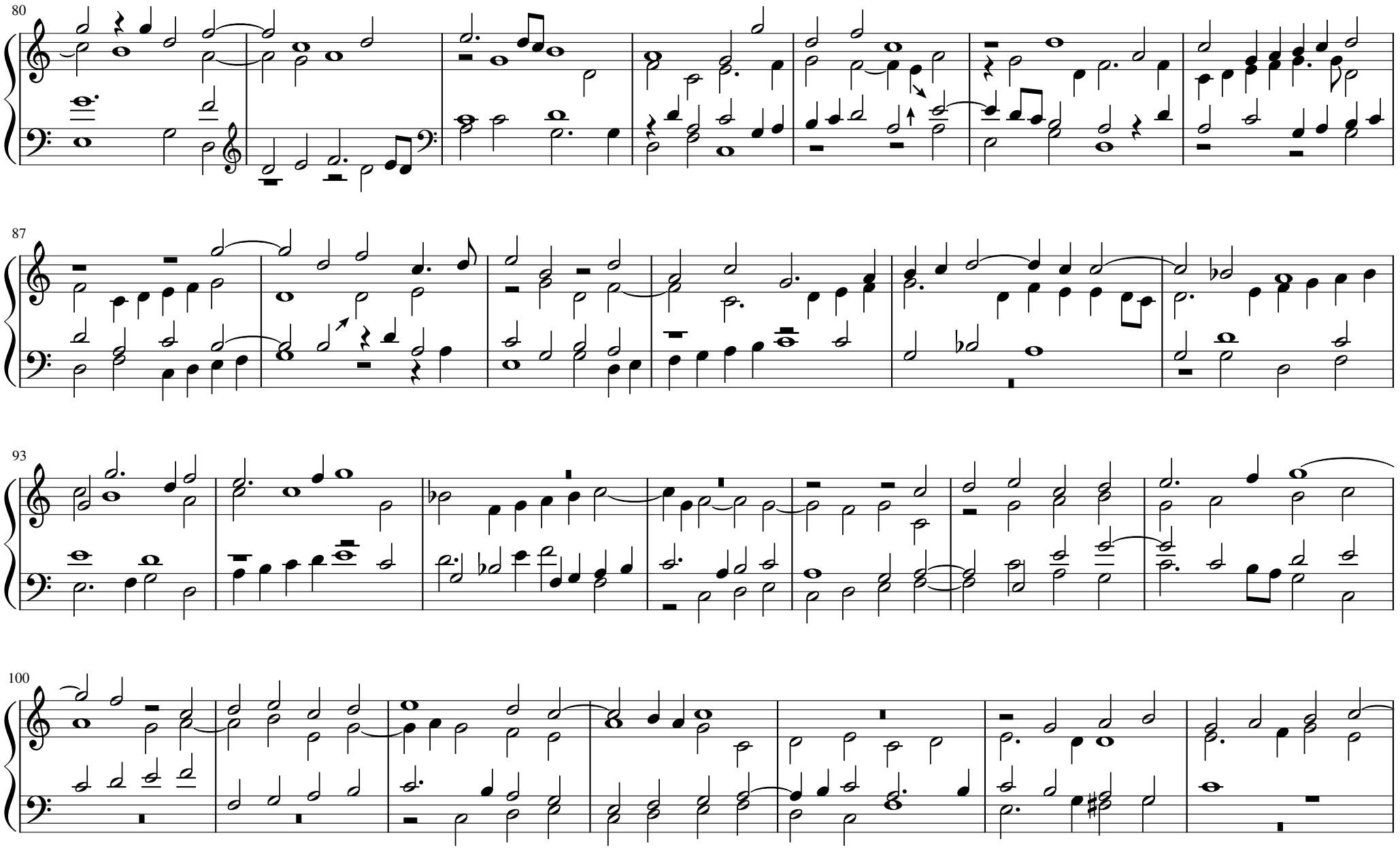
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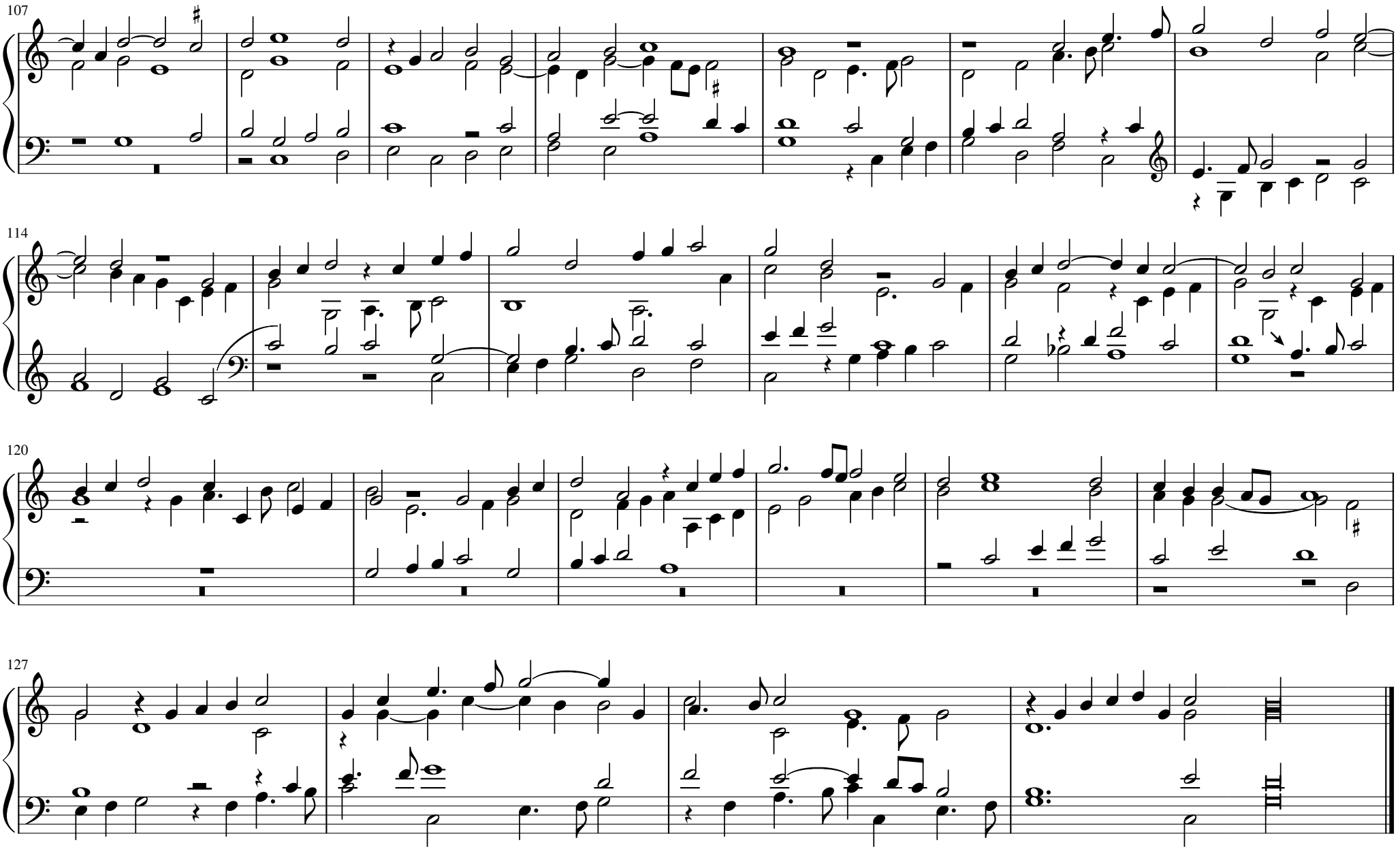
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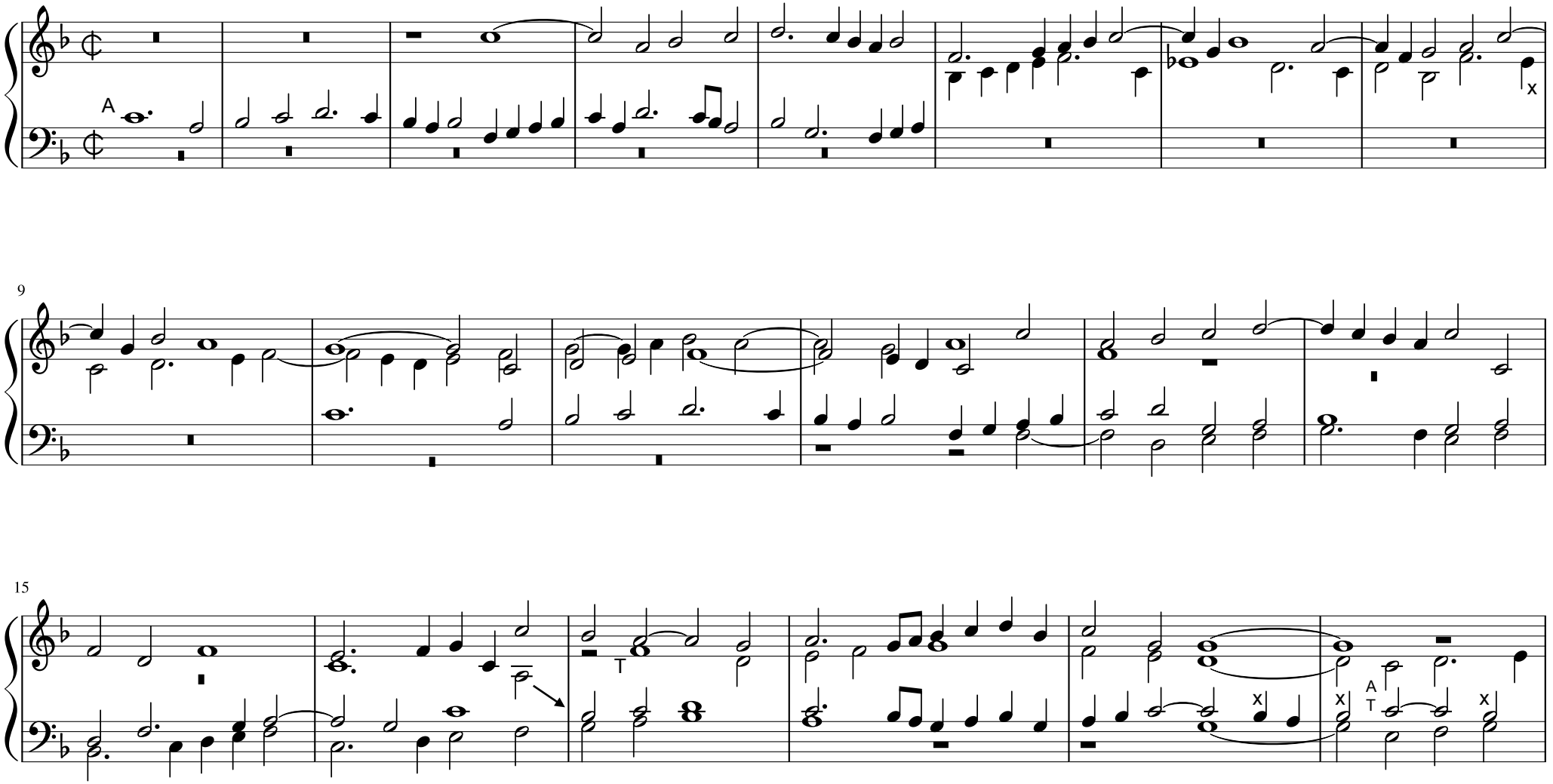
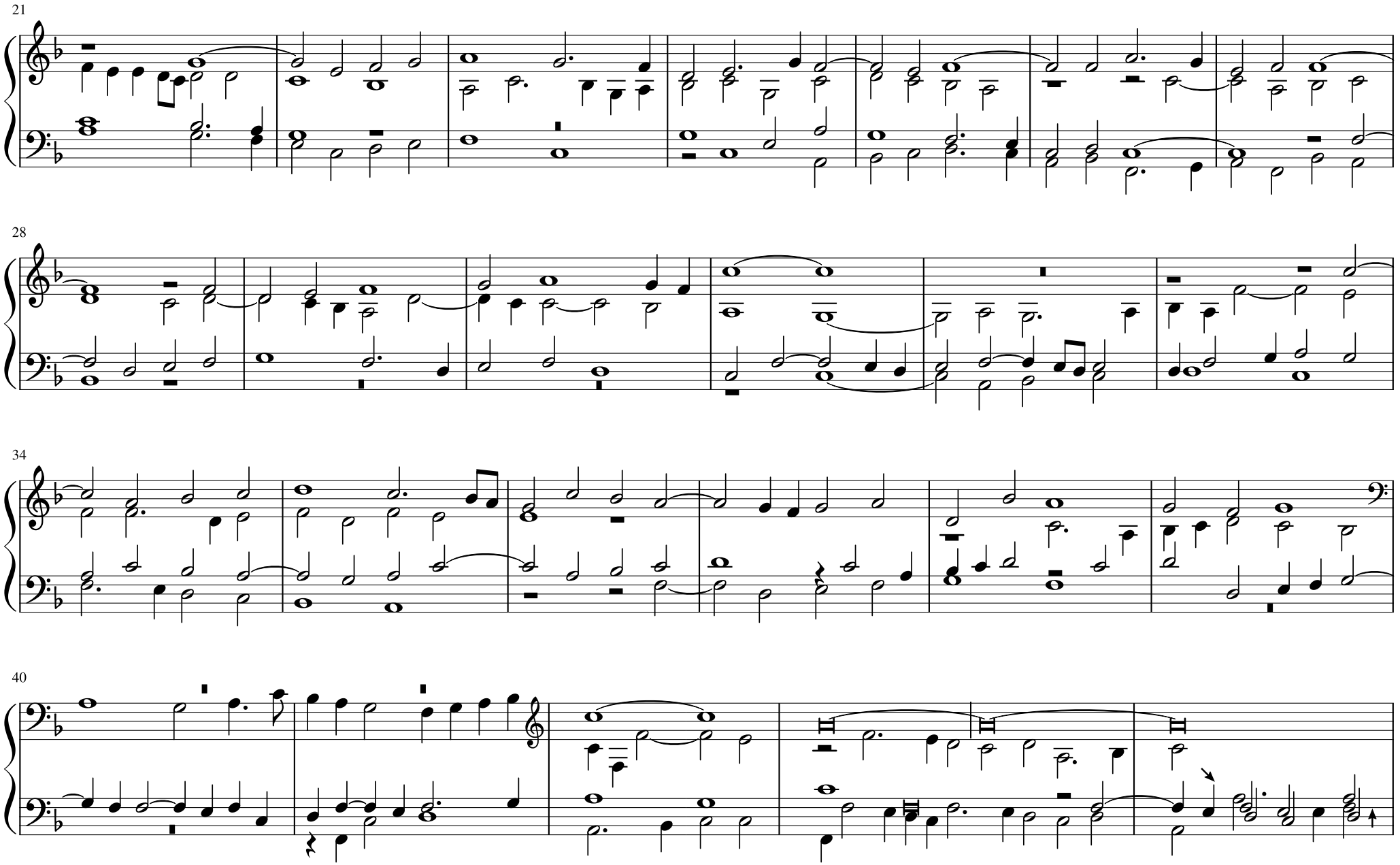
Annibale_Padovano_1556-3 Sesto tono

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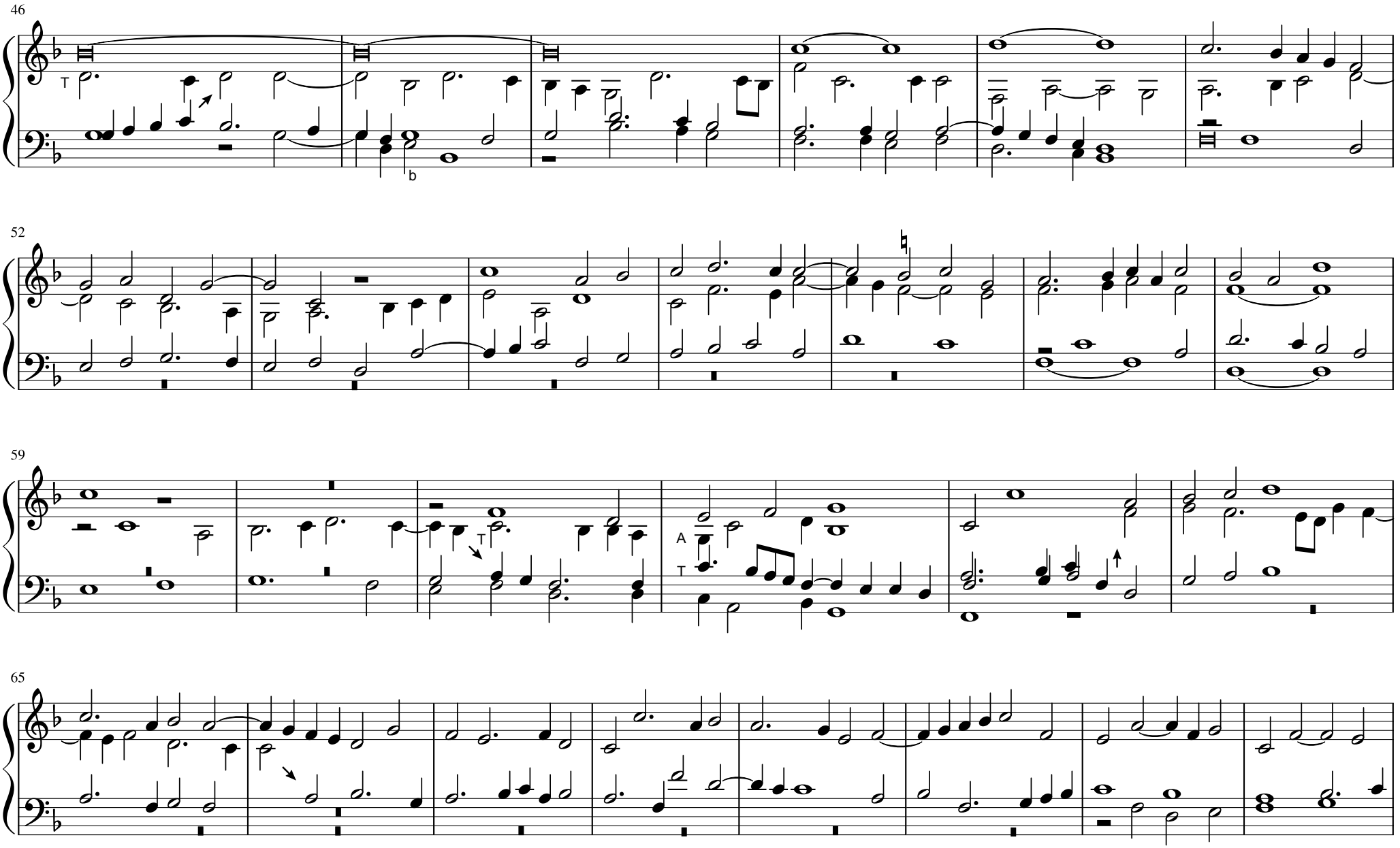
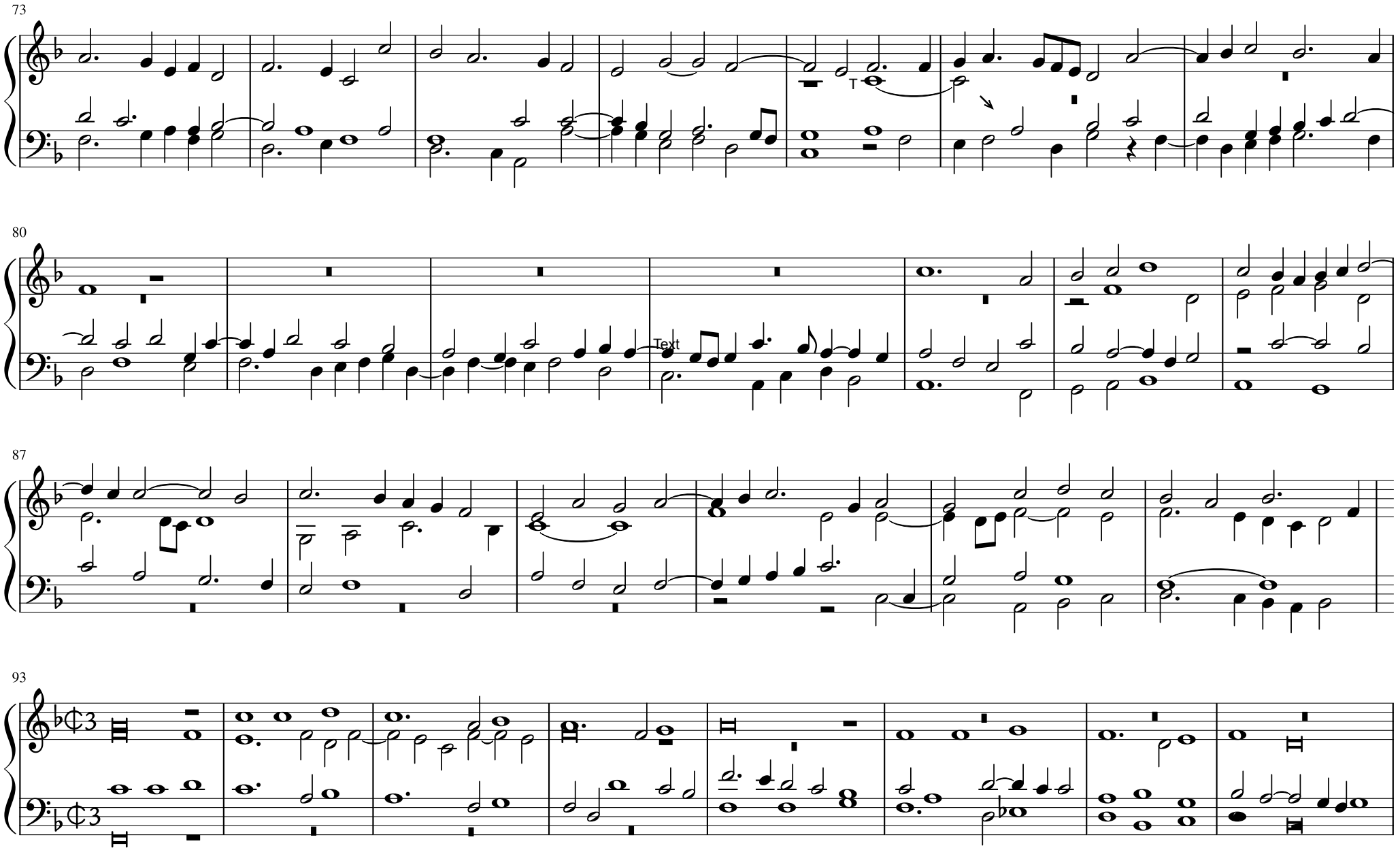


T tacet till b. 77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80
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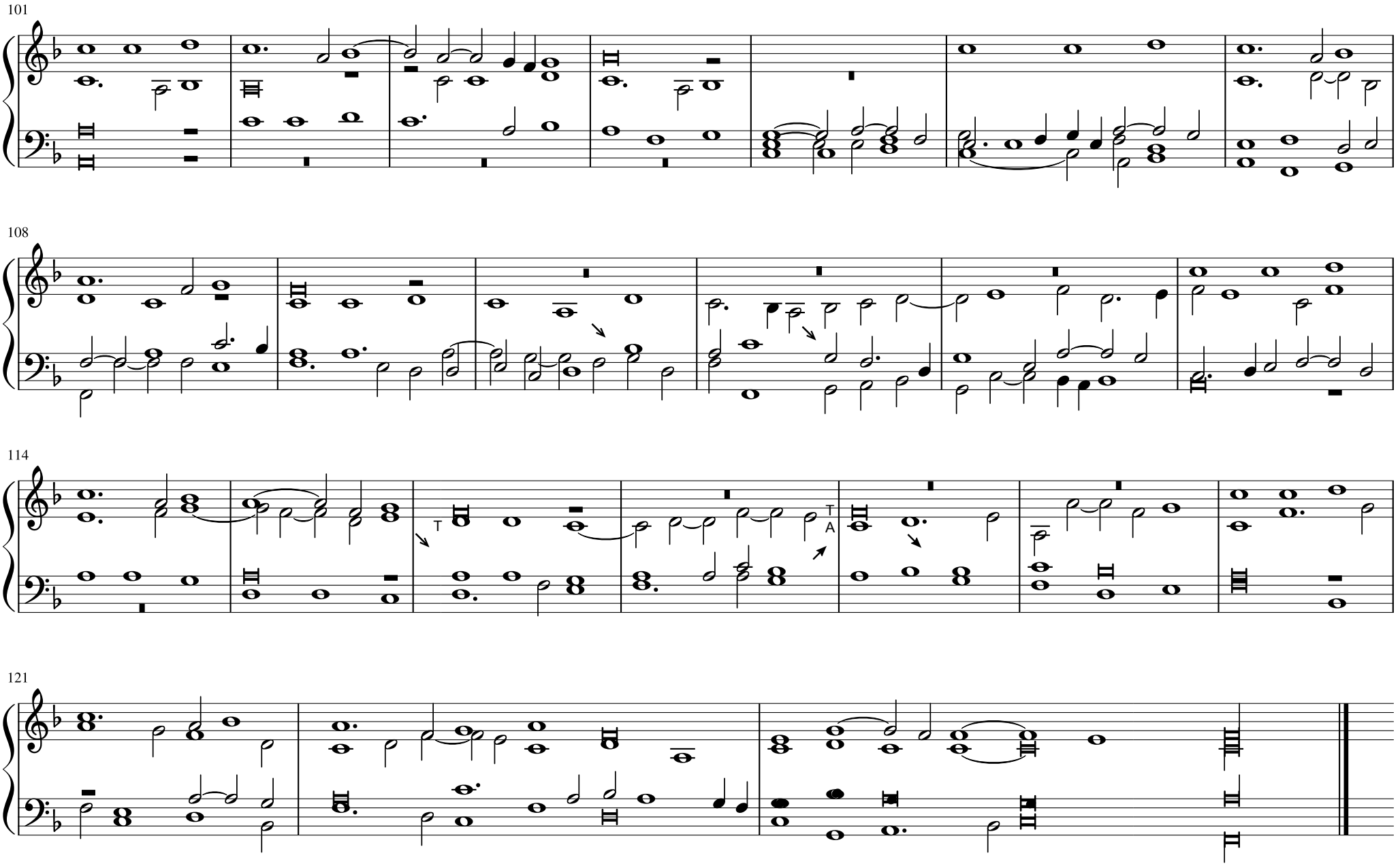
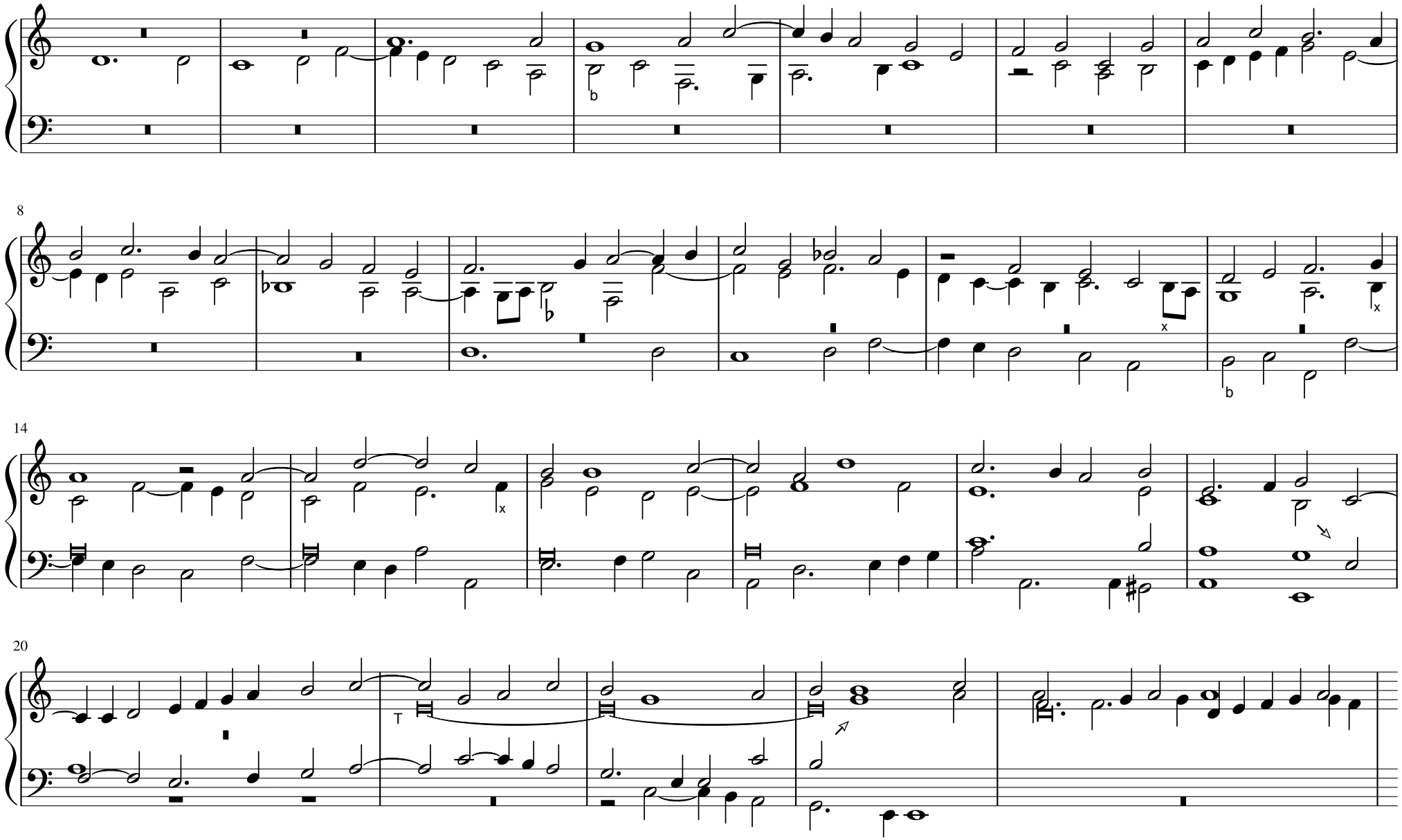
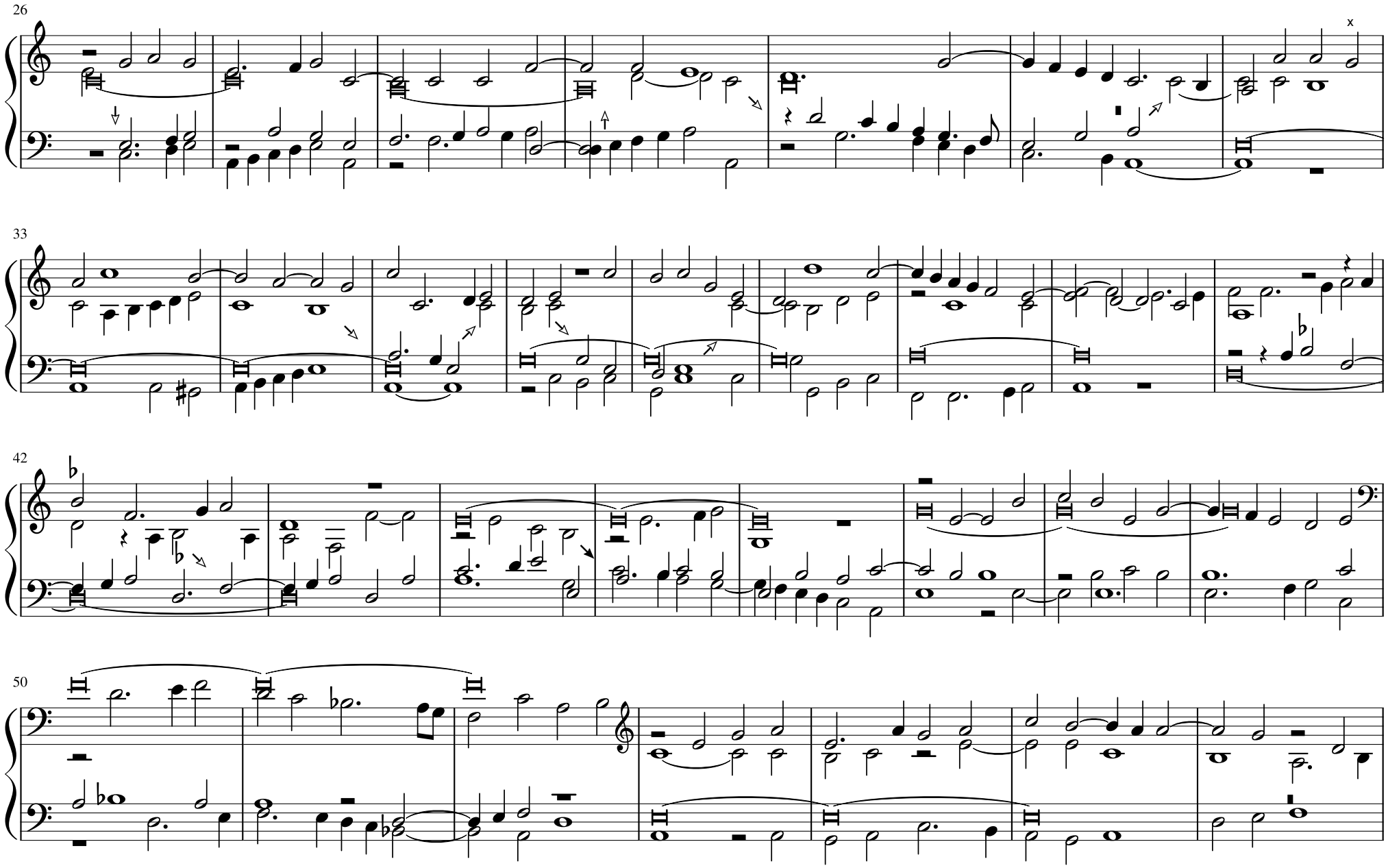
87
93


101
108
114
T
T
A
121

Annibale Padovano 1556/4 Primo Tono (Kirie)




26
x
33
42
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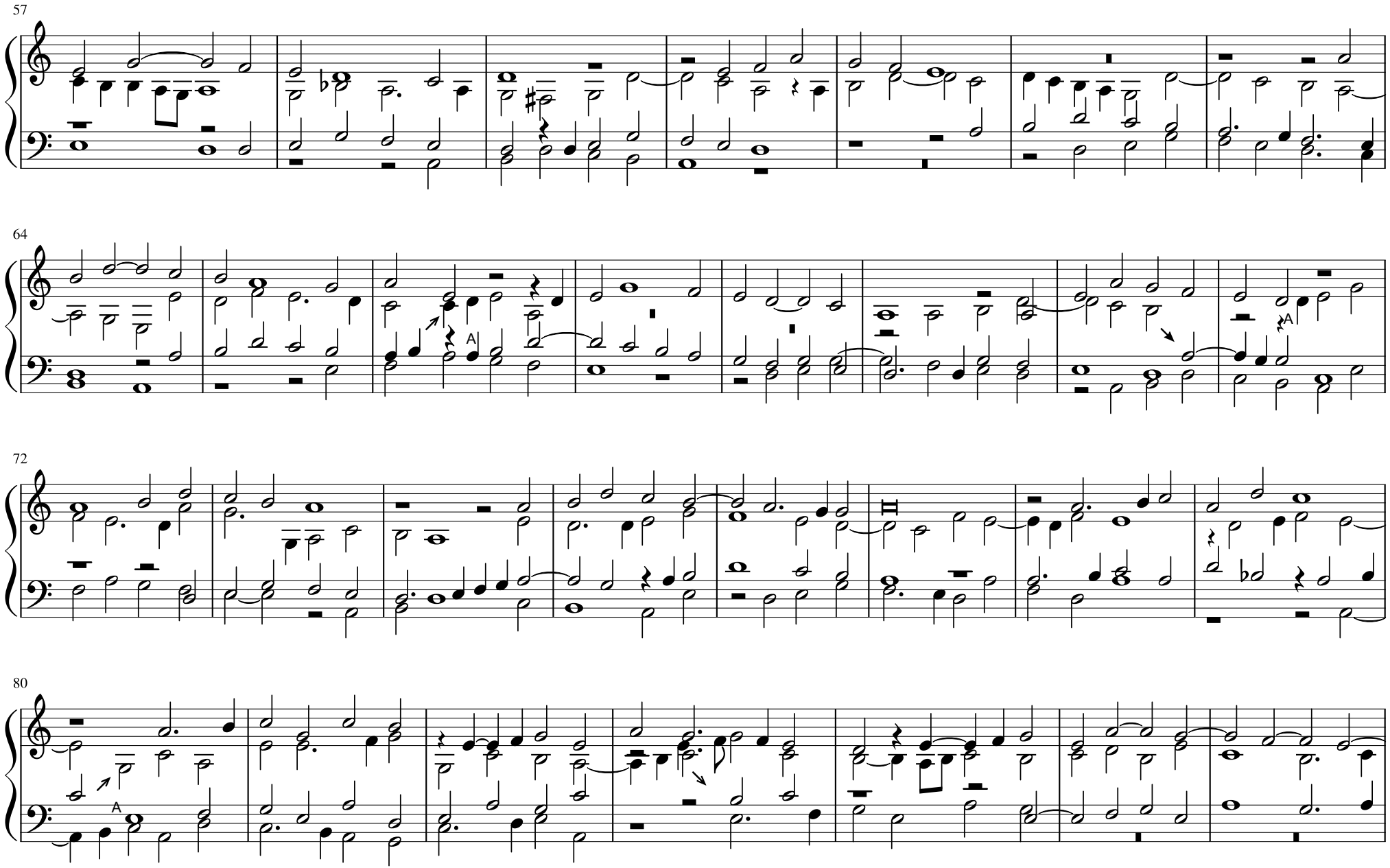
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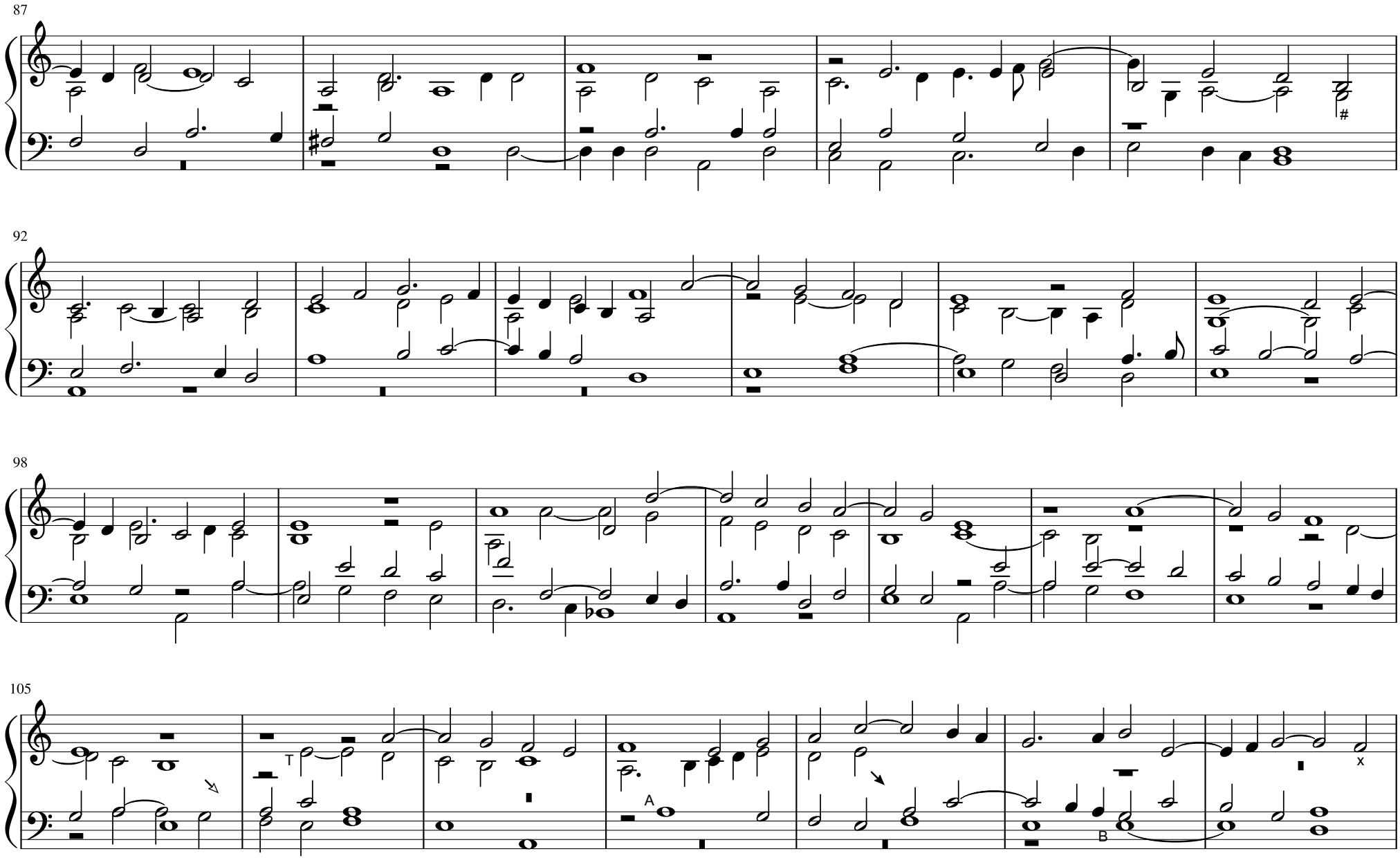
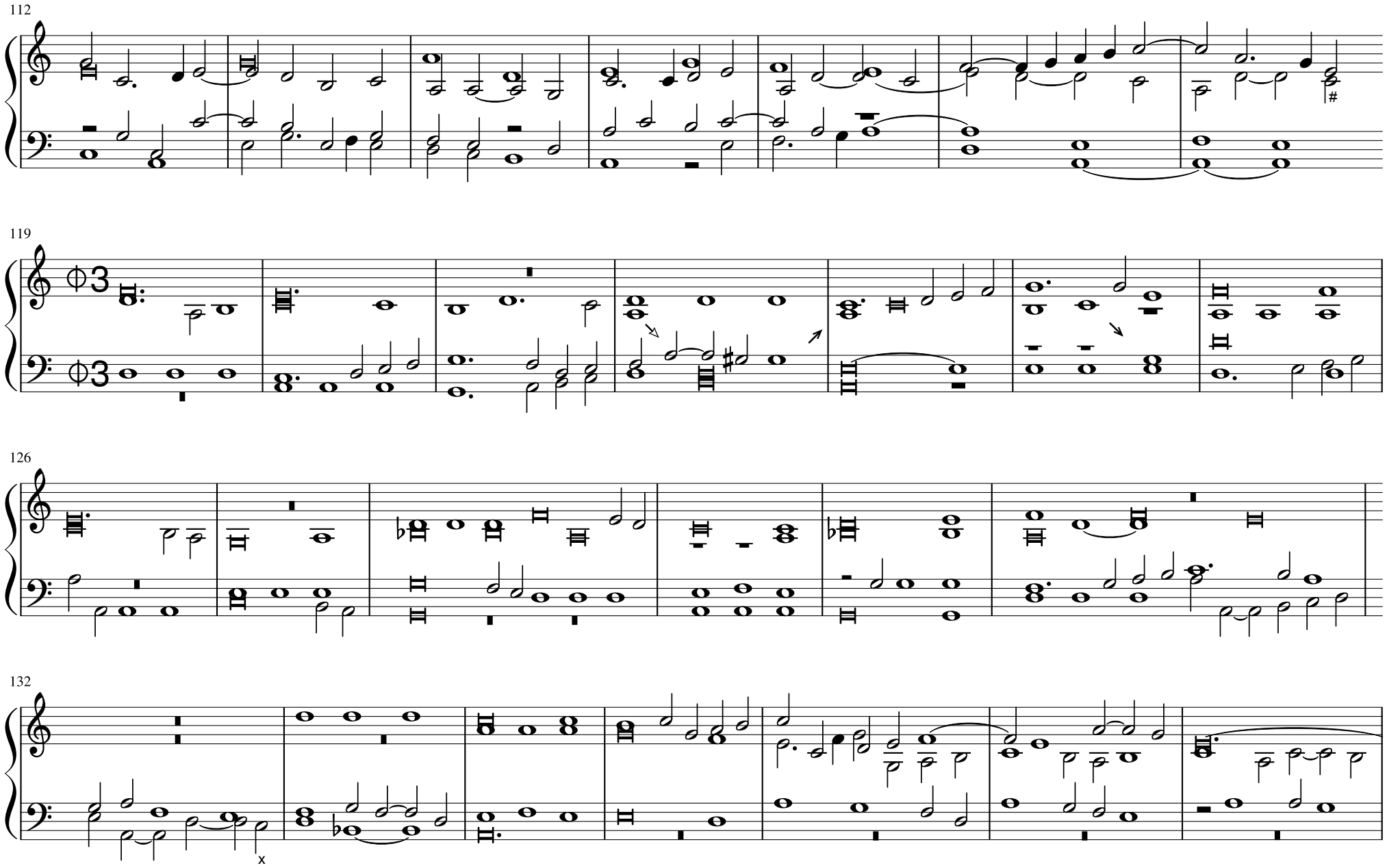

87
92
98
105
T
A
B
x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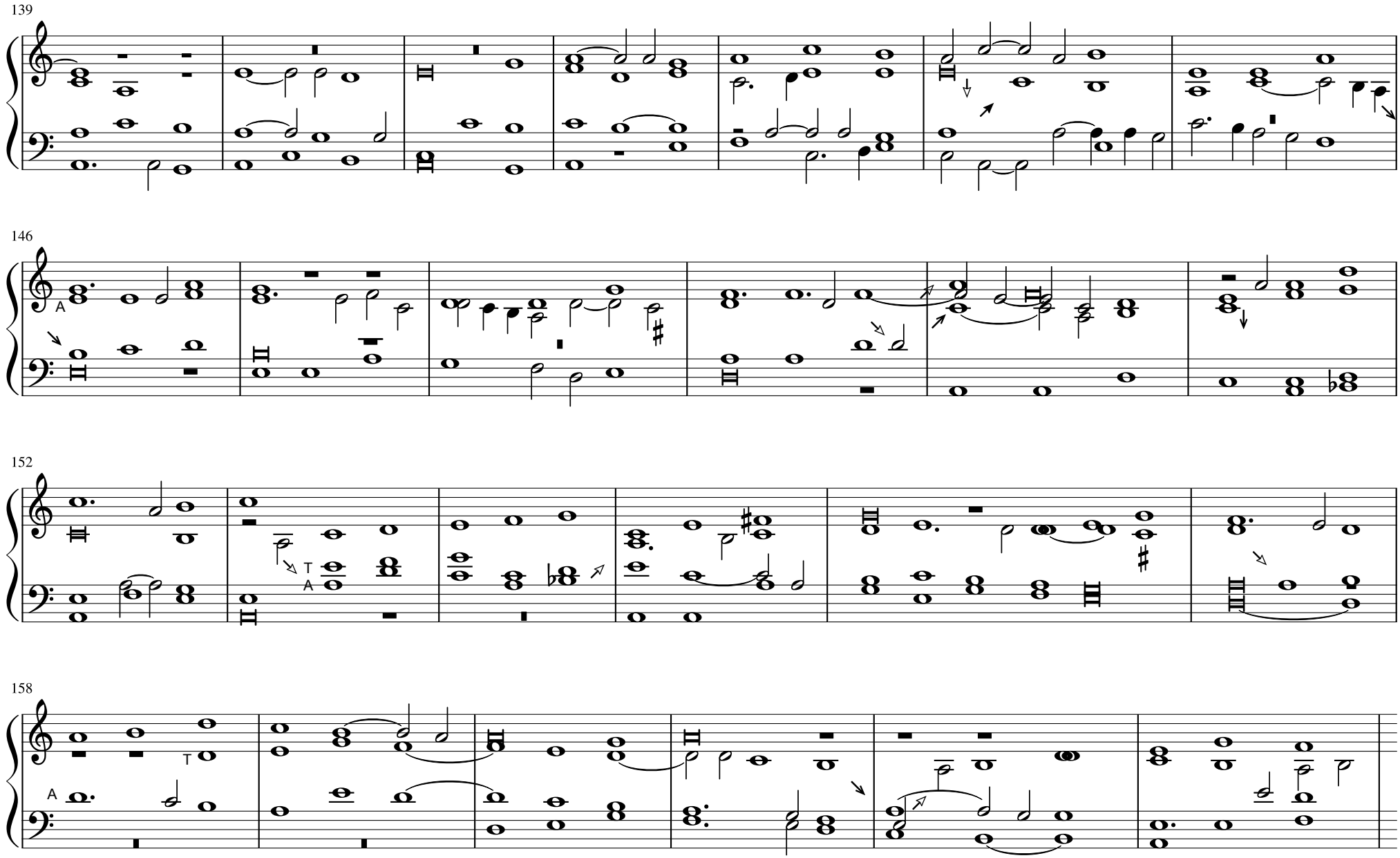
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146
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152
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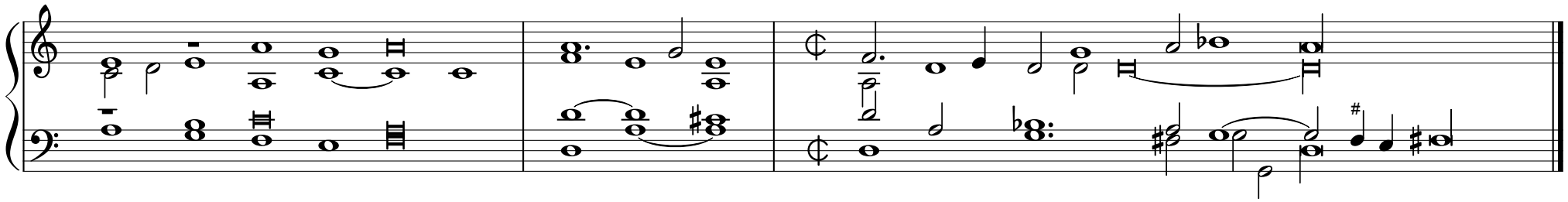
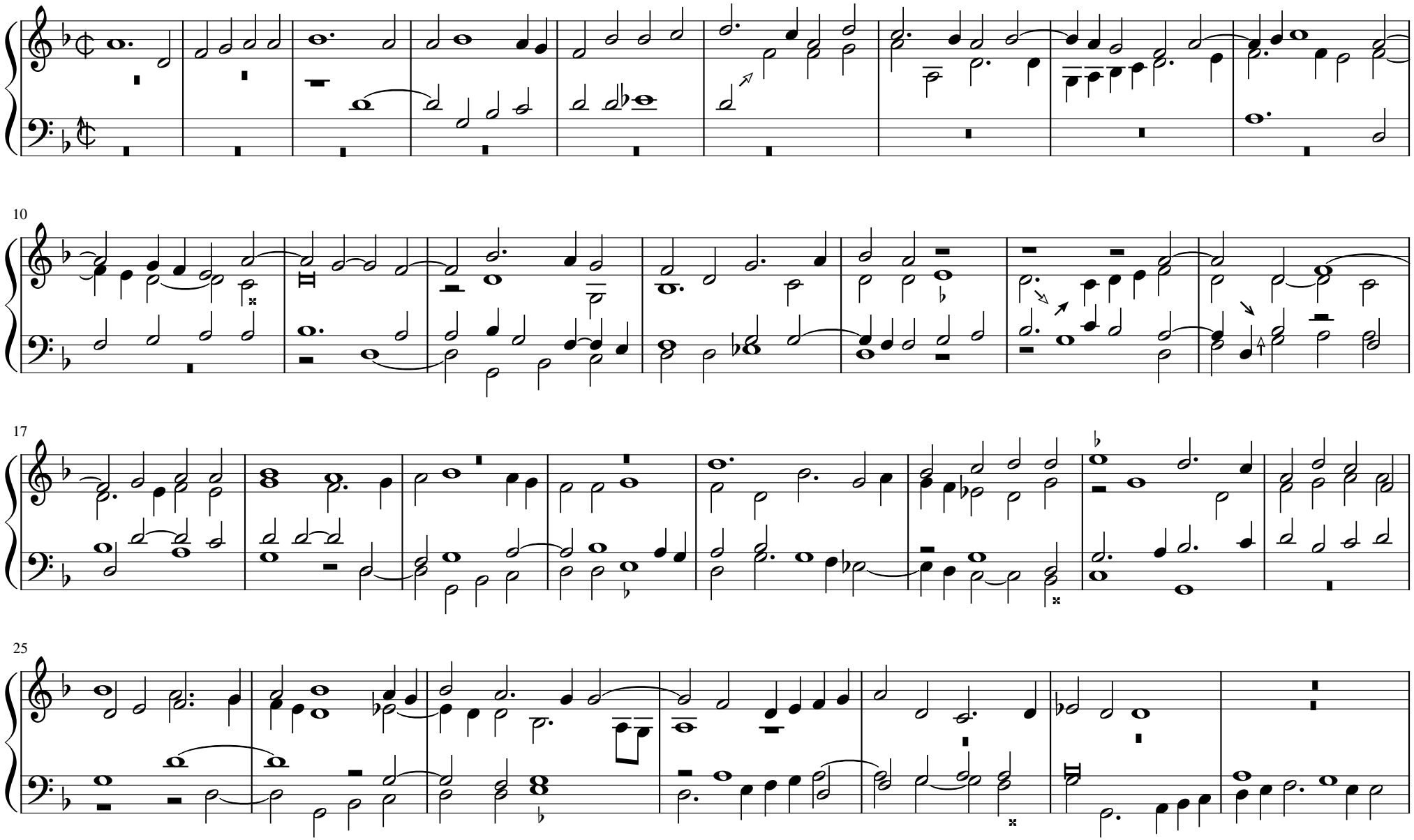
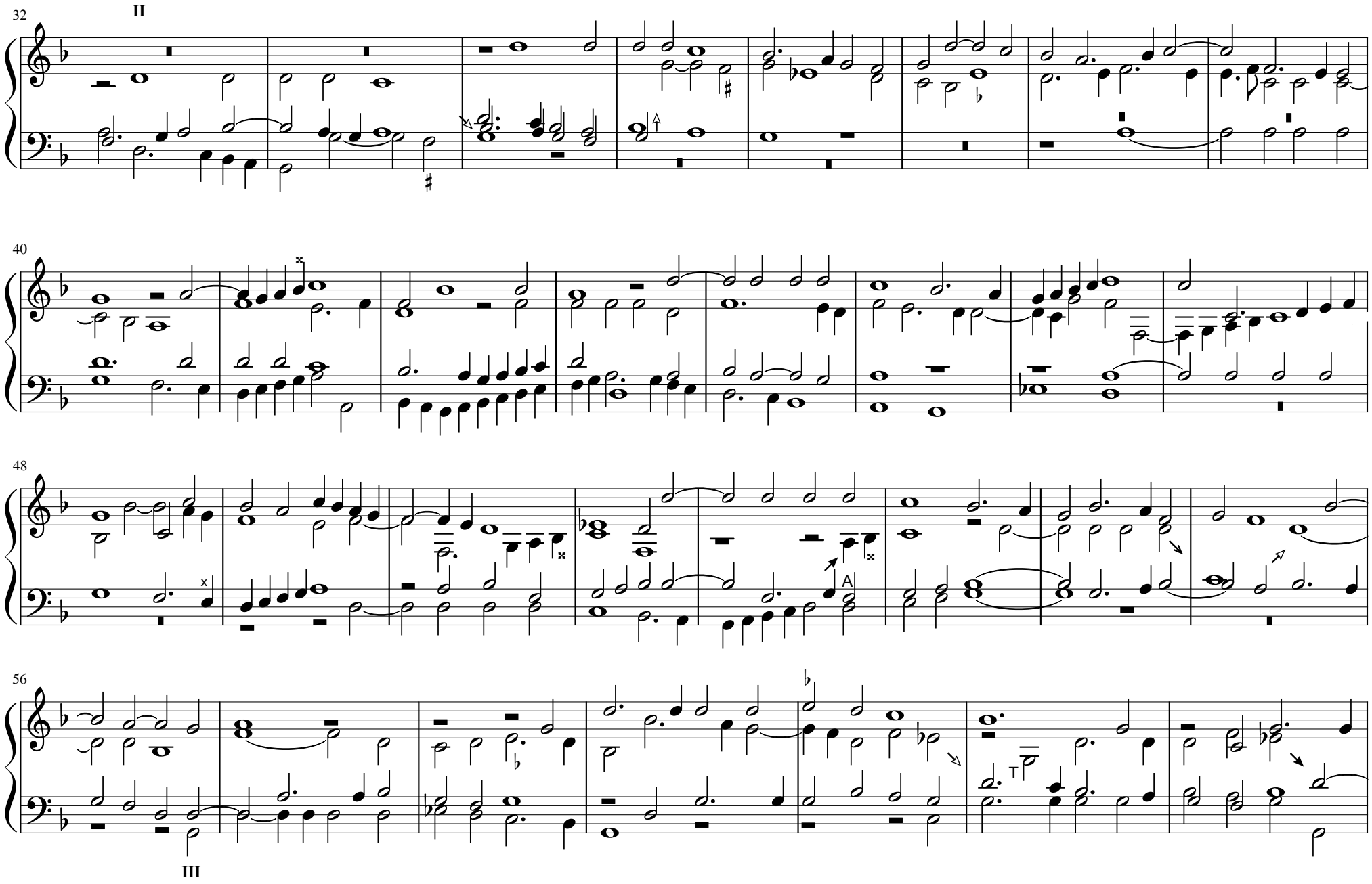
158
T
A

164



Annibale Padovano 1556/5 Secondo tono

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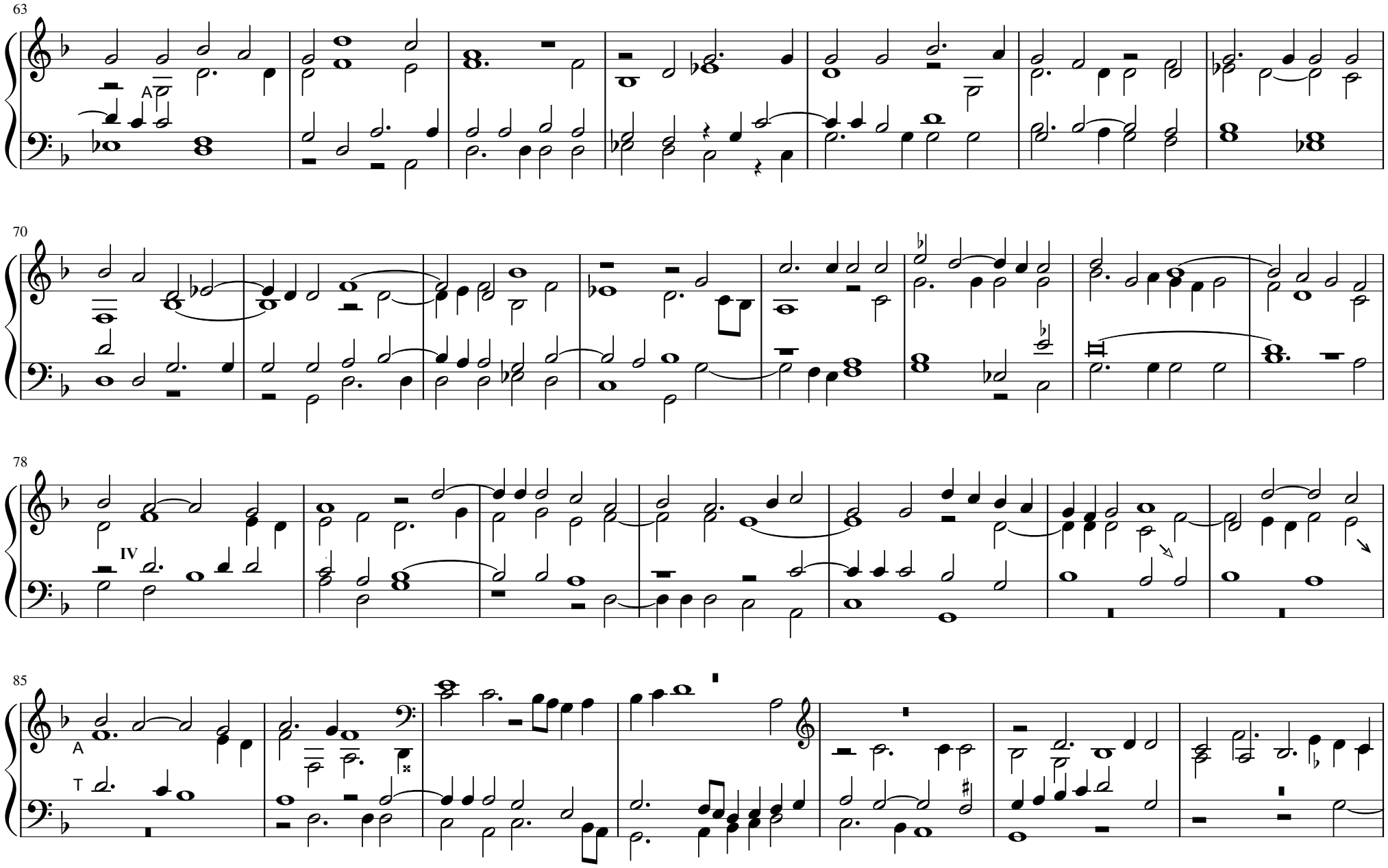
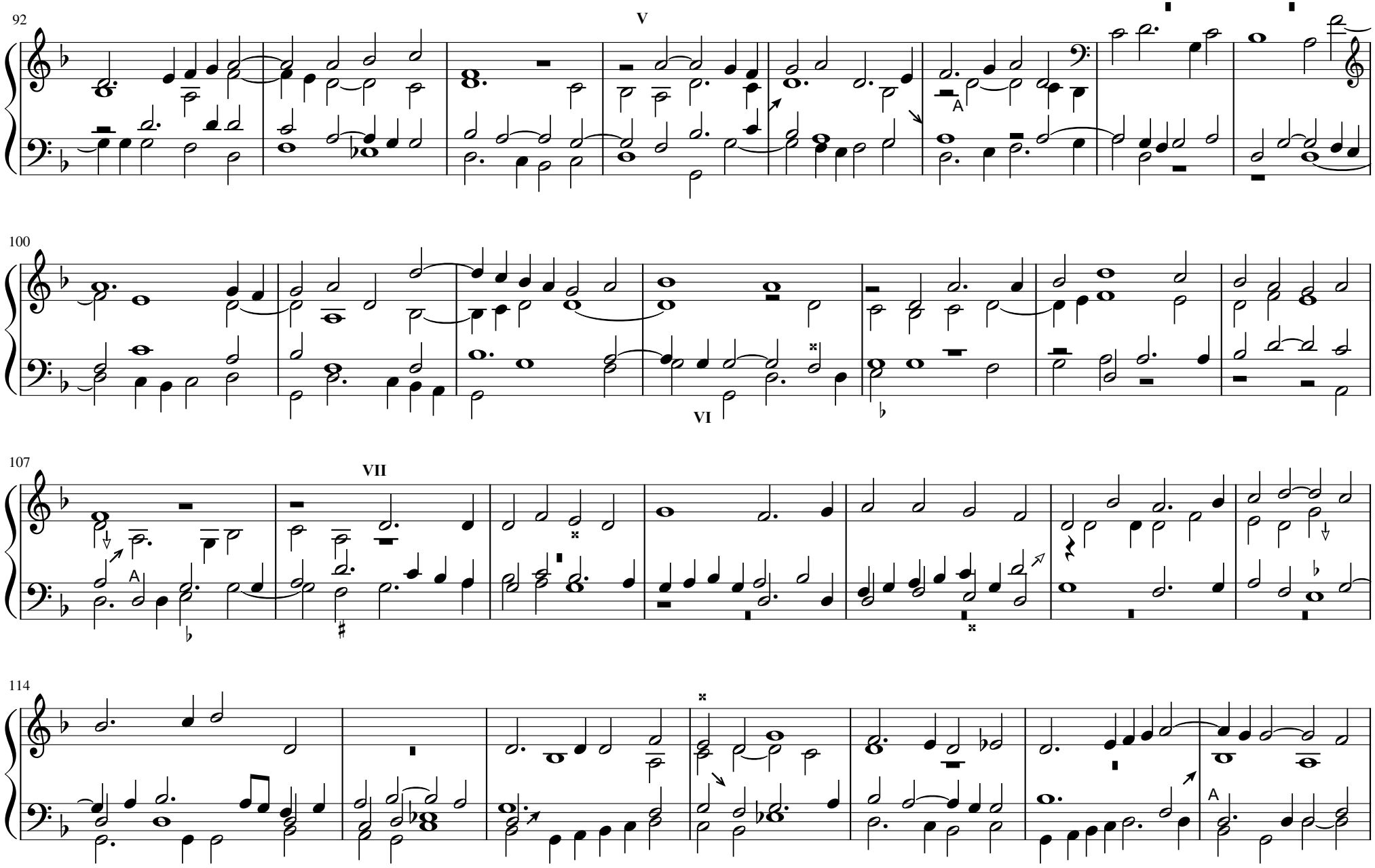
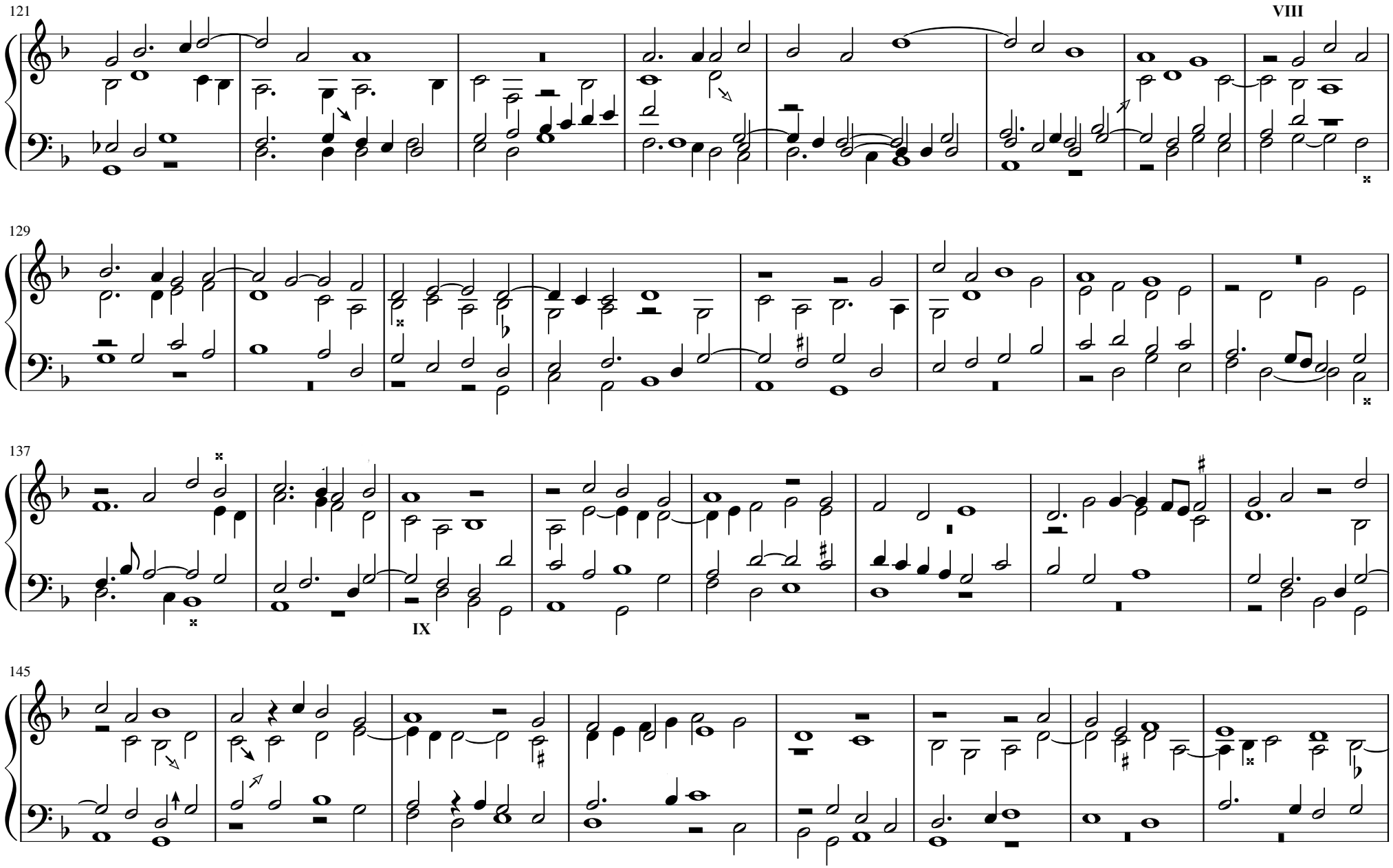
II
40
48
56
III


63
A
70
78
IV
85
A
T


92
V
A
100
VI
107
VII
A
114
A



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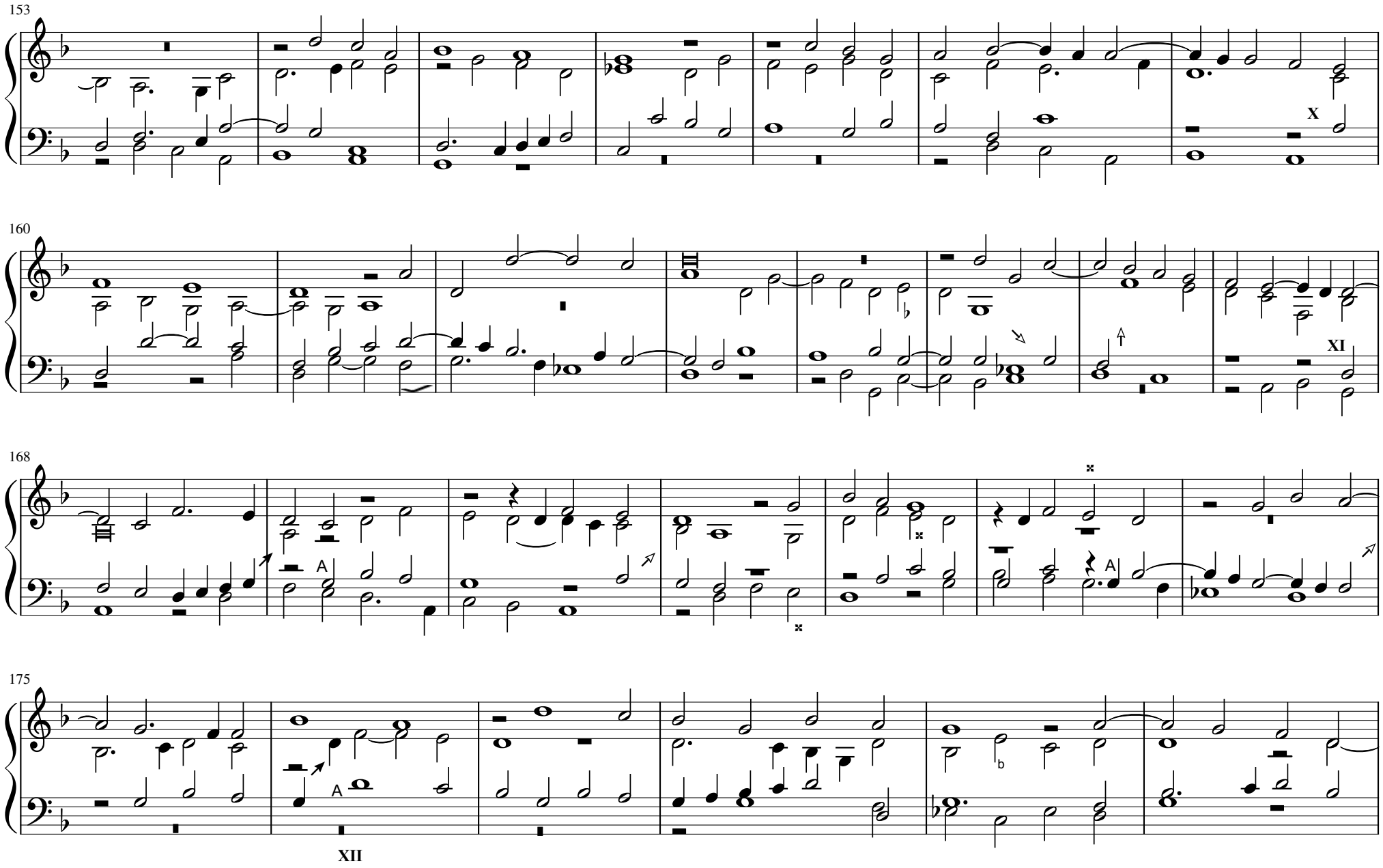
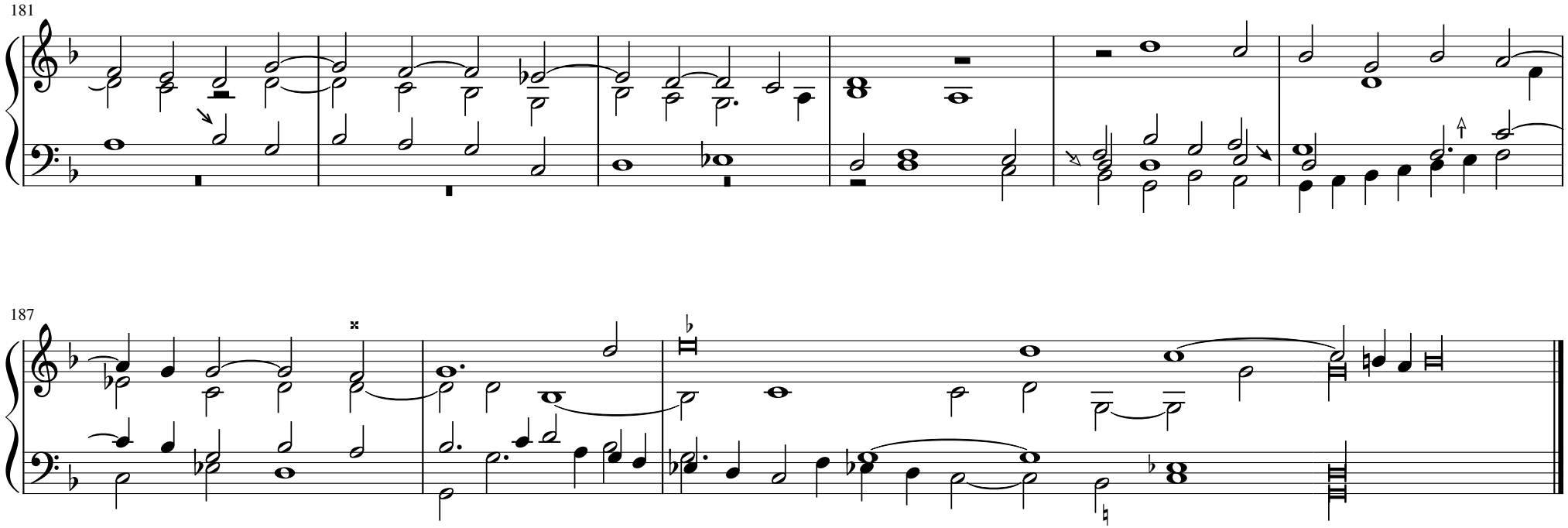
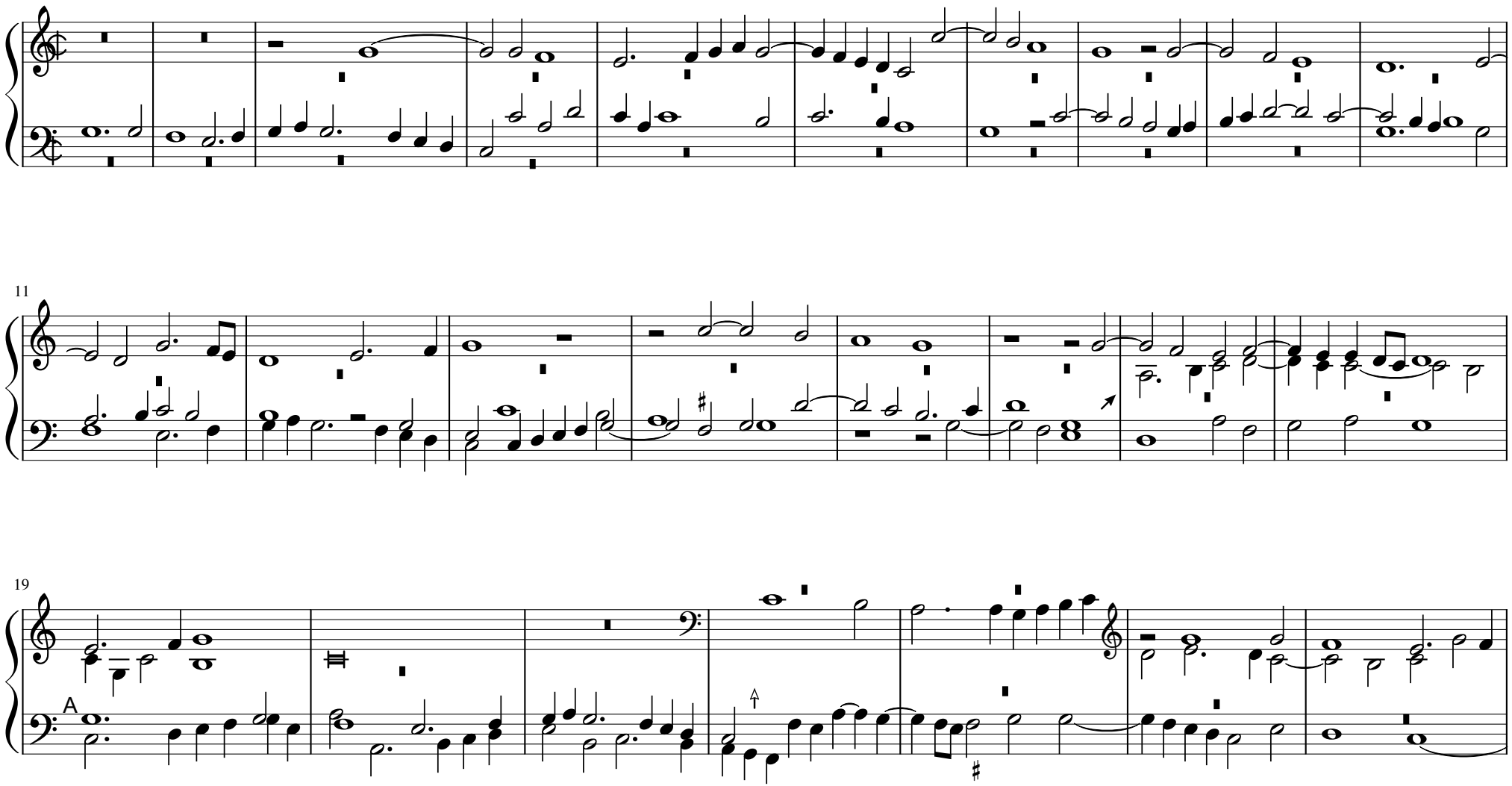
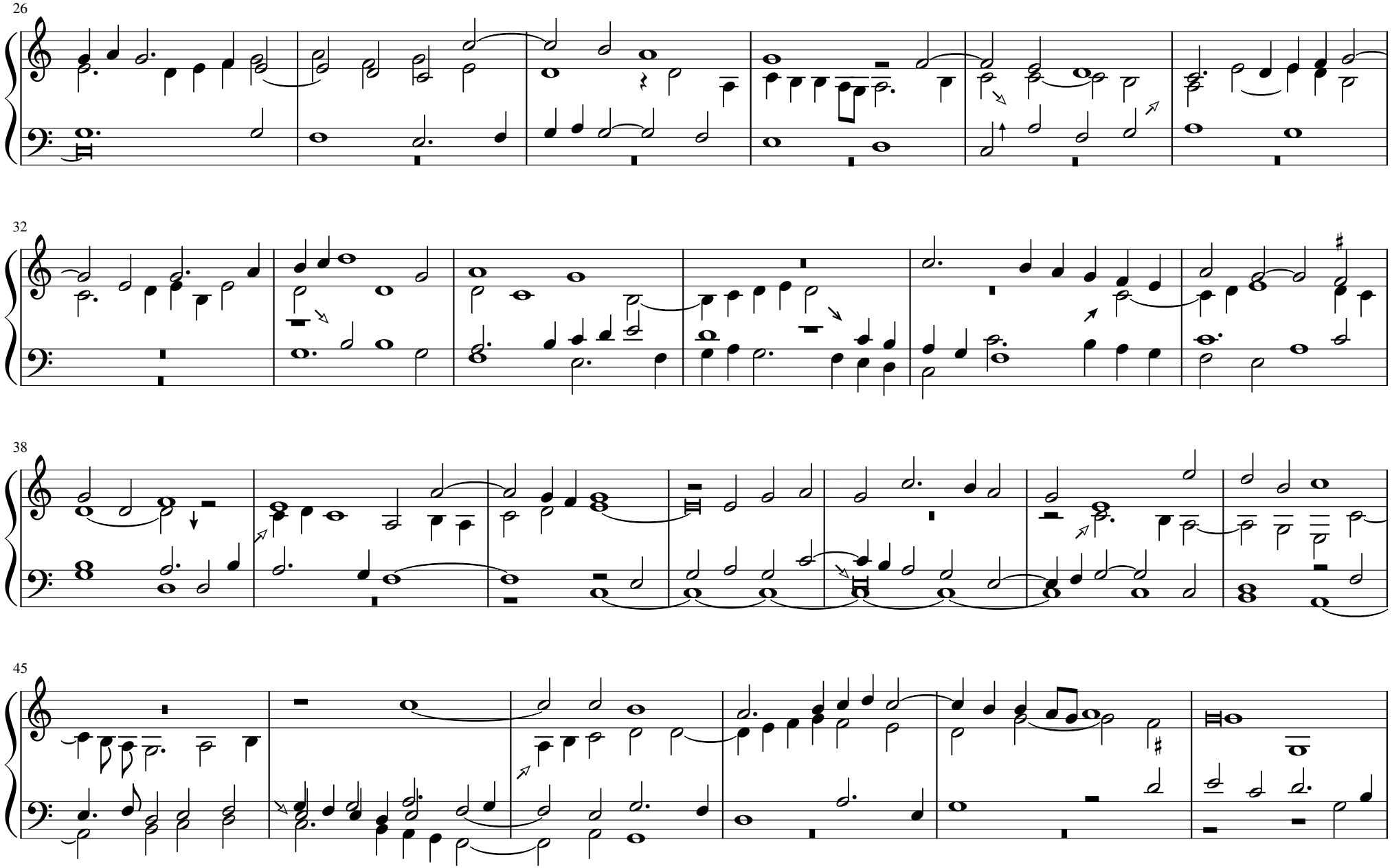

153
X
160
XI
168
A
A
175
A
XII


181
187

Annibale Padovano 1556 - 6 - Ottavo Tono

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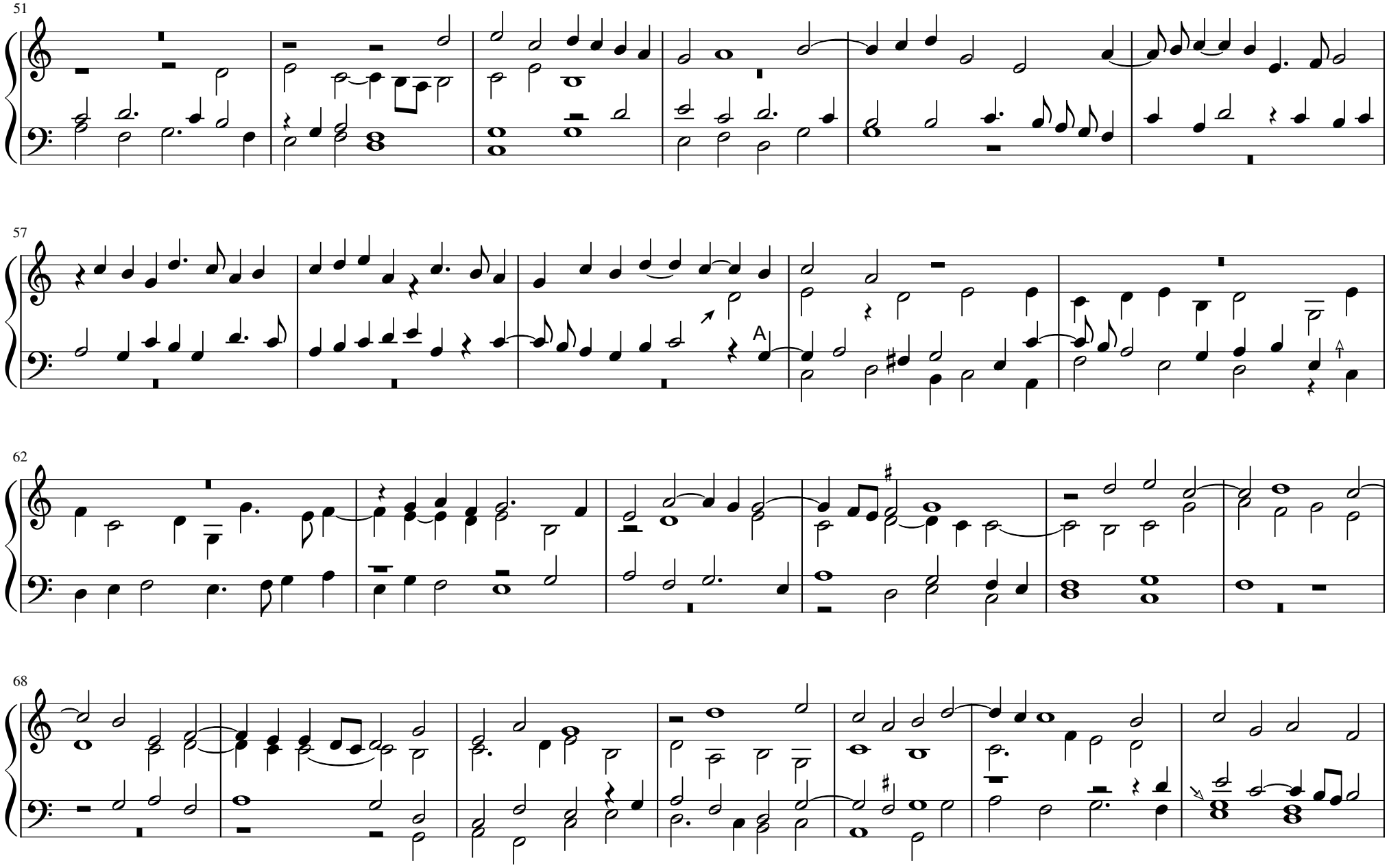
51
57
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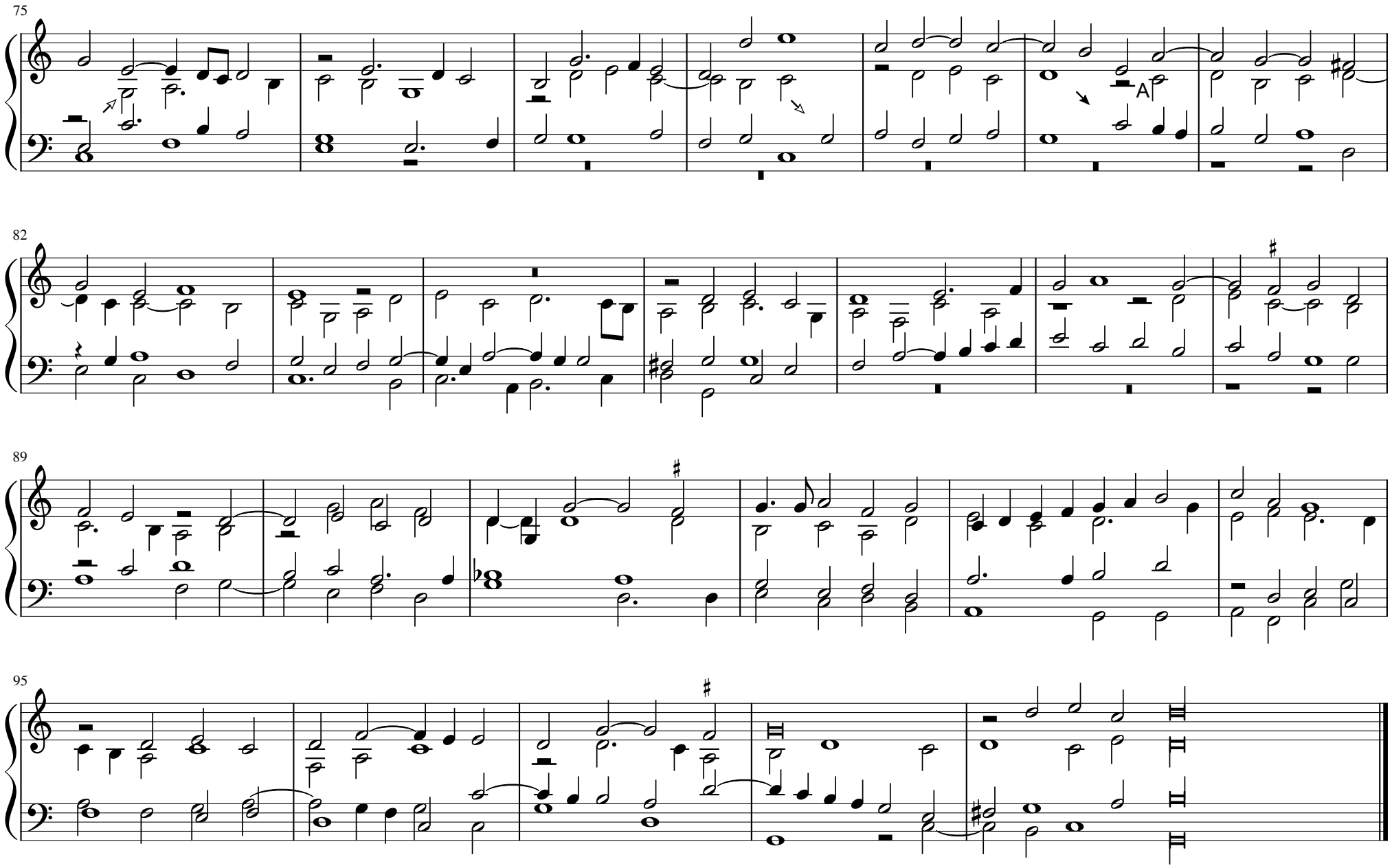
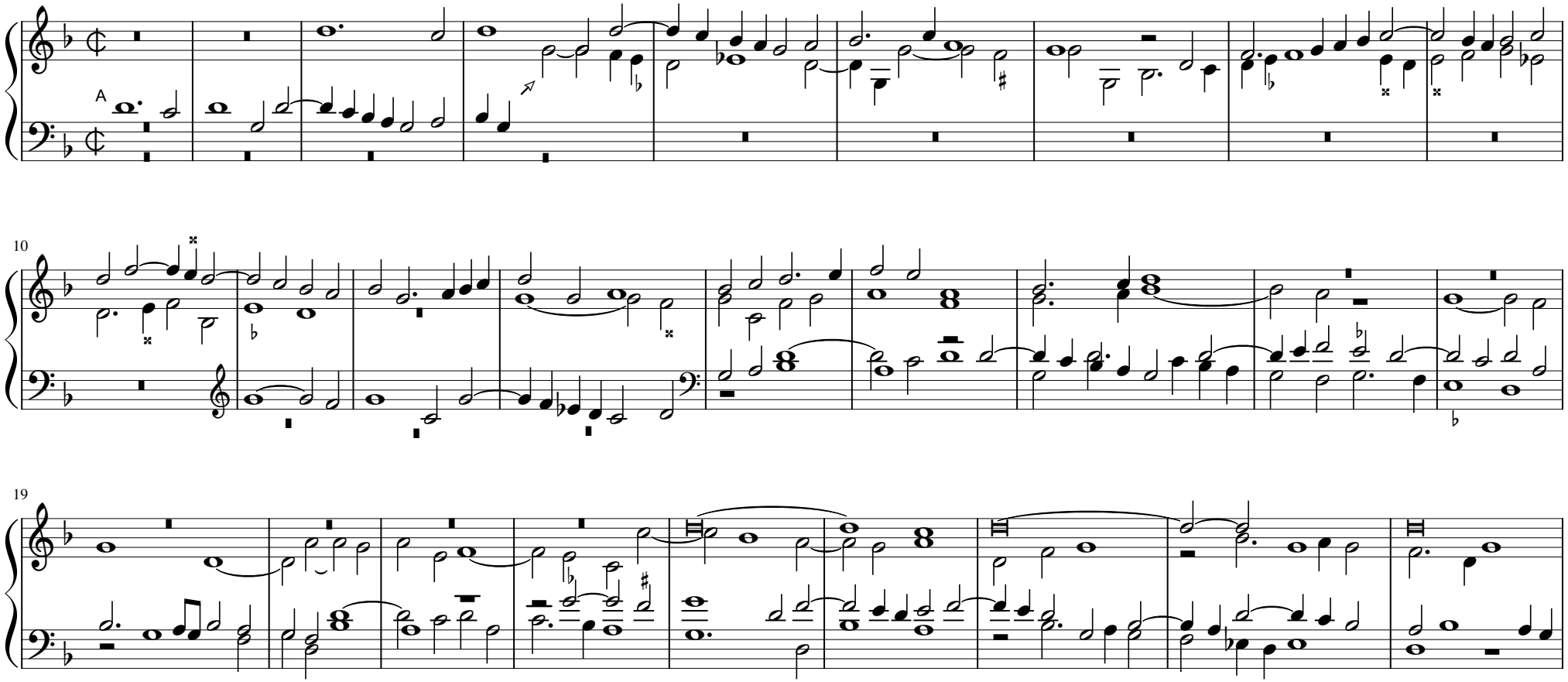
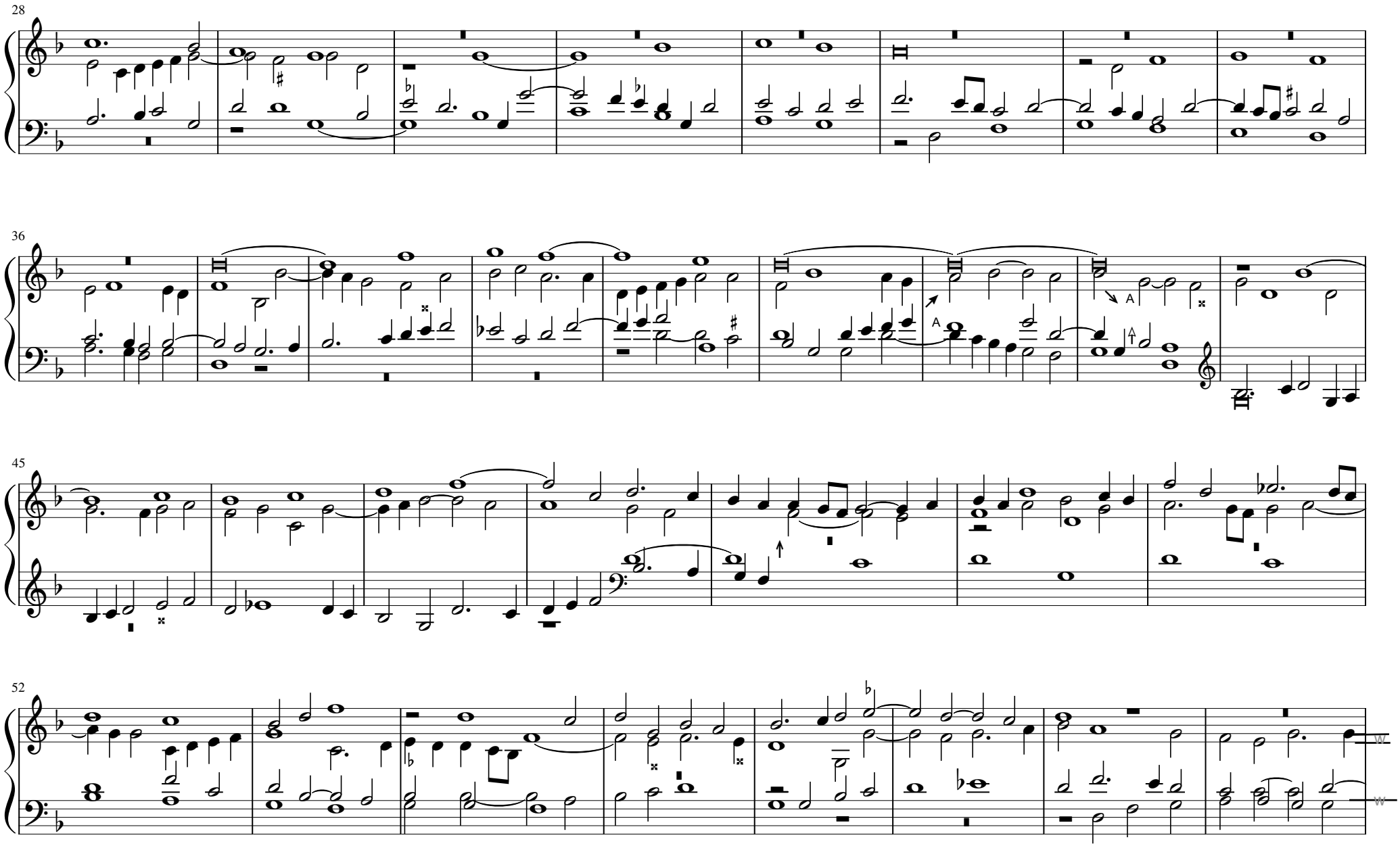
62
68


75
A
82
89
95

Annibale Padovano 1556 / 7 Ricercar del Primo Tono [*Salve Regina*]

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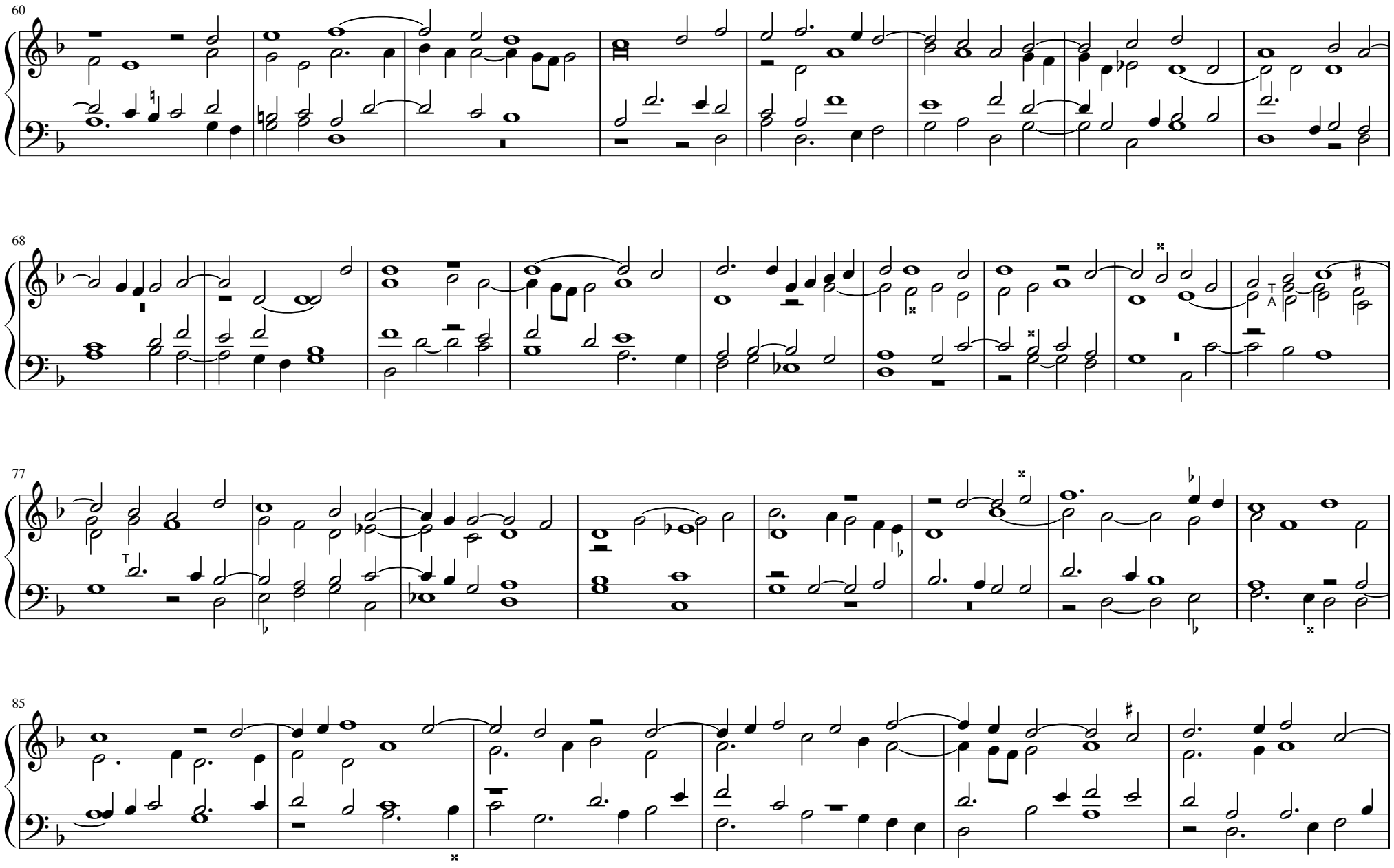
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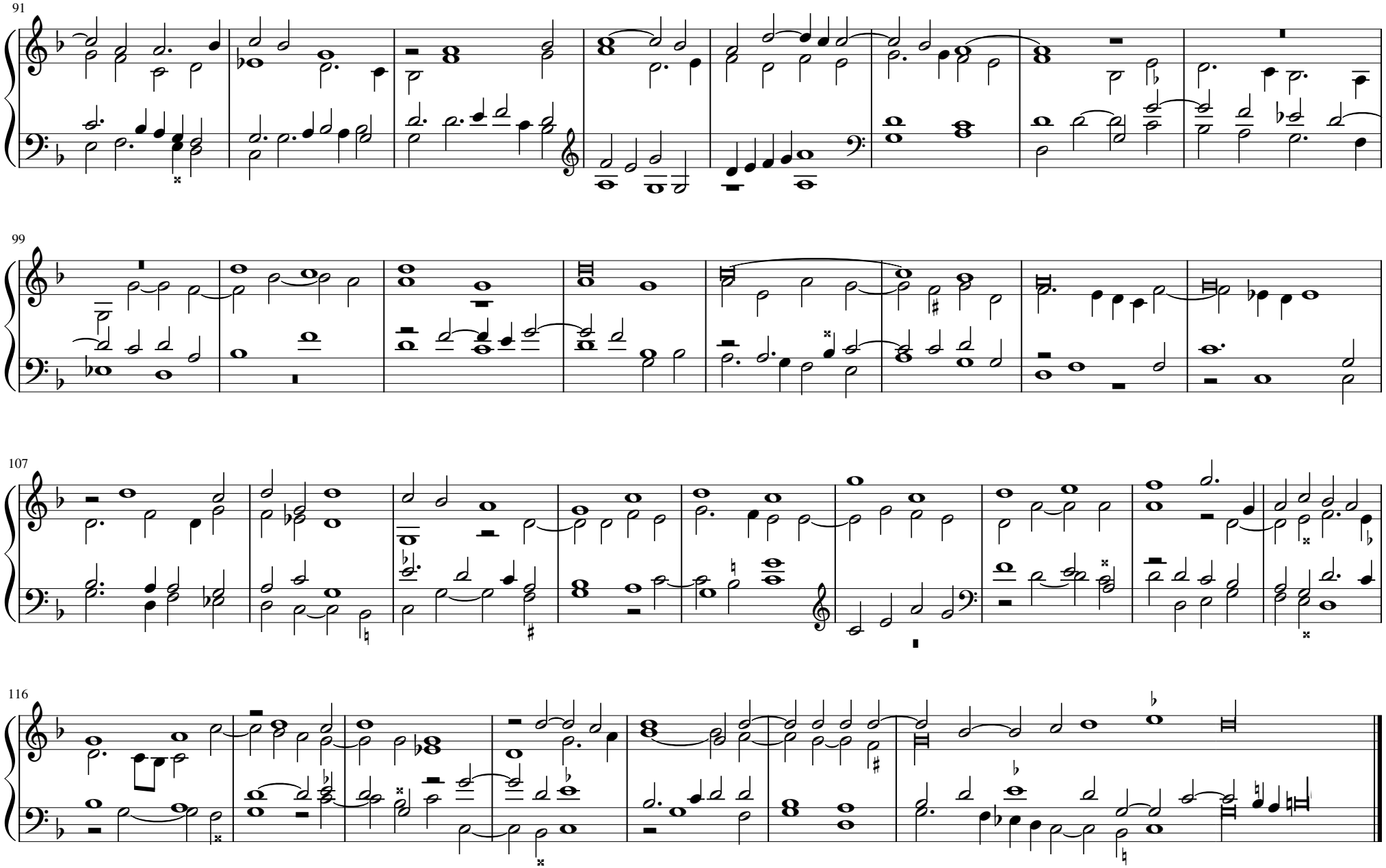
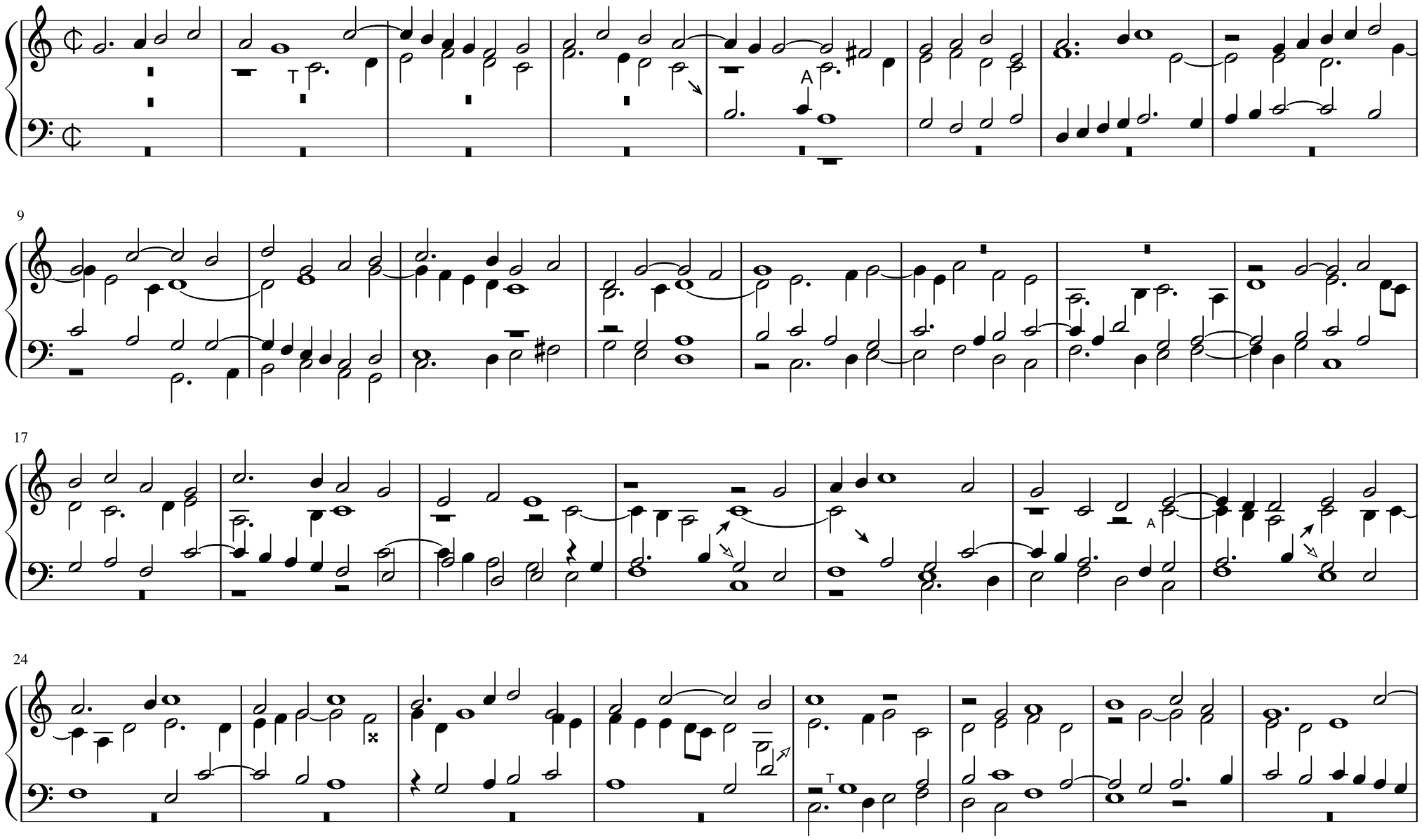
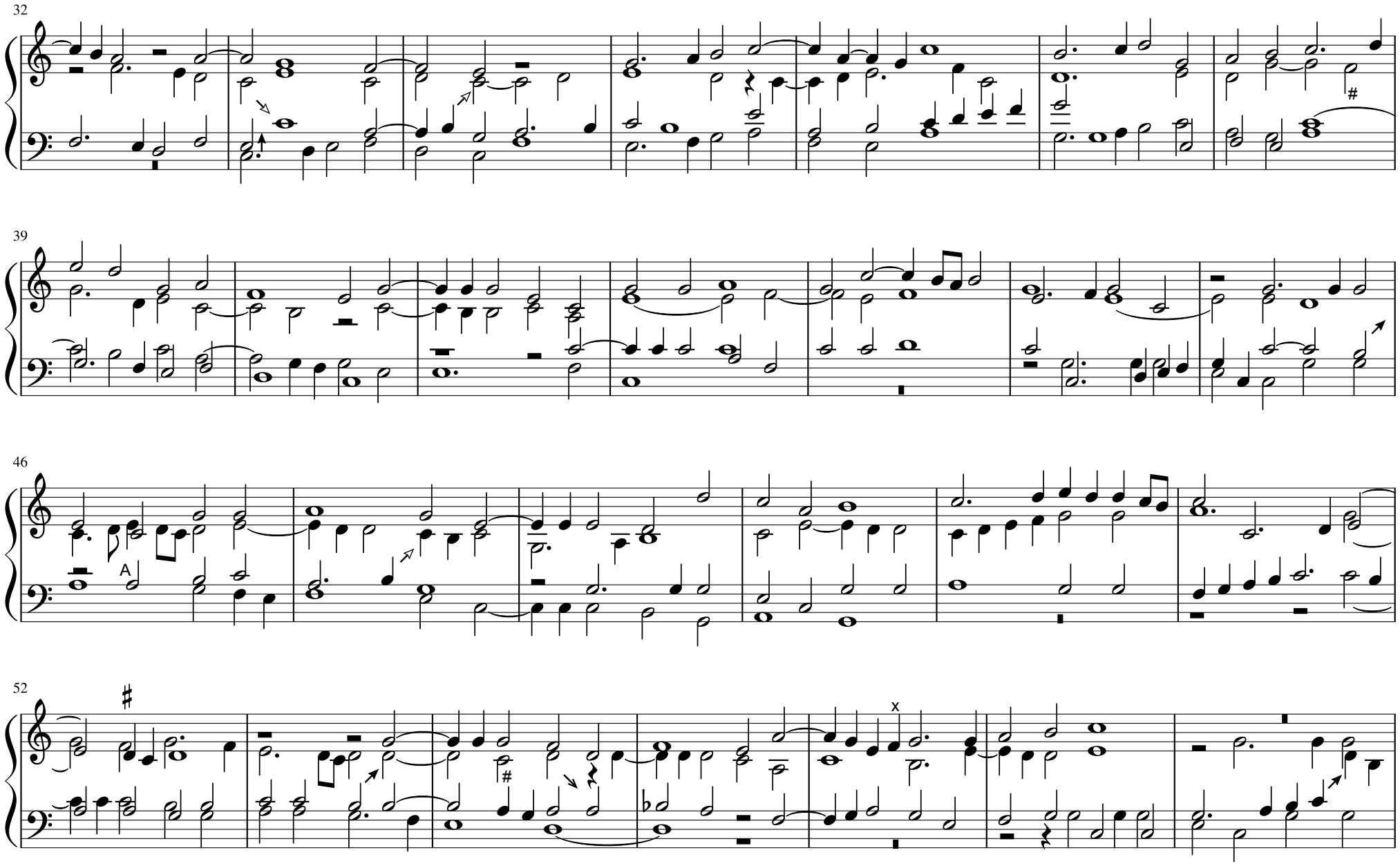
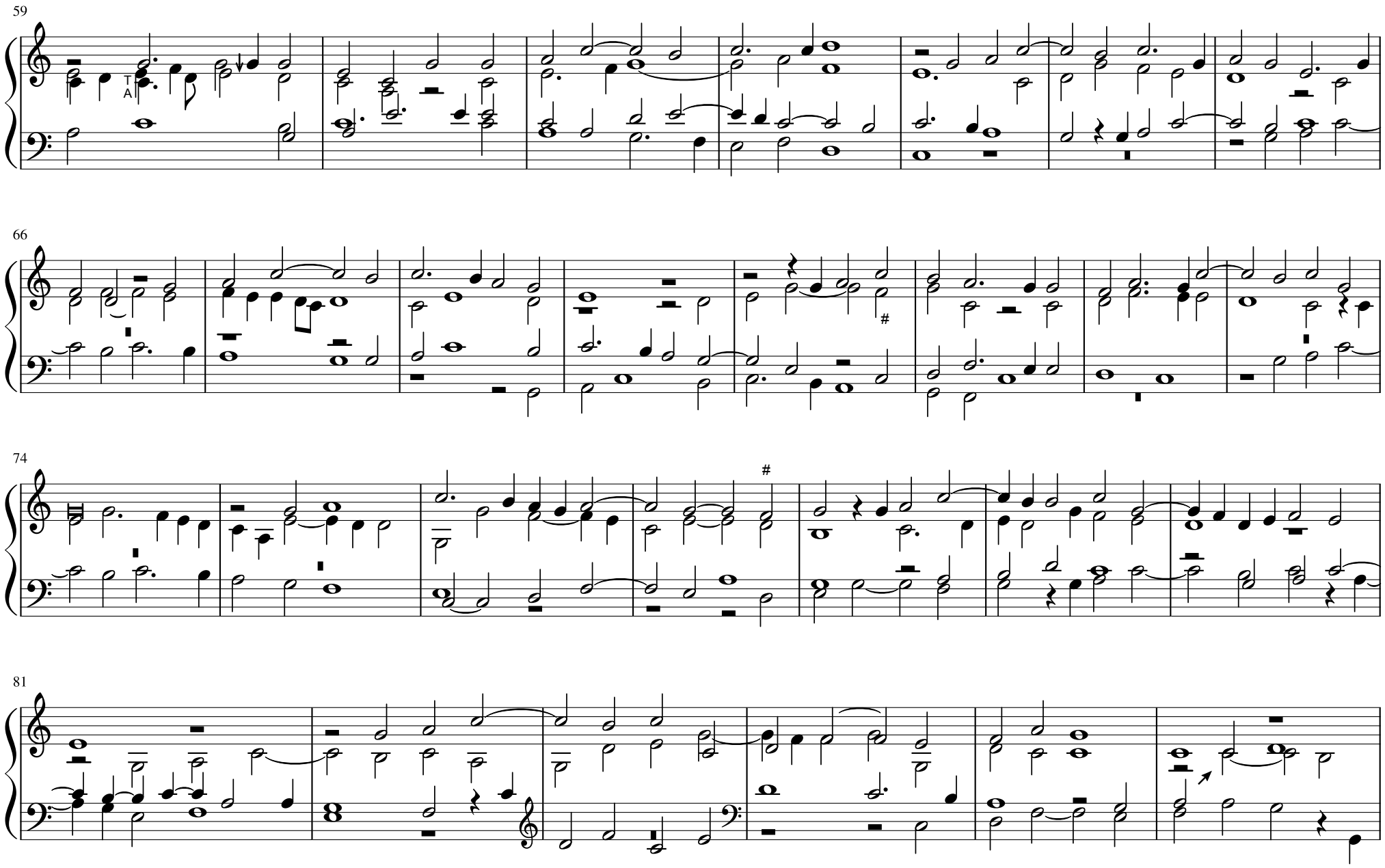

91
99
107
116

Annibale Padovano 1556 / 8 Ottavo Tono




32
39
46
A
52
x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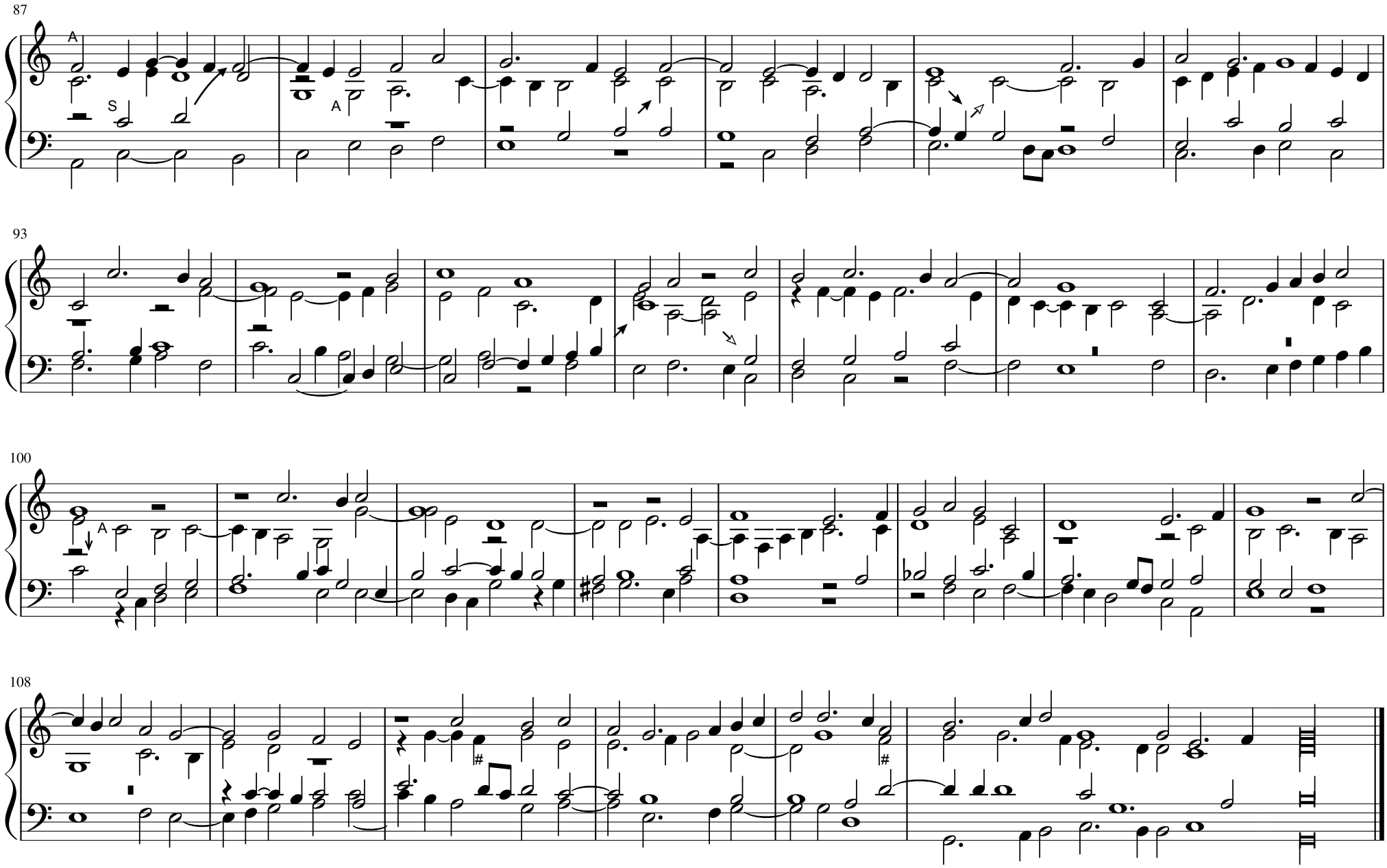
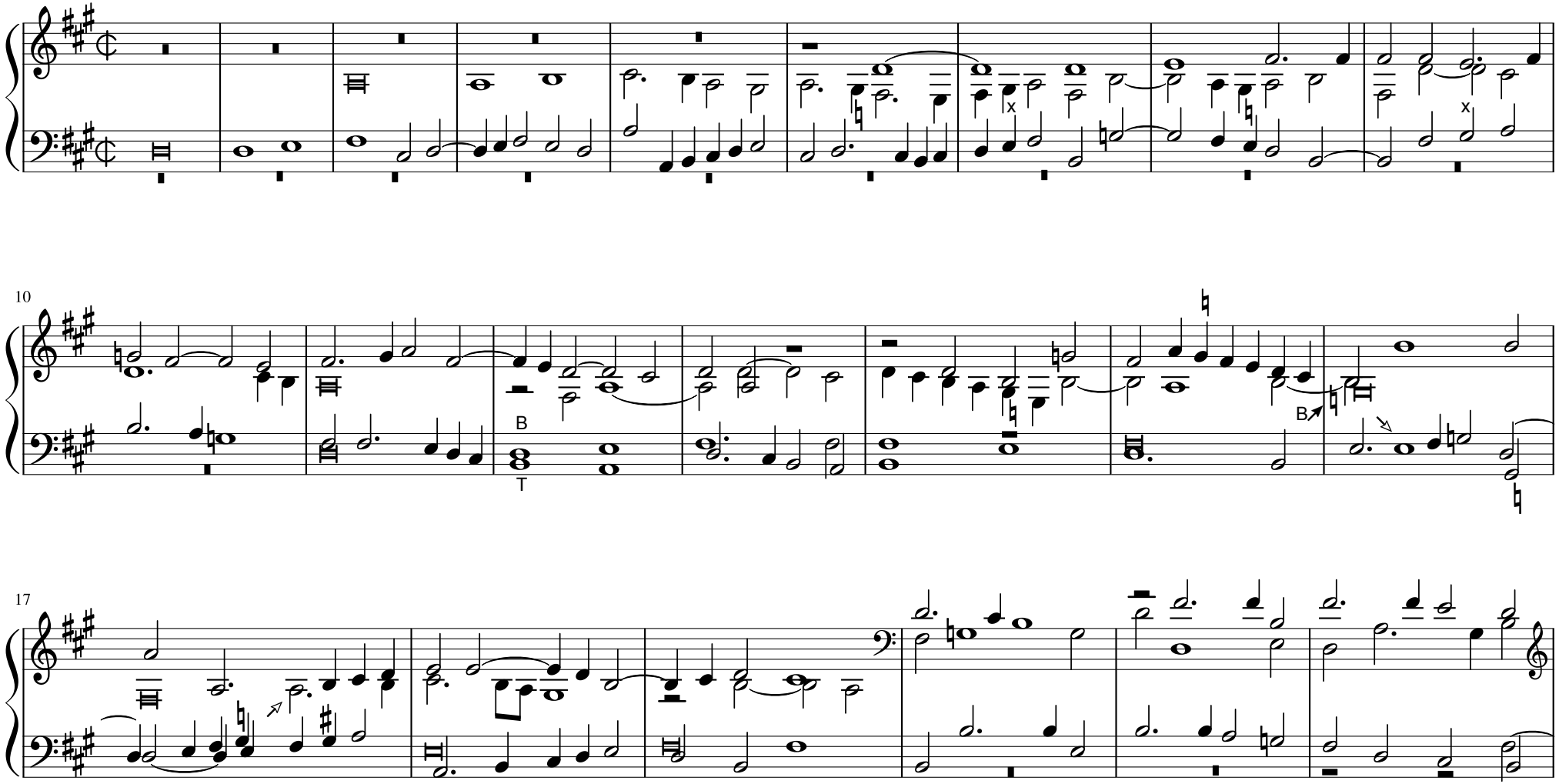
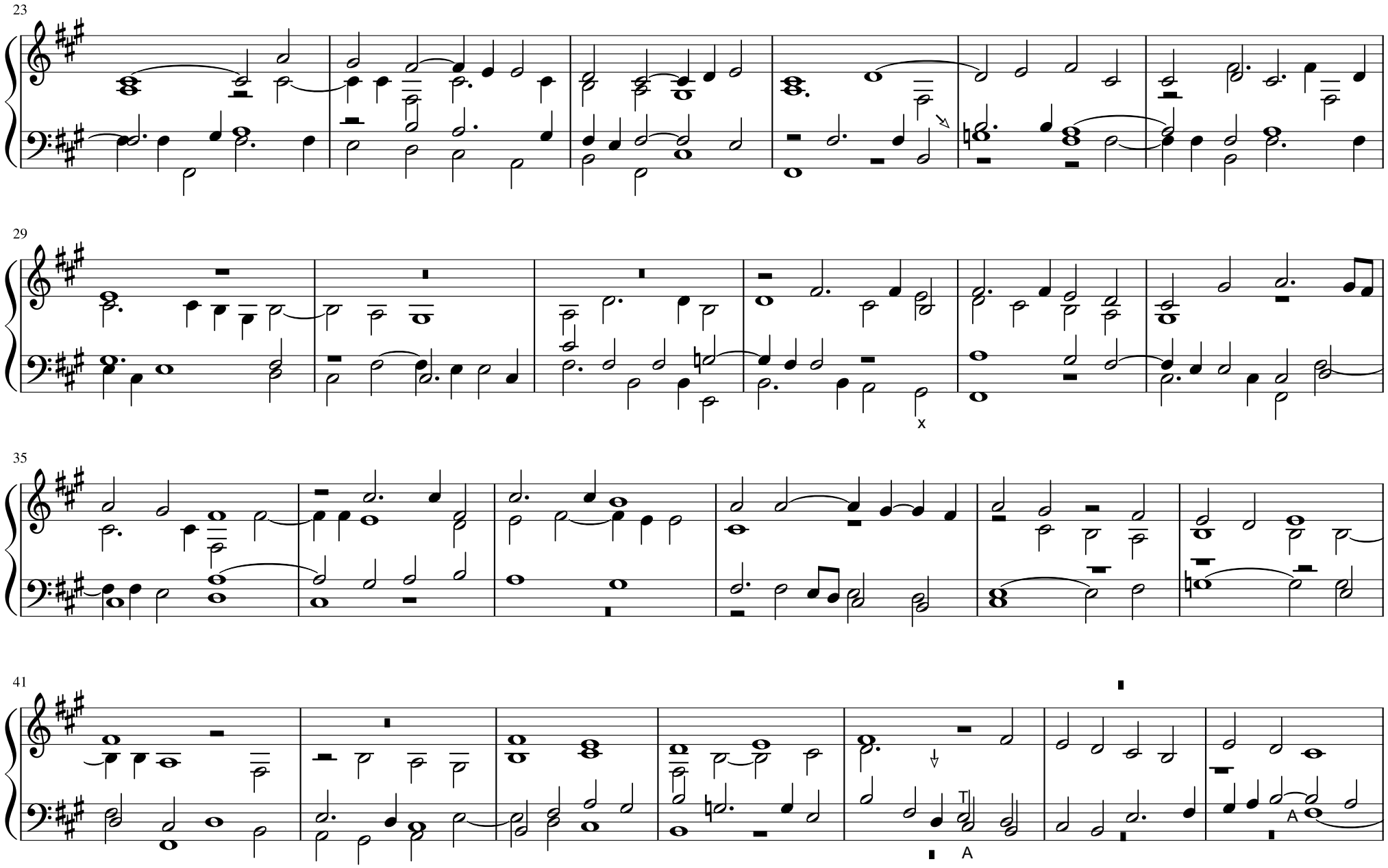
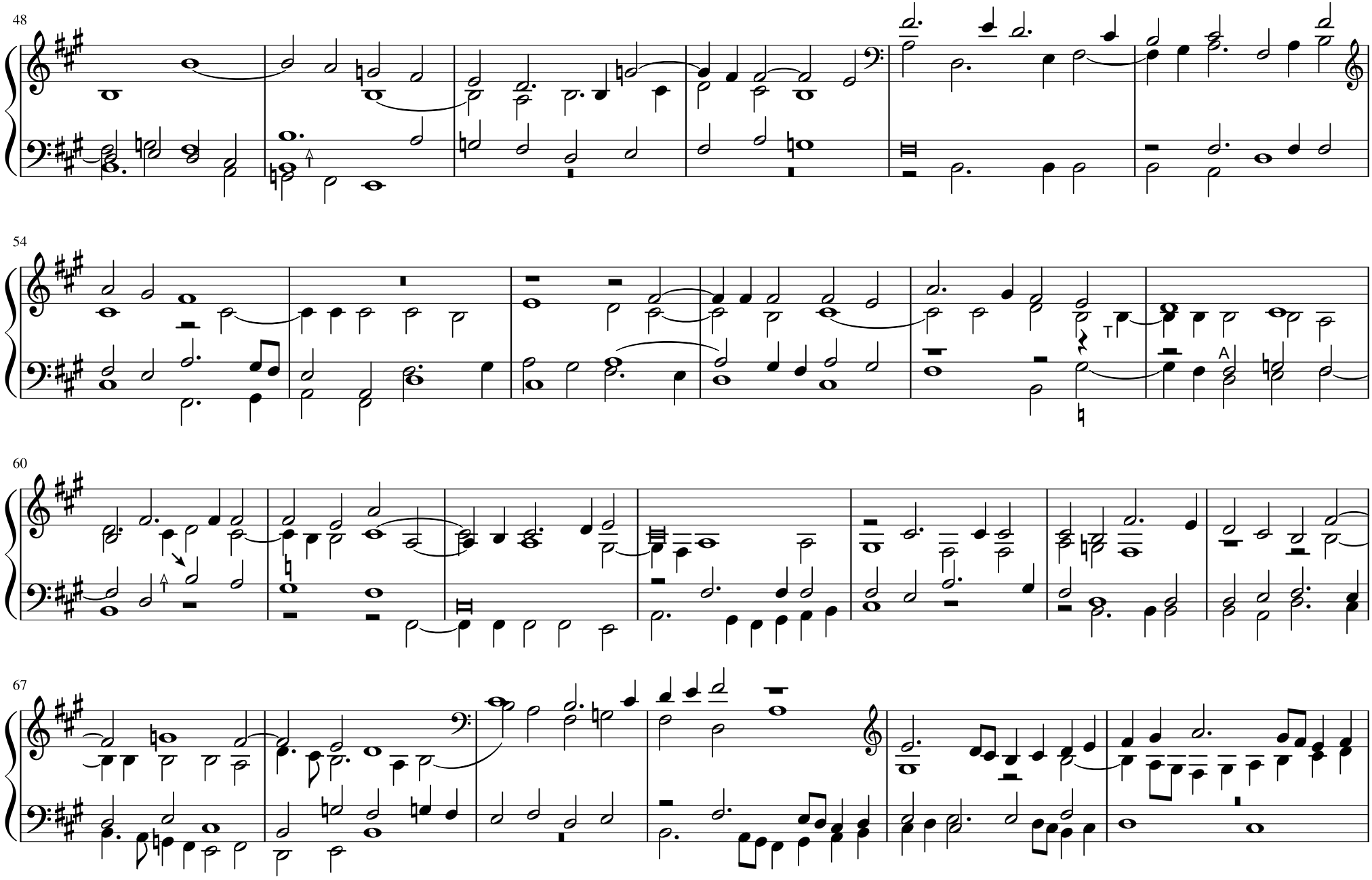
66
74
81

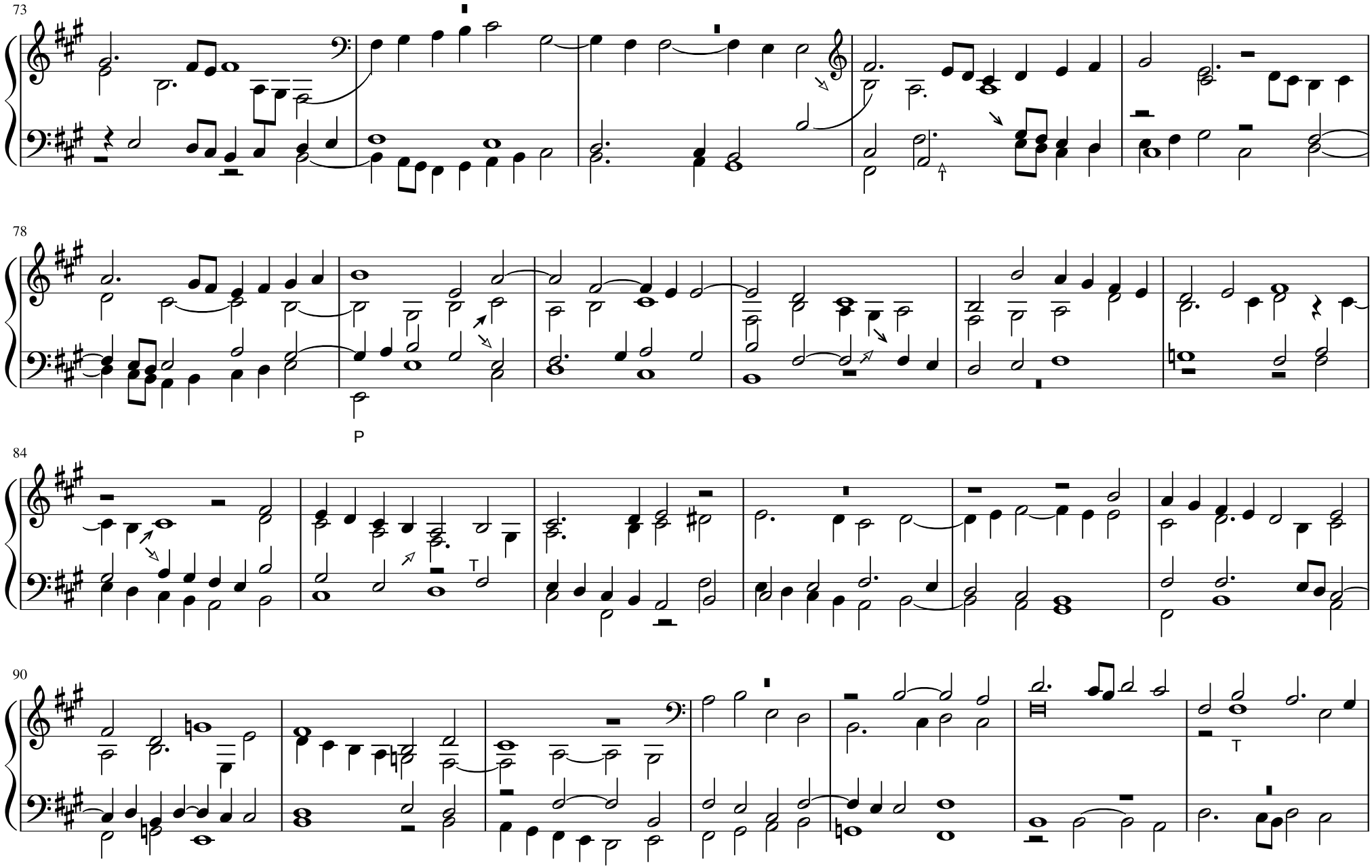

87
A
S
A
93
100
A
108

Annibale Padovano 1556 / 9 Primo tono (in si)




23
29
x
35
41
T
A
A


48
54
T
A
60
67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78
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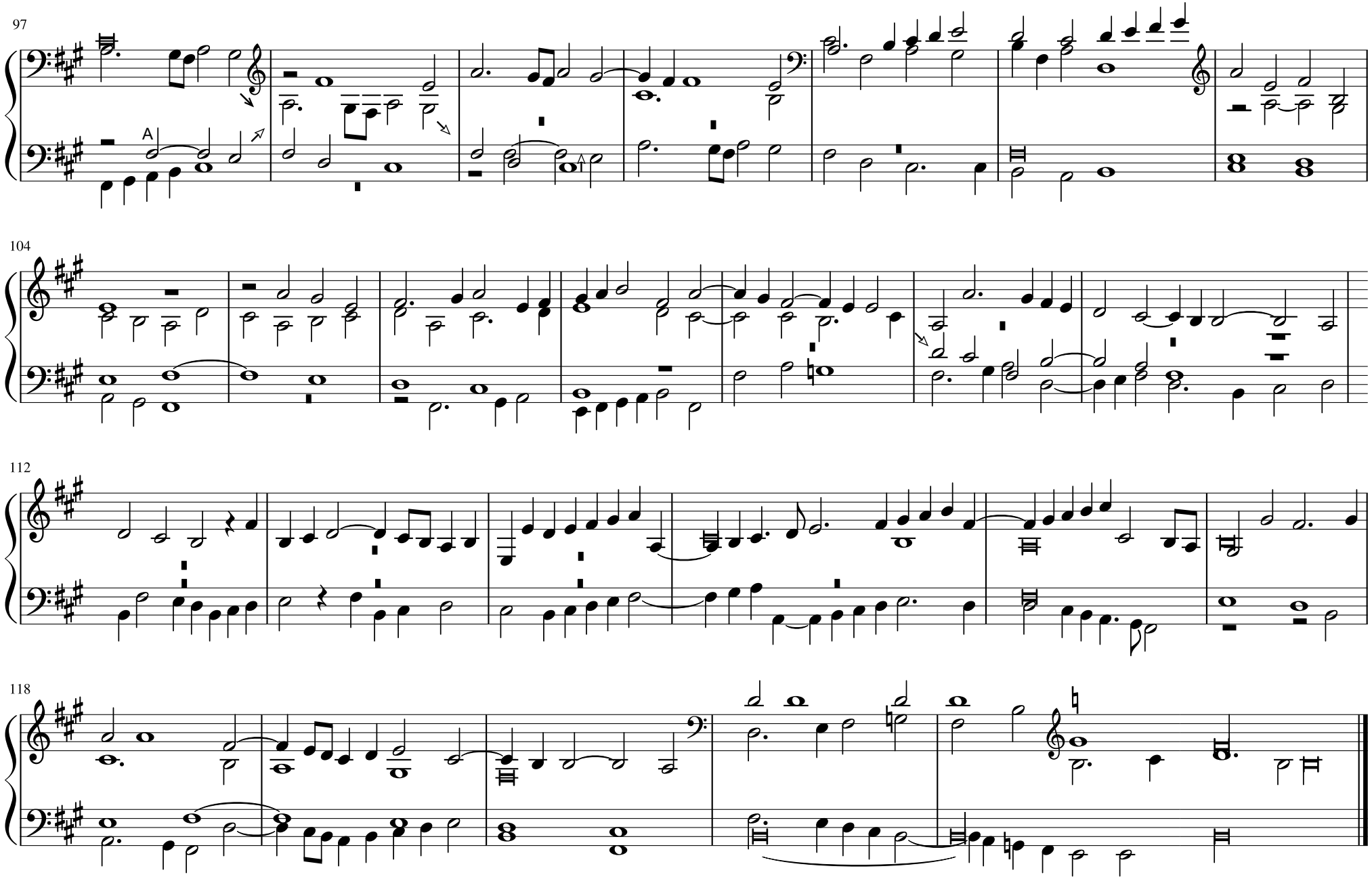
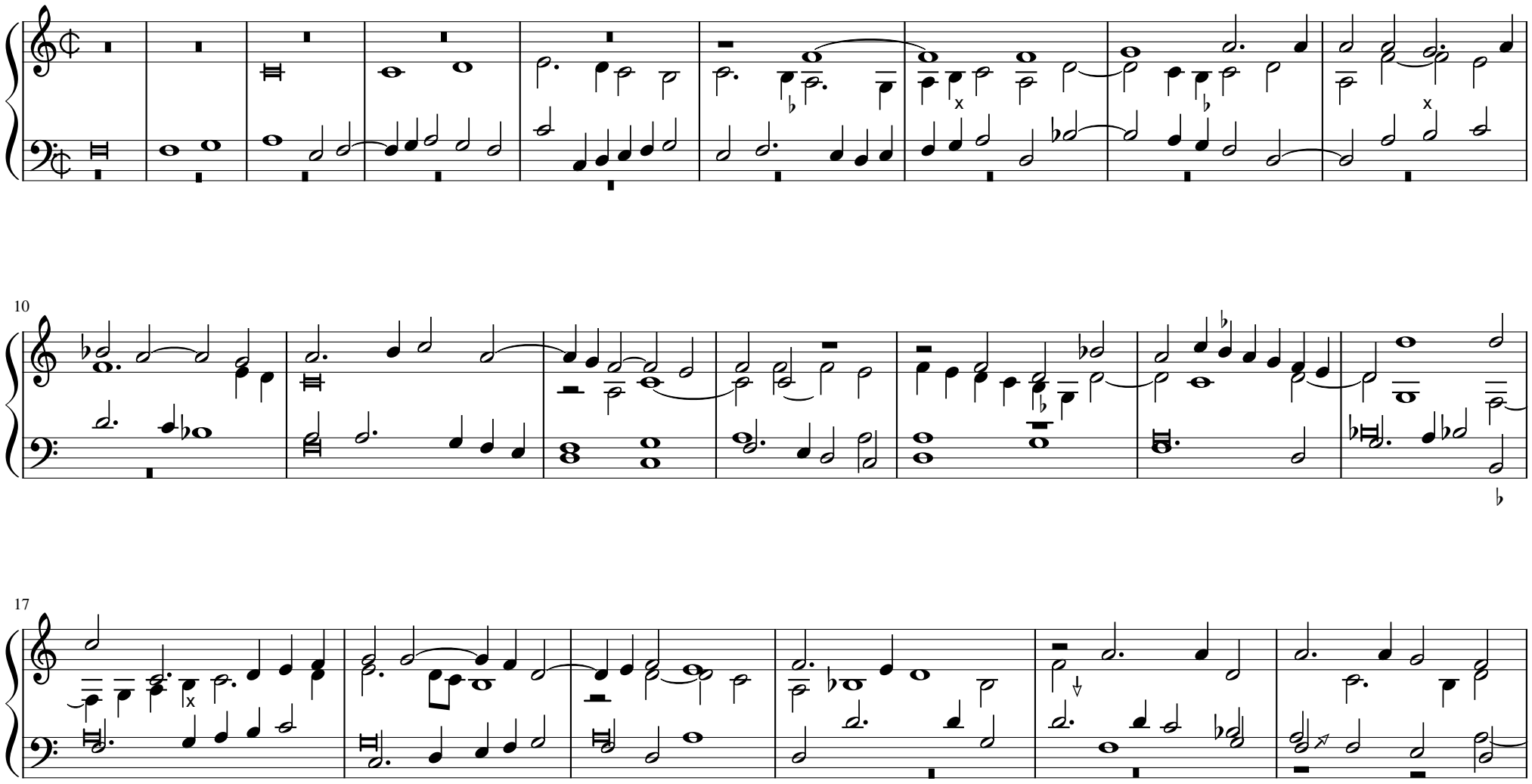
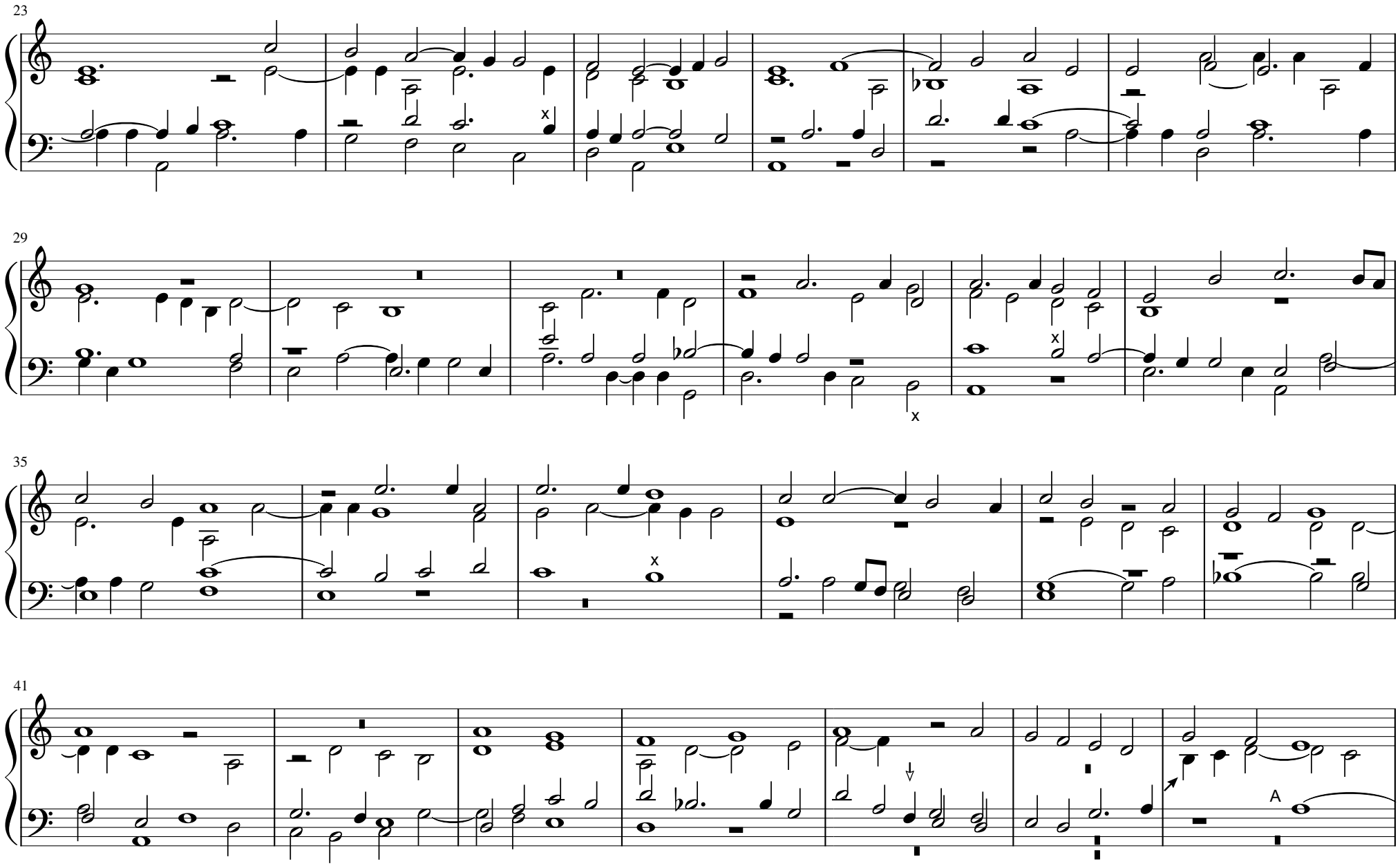
84
T
90
T


97
A
104
112
118

Annibale Padovano 1556 / 9 Primo tono

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41
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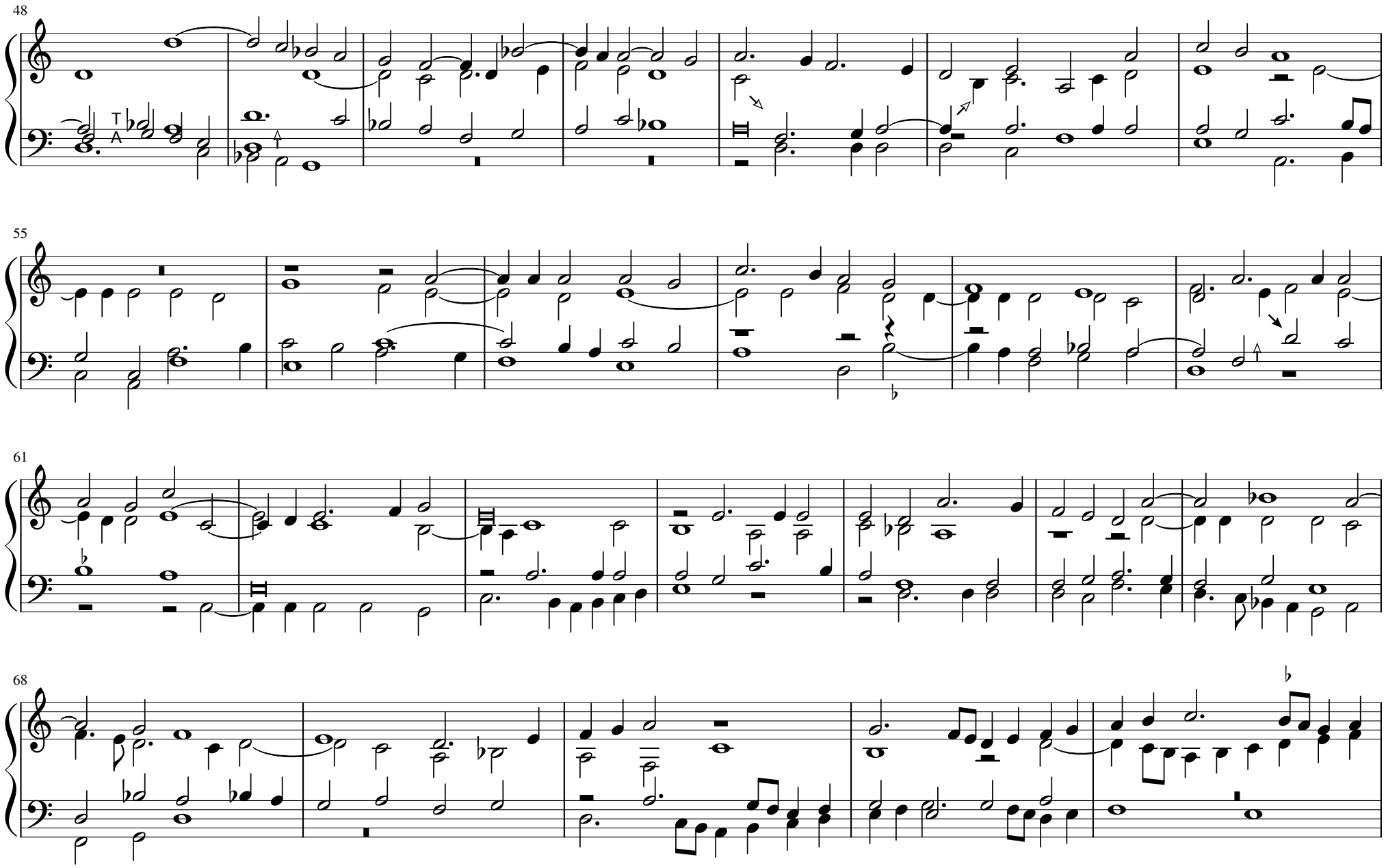
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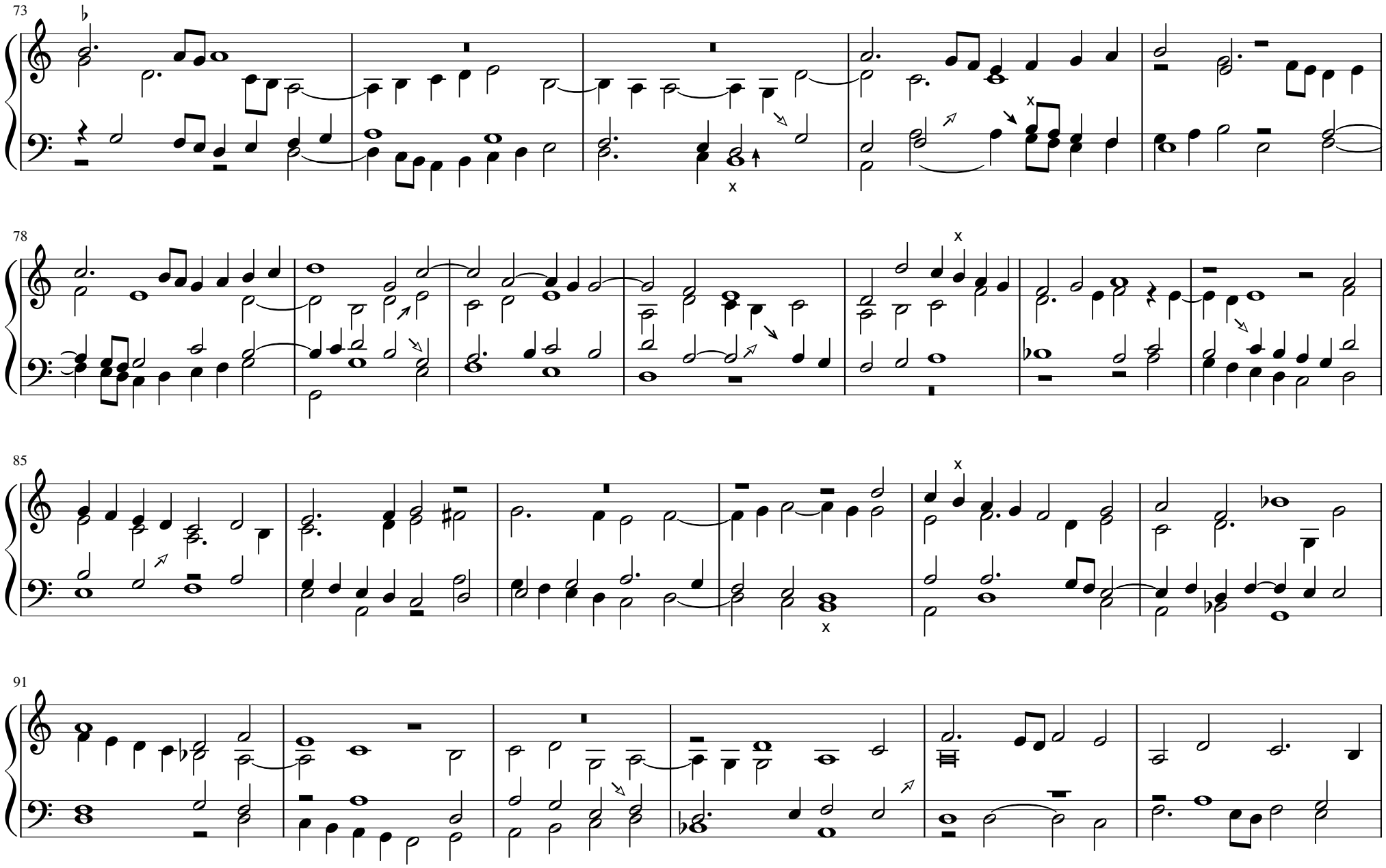
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85
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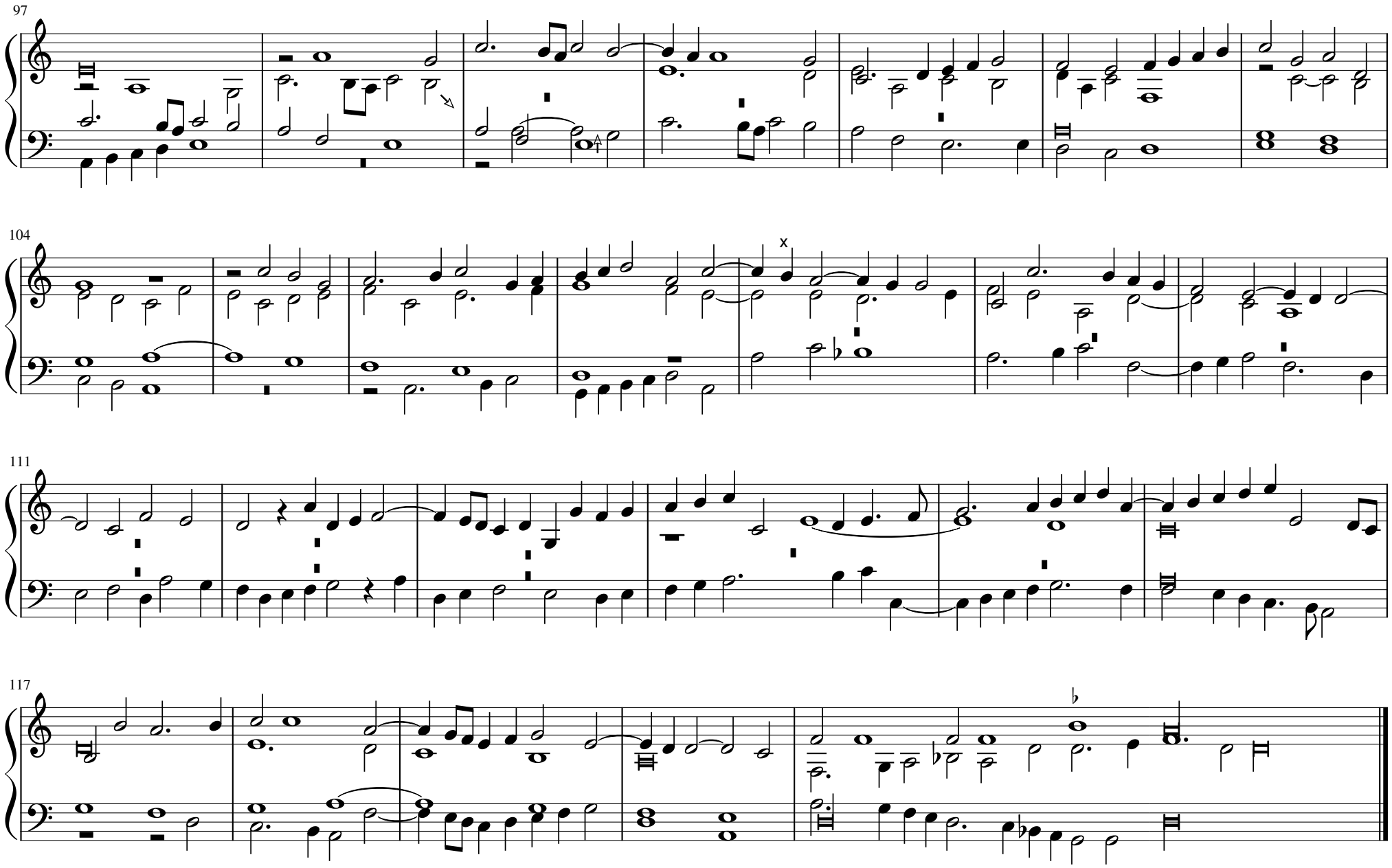
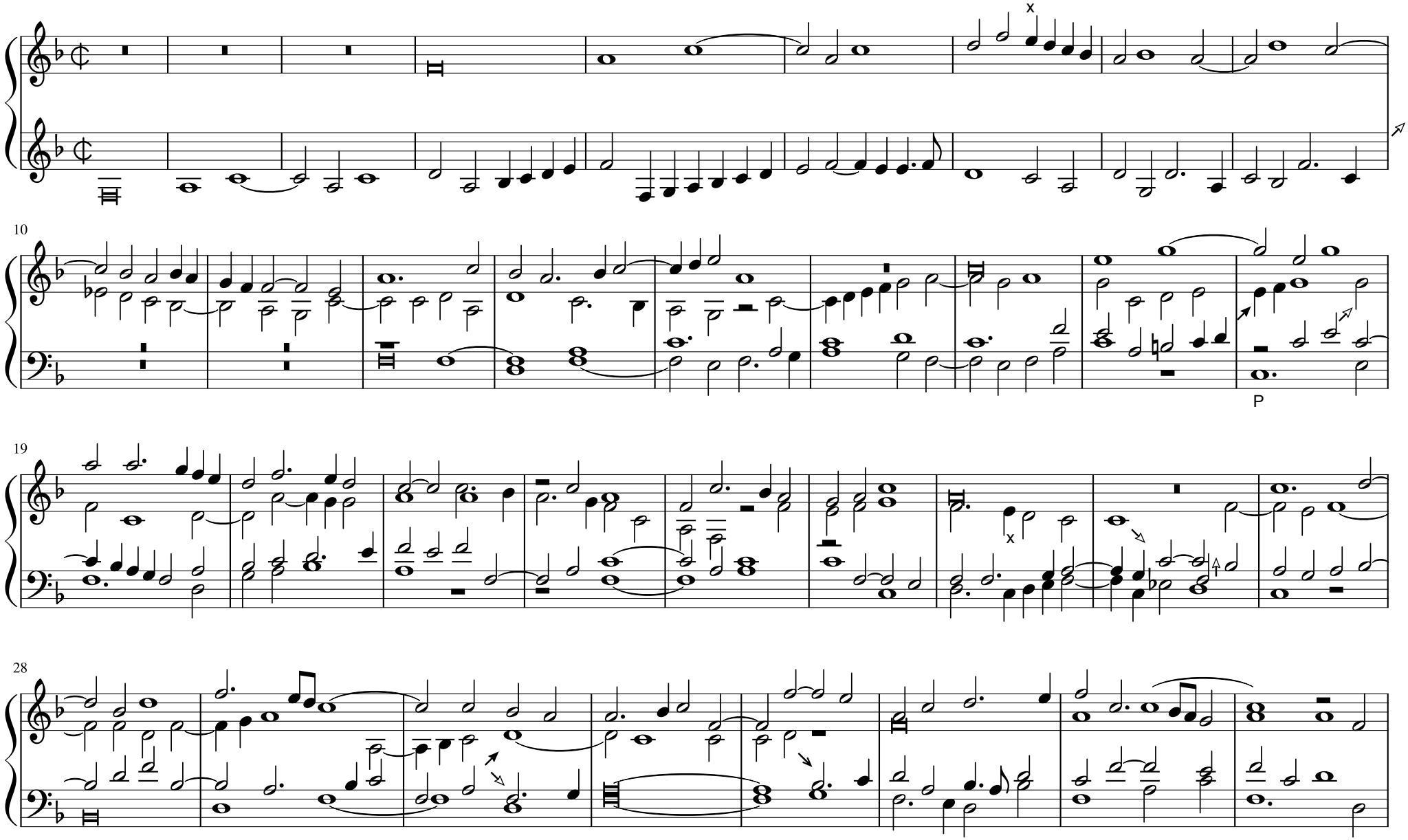
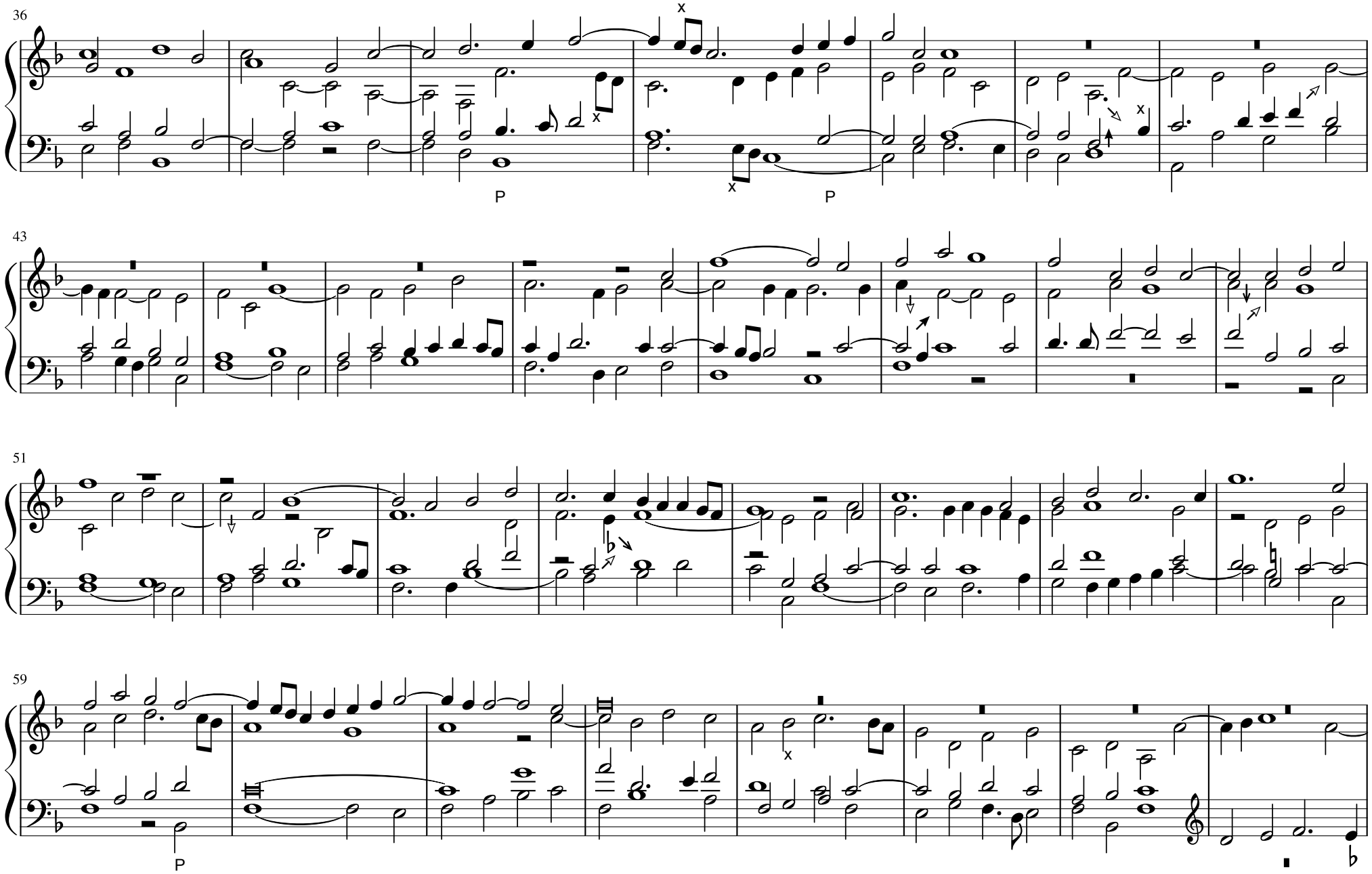
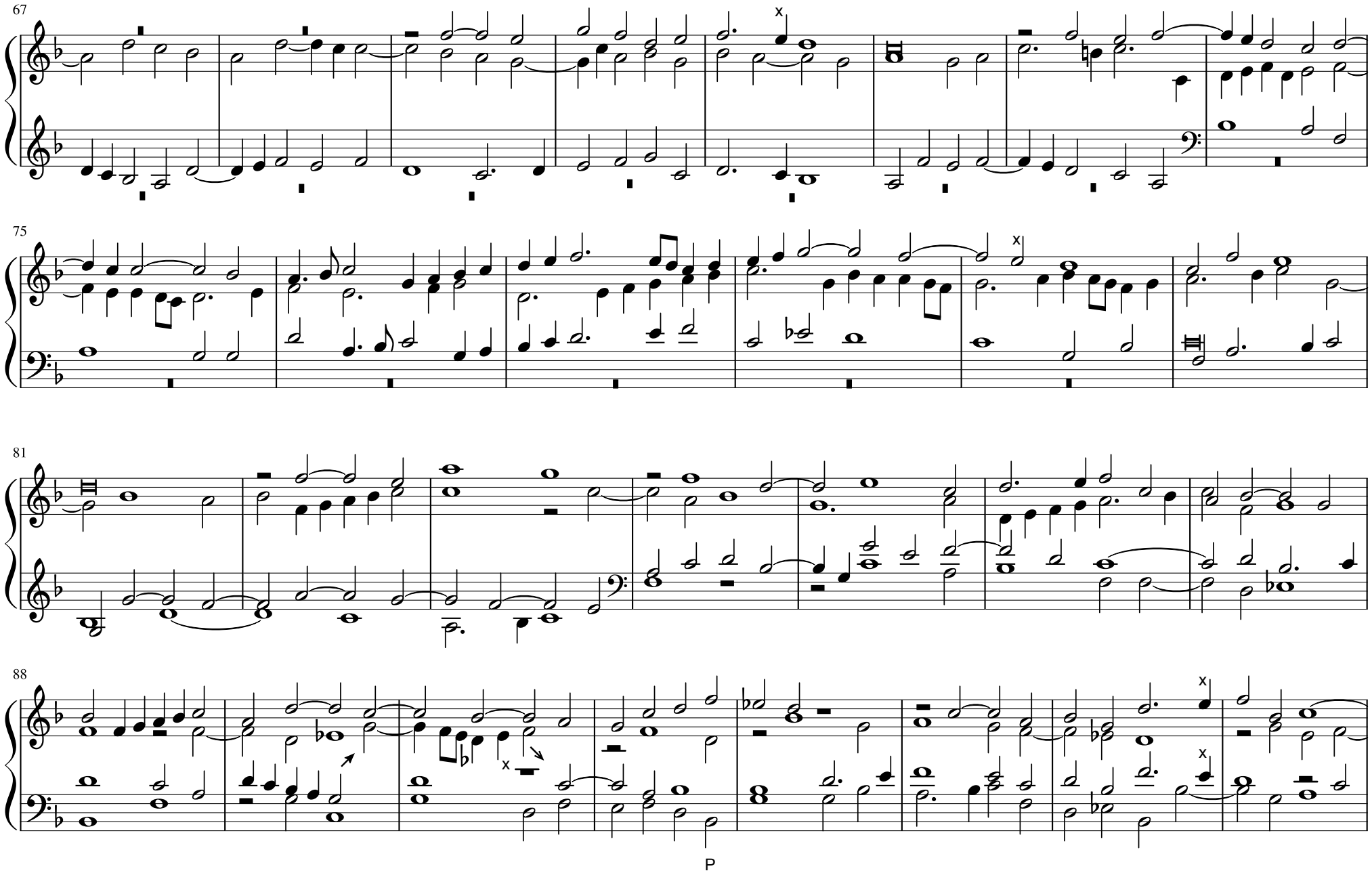
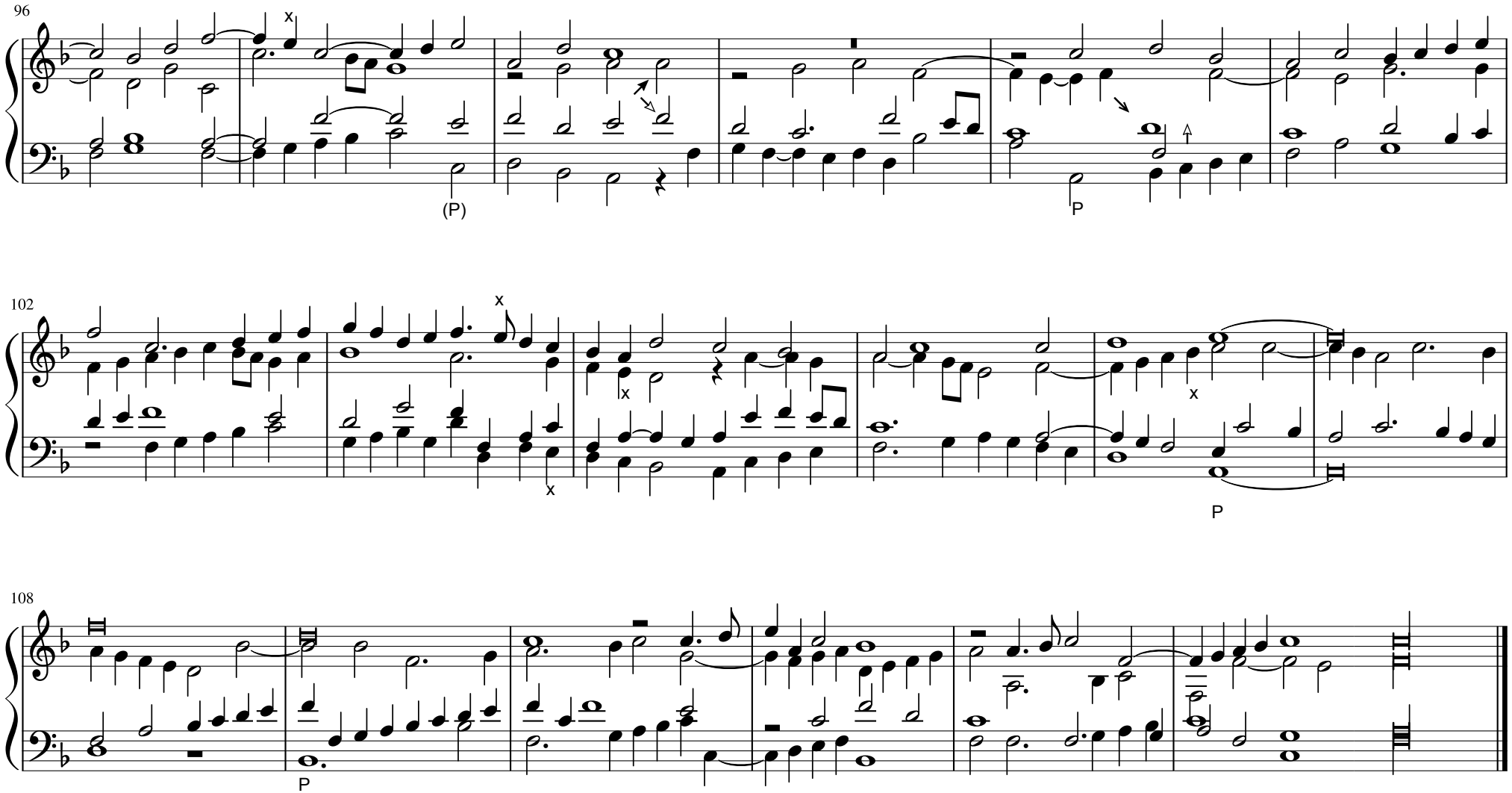

97
A
104
111
117

Annibale Padovano 1556 / 10 Ricercar Decimo - Quinto Tono

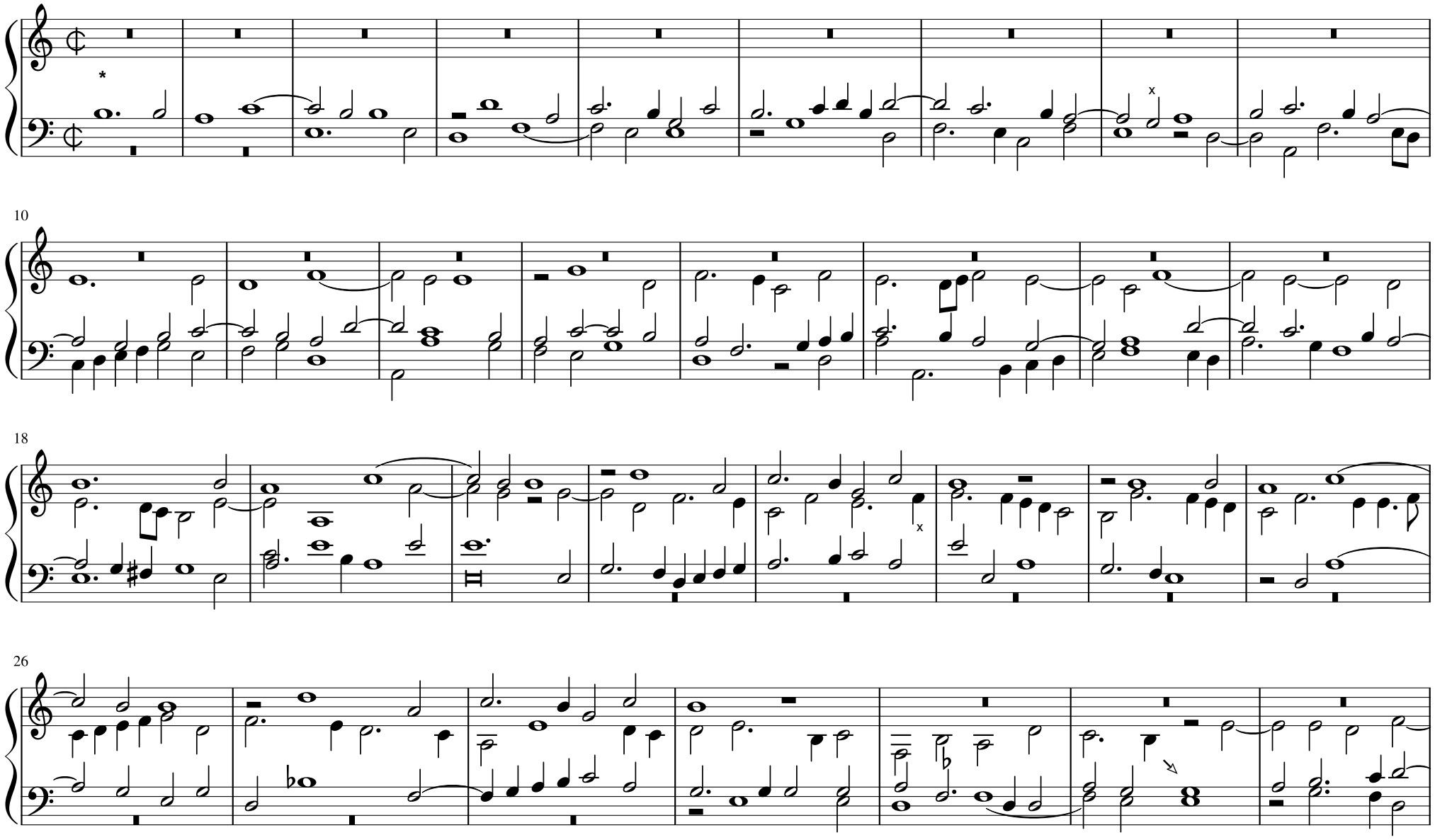



36
43
51
59
P
P
P

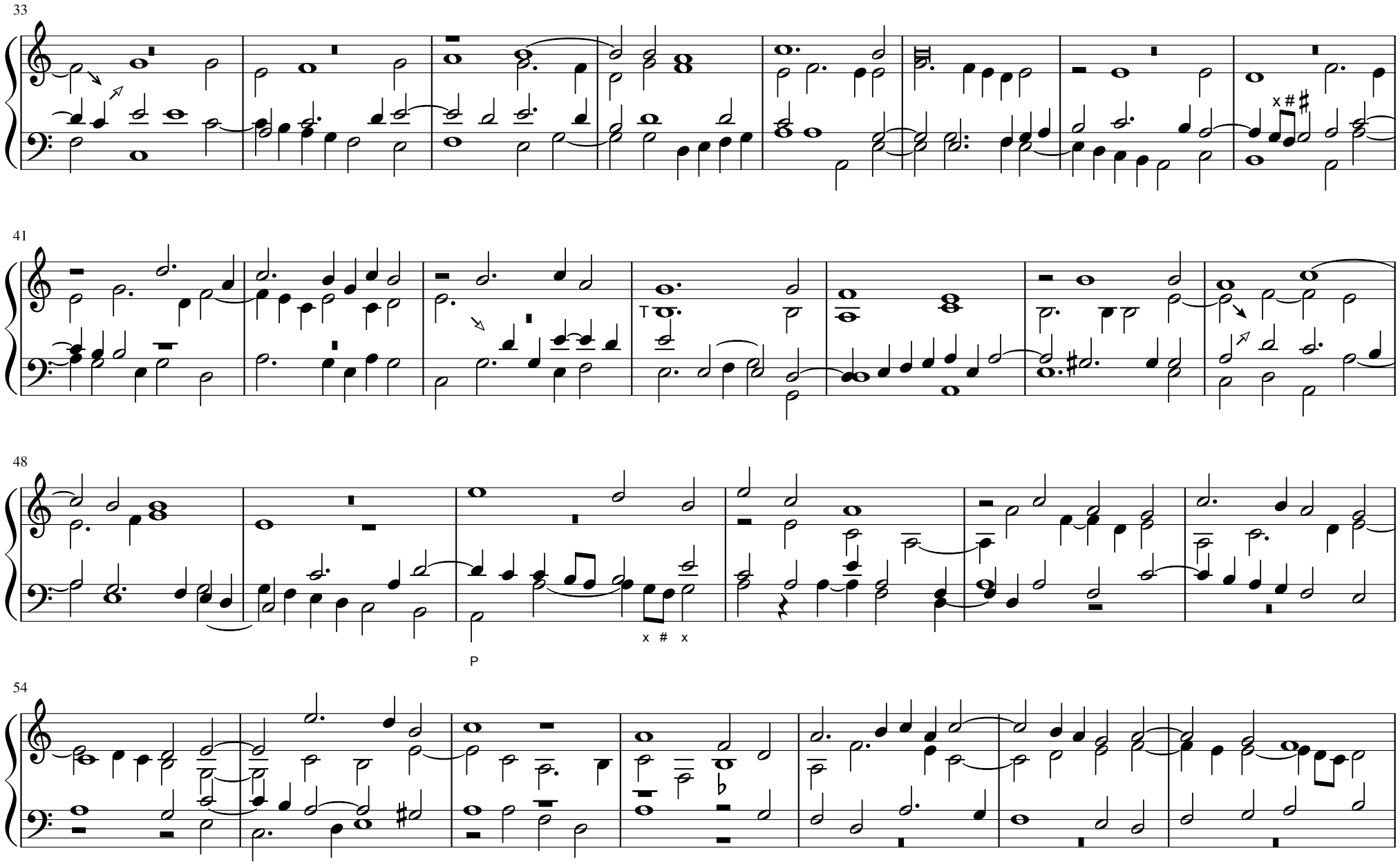

67
75
81
88
P

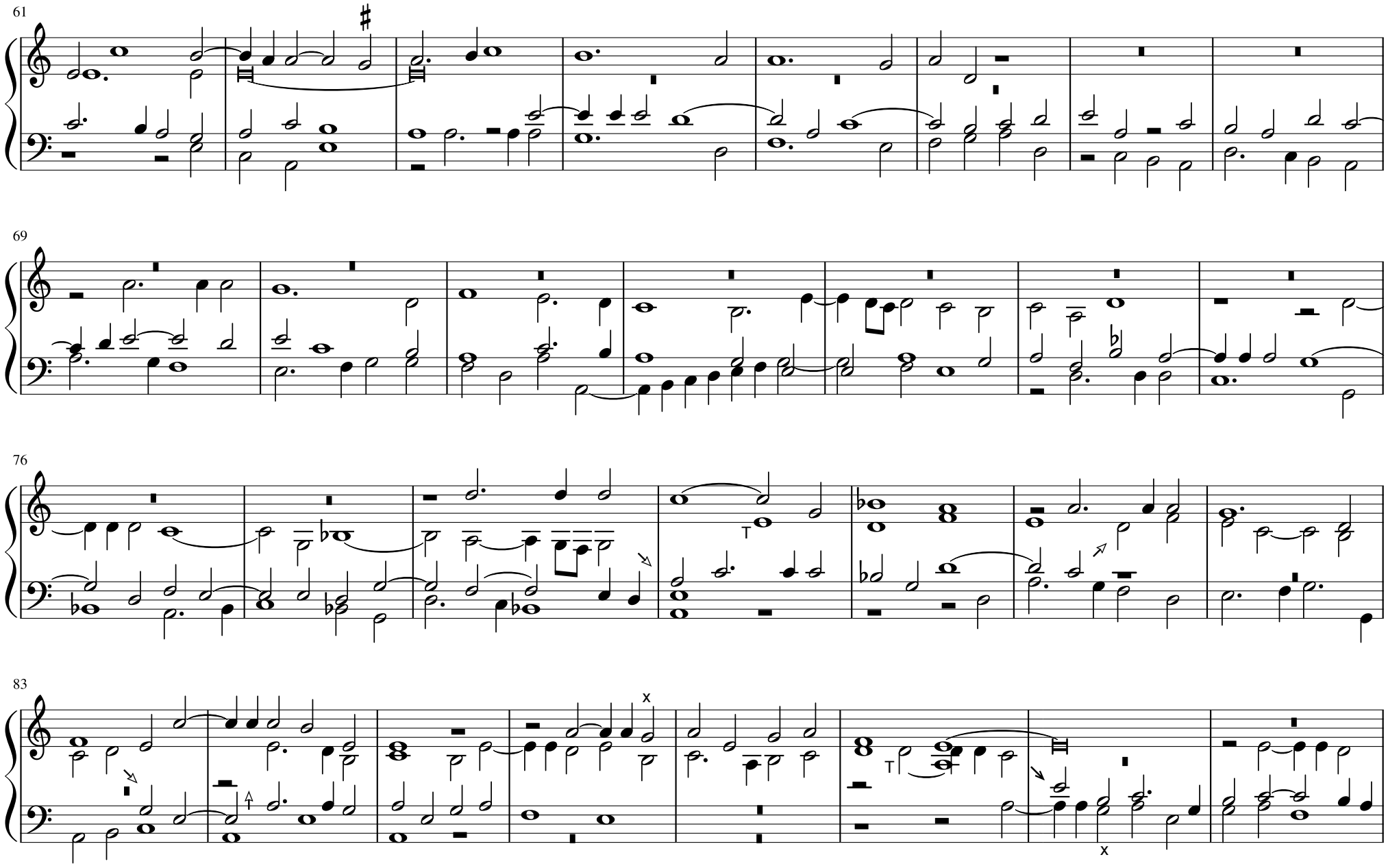

96
x
(P)
P
102
x
x
x
P
108
P

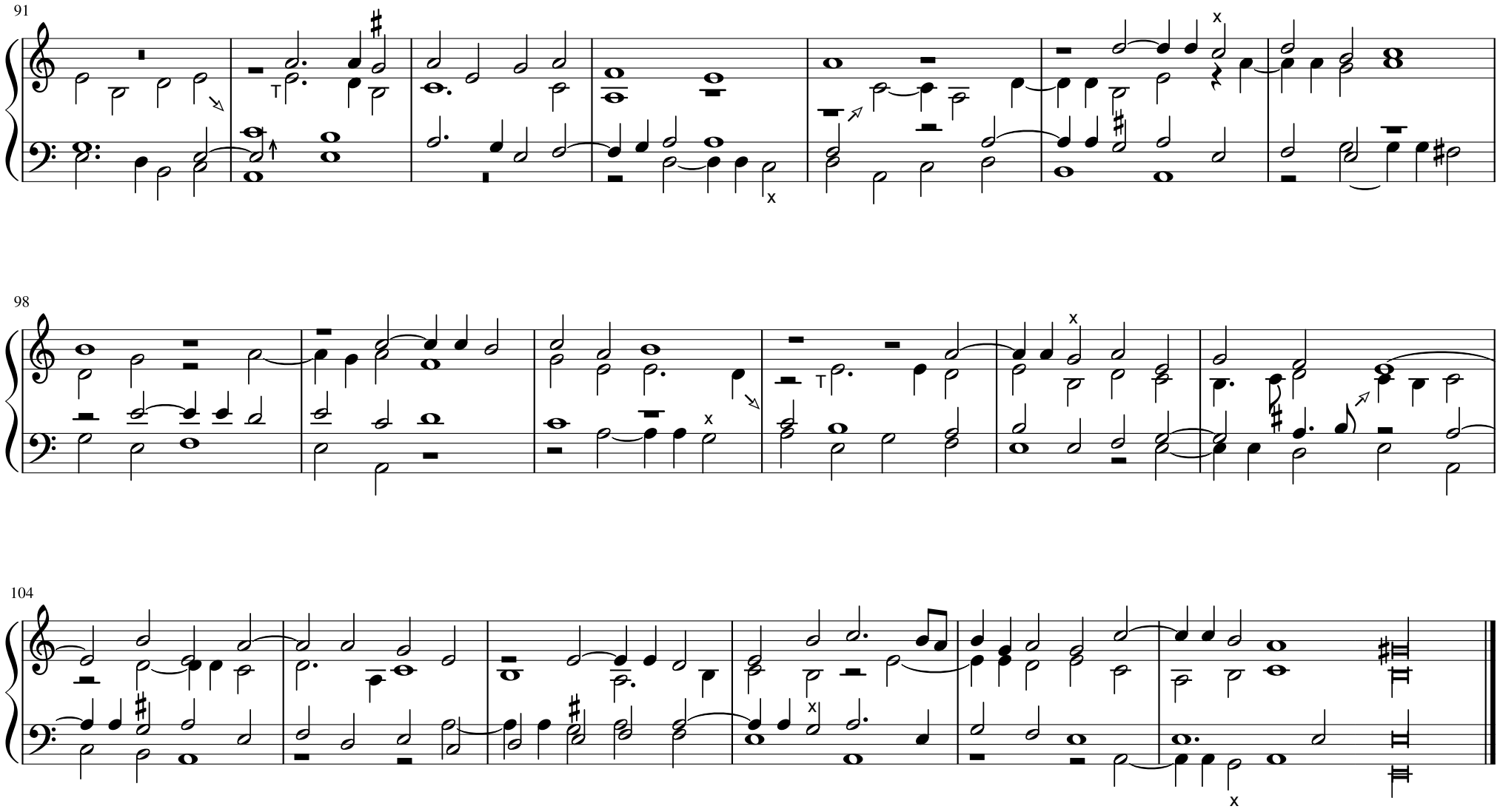
Annibale Padovano 1556 / 11 Terzo tono (2)



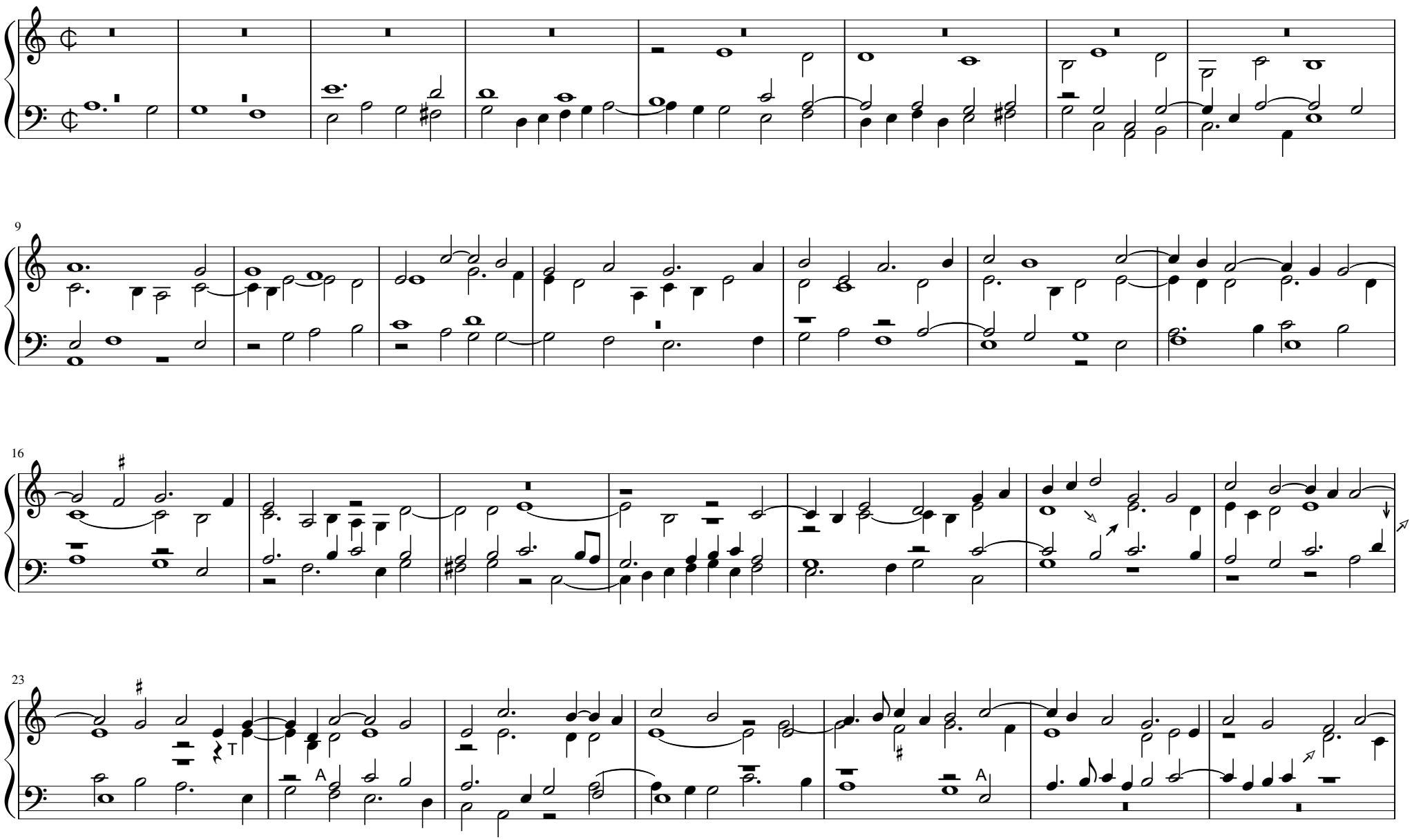
* 1st 2 notes e in printed source, presumably in error

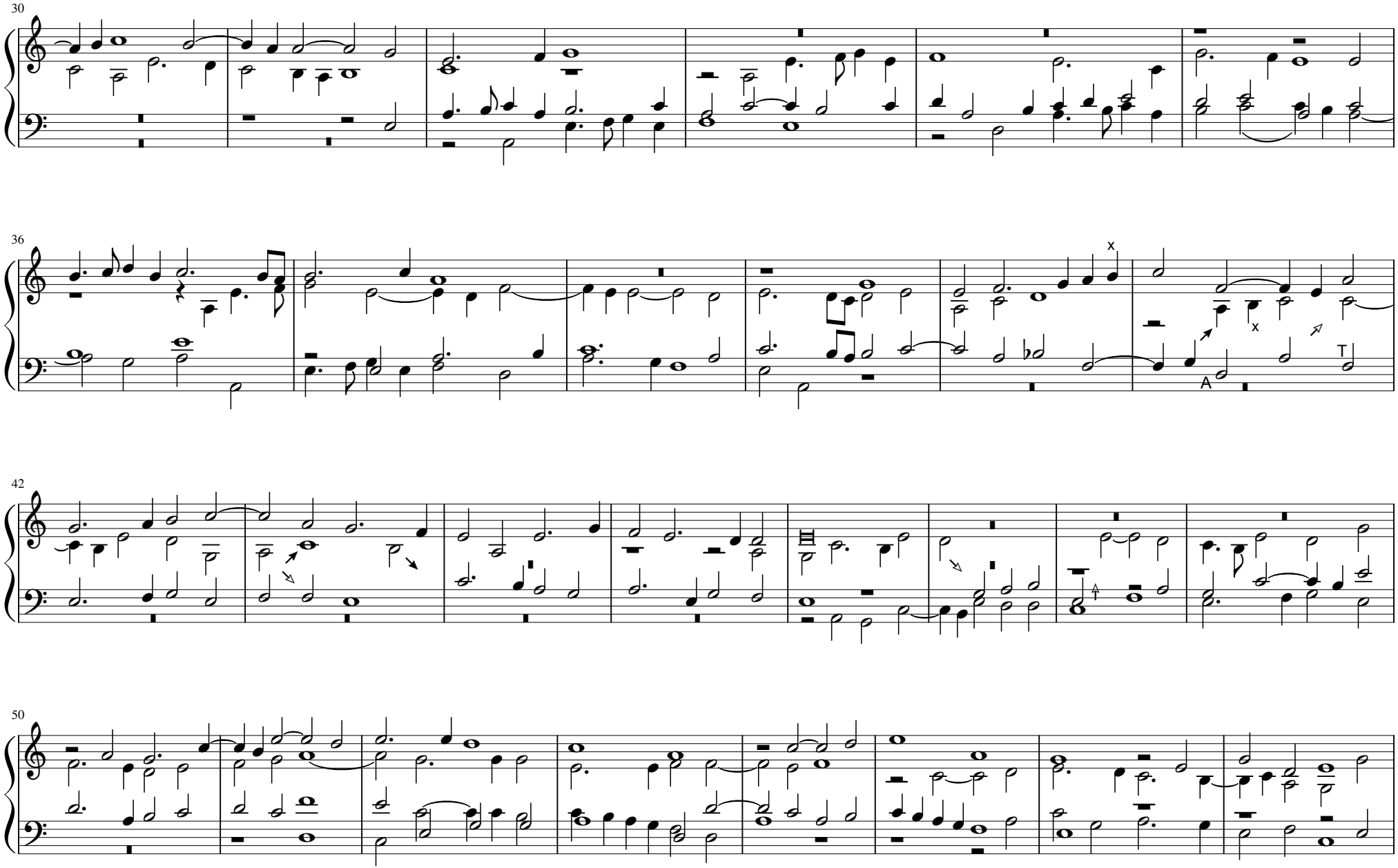

33
41
48
54
T
P


61
69
76
83


91
98
104

Annibale Padovano 1556 / 12 Ricercar Duodecimo - Terzo Tono (3)

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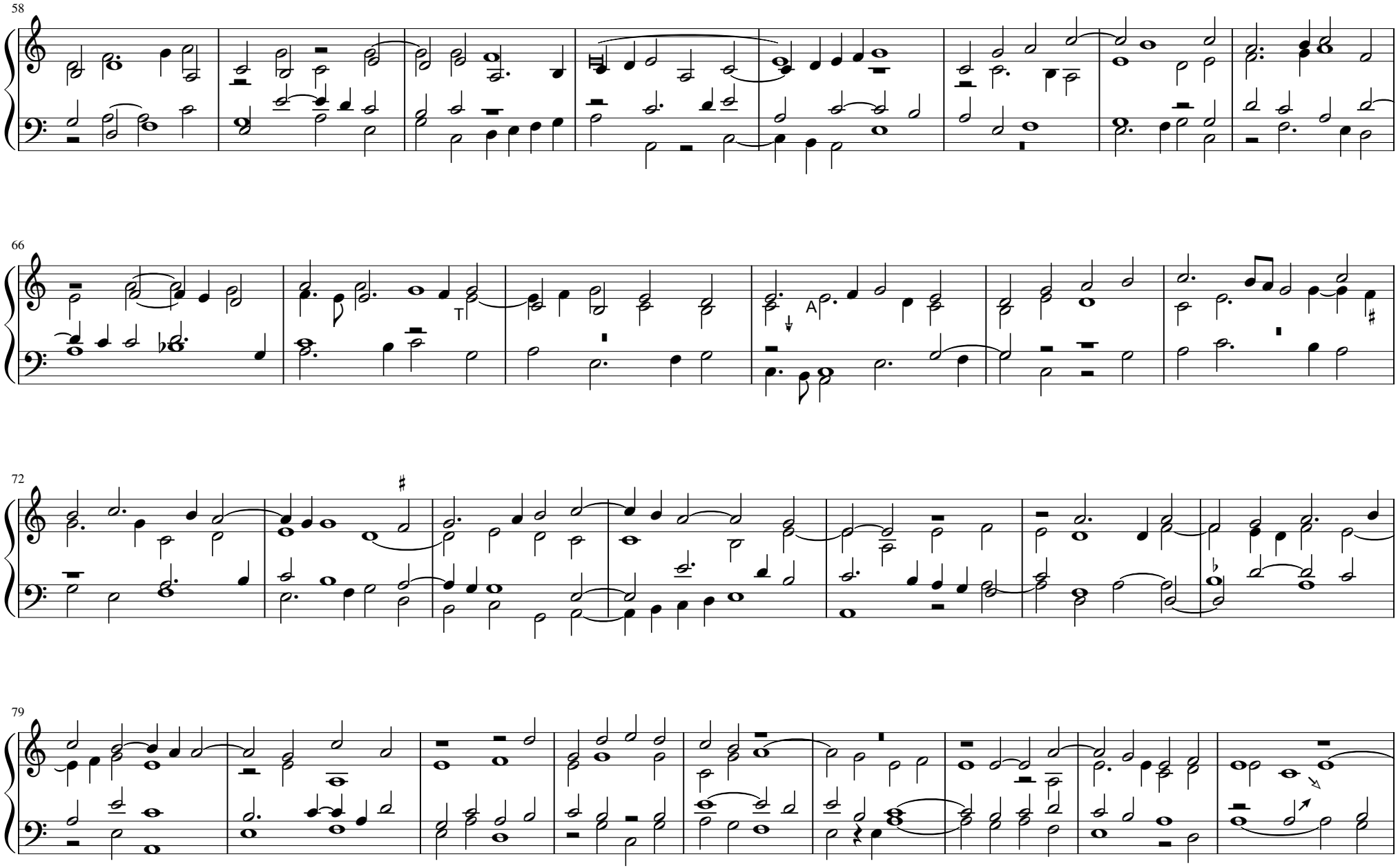
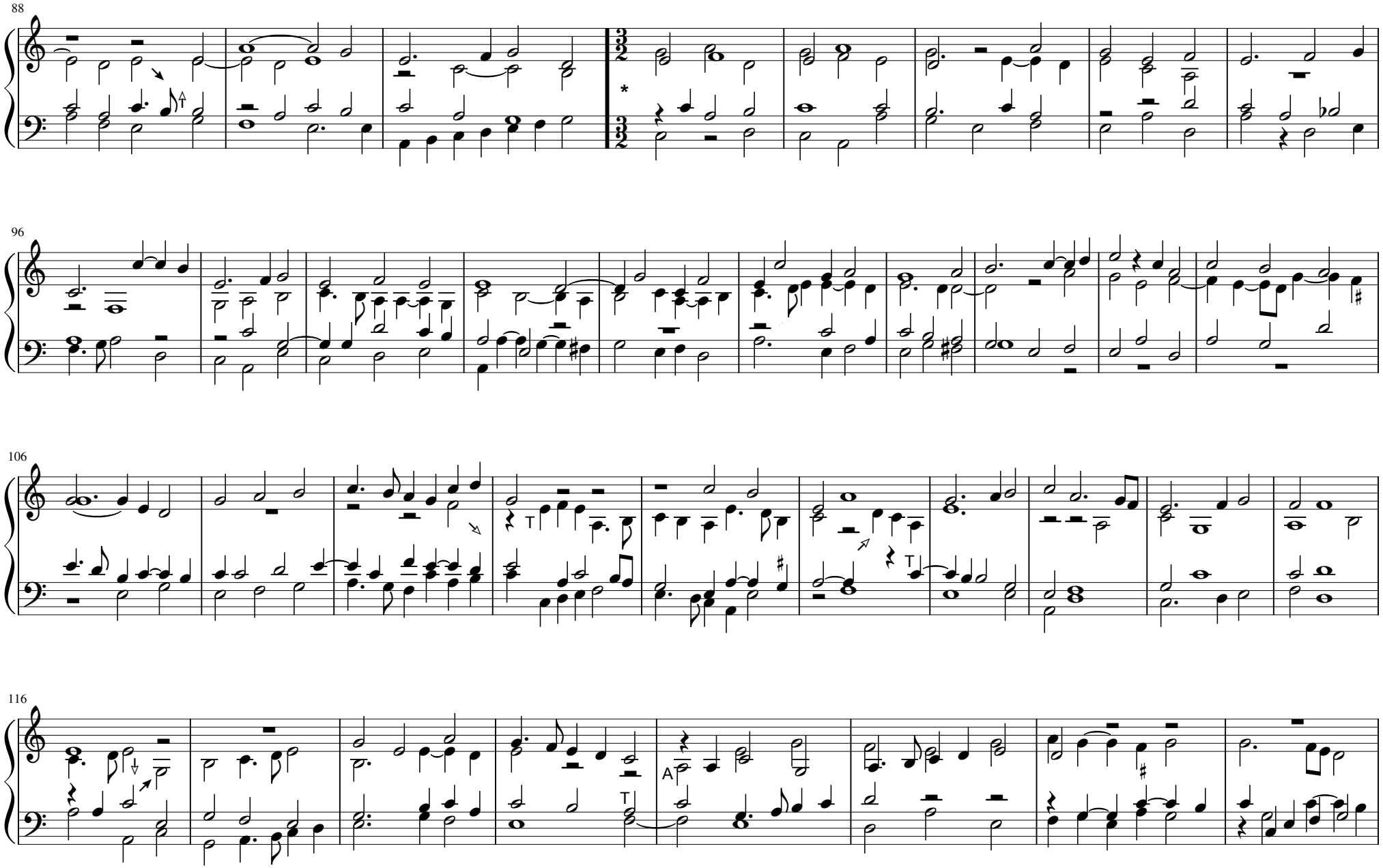
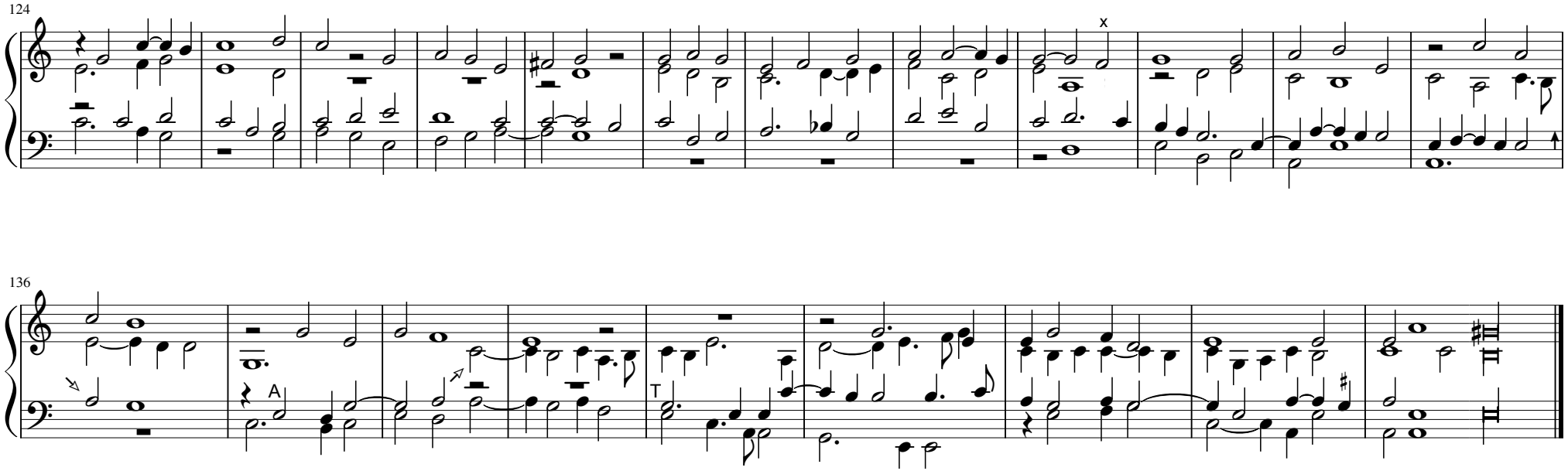
36
42
50


58
66
T
A
72
79

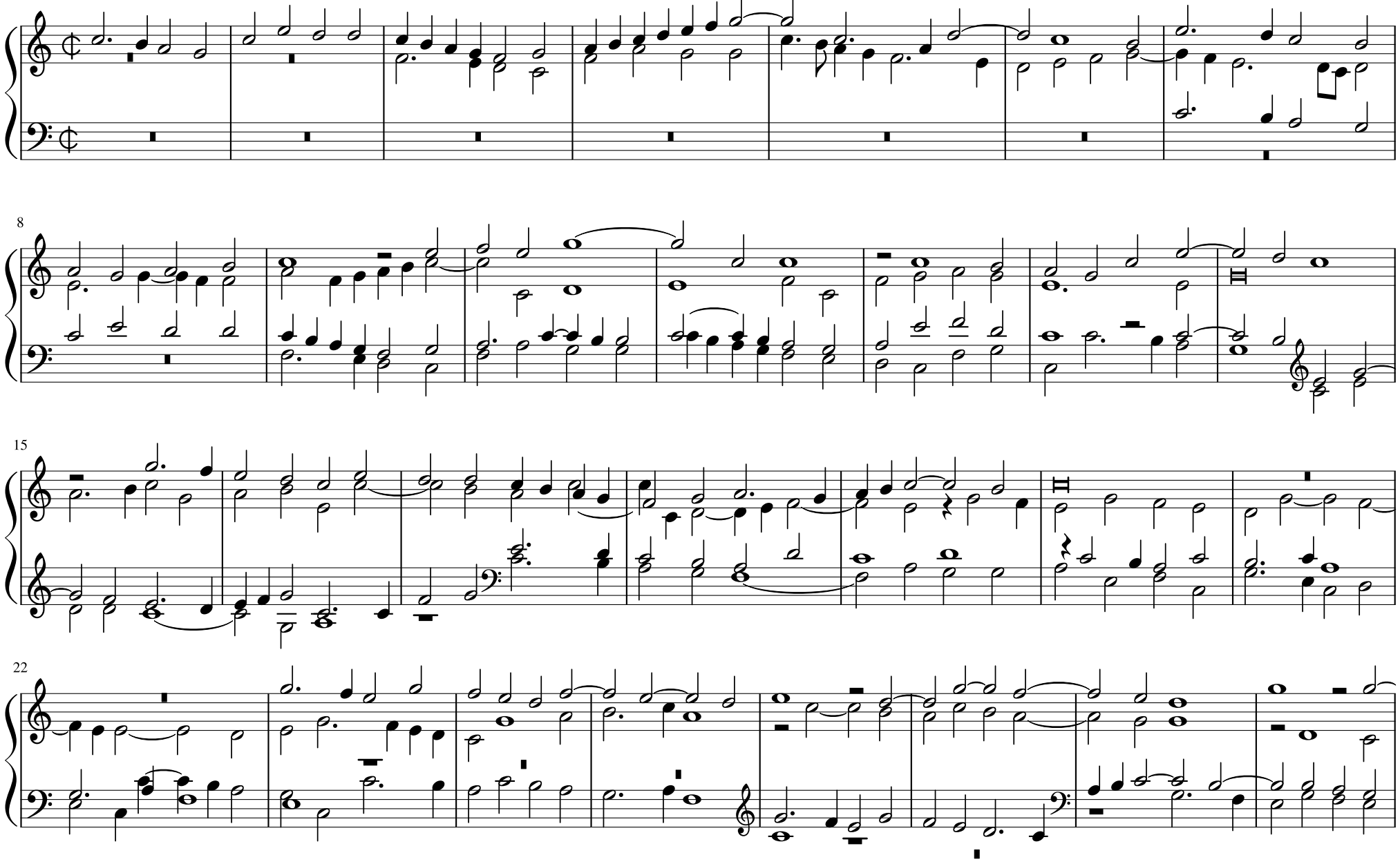


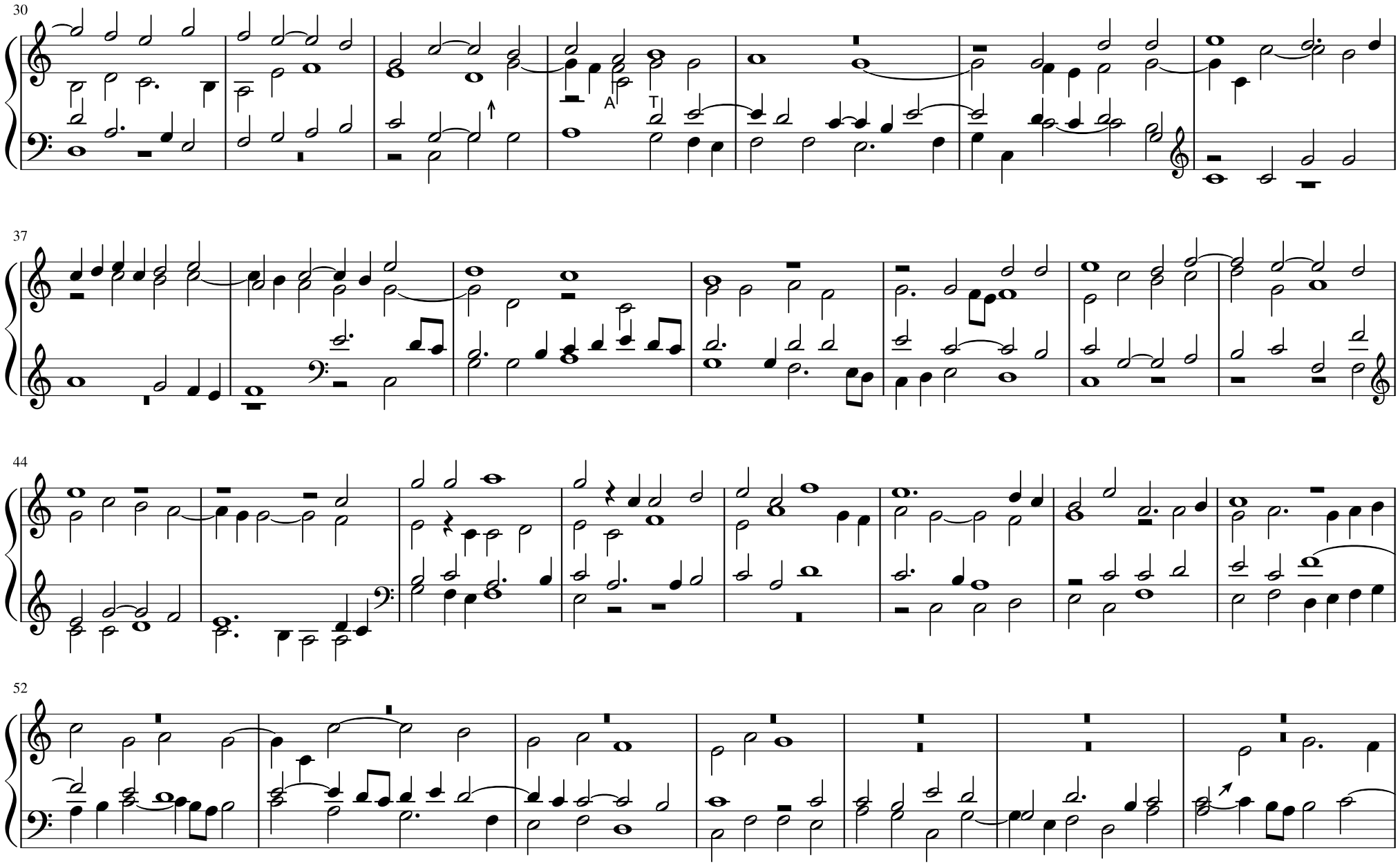
* Note-values halved here so that stems can indicate part-writing. Original time-signature: ϕ3

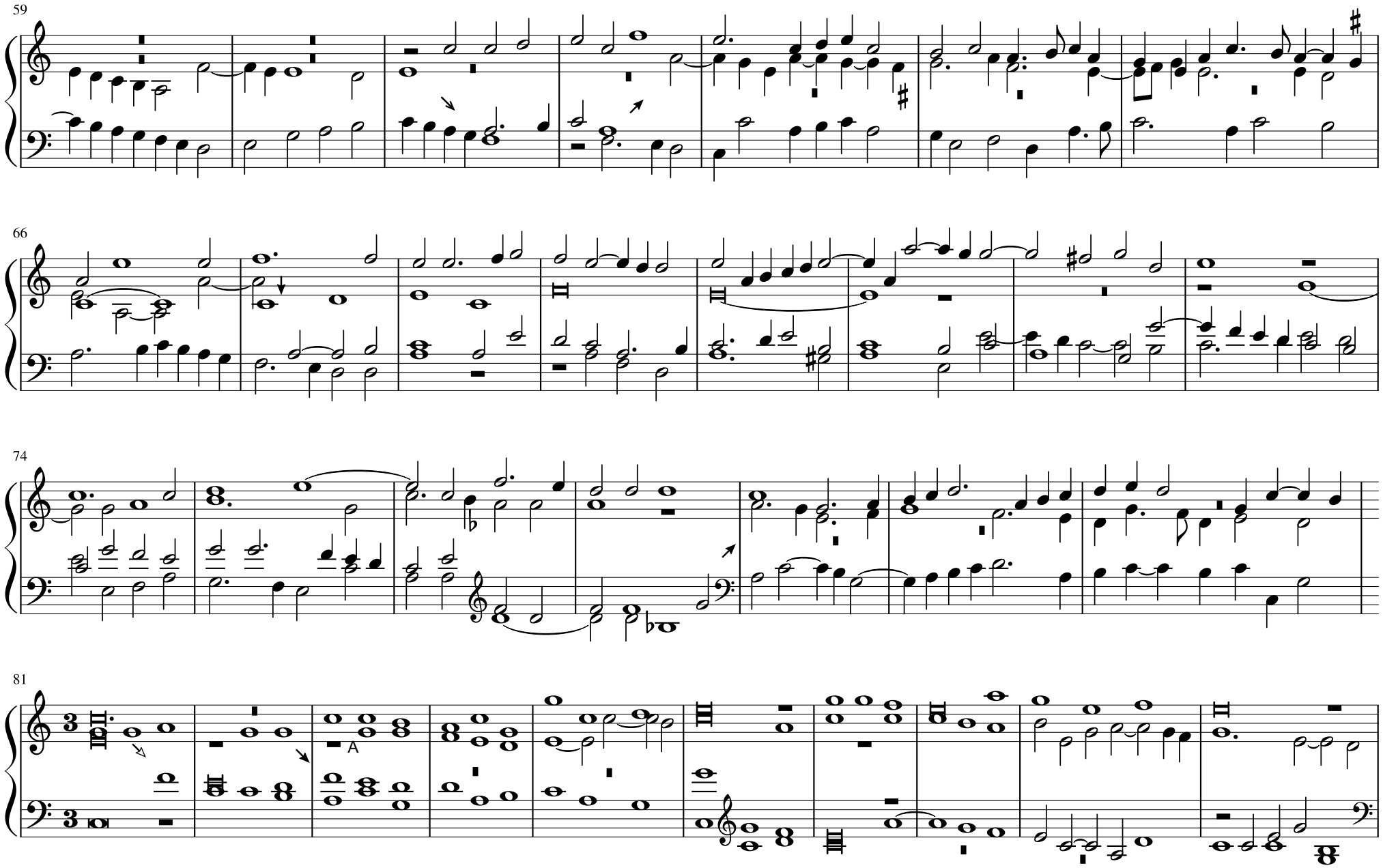

124
x

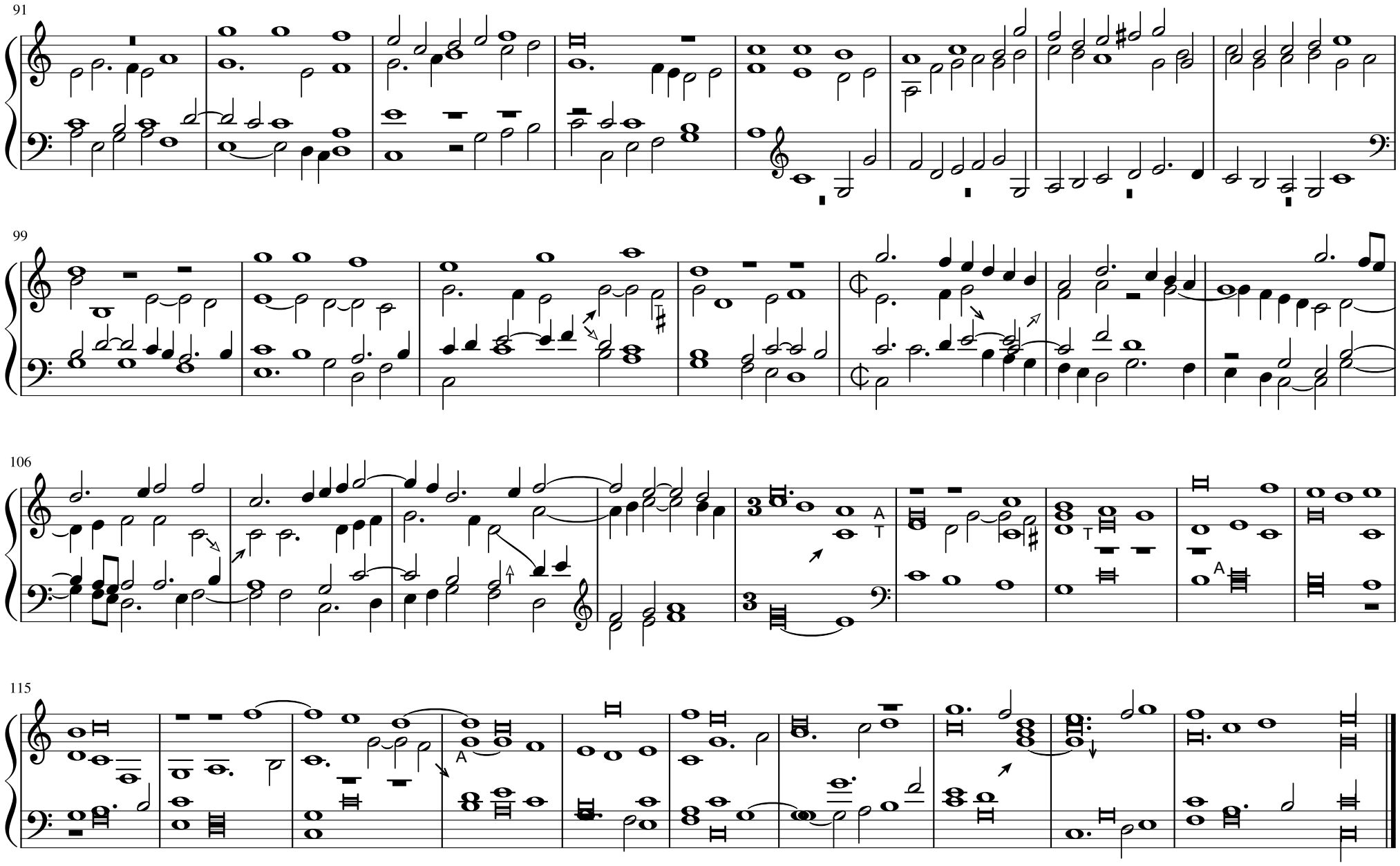
136
A
T

Annibale Padovano 1556 / 13 Ricercar Sesto Tono (in C)




30
A
T
37
44
52


59
66
74
81
A


91
99
106
115