CORPUS OF EARLY KEYBOARD MUSIC

PROF. WILLI APEL

General Editor

# KEYBOARD COMPOSITIONS BY ANNIBALE PADOVANO SPERINDIO BERTOLDO "UNCERTAIN" COMPOSER

AMERICAN INSTITUTE OF MUSICOLOGY

ARMEN CARAPETYAN

Director

CORPUS OF EARLY KEYBOARD MUSIC

34

# ANNIBALE PADOVANO

(c. 1527 - c. 1575)

# SPERINDIO BERTOLDO

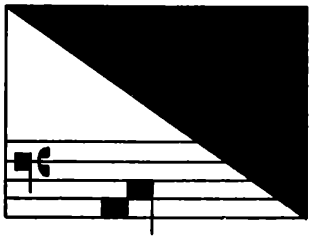
(c. 1530 - 1570)

"D'INCERTO" ("UNCERTAIN" COMPOSER)

# COMPOSITIONS FOR KEYBORD

Edited by

KLAUS SPEER



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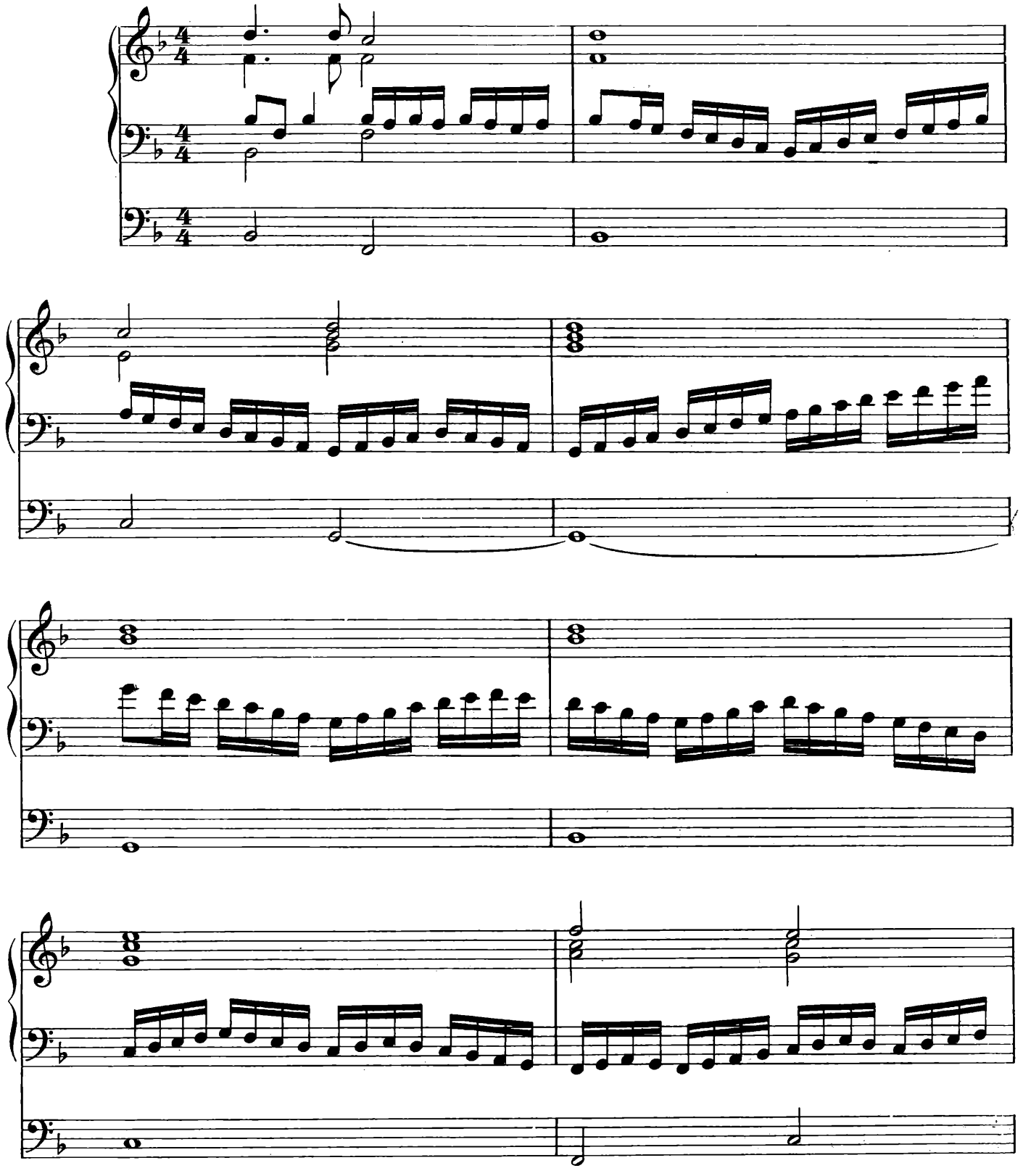
# 1. Toccata del Primo Tono

Annibale Padovano



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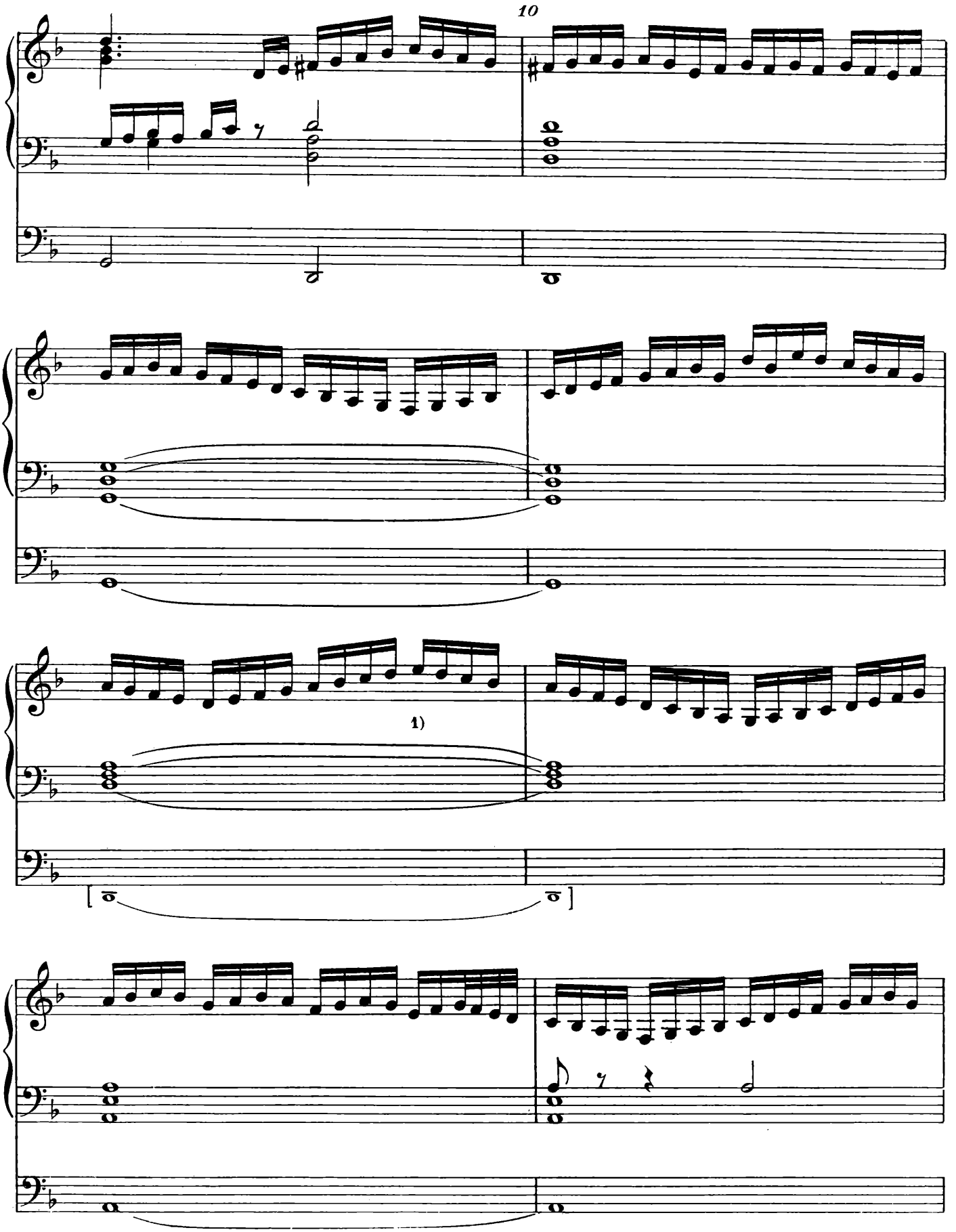
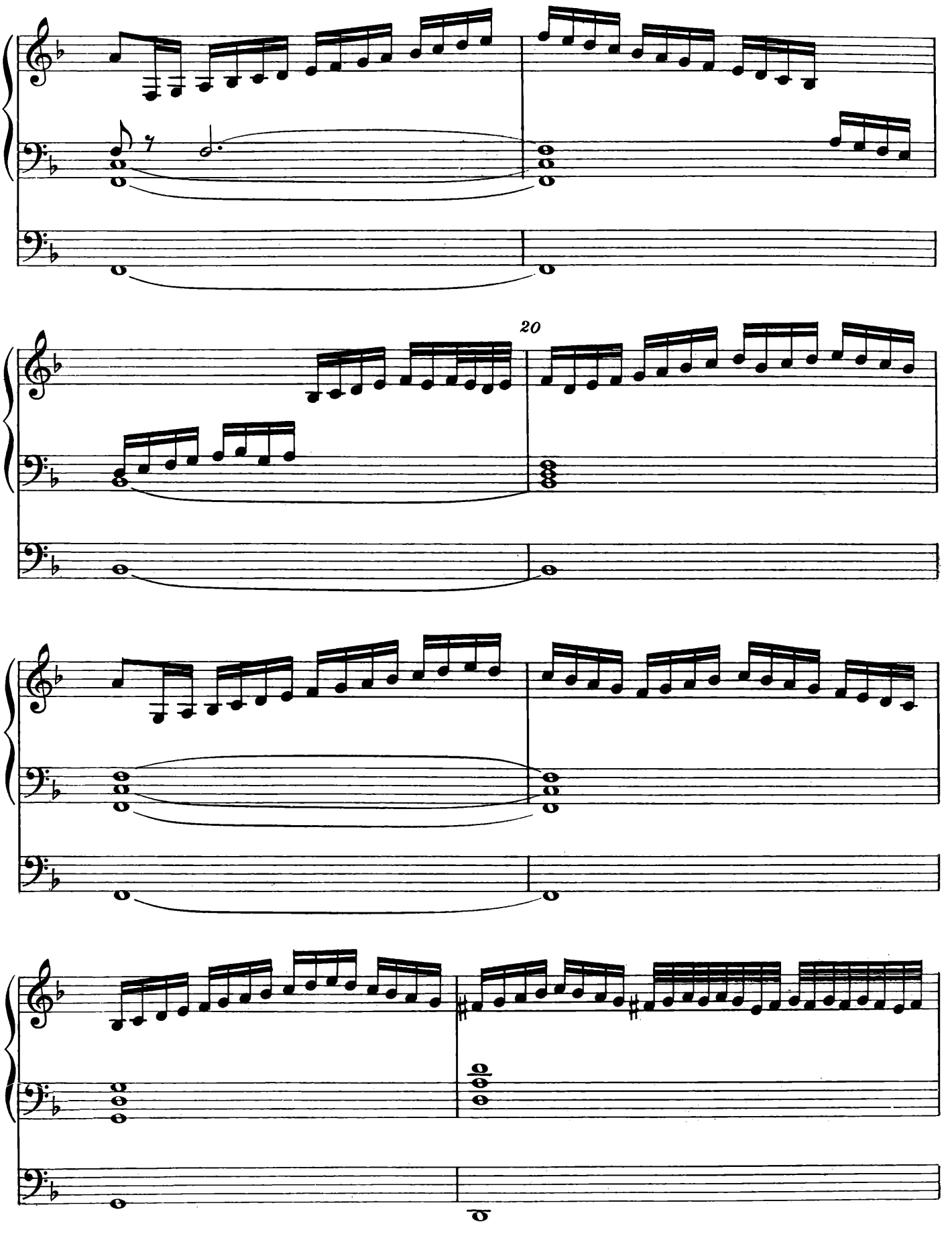



1) A sharp appears in m. 13 towards its end.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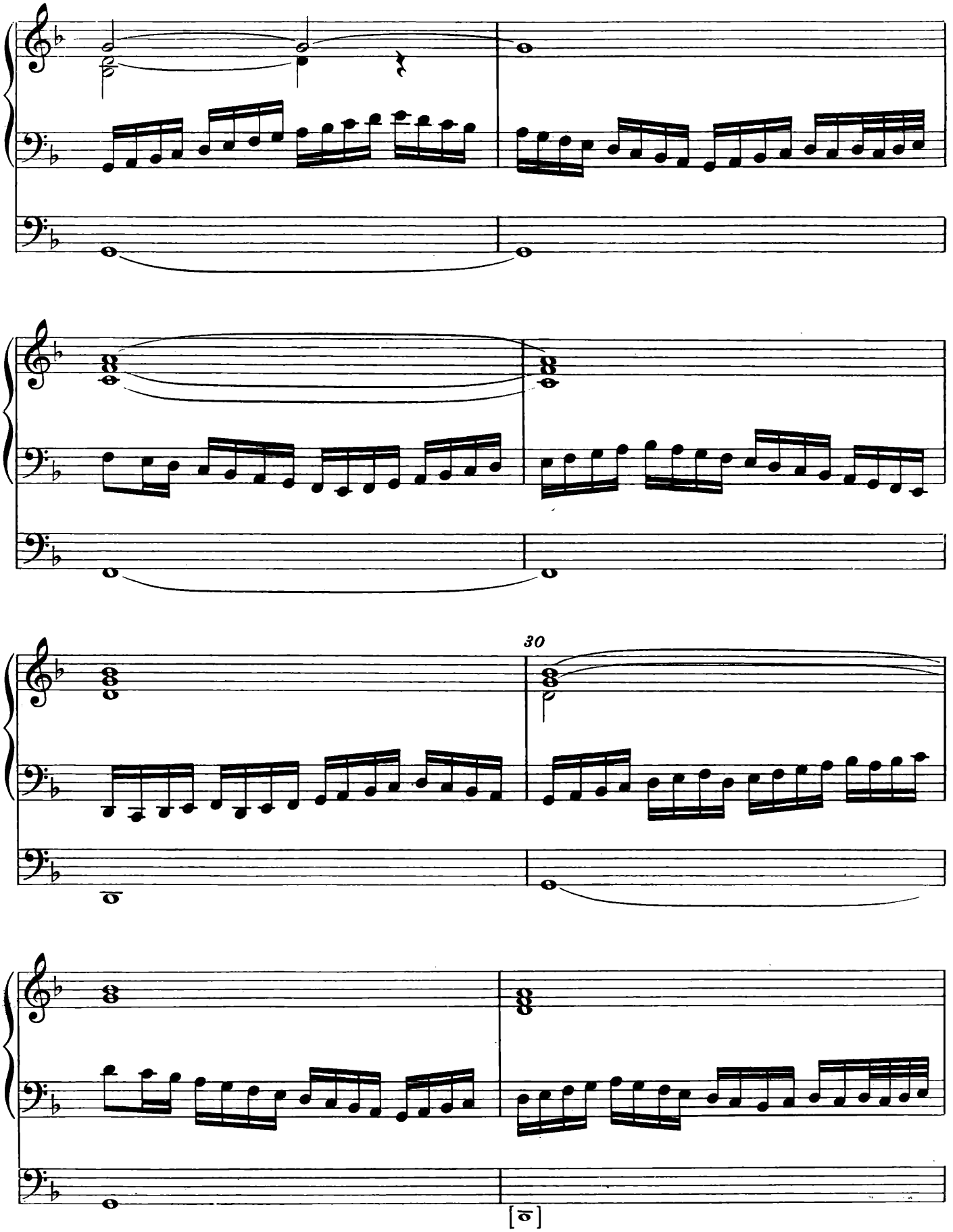
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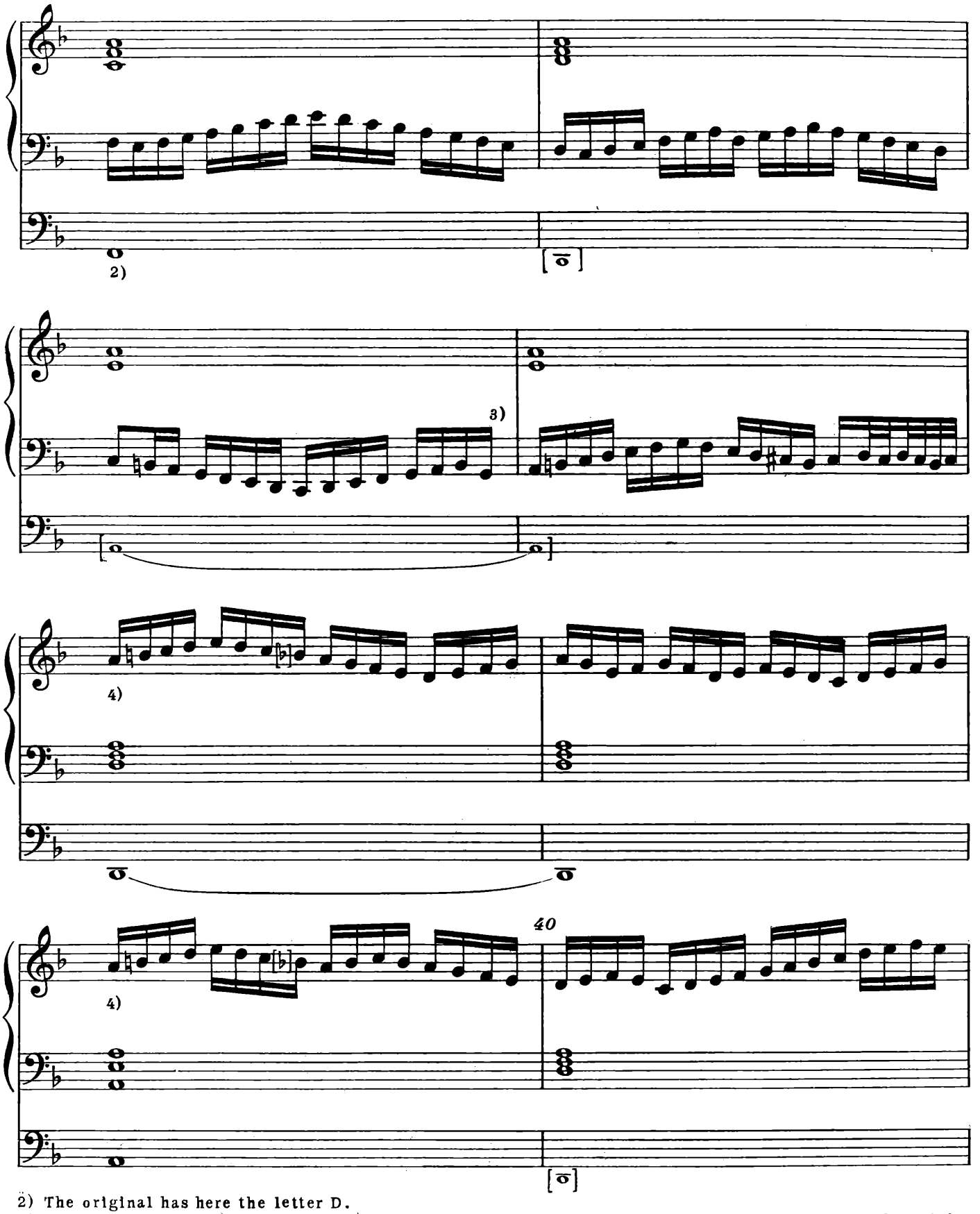
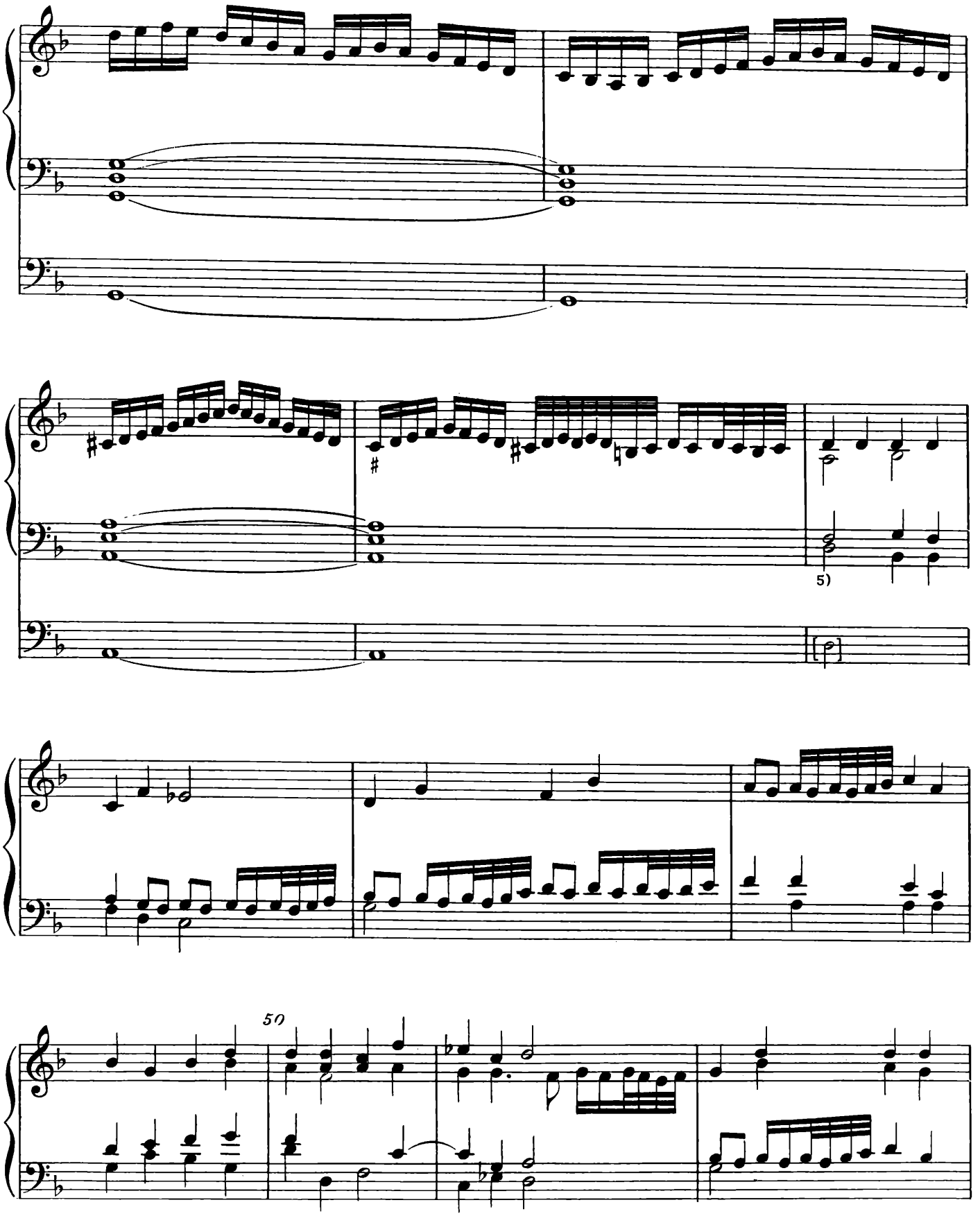
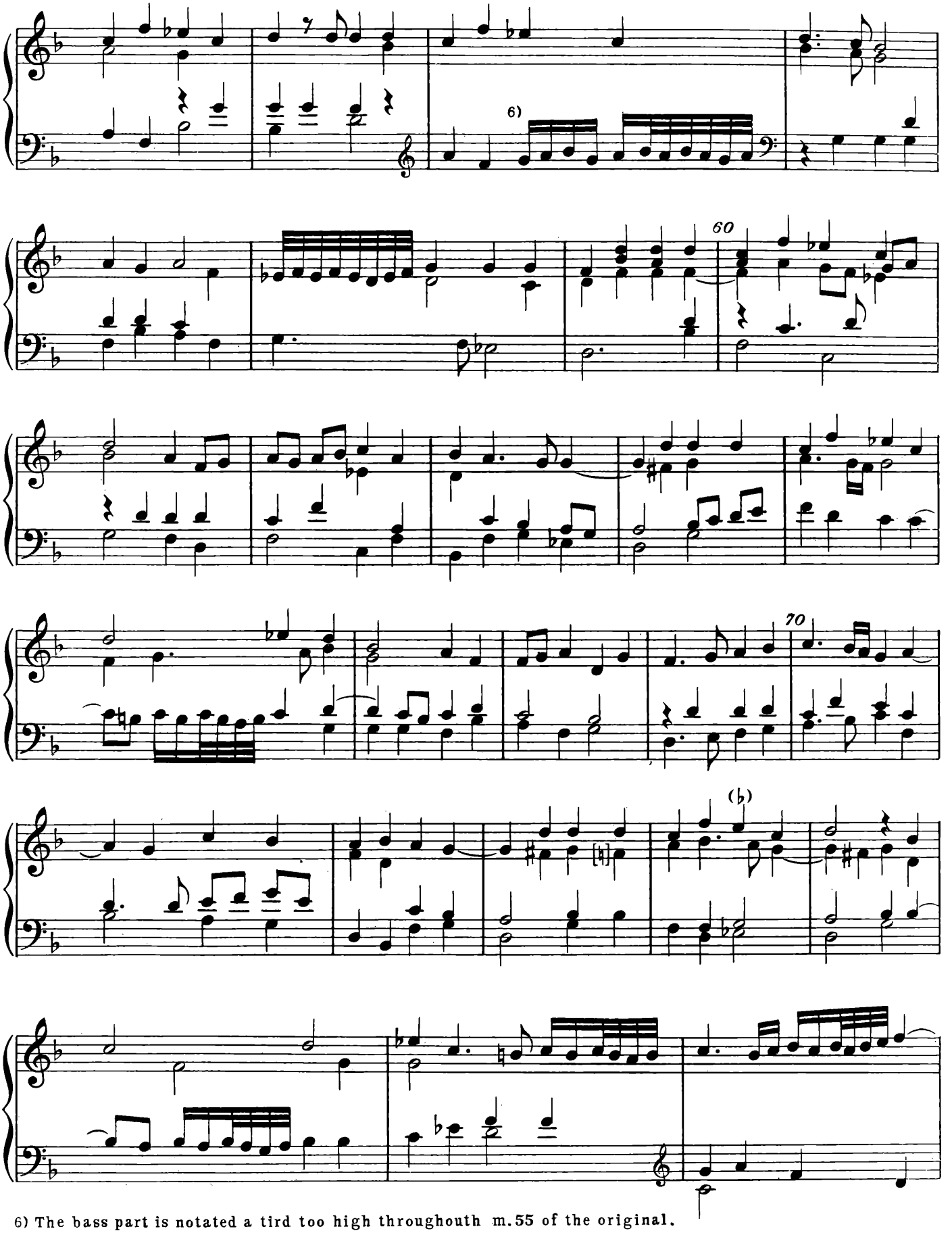


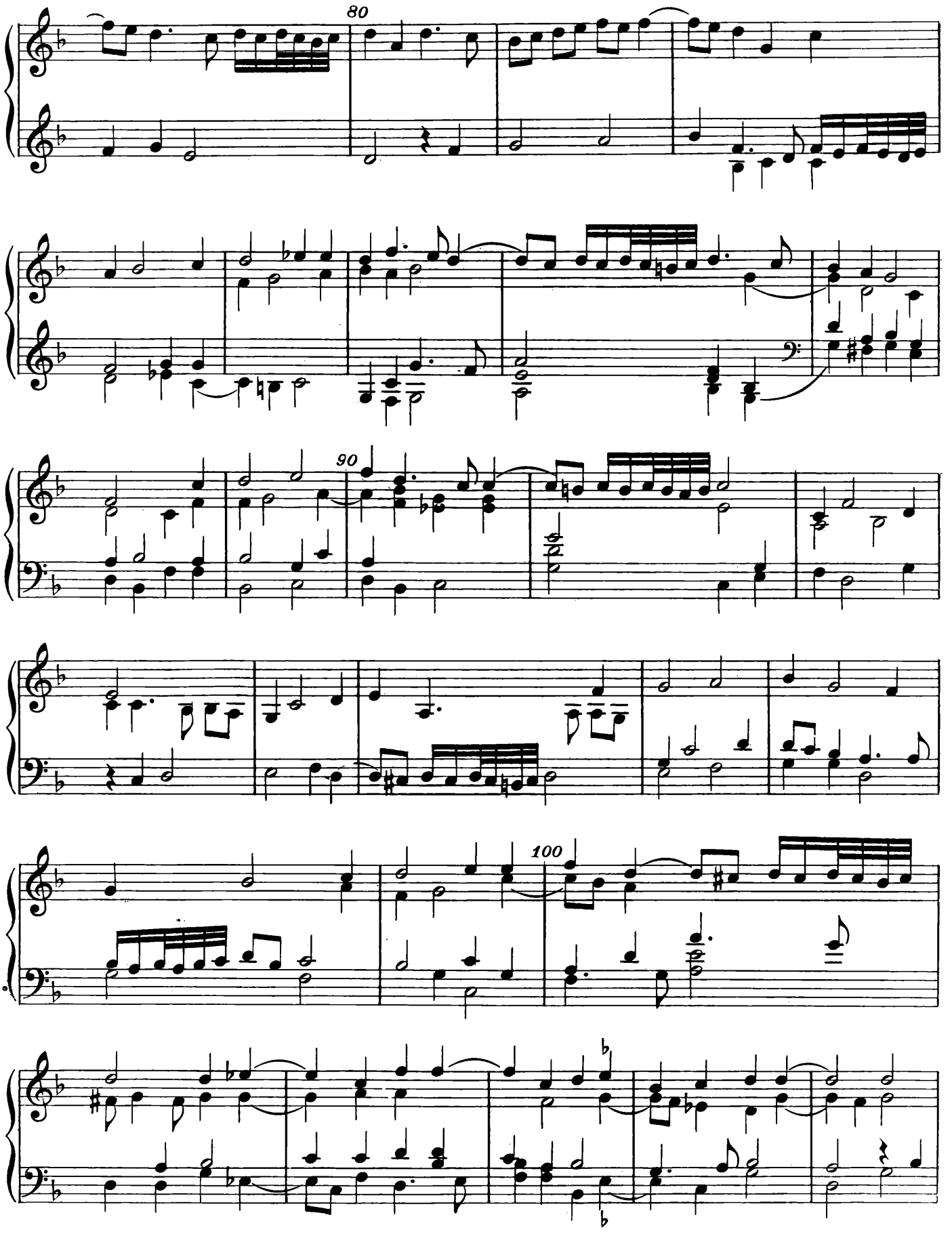

2) The original has here the letter D.
3) The sharp-signs to indicate the B♮s in m. 35 and 36 appear quite in the wrong location in the origina print. 4) The flats in m 37 and 39 are in in each case suggested by a ♯ placed near te e'' that follows the b' !




5) The first bass note of m. 45 reads B♭ in the original.




6) The bass part is notated a tird too high throughouth m.55 of the original.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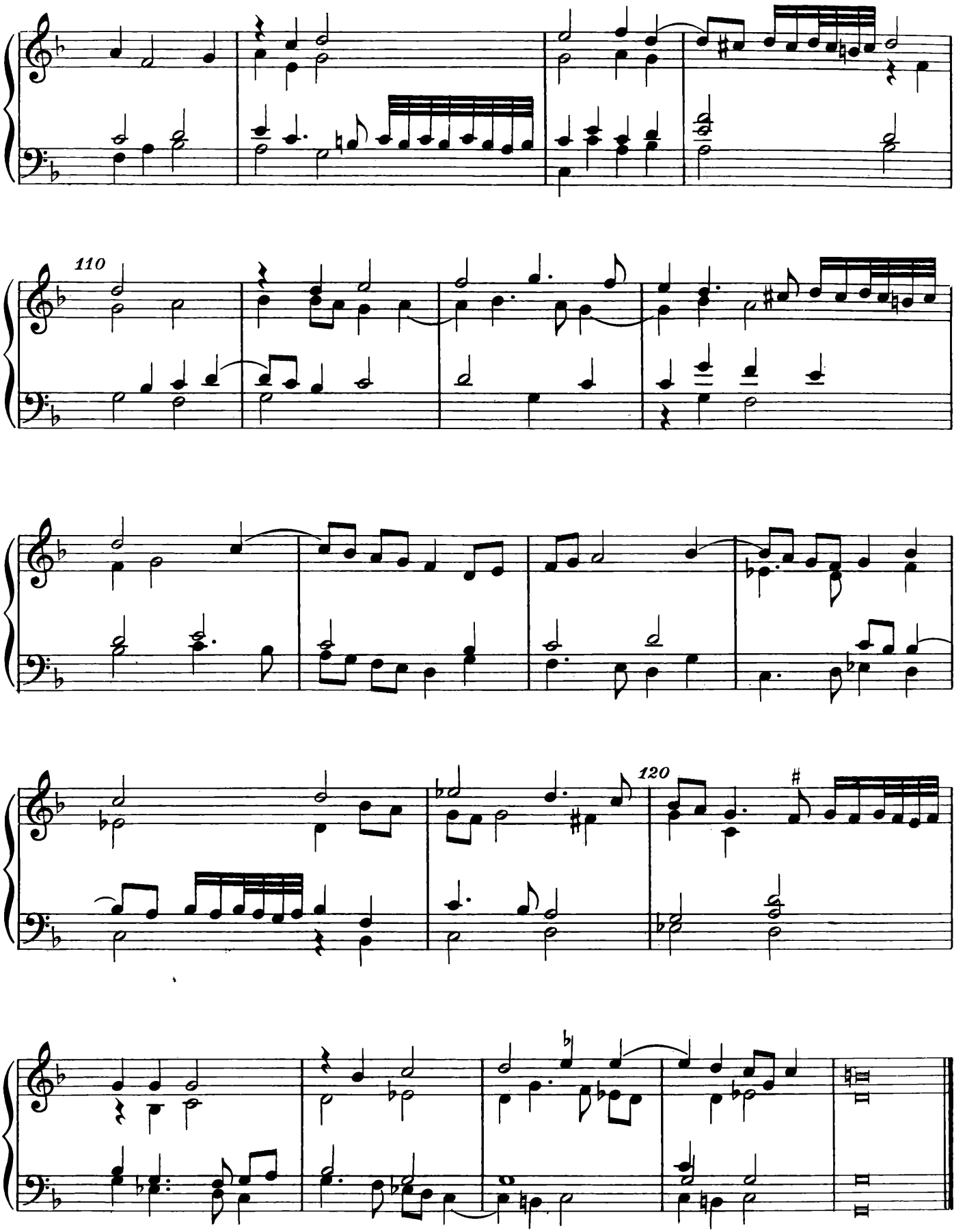
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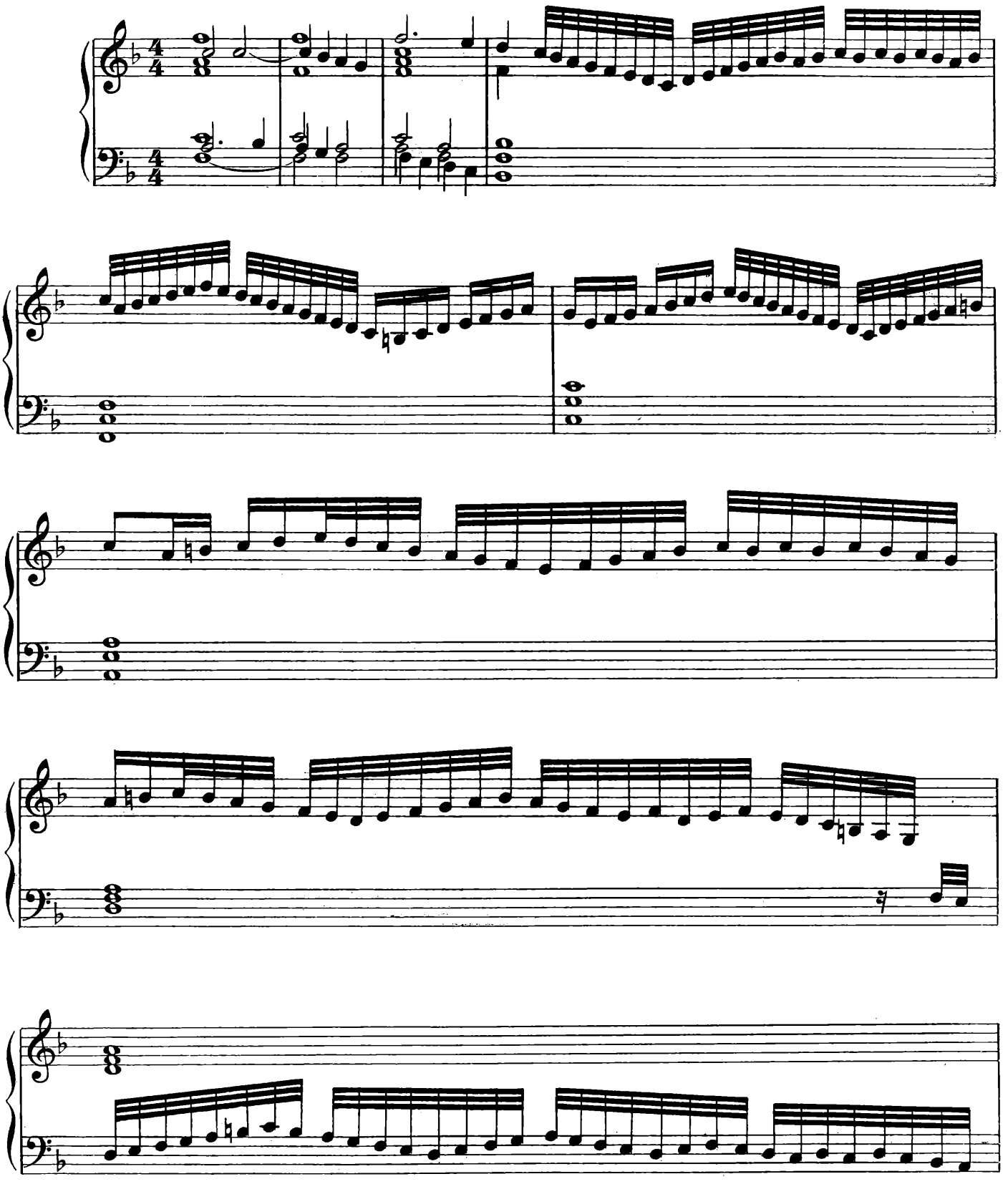
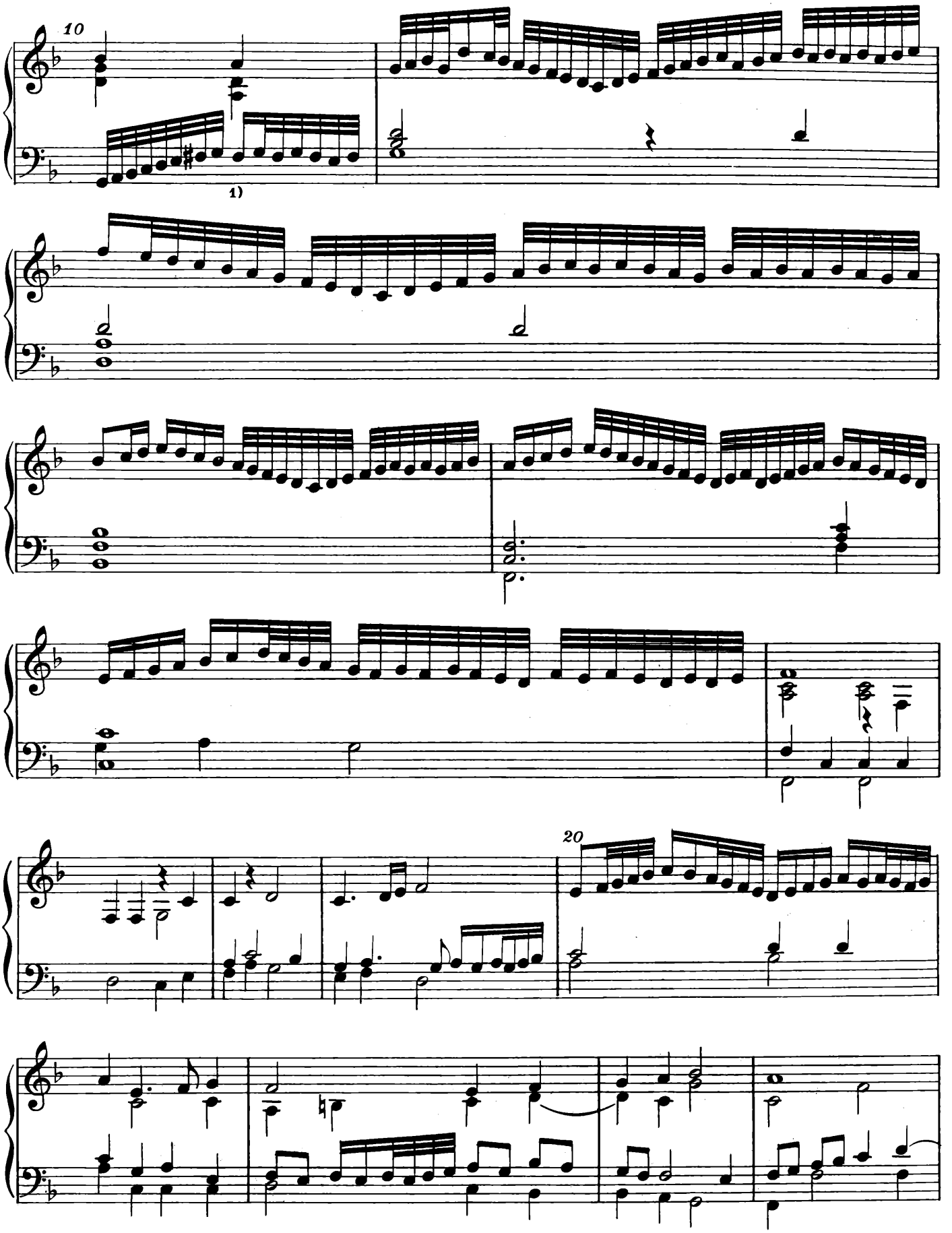
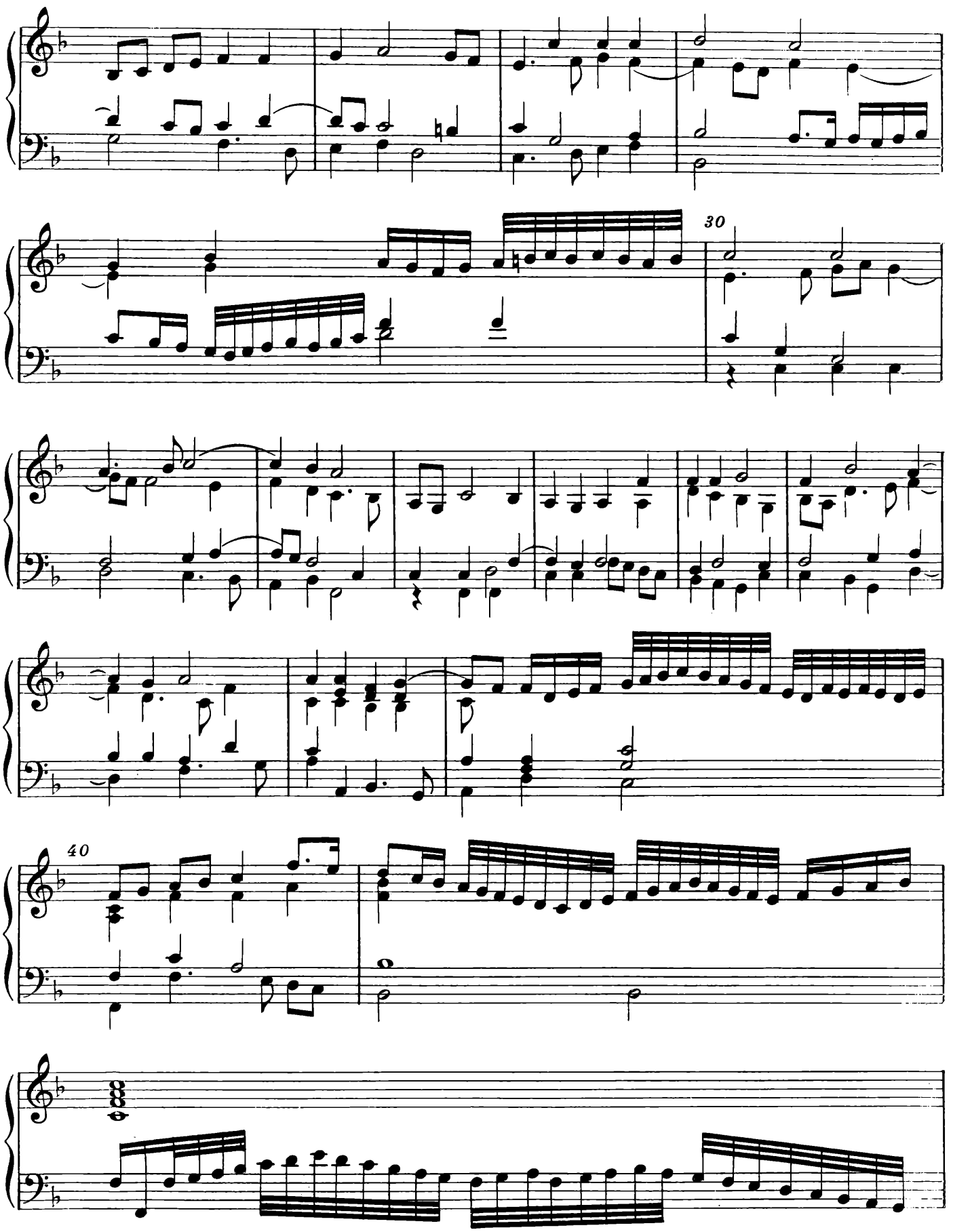
# 2. Toccata del Sesto Tono

Annibale Padovano






1) The half length measure, № 10, appears in the original print; the last figure in the left hand has two notes g f# too many.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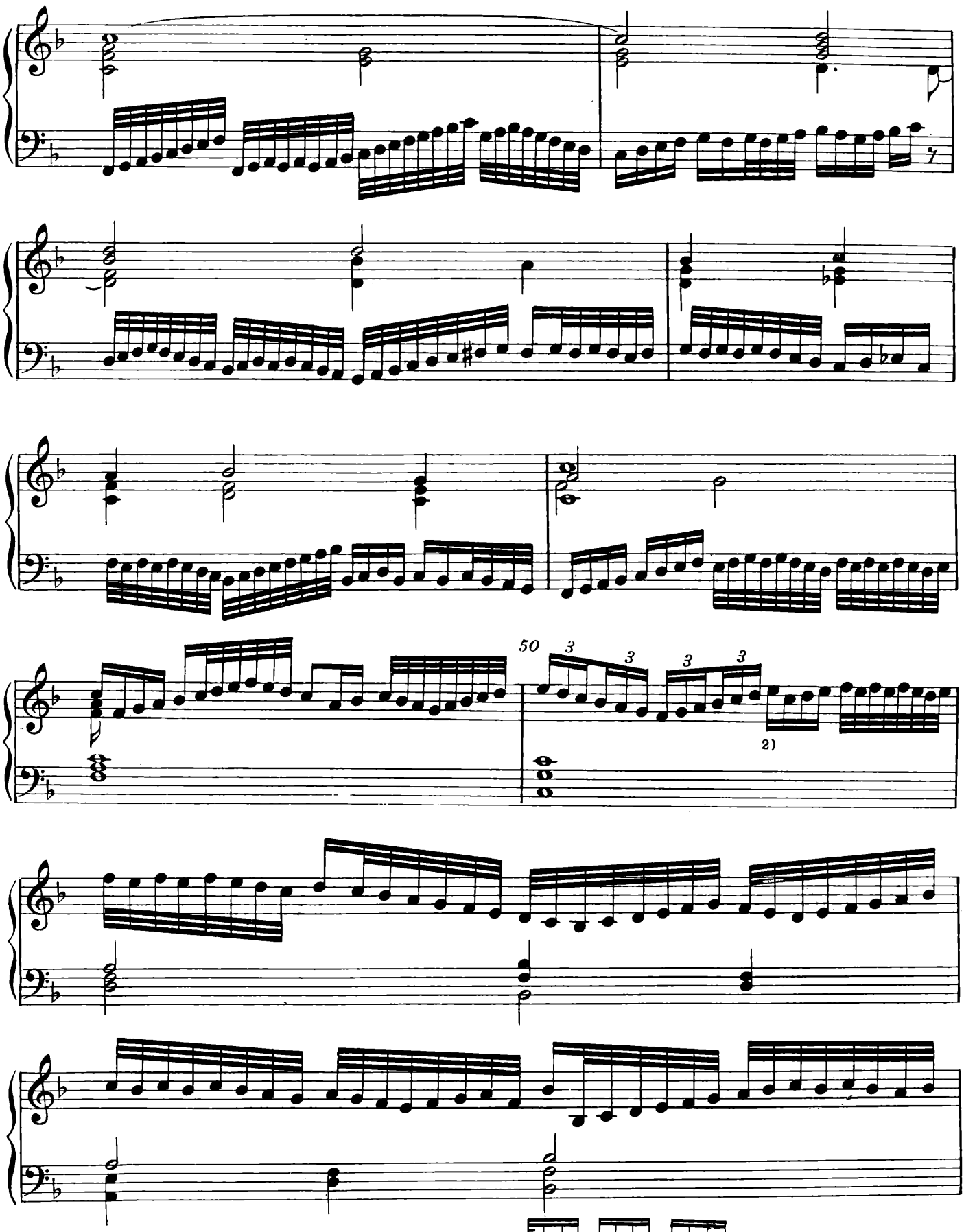
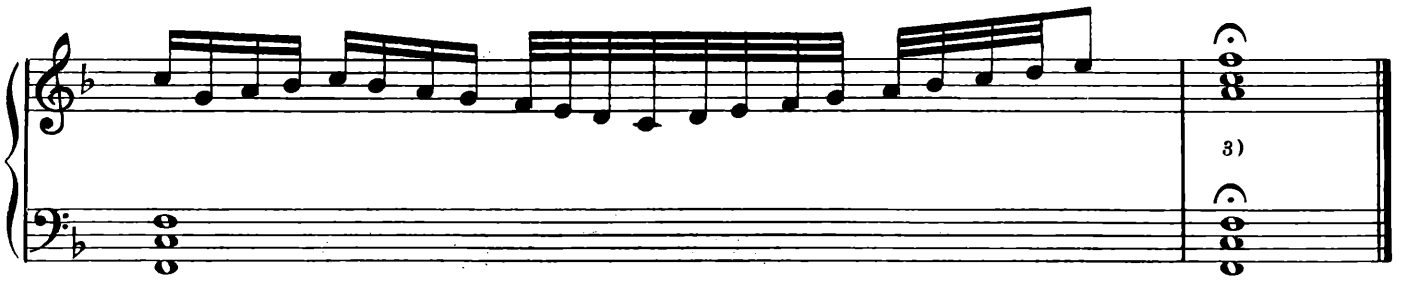
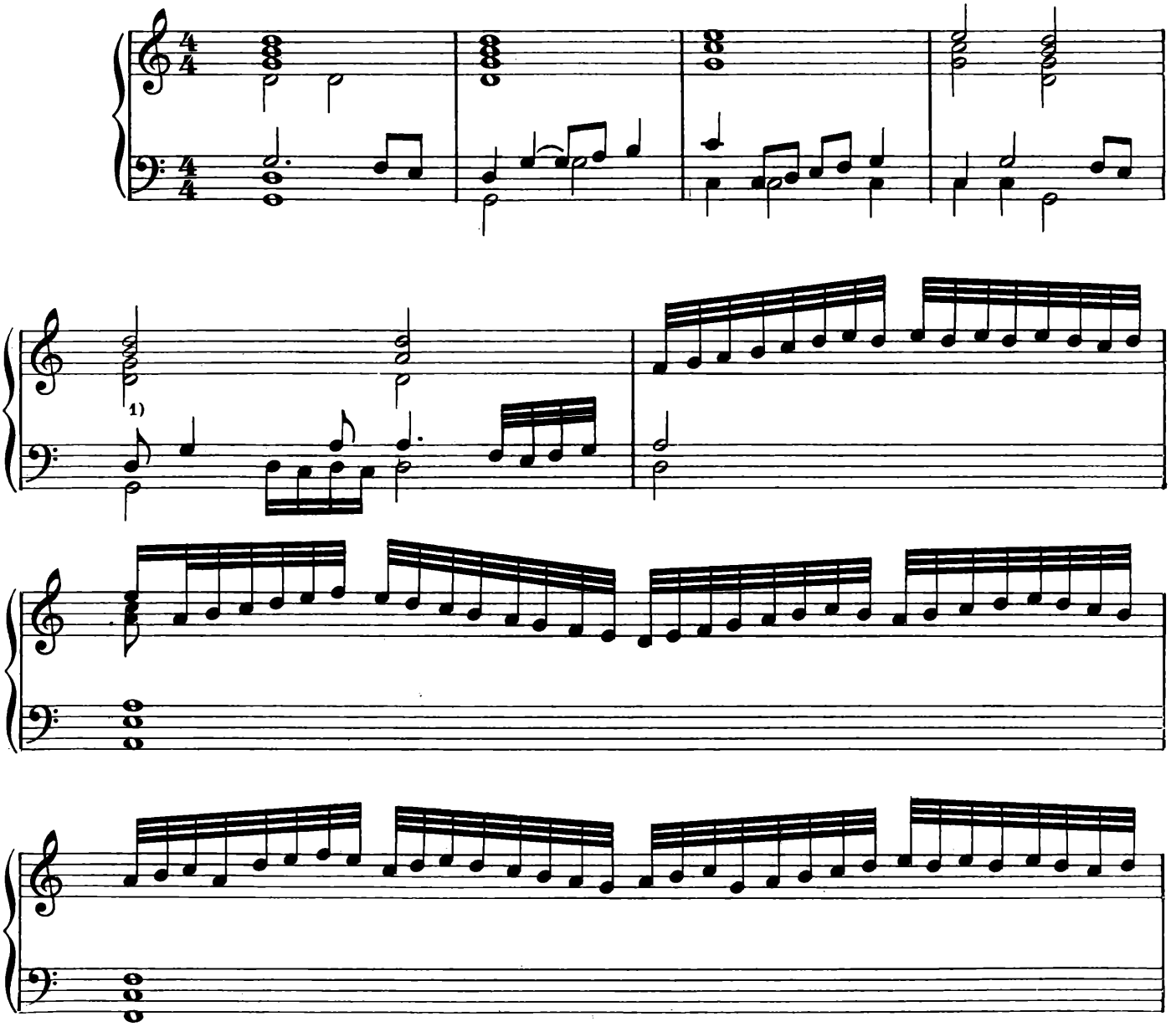



2) The note values of the original are inaccurate, thus:



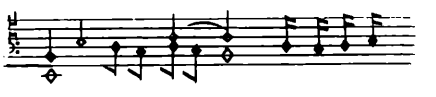

# 3. Toccata del Ottavo Tono

Annibale Padovano



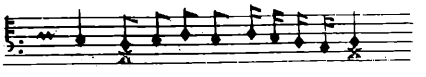

3) The left-hand notes of the final chord read $\overset{a}{\underset{A}{e}}$ in the original.

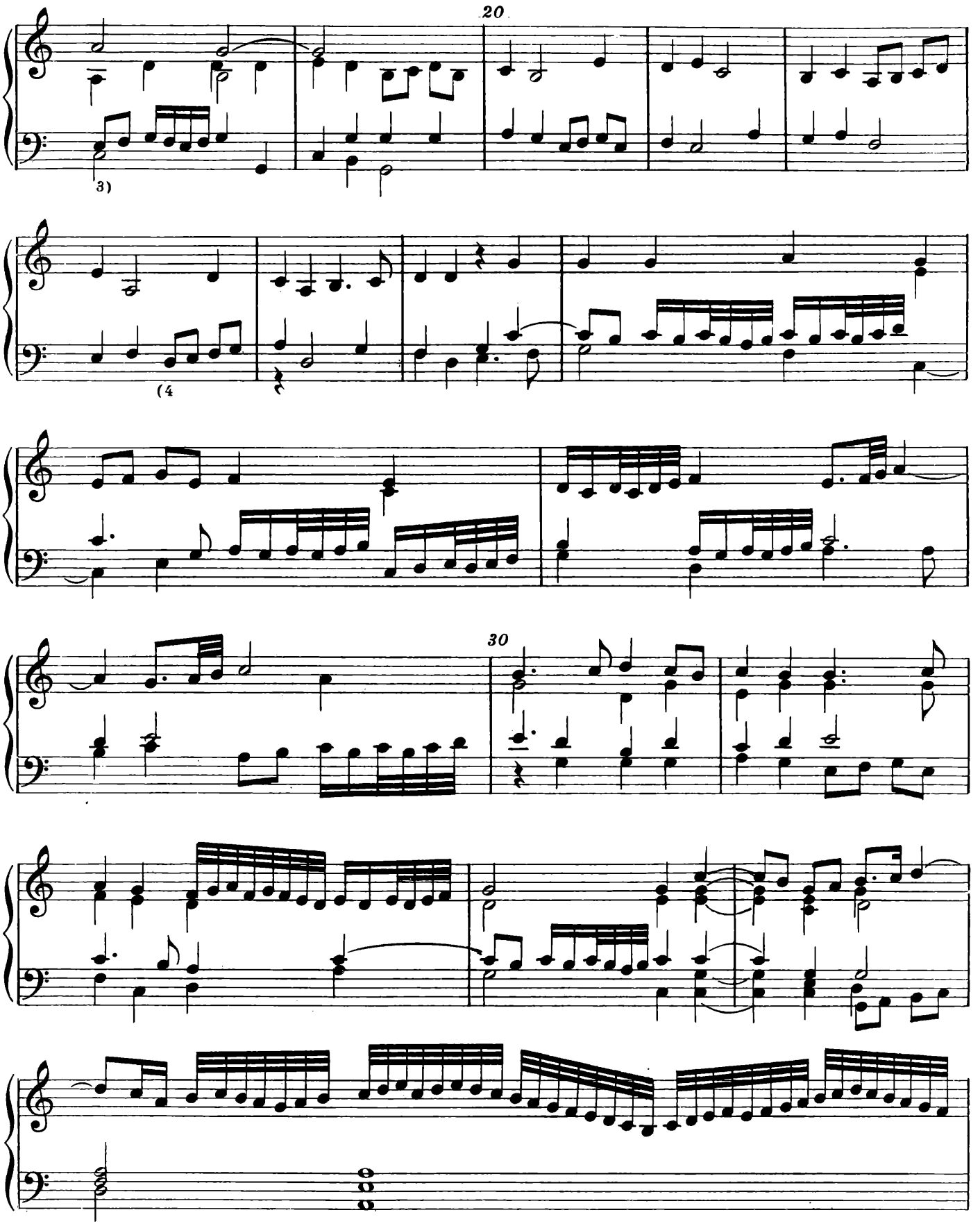
1) The note values in m. 5 of this transcription are conjectural; the left hand reads thus in the original:



10

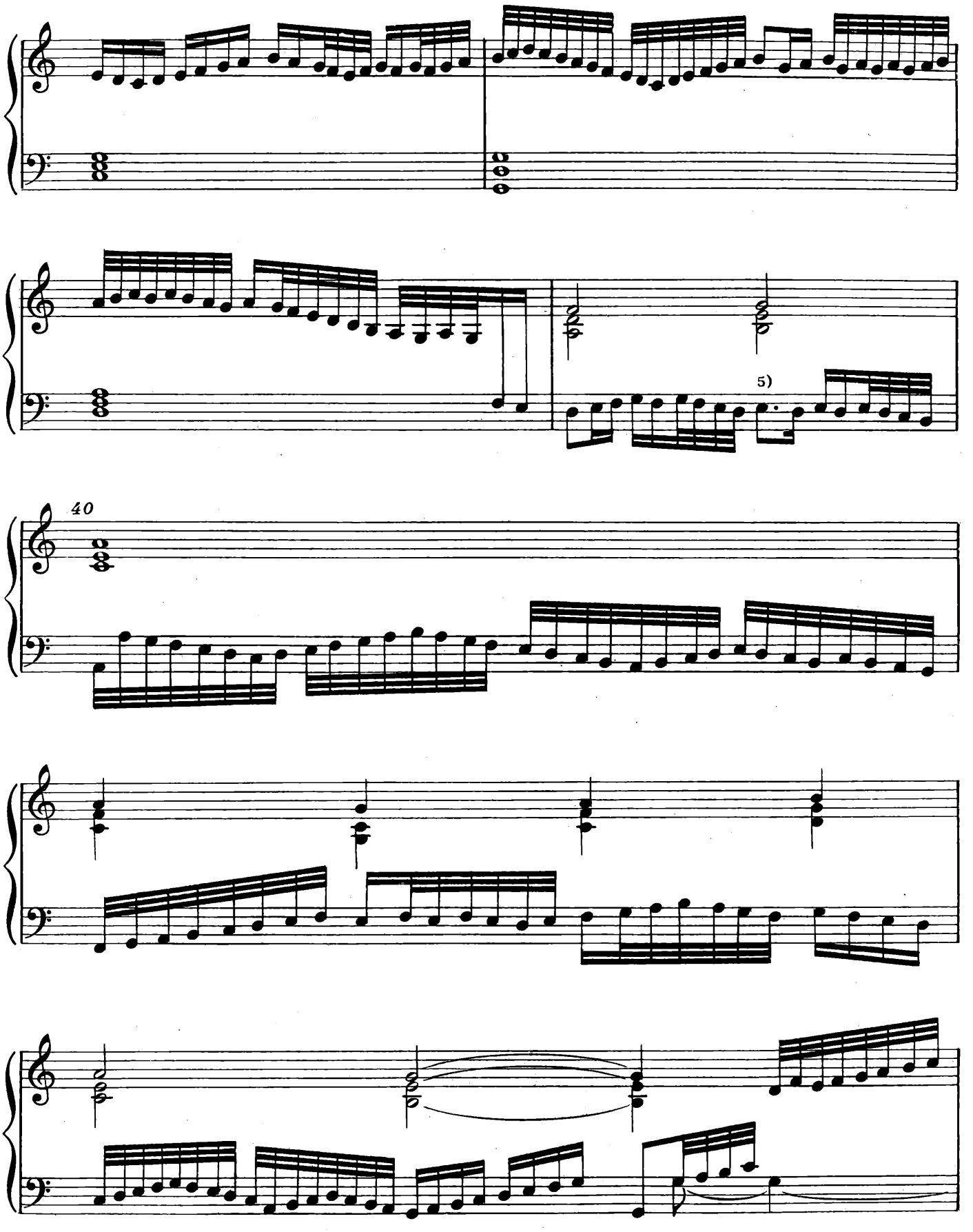
2)

2) The lefthand notes of m 17 are conjectural; the original reads like this 

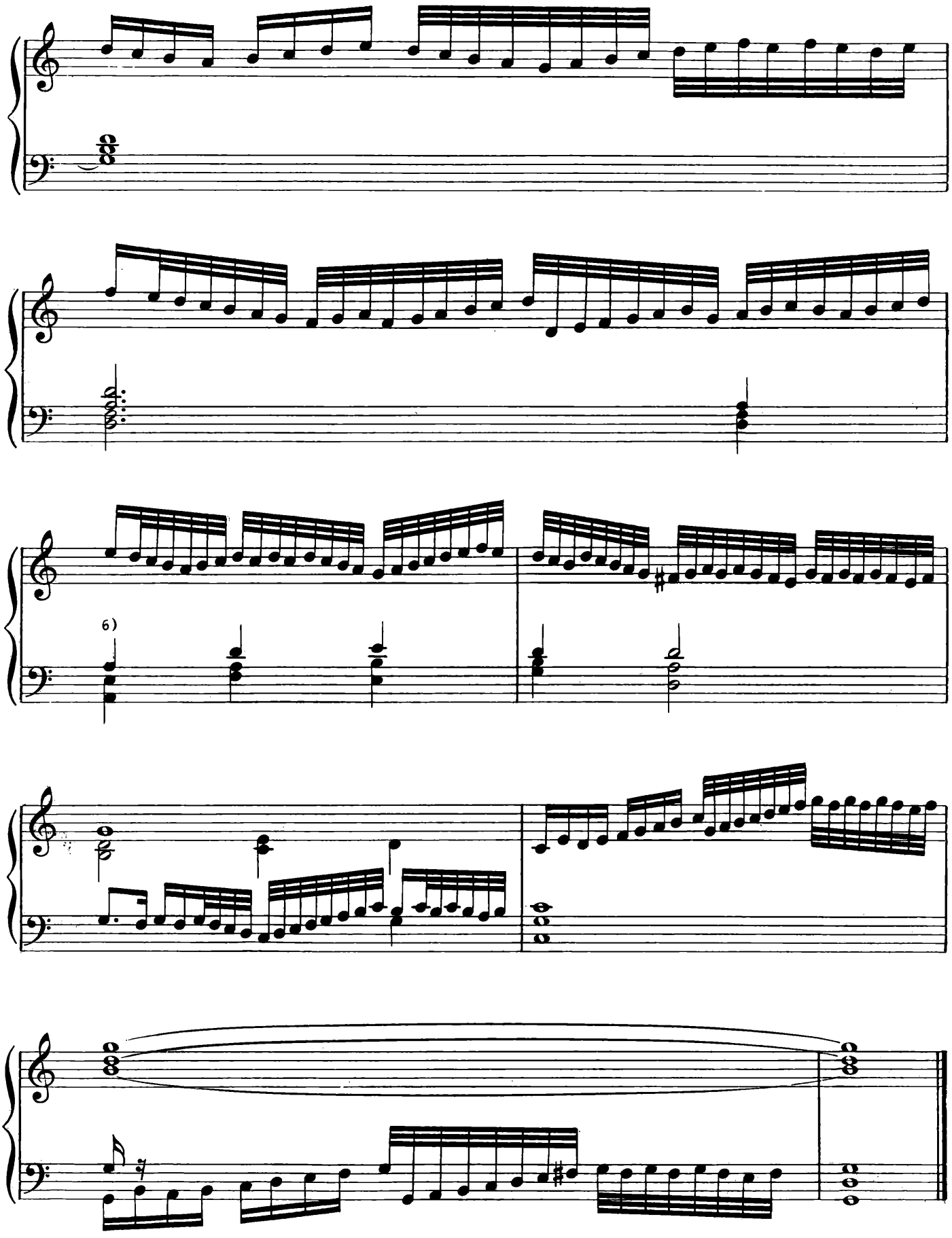



3) The first bass note of m. 18 is B in the original.

4) The third bass note in m 23 of the original has the wrong time value ♦ instead of ♦.




5) Left hand part, m. 39 rhythmically incorrect in the original:




6) The three beats of mm. 42, 45, and 46 correspond to those of the original.

# 4. Ricercar del Sesto Tono alla Terza

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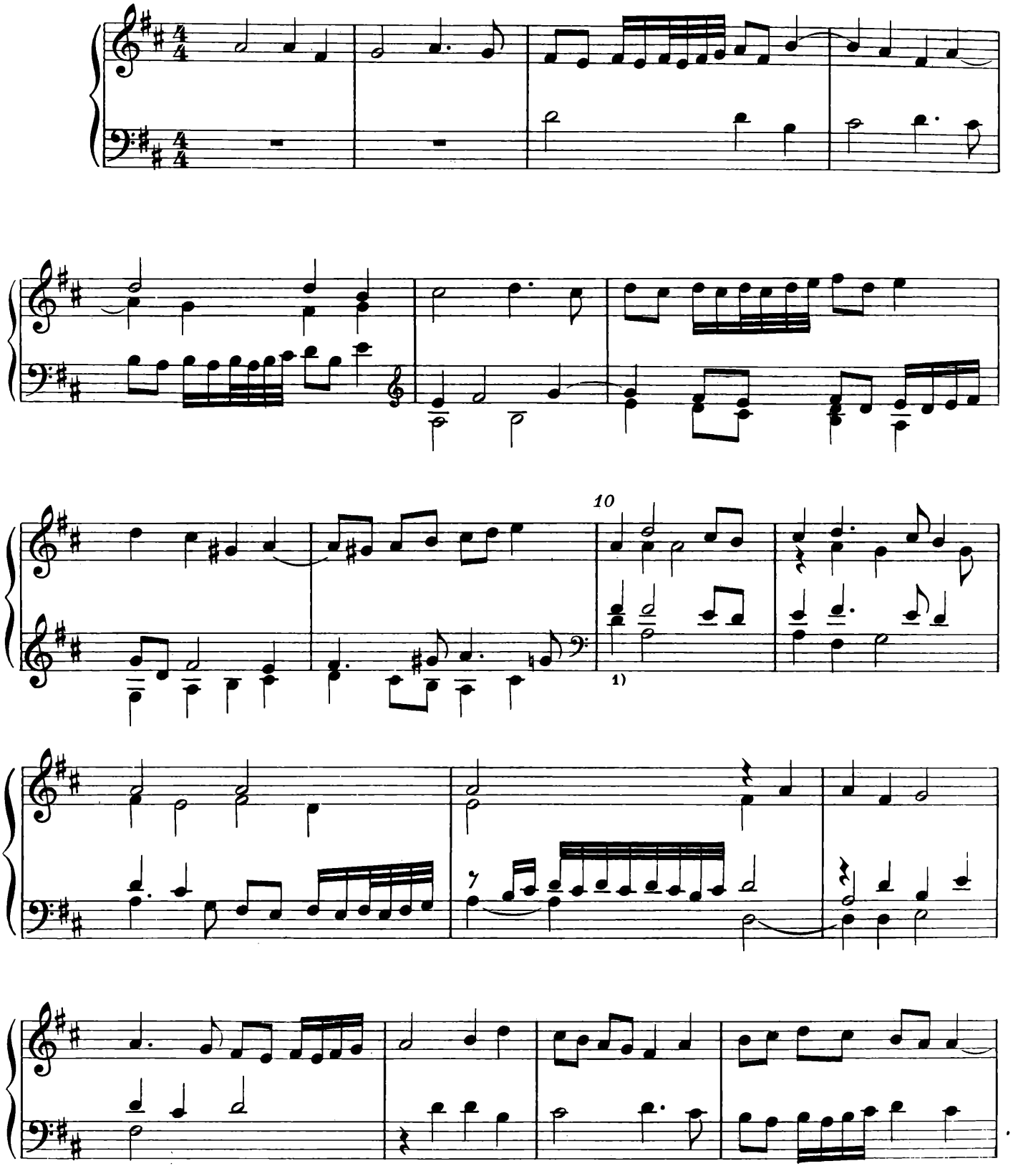
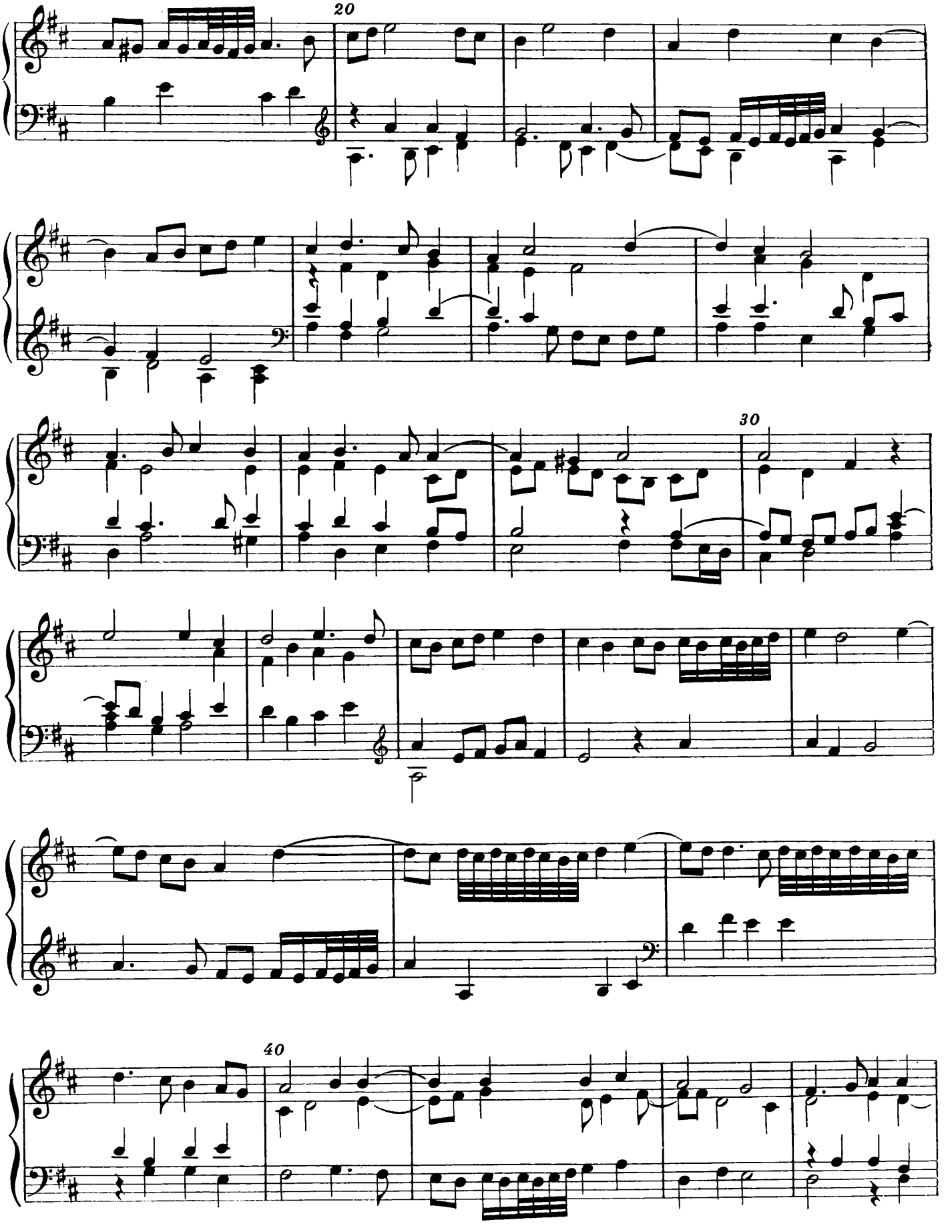



1) M.10 clearly shows an additional B for the bass; it has been assumed to be a missprint.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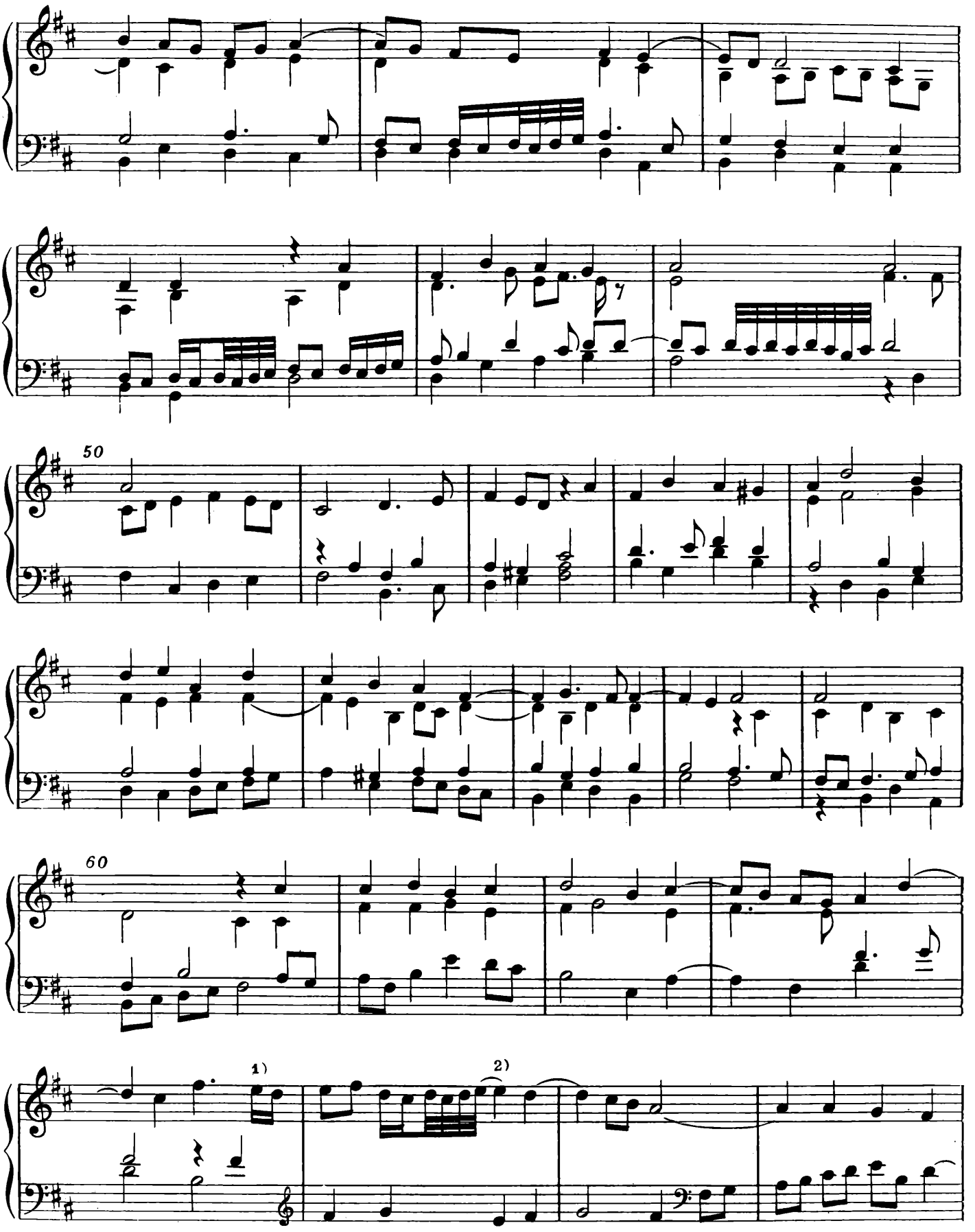
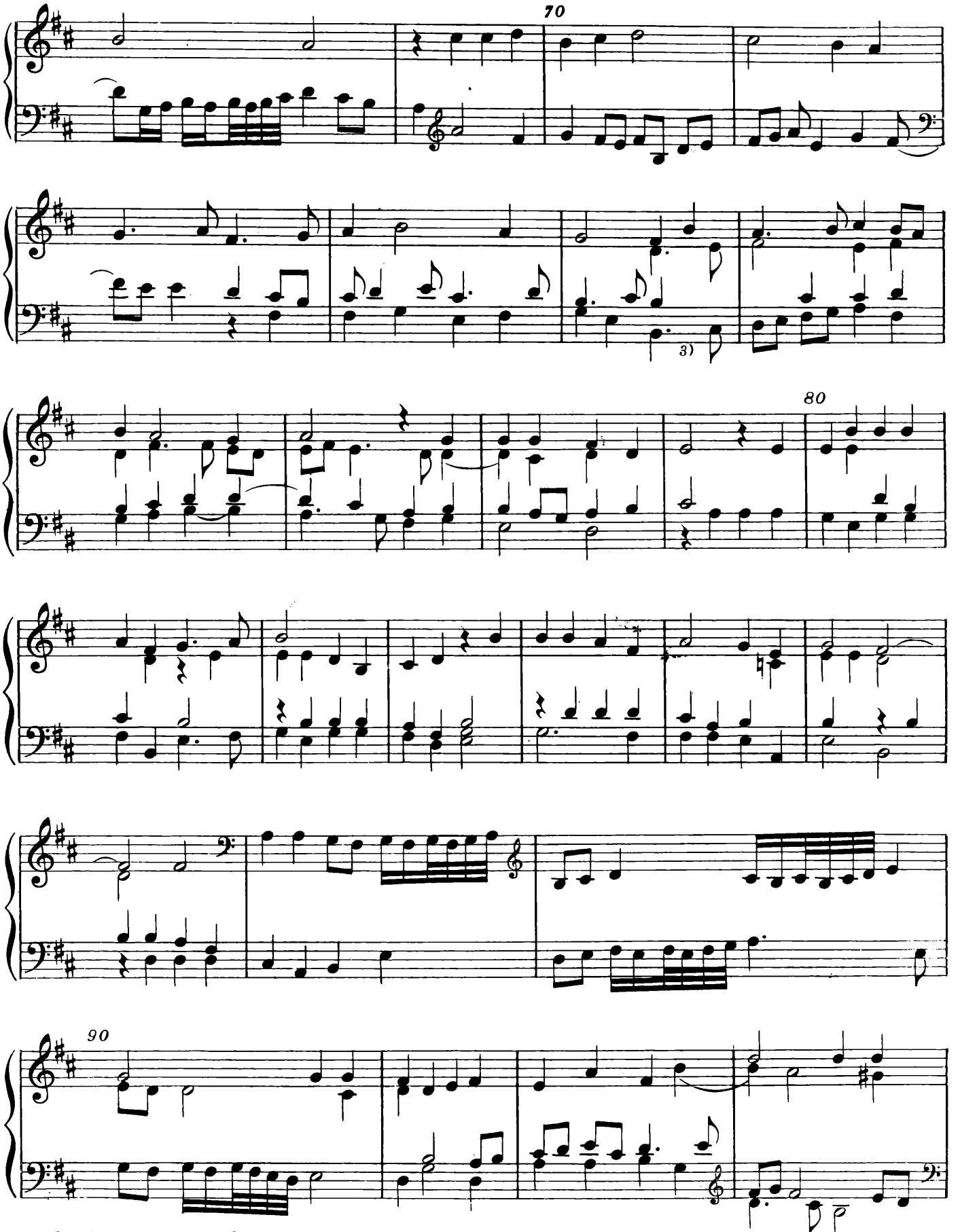
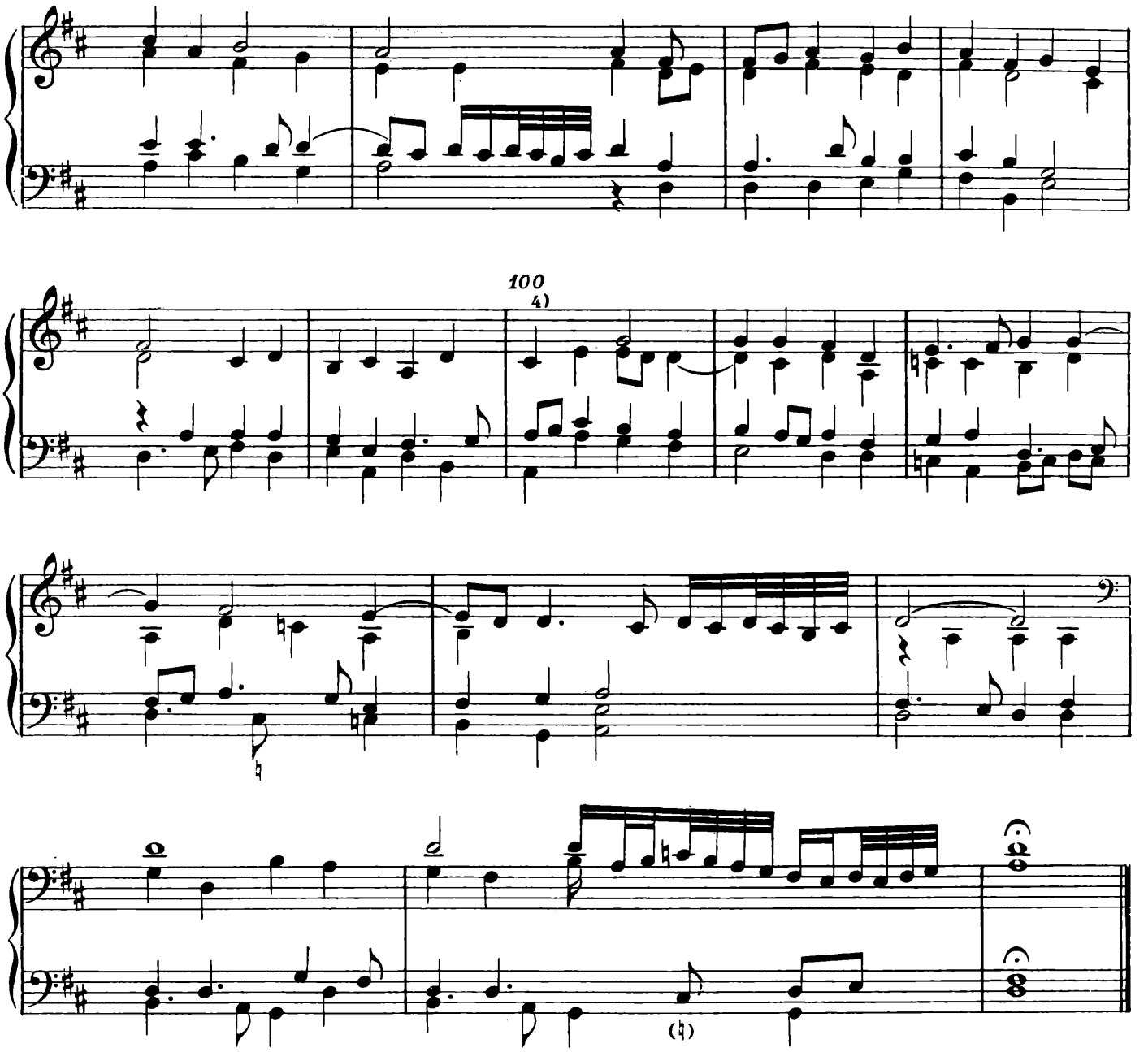



1) The last two soprano notes in m. 64 of the original are too short.
2) The third-beat note of the soprano part is missing in m. 65 of the original.

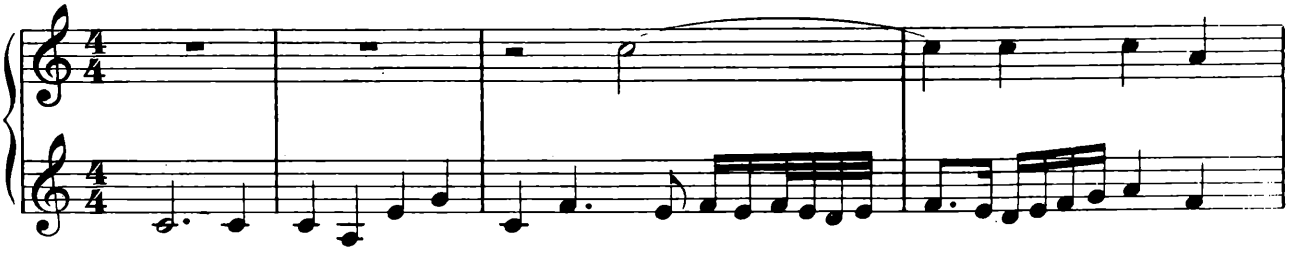



3) The third bass note of m. 74 is too short in the original.

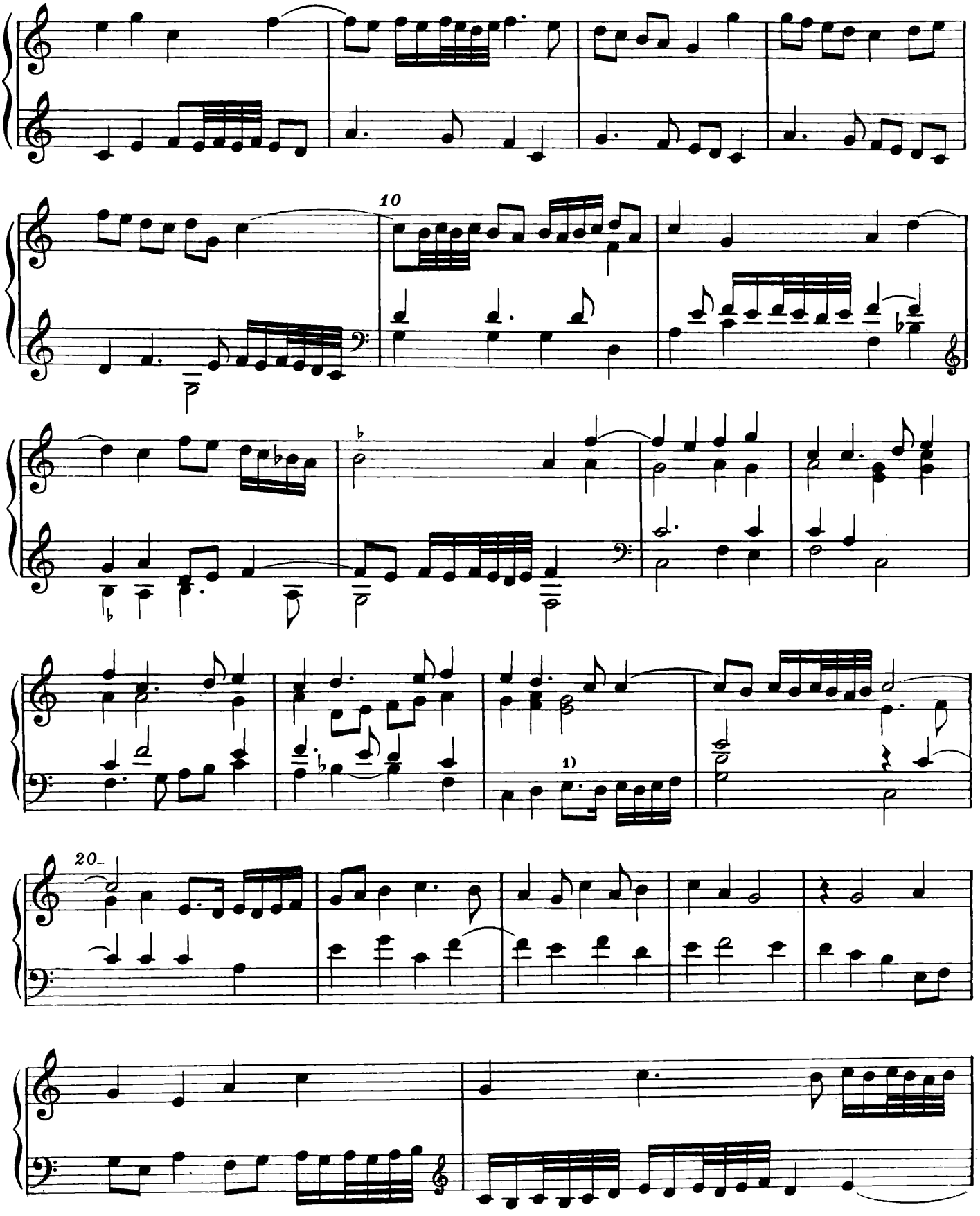


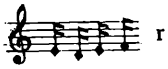

# 5. Ricercar del Duodecimo Tono

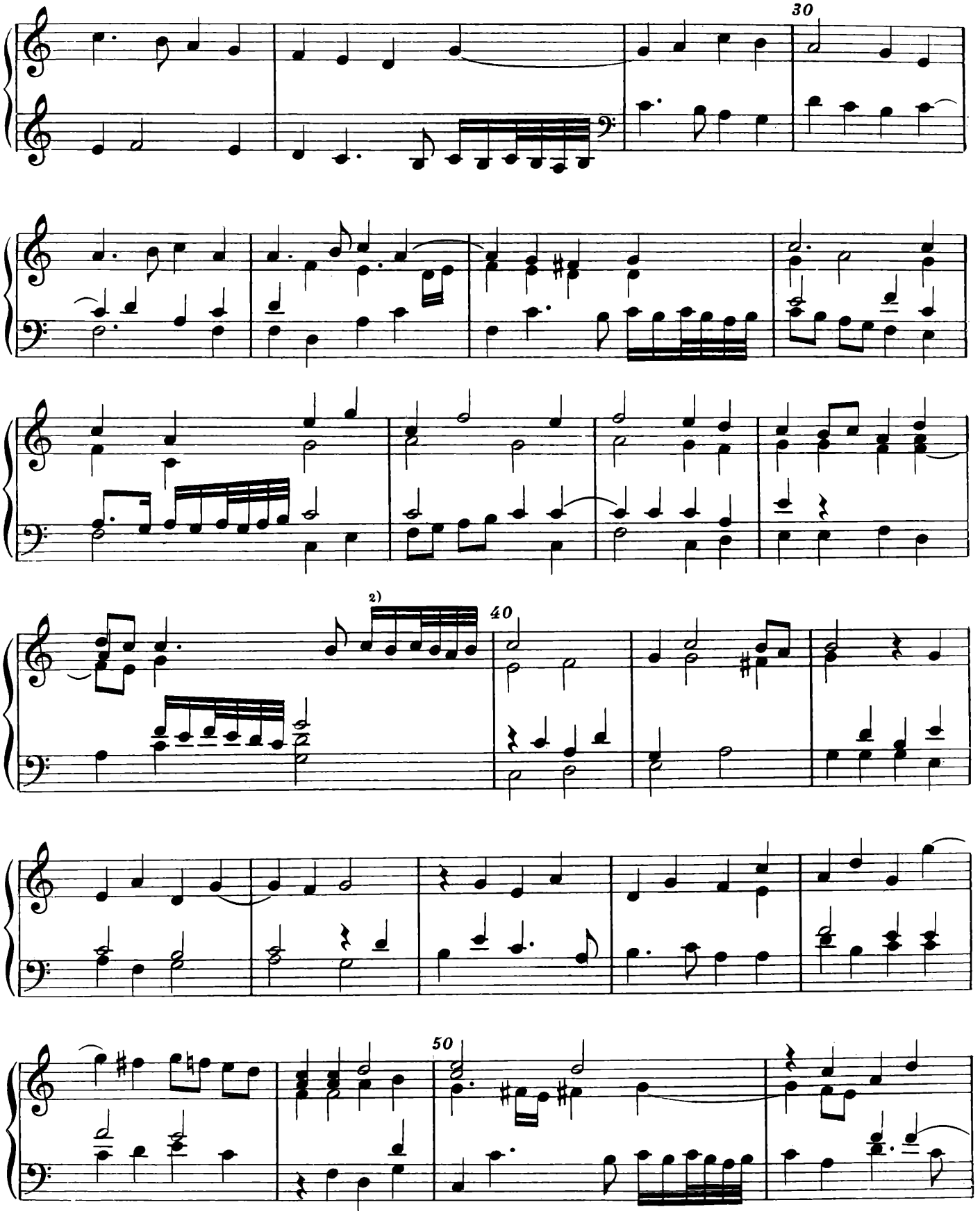
Annibale Padovano



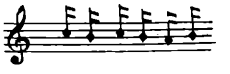
4) Beginning with m.100 the upper staff had to be trascribed as if from mezzo-soprano clef, instead of the original.

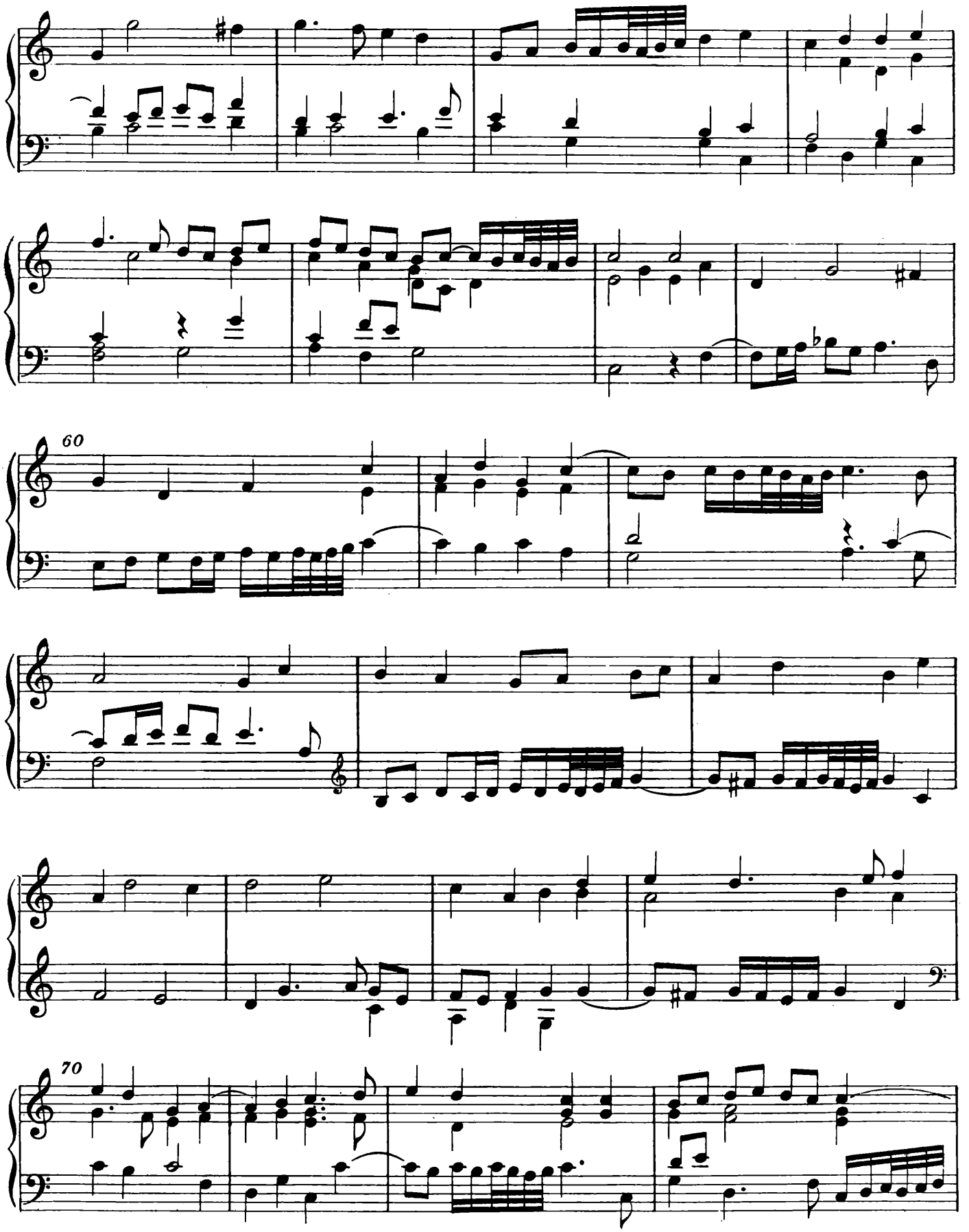



1) The last four-note groups in mm. 18 and 20 read thus in the original:  resulting in thirtyse-
-conds in the reduction of the transcription.




2) In the original the last six soprano notes of m. 39 all have the same values:

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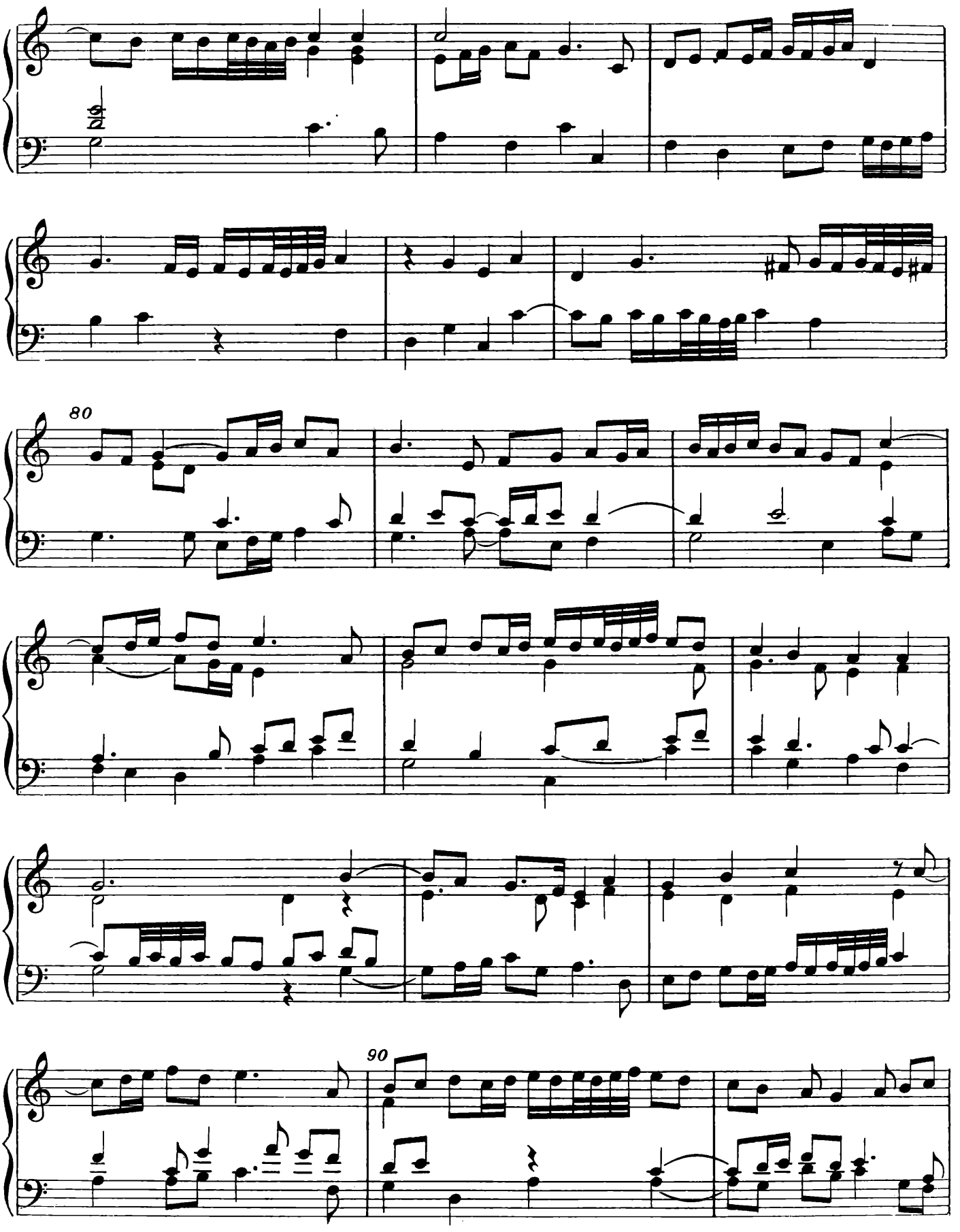
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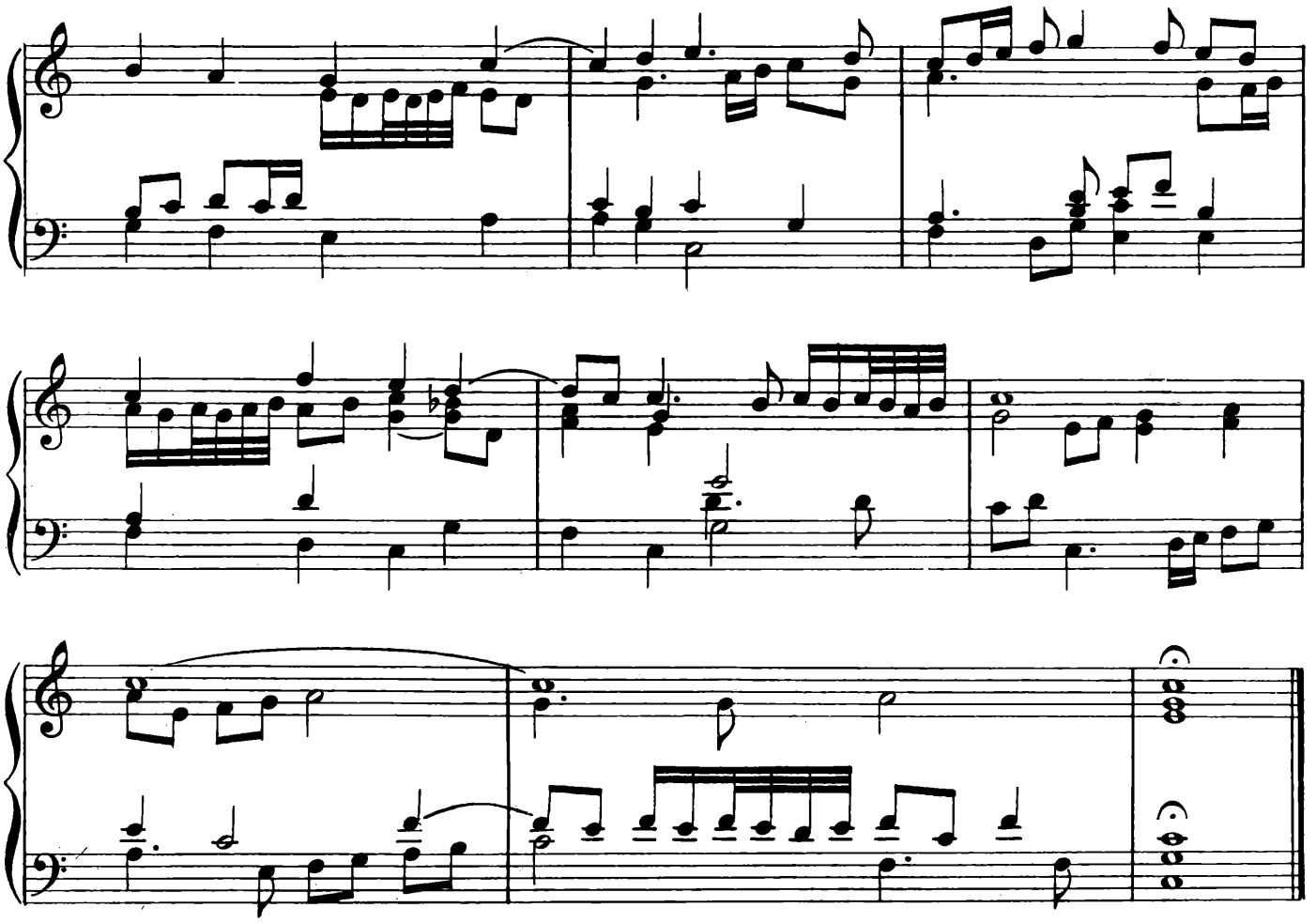
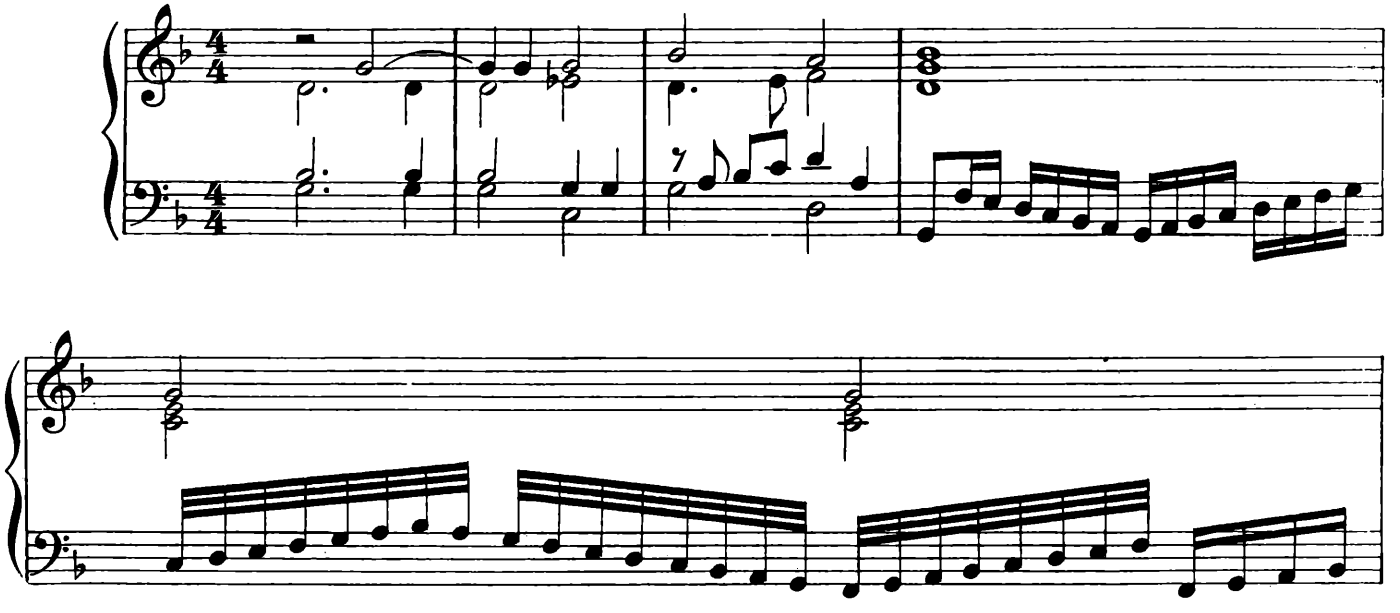
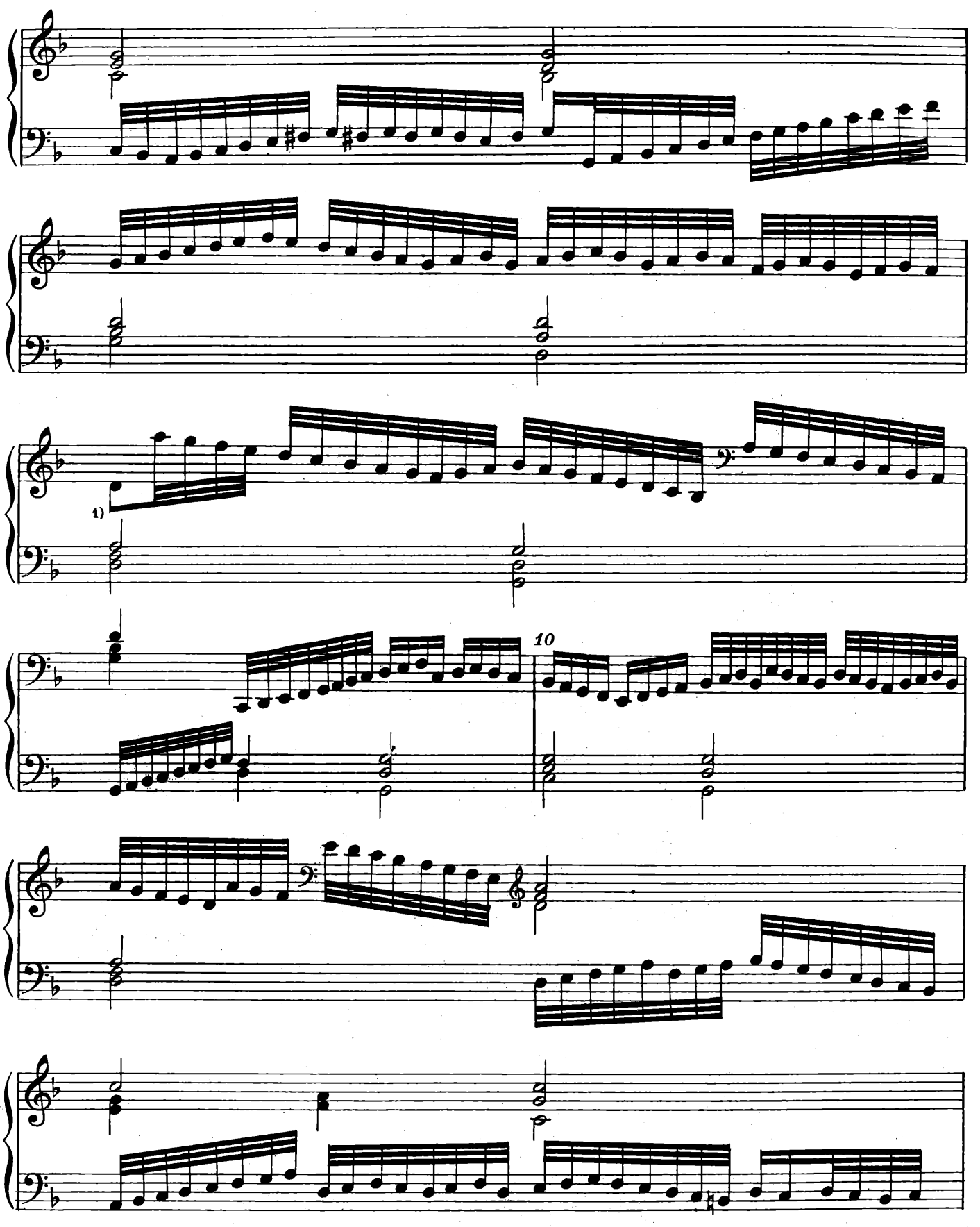


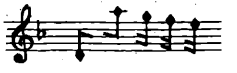
## 6. Toccata del Primo Tono

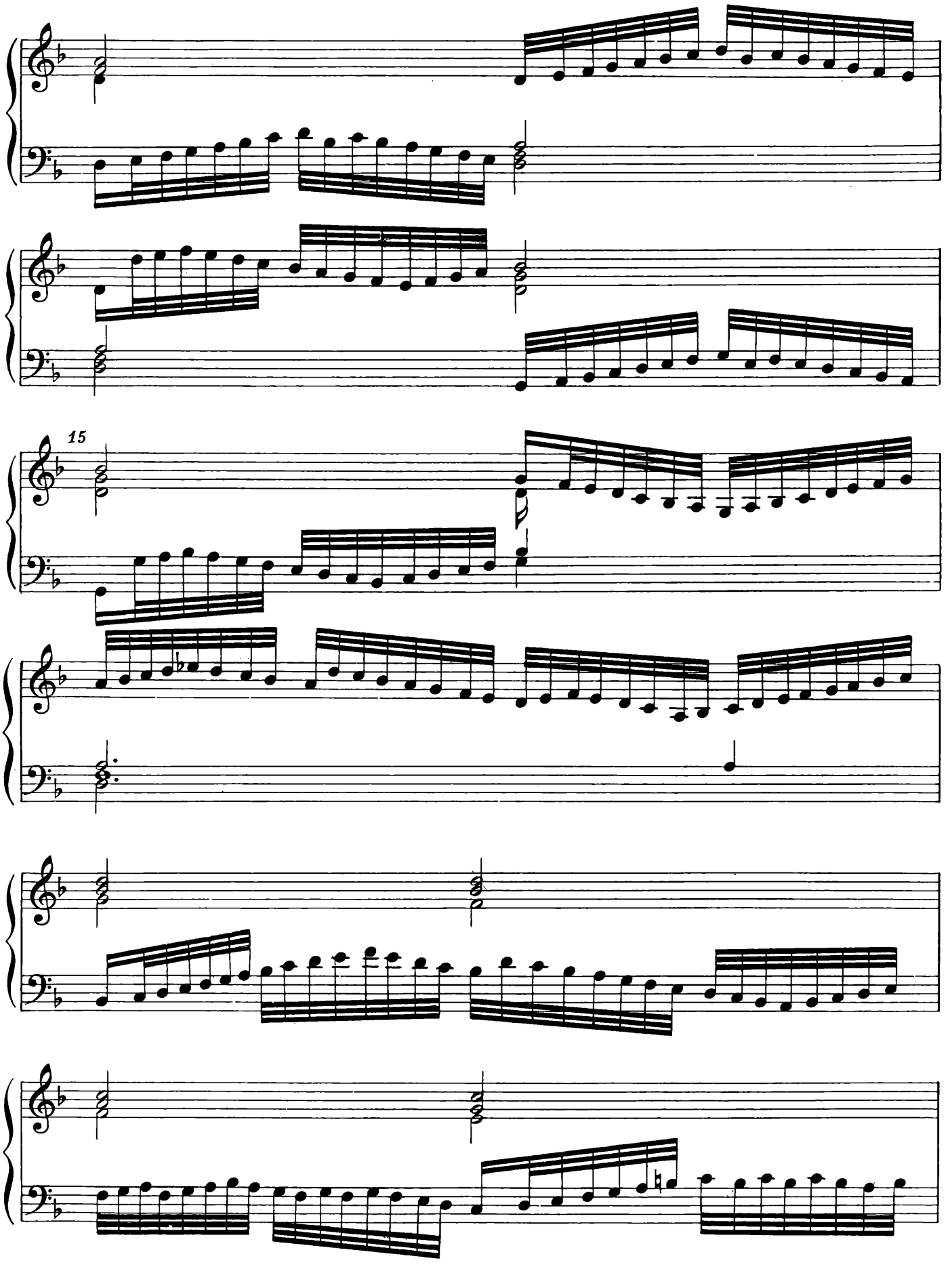
d'Incerto






1) The values of the first right hand notes in m. 8 of the original are:

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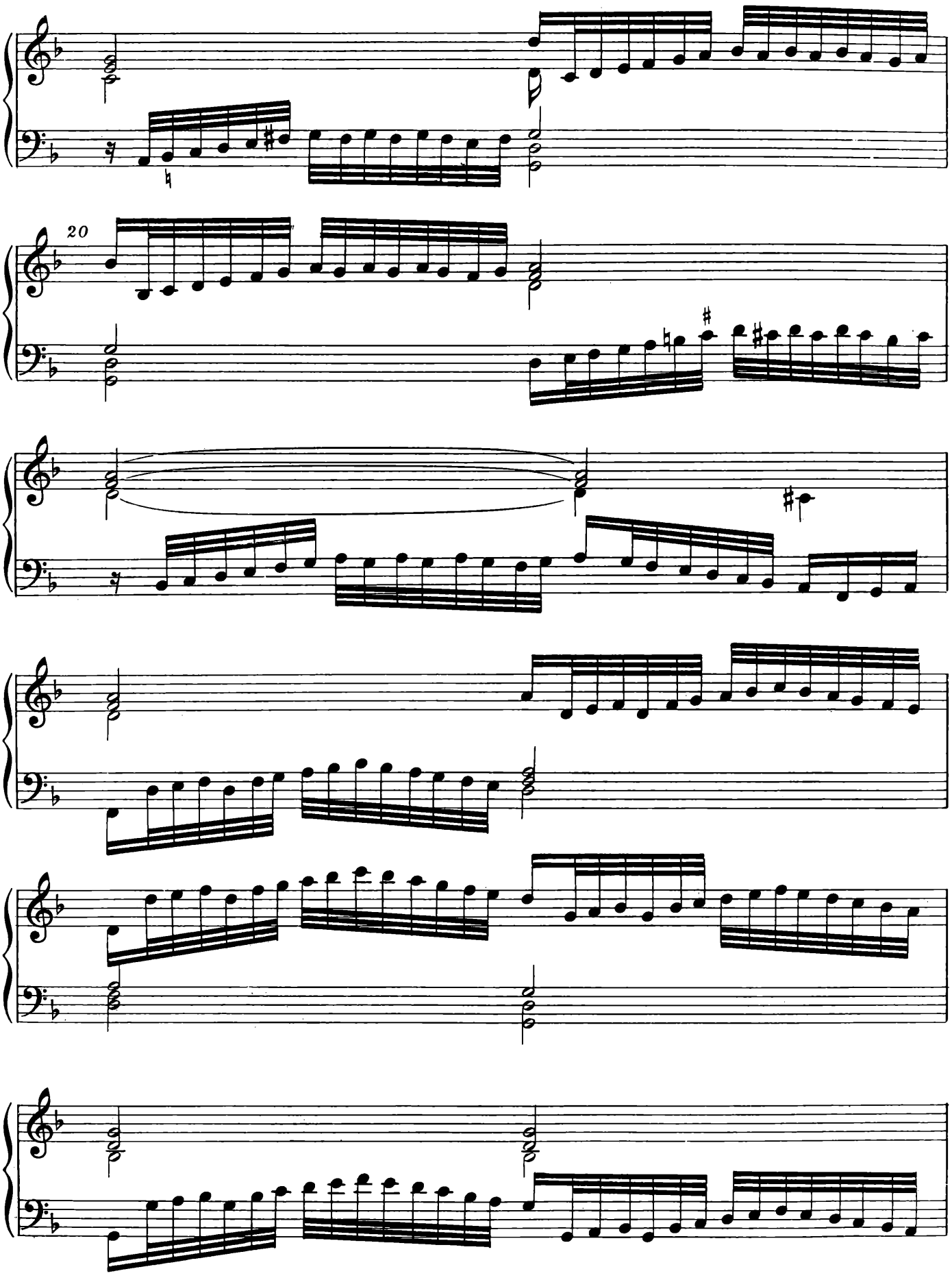
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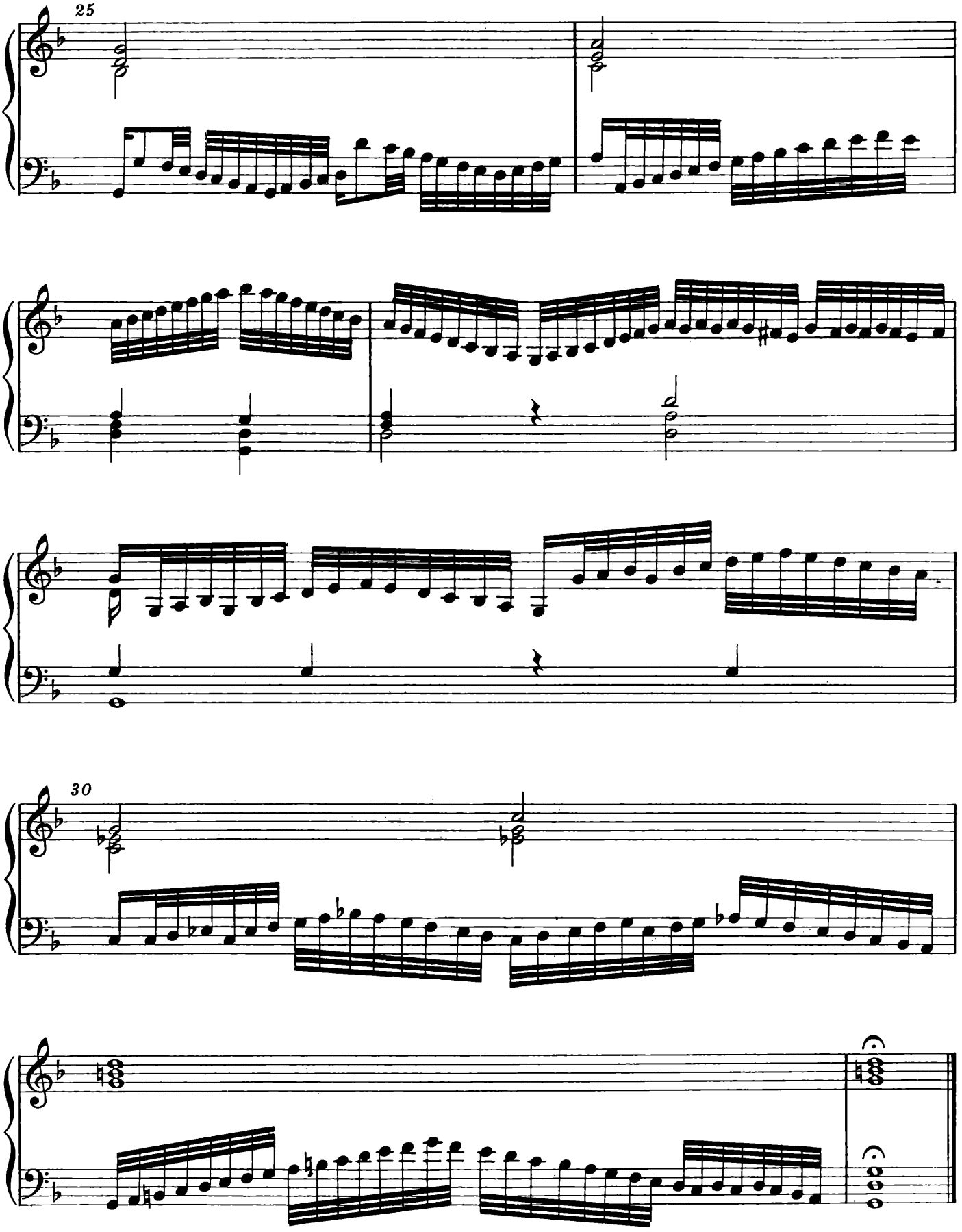
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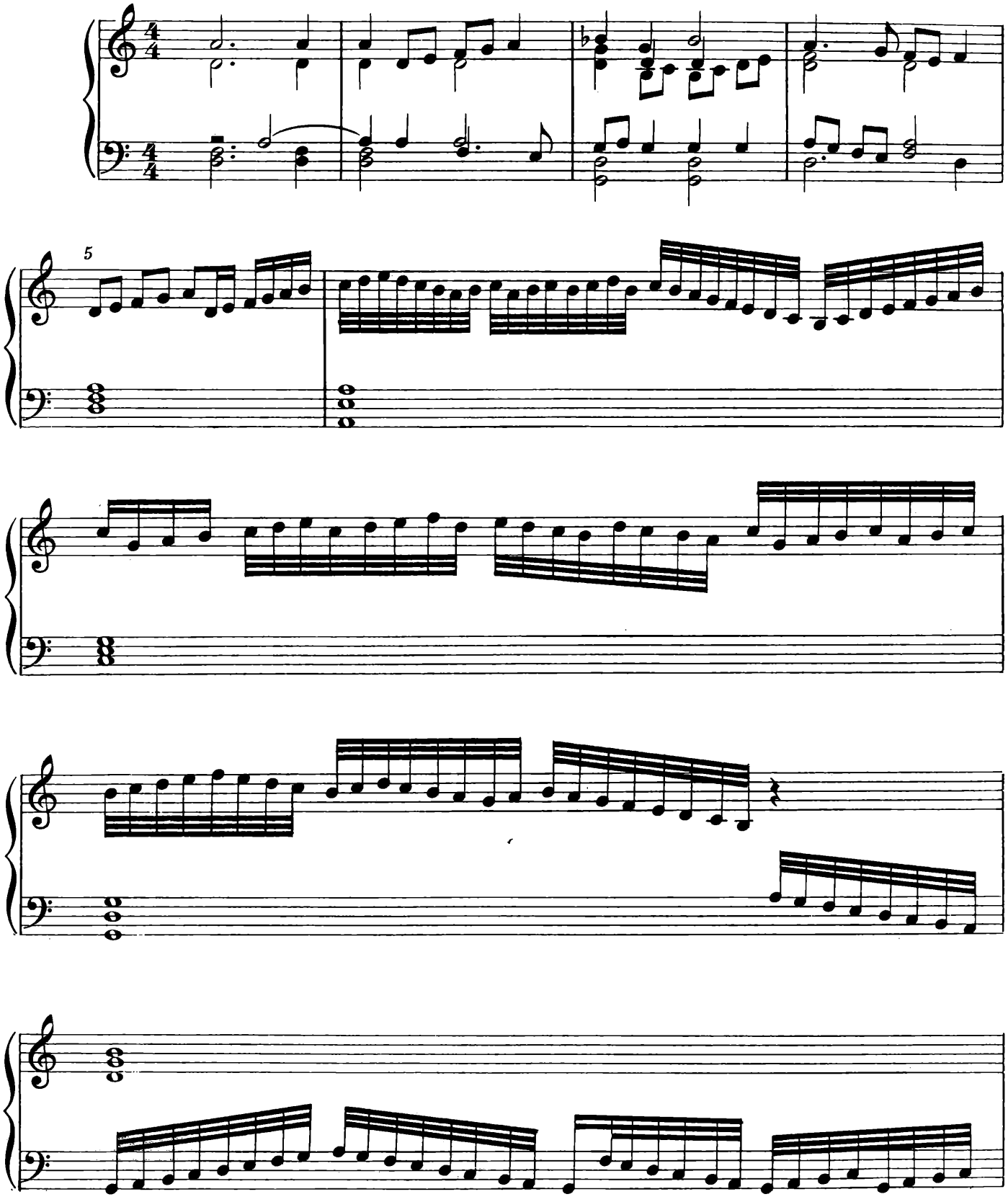
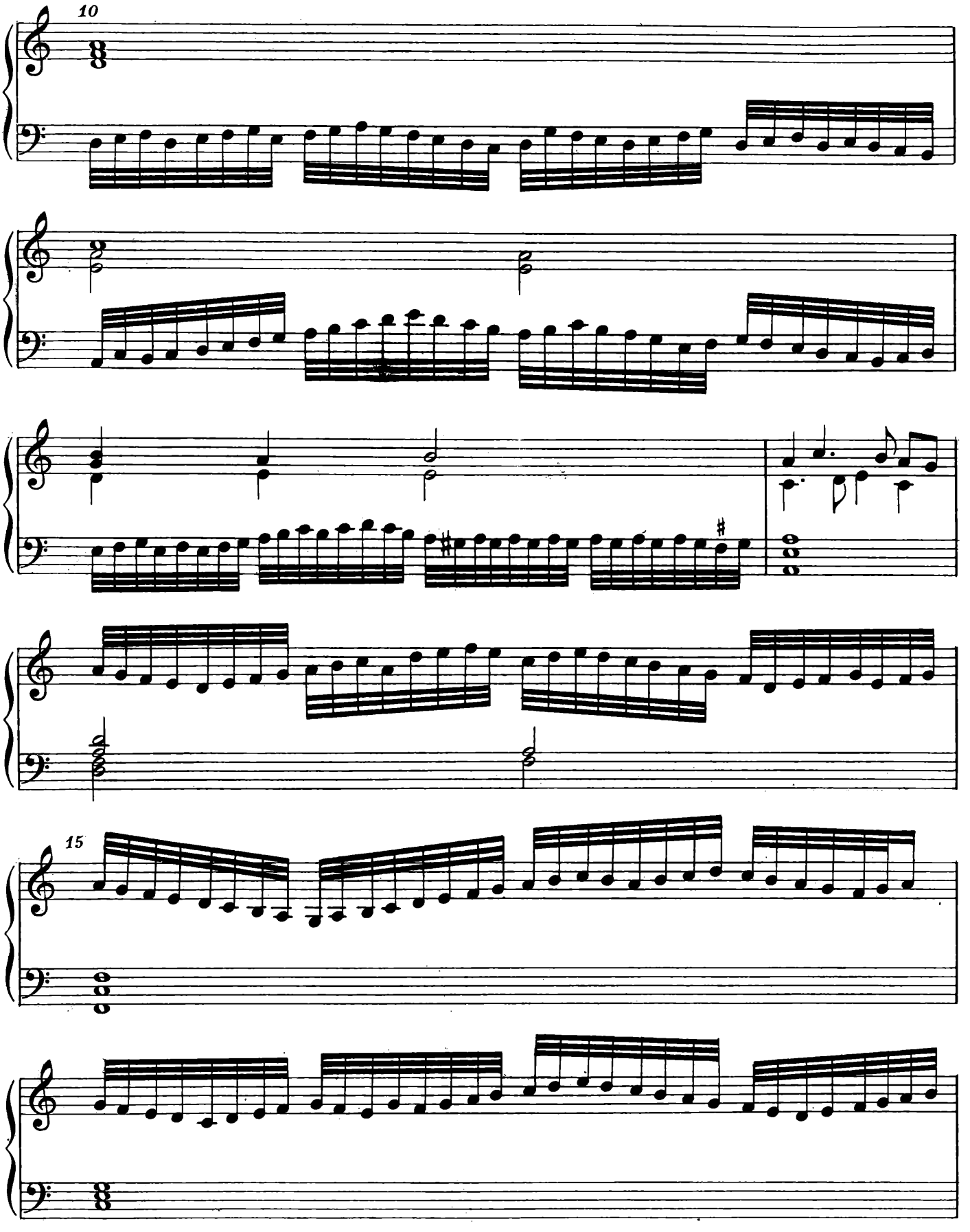
# 7. Toccata del Primo et Secondo Tono

d'Incerto

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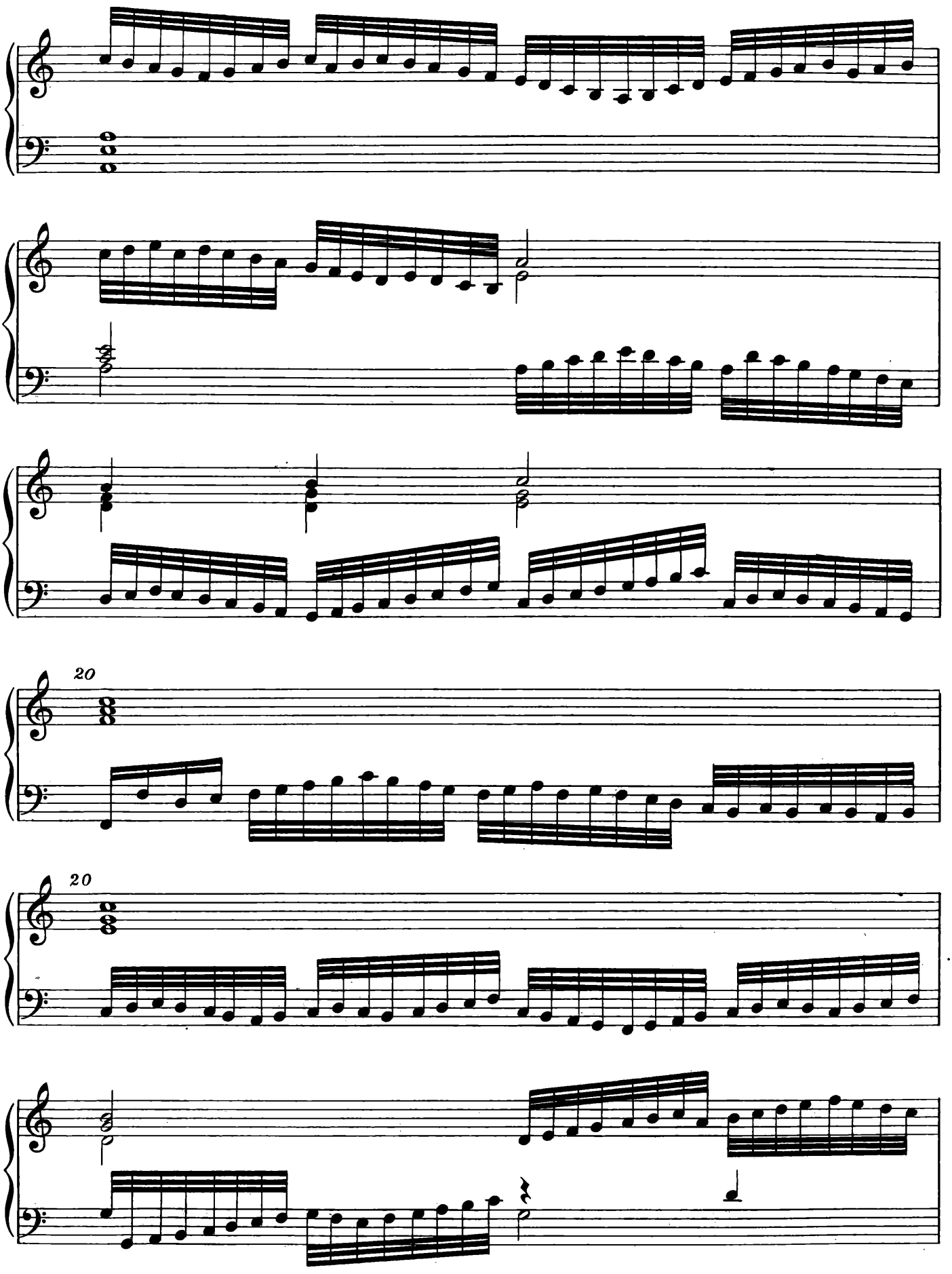
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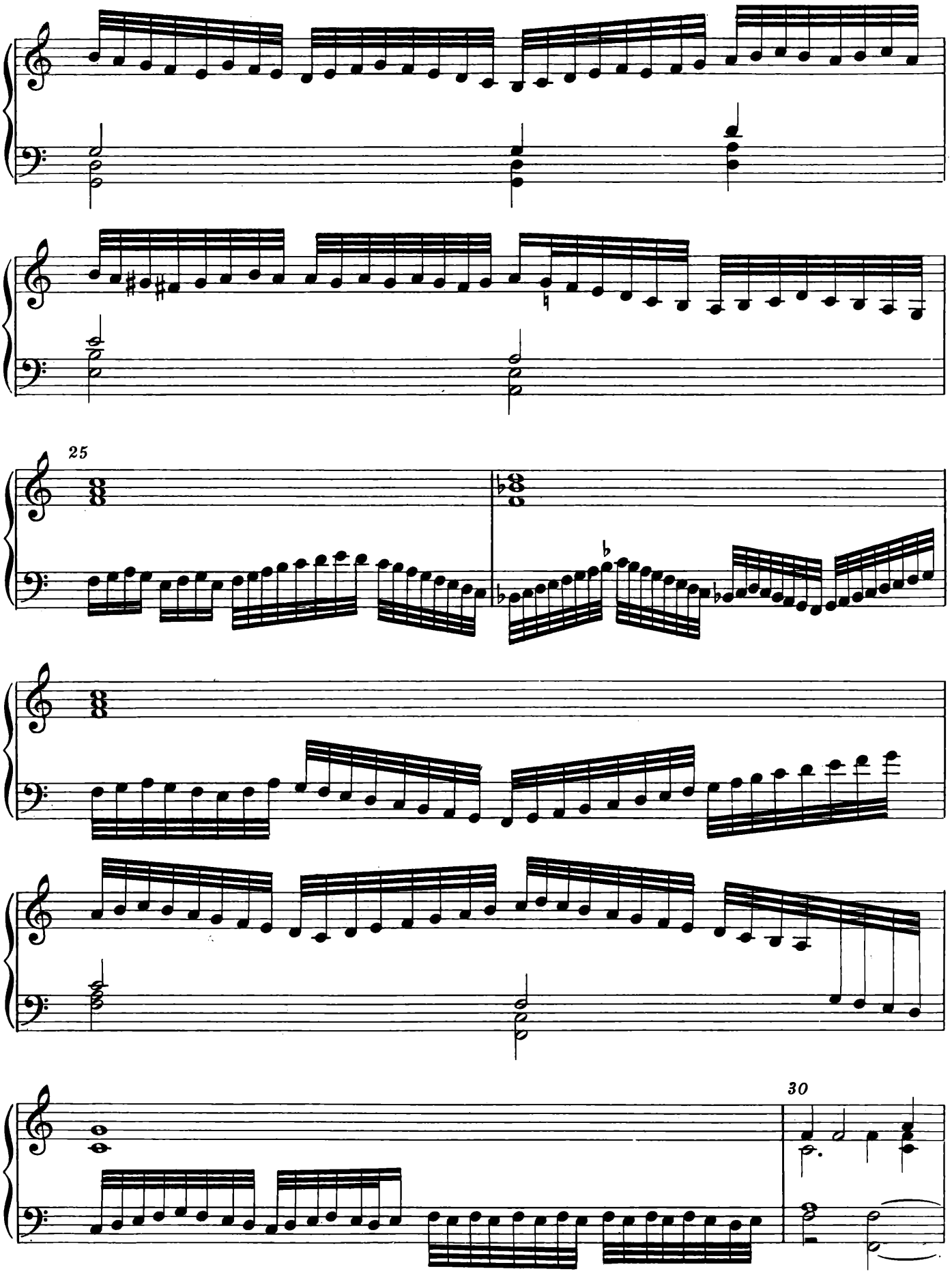
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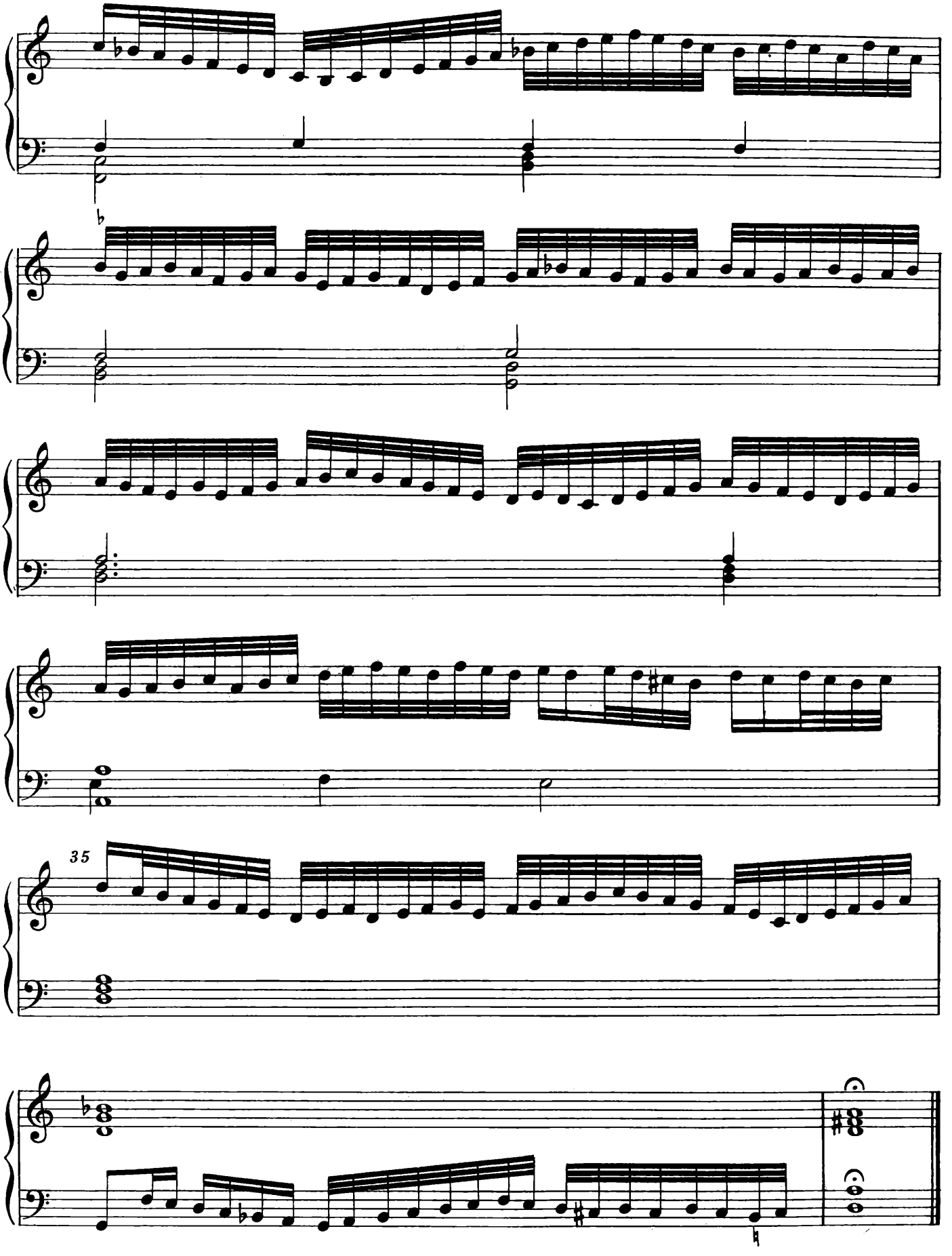
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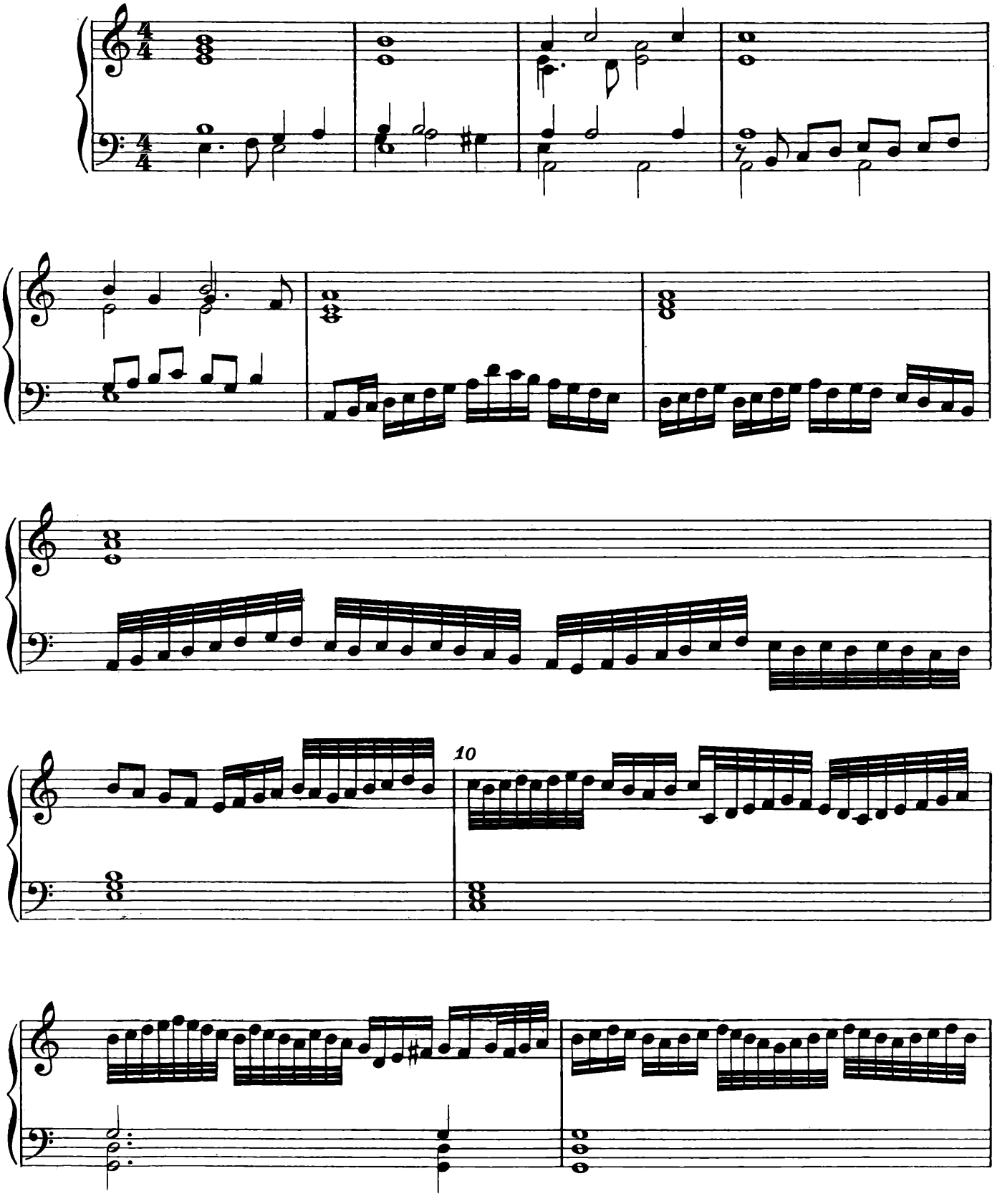
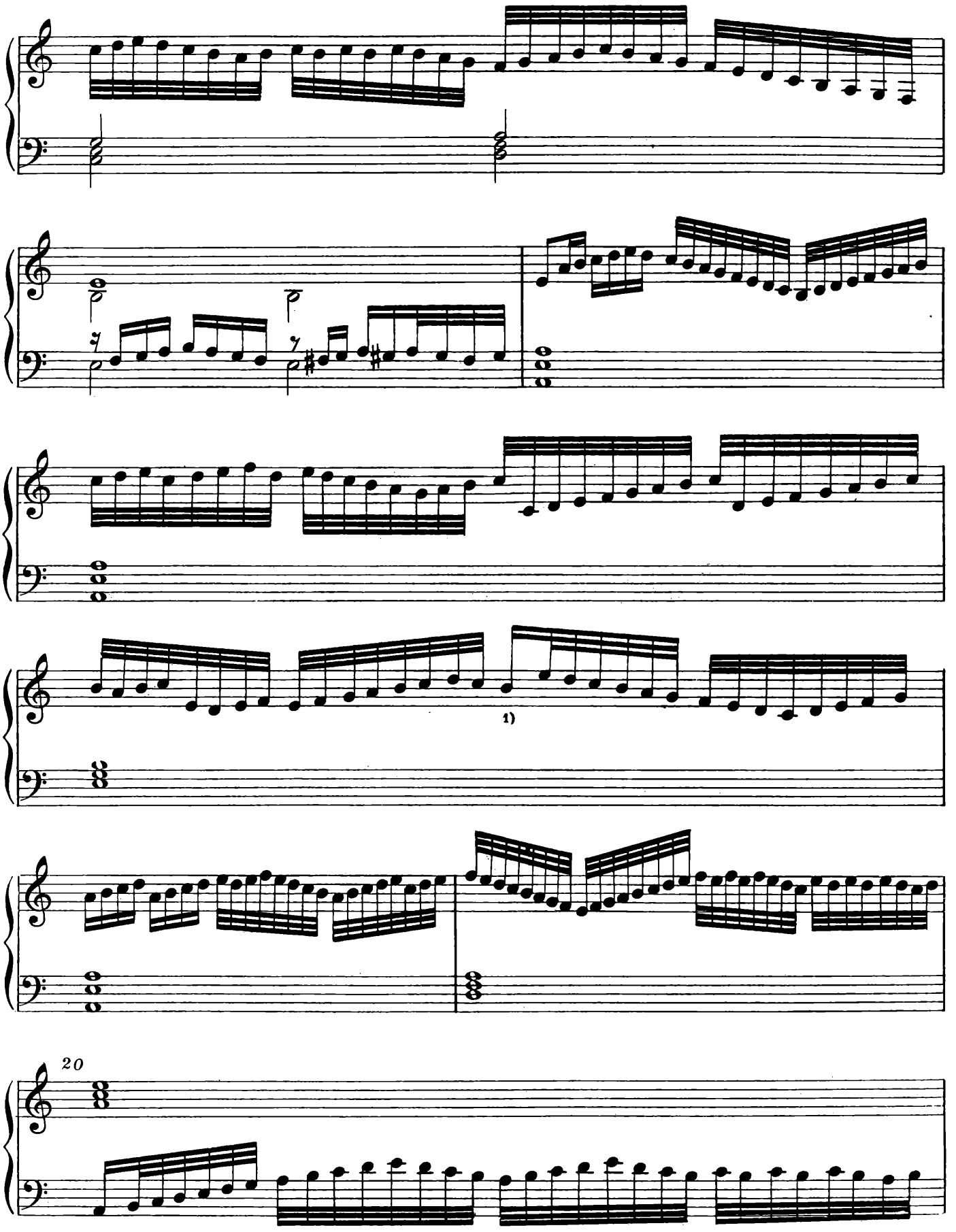
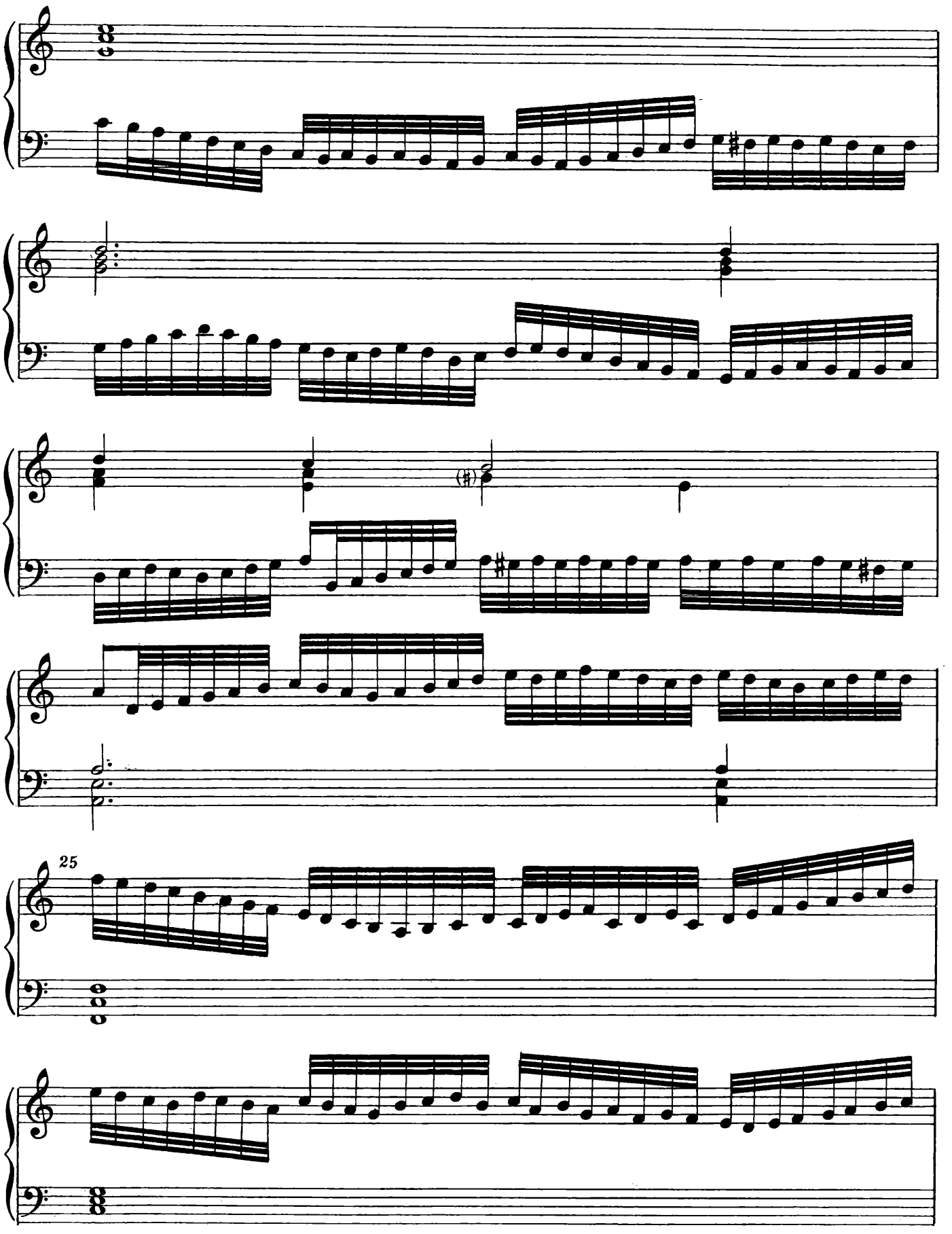
# 8. Toccata del Terzo et Quarto Tono

d'Incerto






1) All right-hand note values are alike in m. 17 of the original.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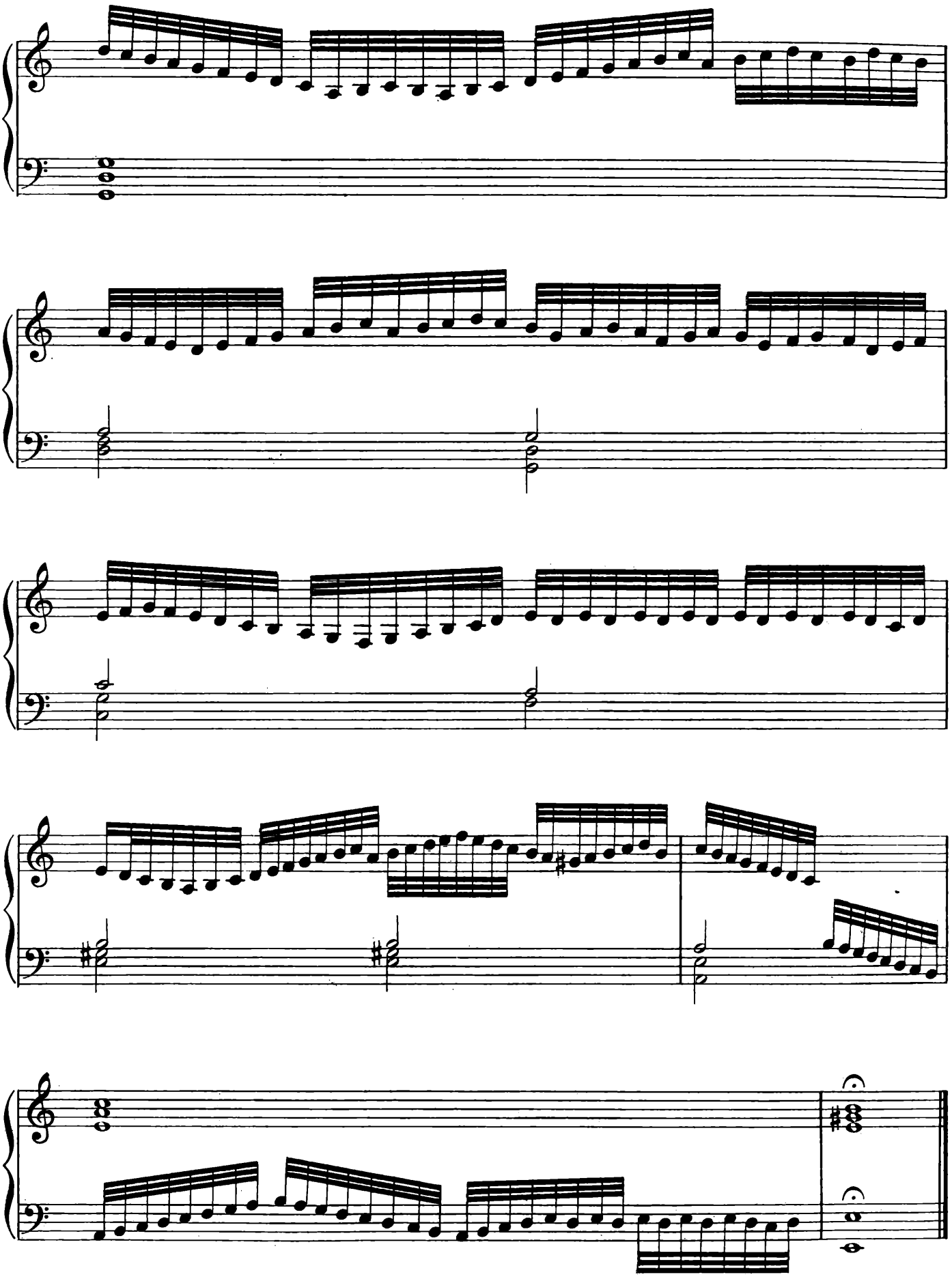
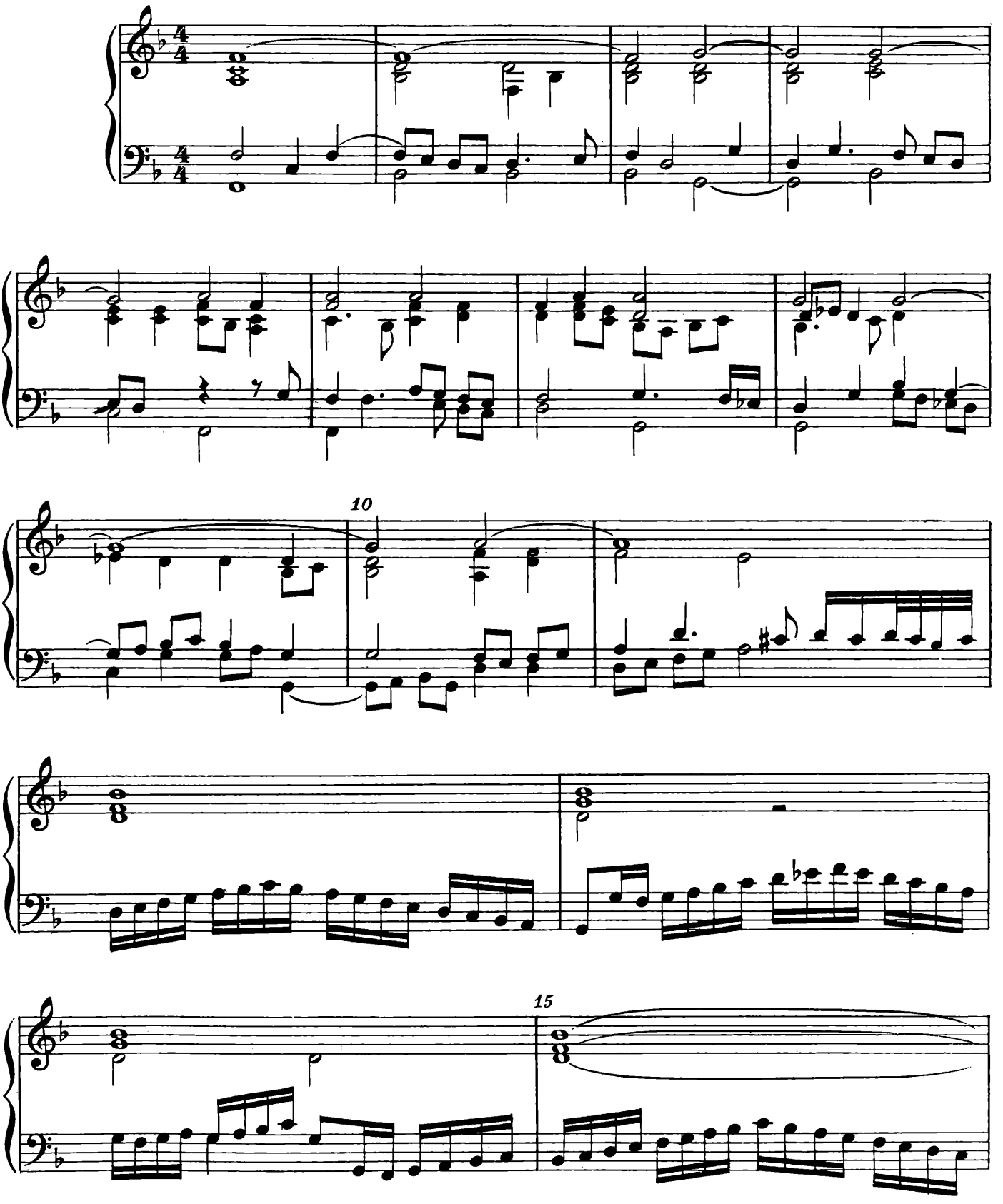
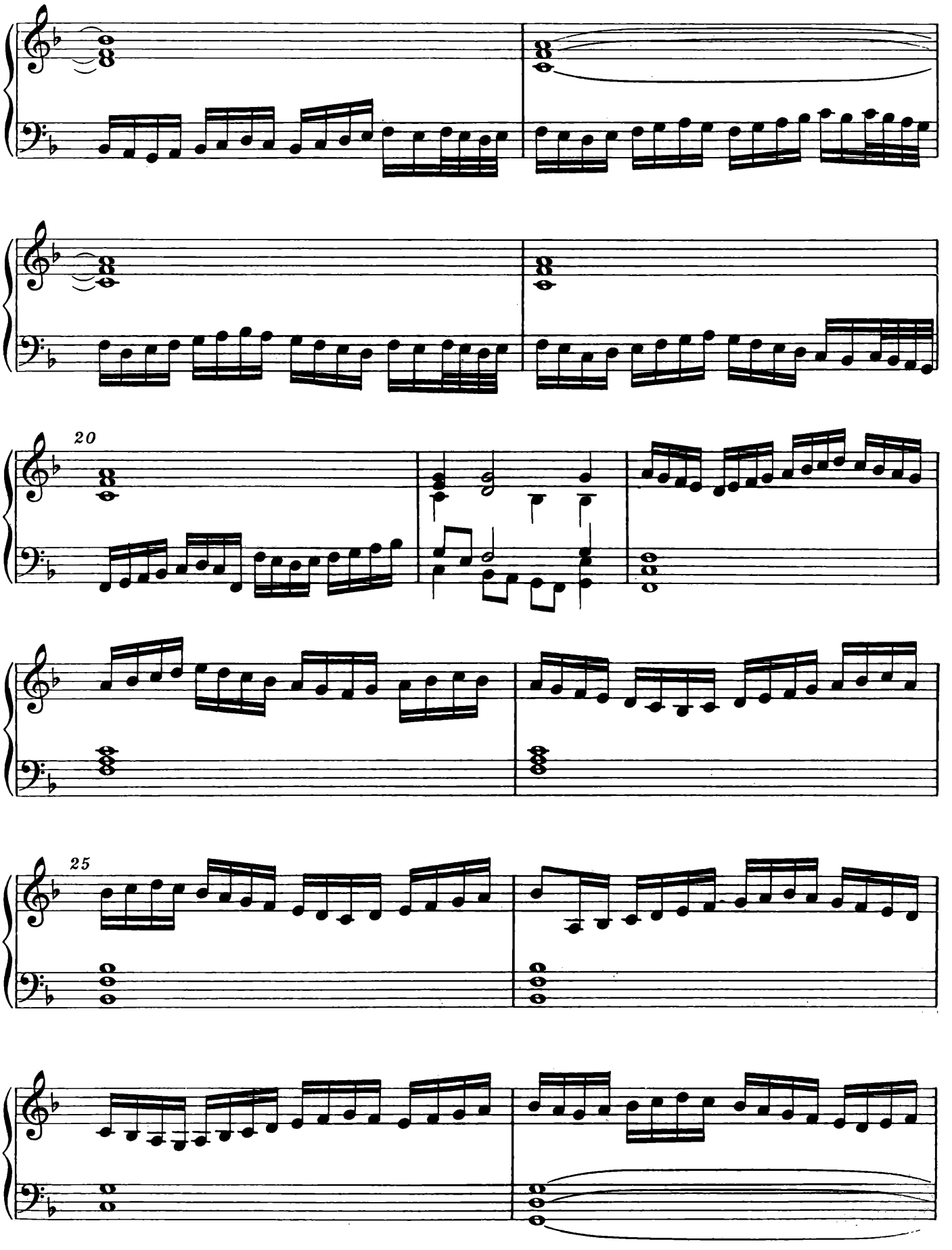


# 9. Toccata del Sesto Tono

d'Incerto

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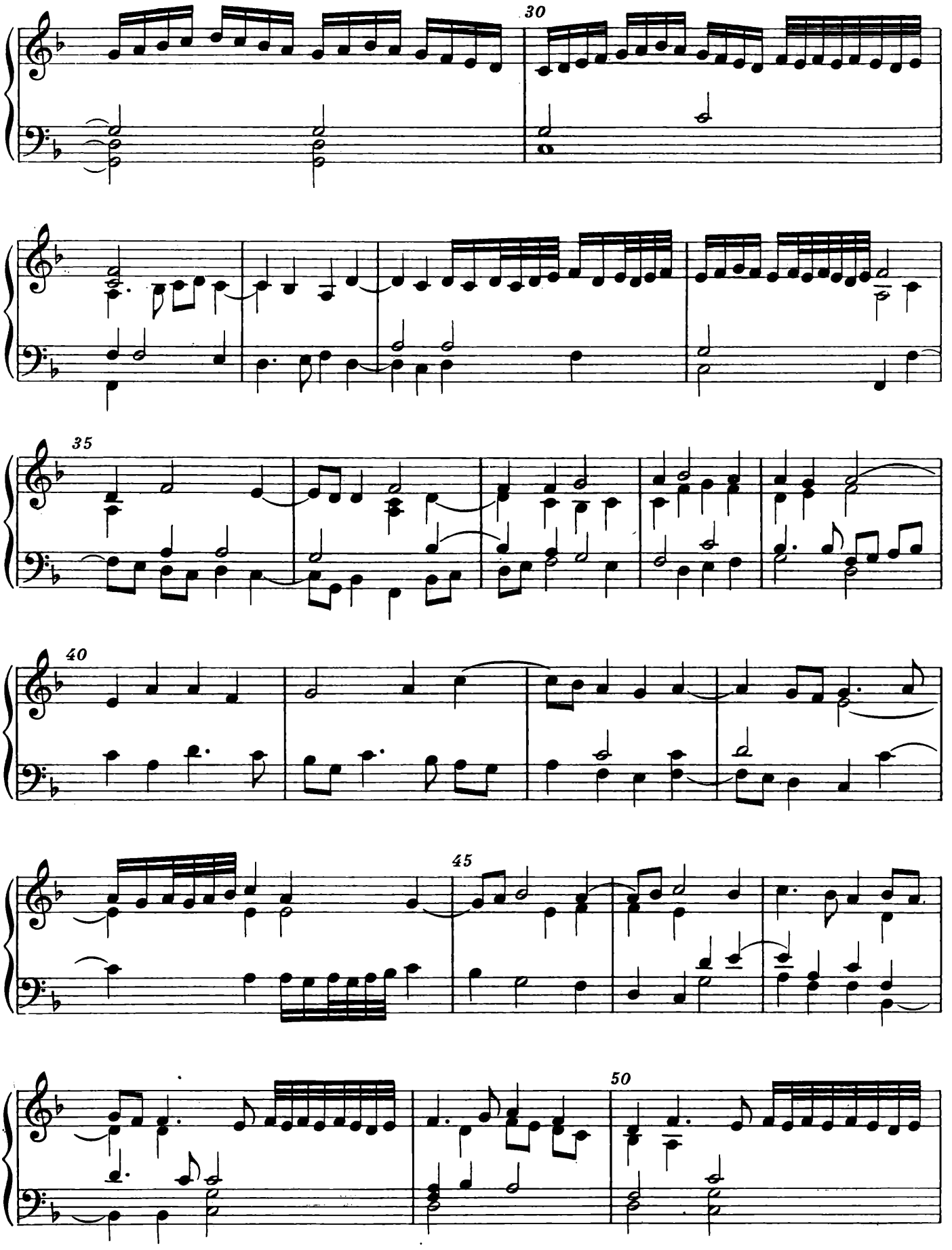
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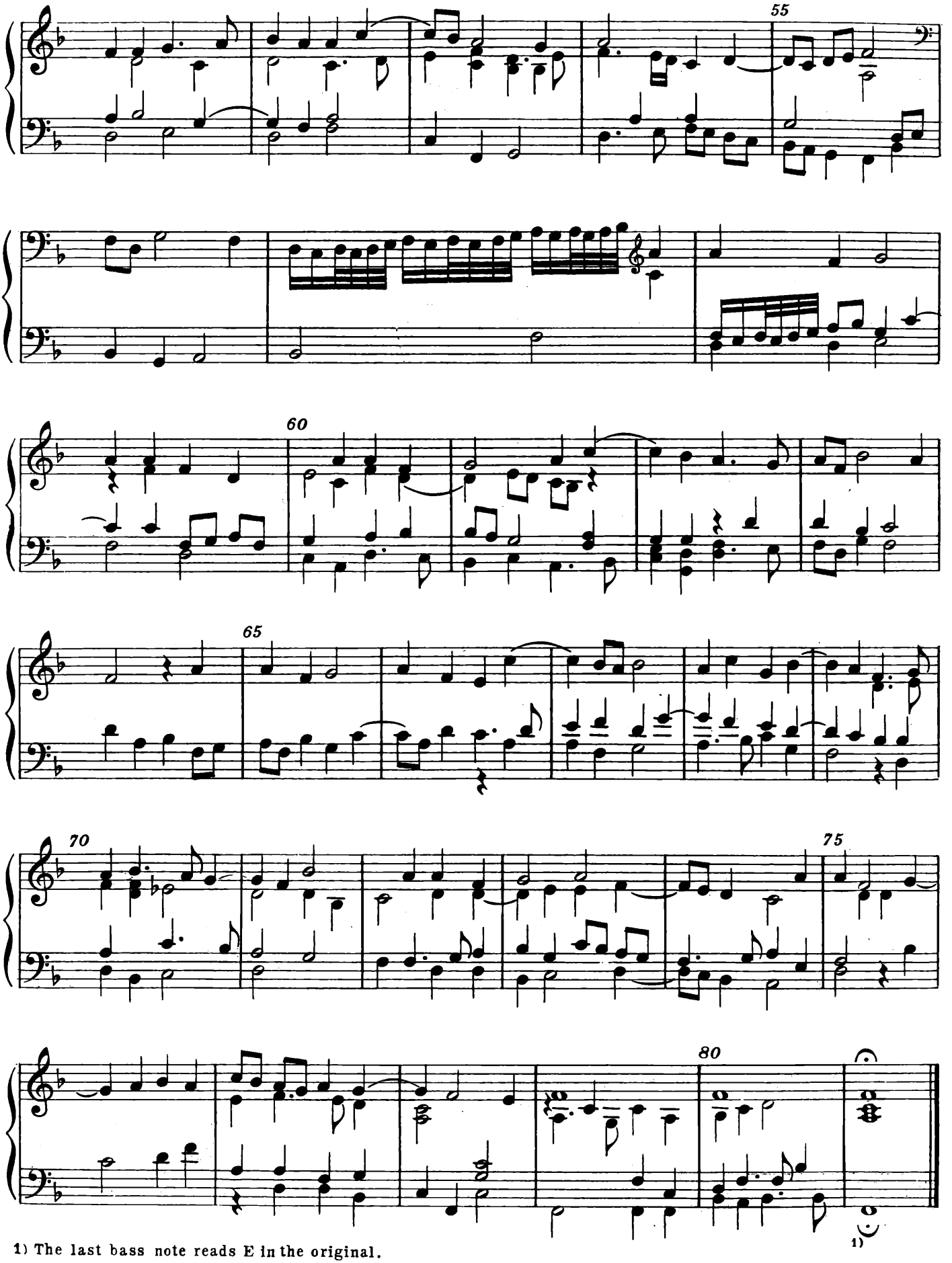
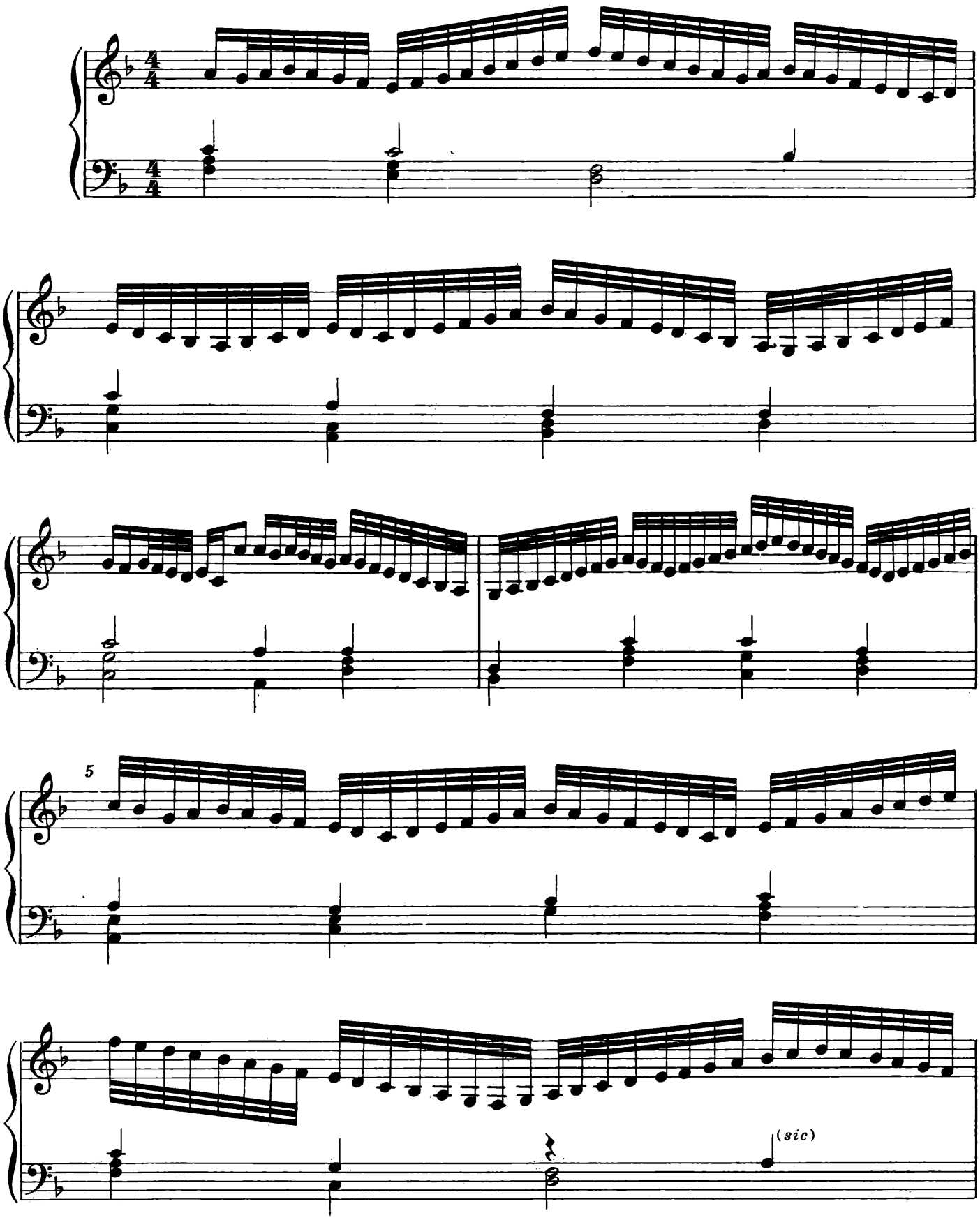
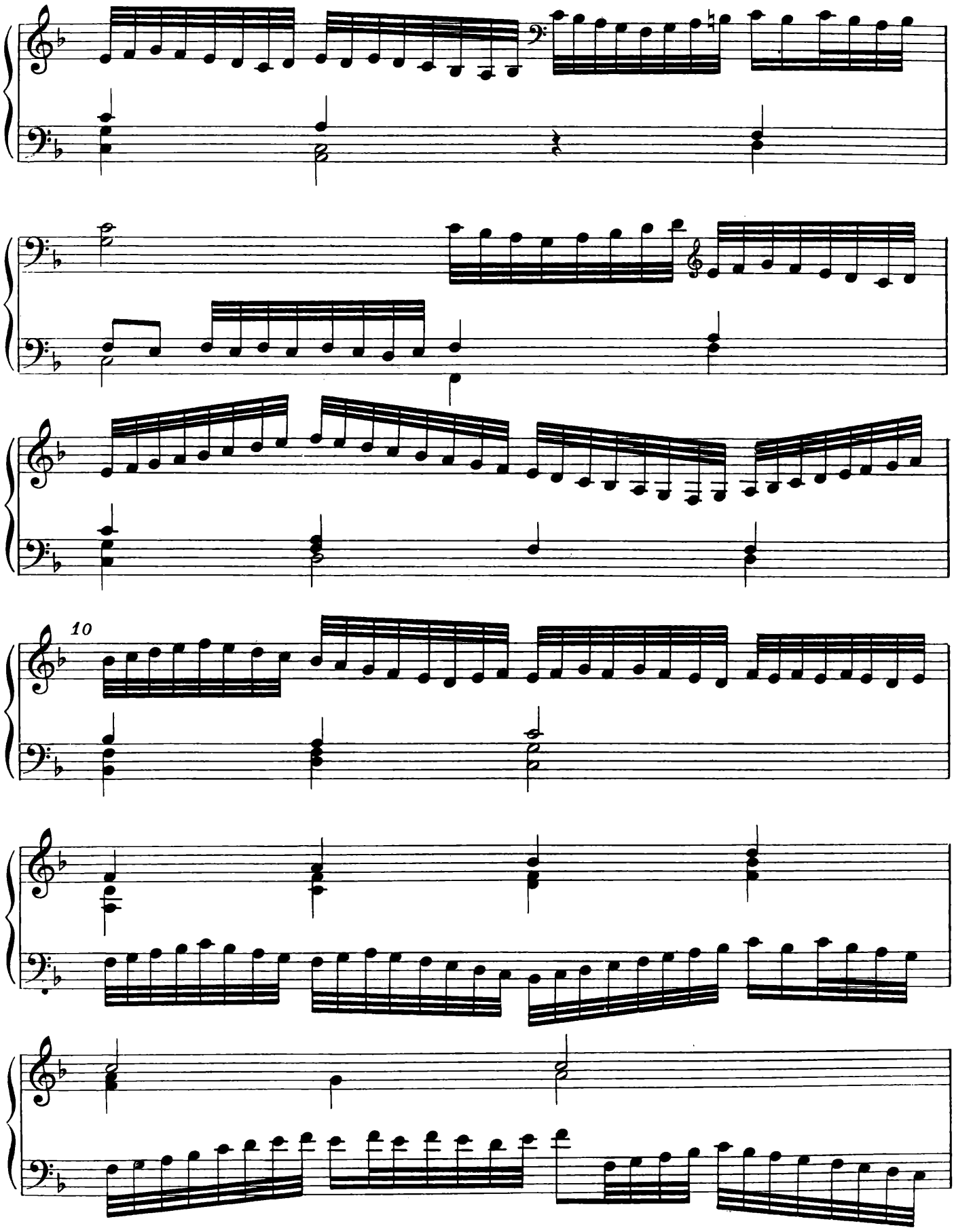



1) The last bass note reads E in the original.

# 10. Toccata del Sesto Tono

d'Incerto

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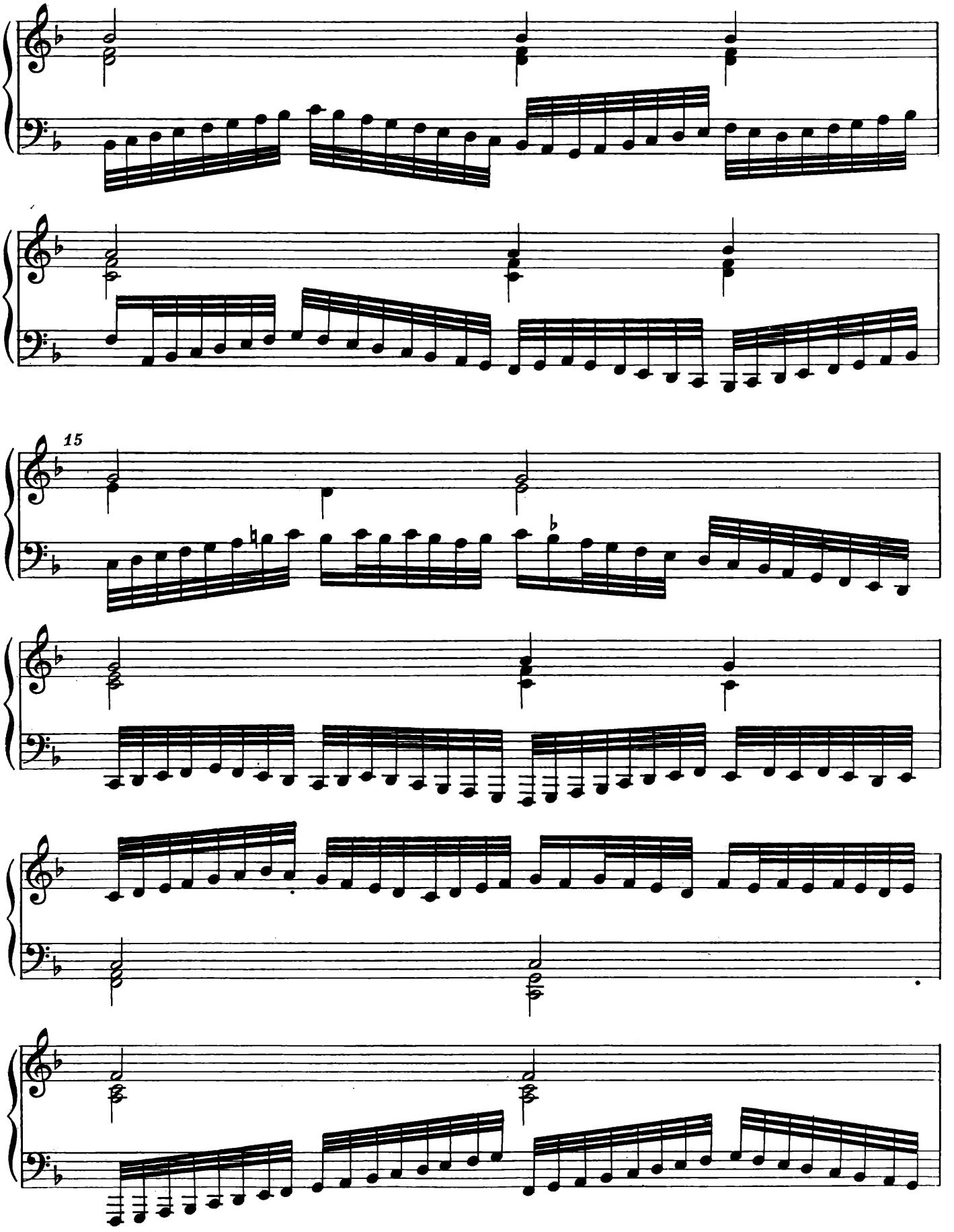
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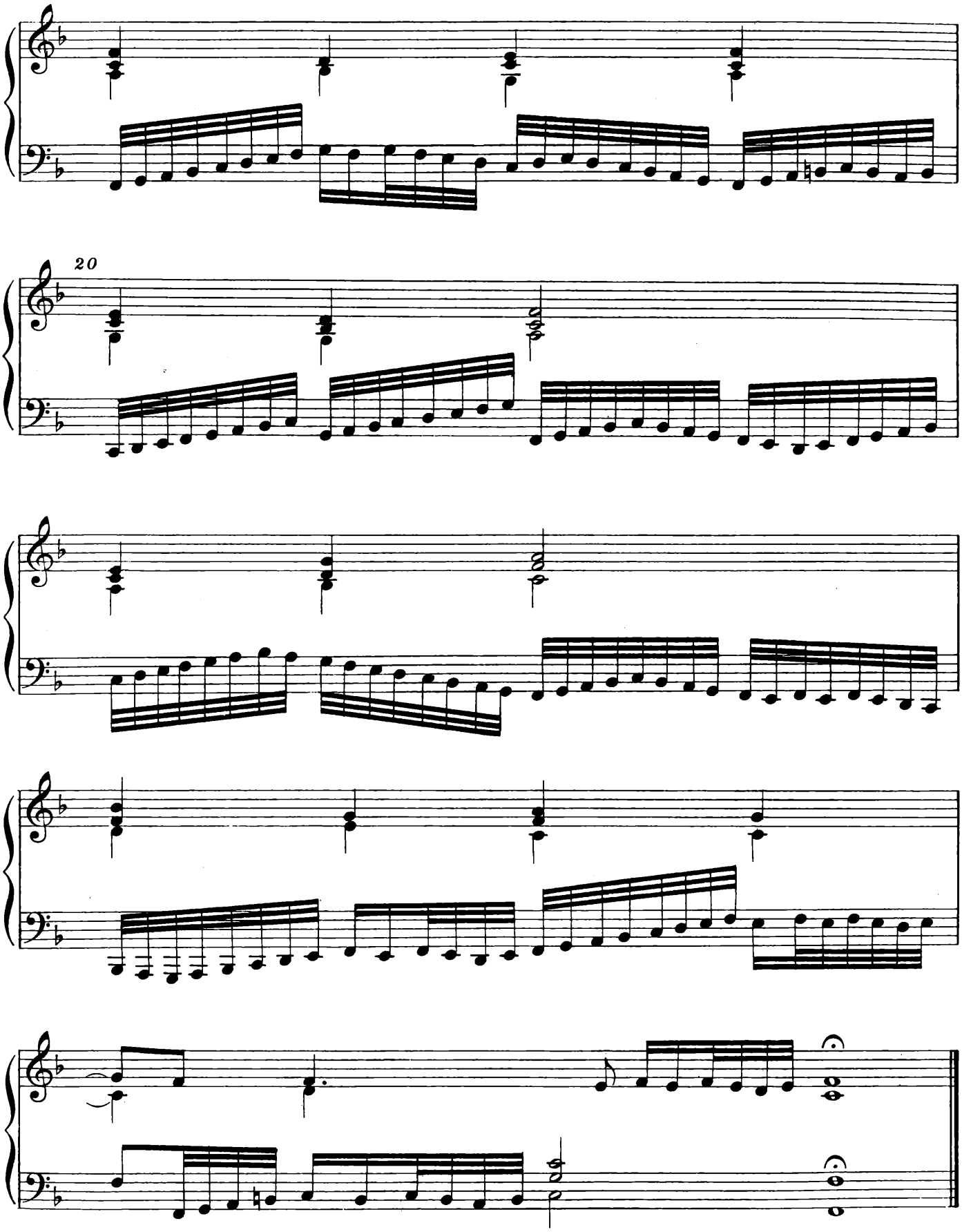
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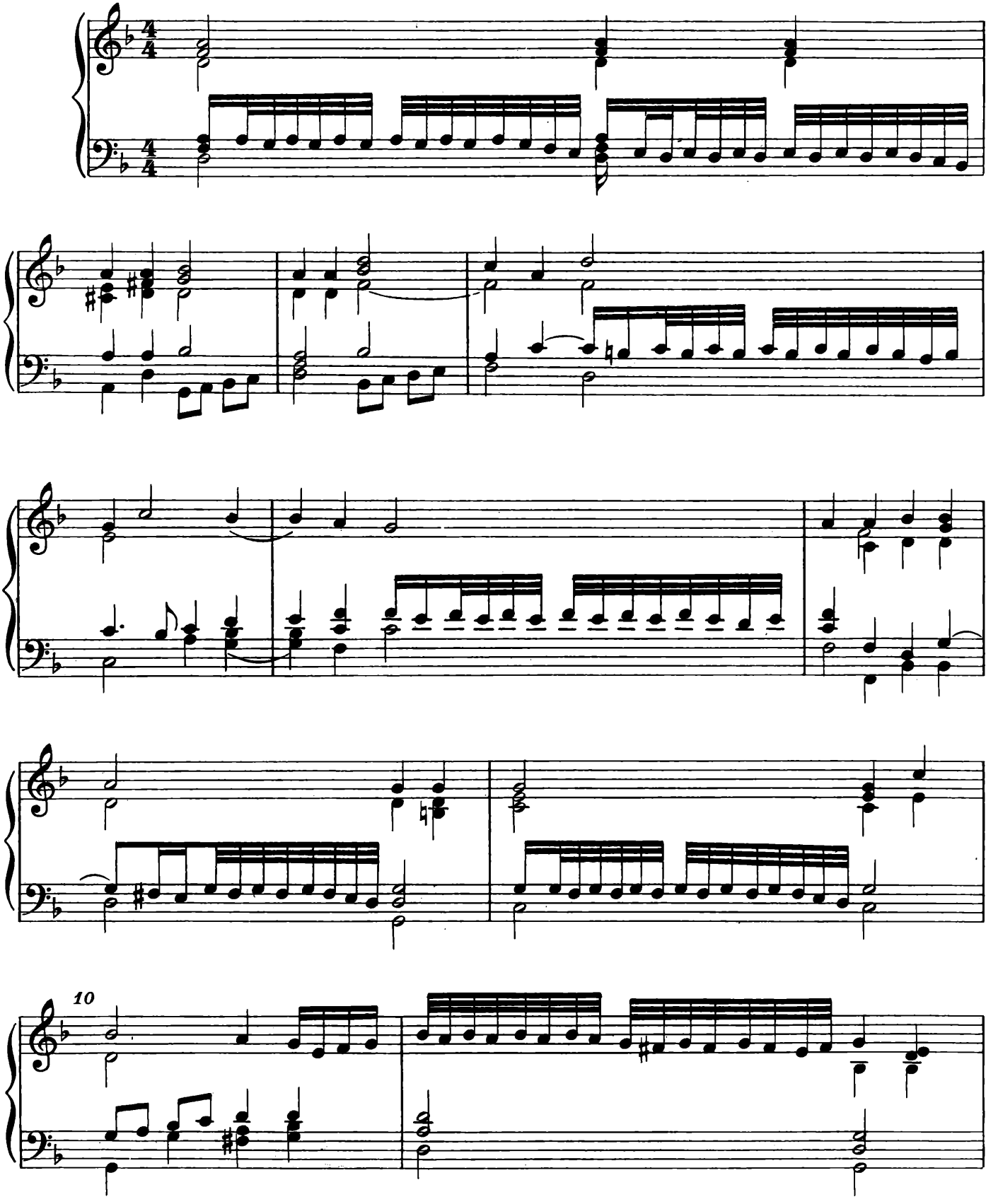
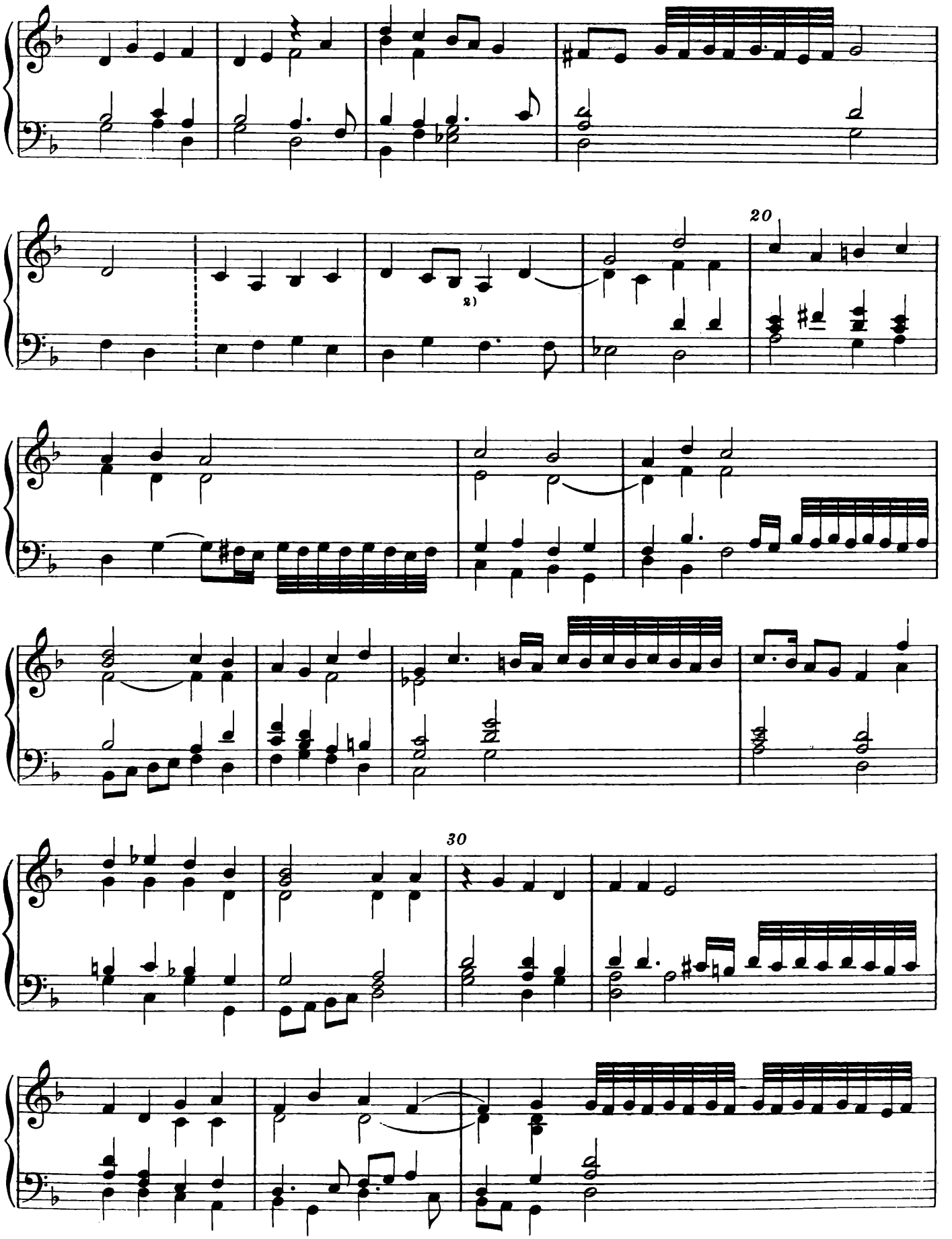
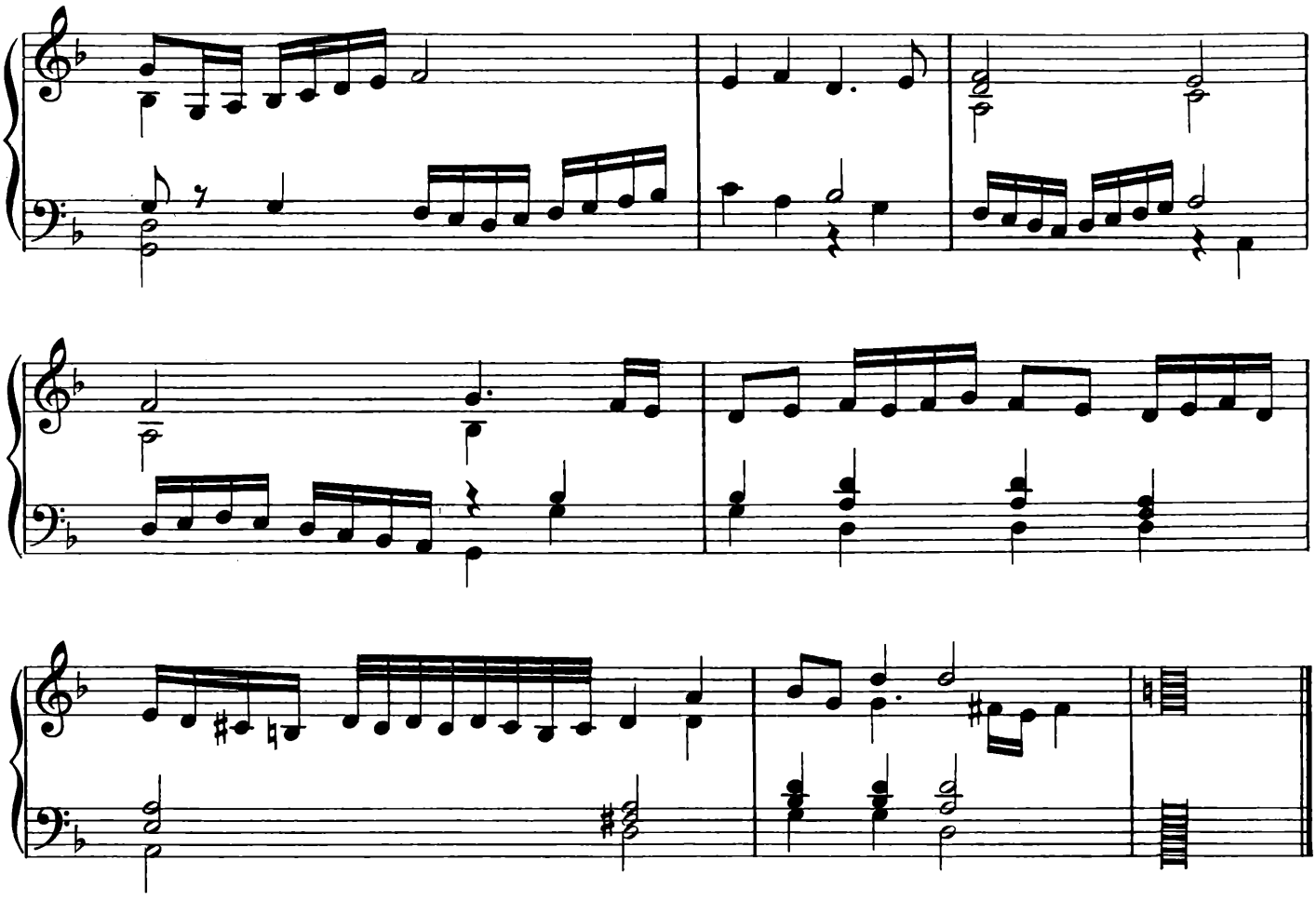
# 11. Toccata prima

Sperindio Bertoldo



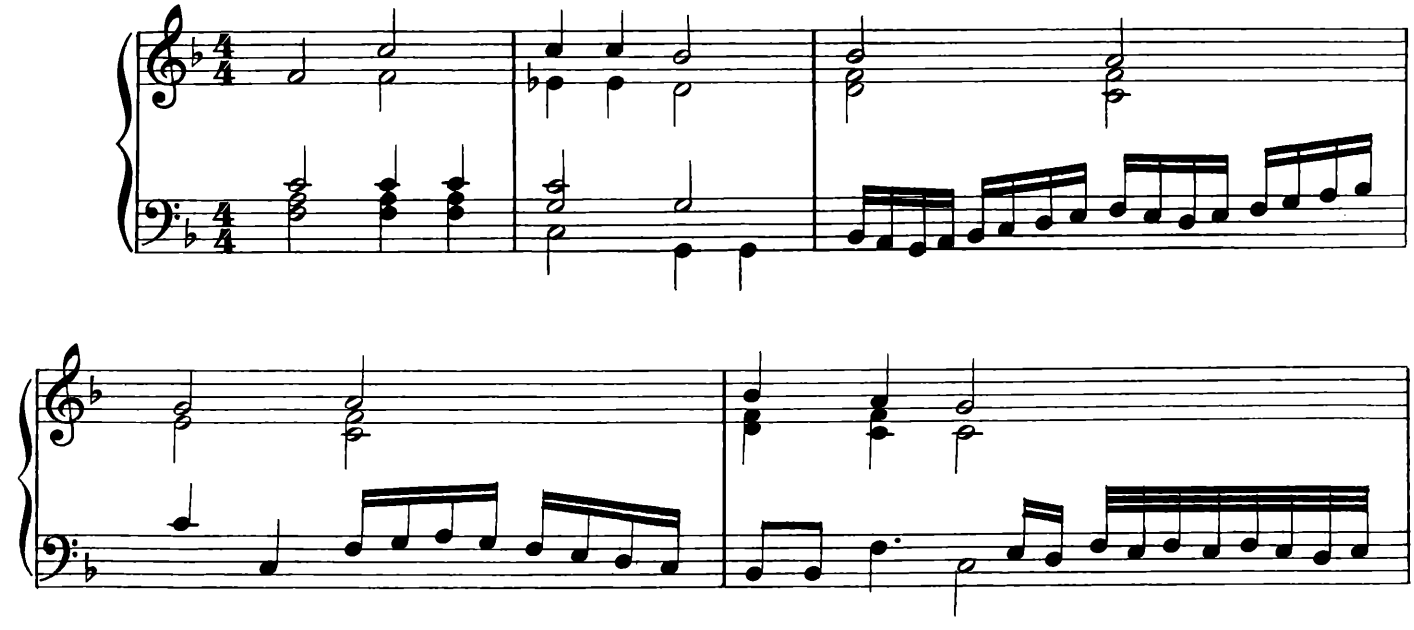


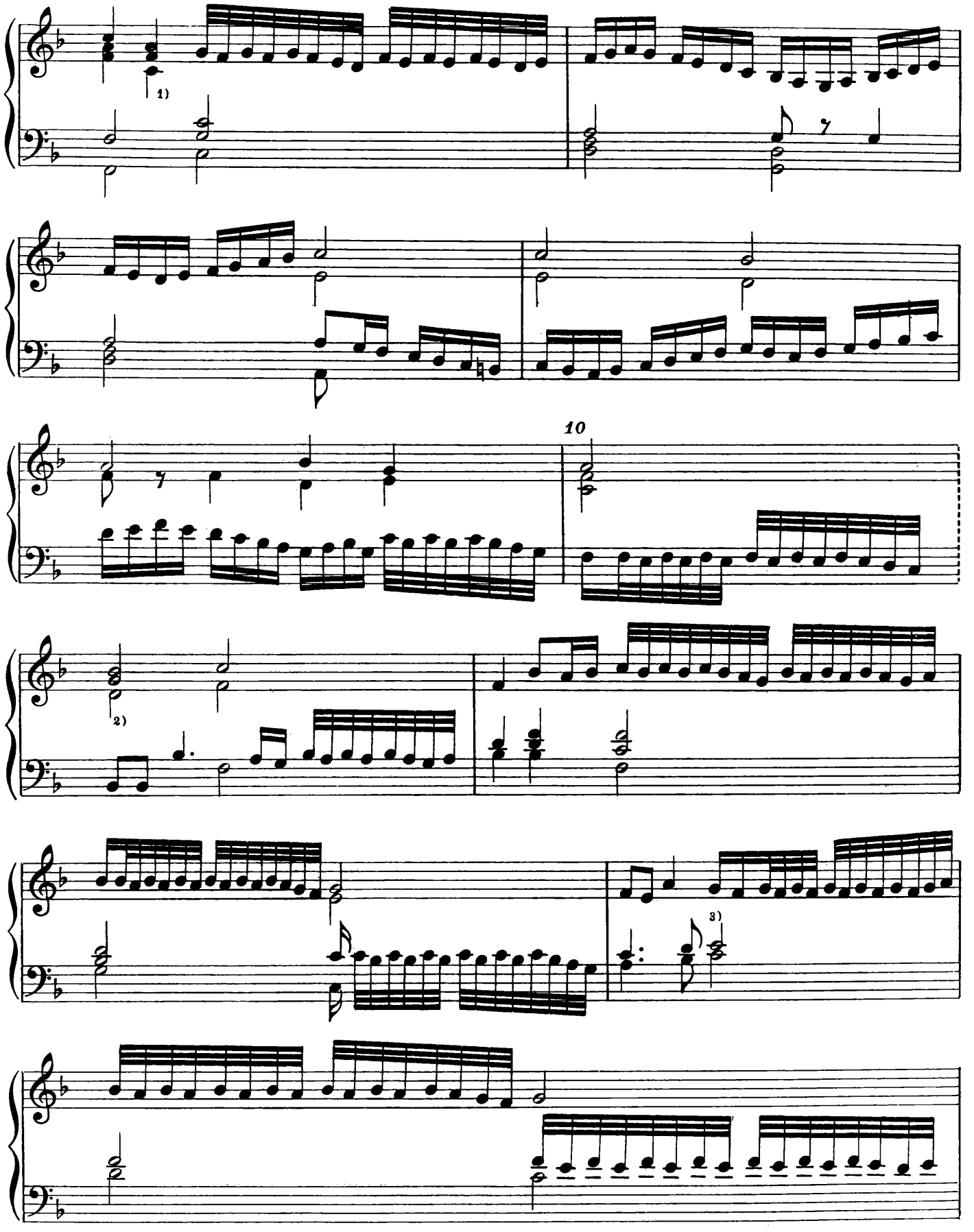

2) In m. 18 of the original both the g and the f appear to be followed by dots.



## 12. Toccata Seconda

Sperindio Bertoldo

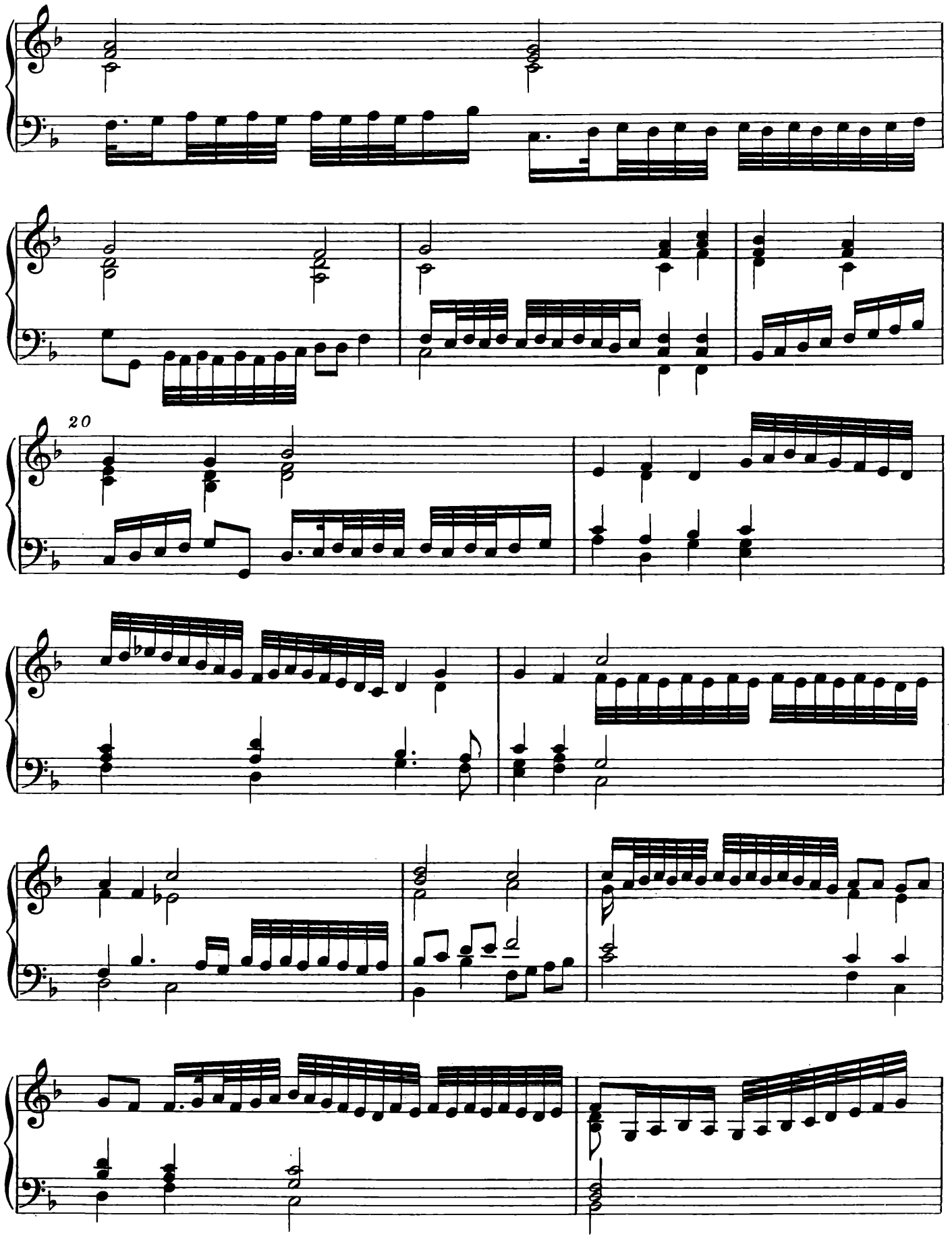





1) The second alto note in m.6 of the original is e'.

2) The original never shows barlines at the end of staff or bracket; whether to read m.10 with $\frac{6}{4}$ or $\frac{2}{4}$ is, therefore, an abitrary editorial choice.

3) In m.14 of the original the right-hand notes seem to have been placed a third too high, reading b♭'-a'... instead of g'-f'.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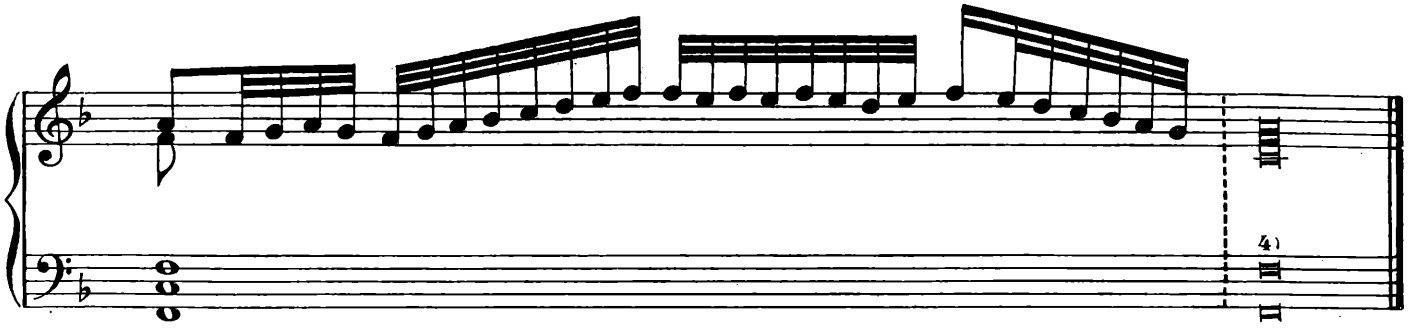
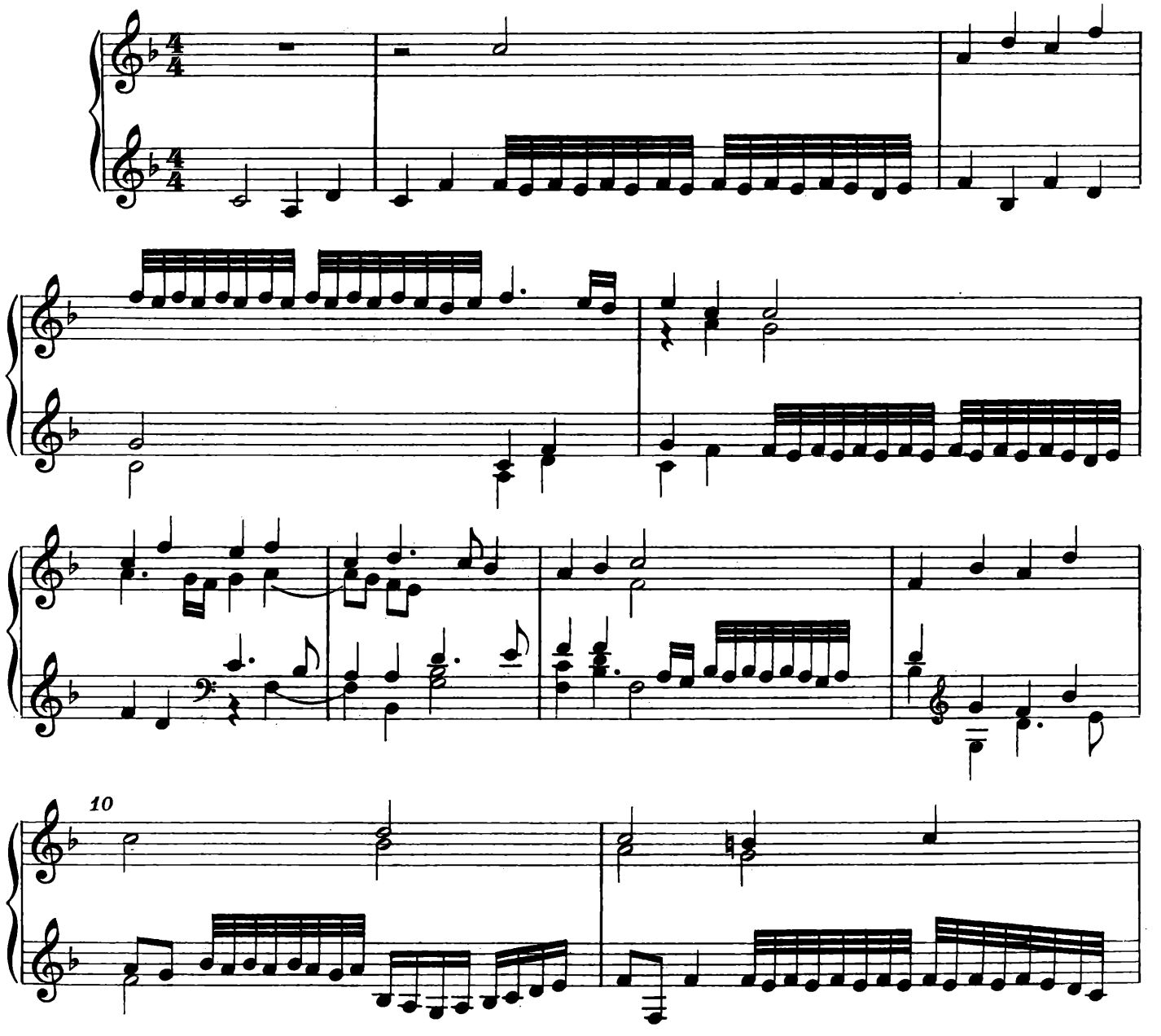
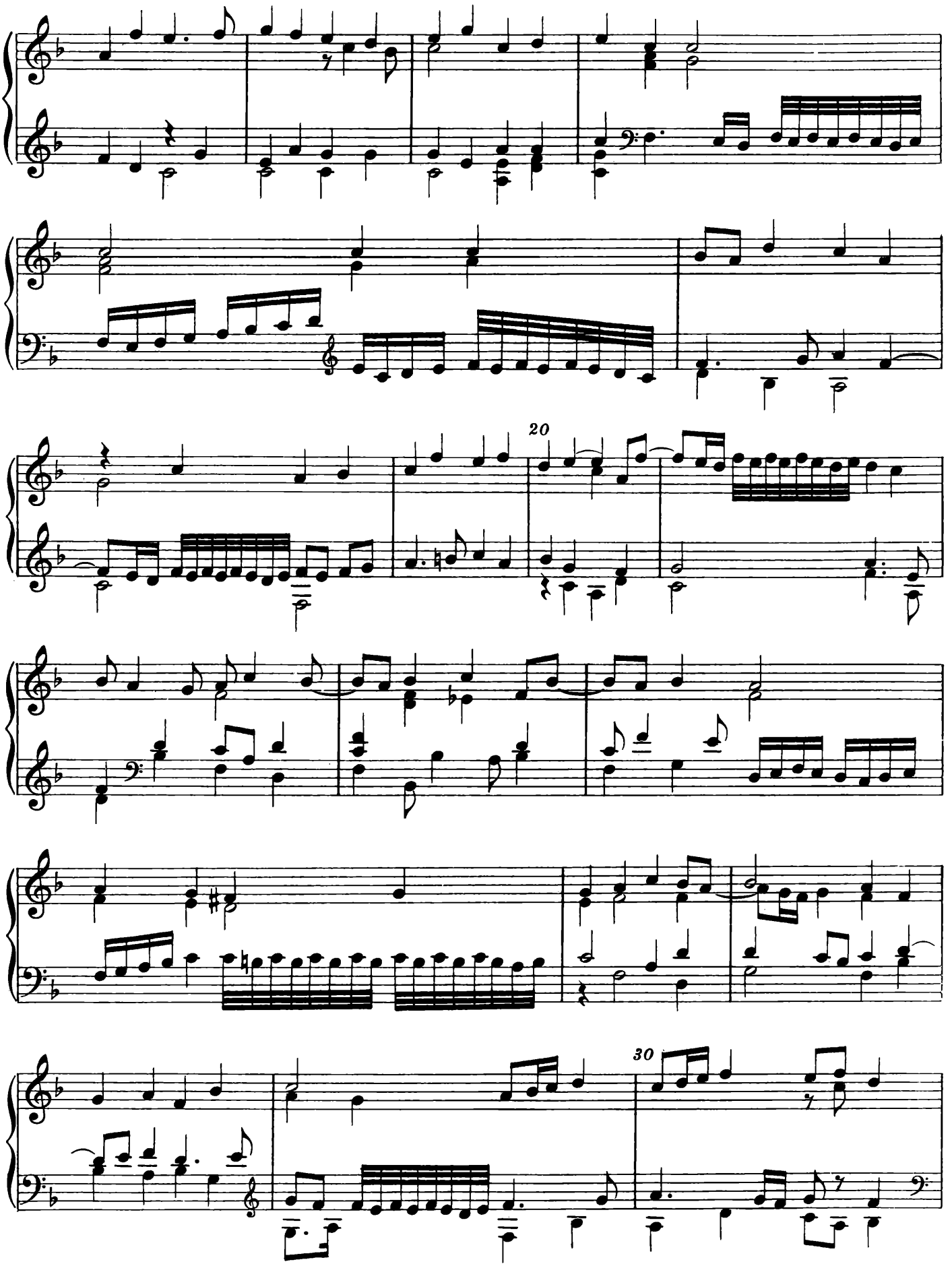


# 13. Ricercar del Sesto Tuono

Sperindio Bertoldo




4) The two final chords of the original make no sense; since the c and f clefs for the lower staff are placed in wrong relation to one another on both brackets of the last page of this composition the editor had to guess in any case.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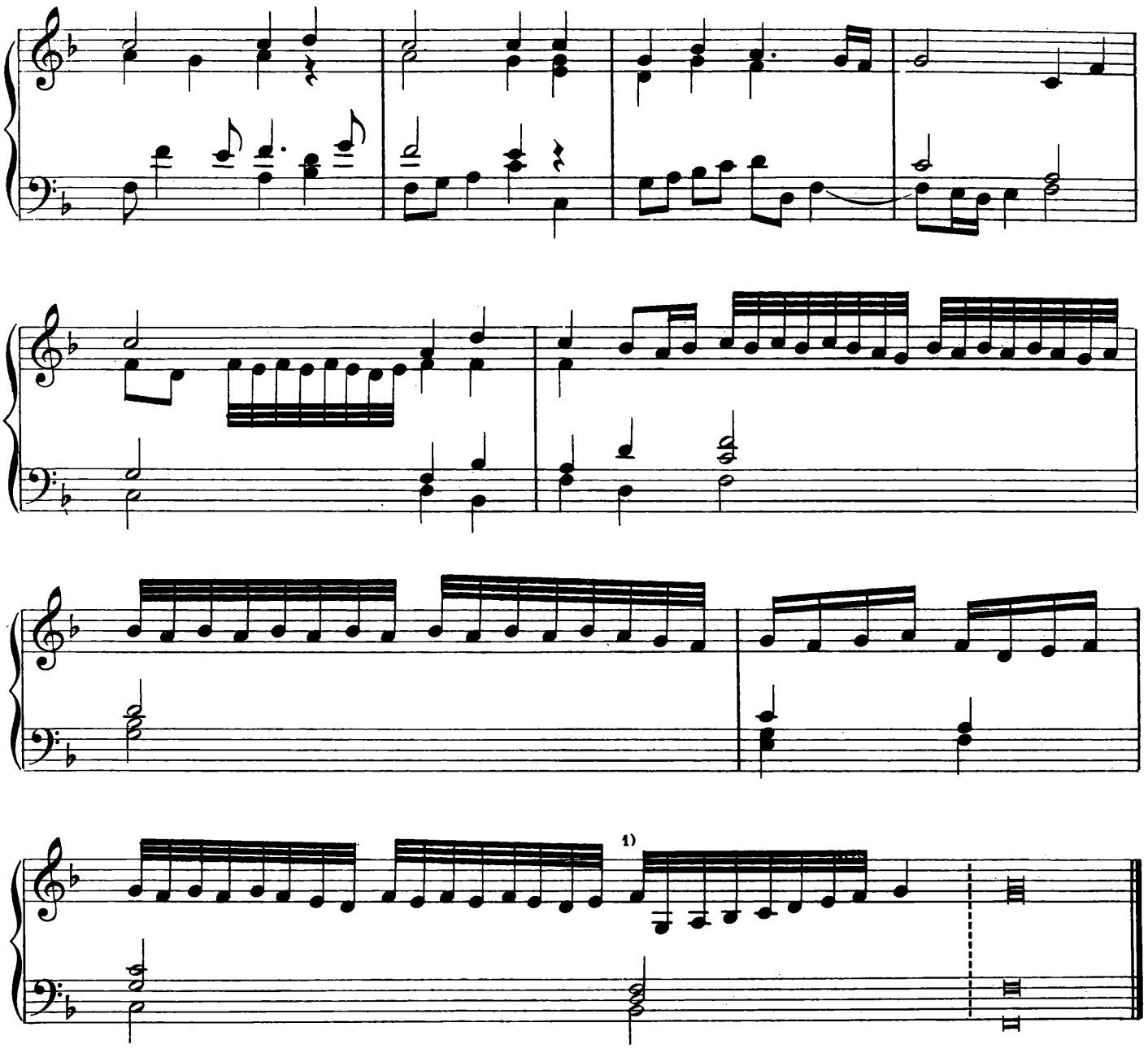
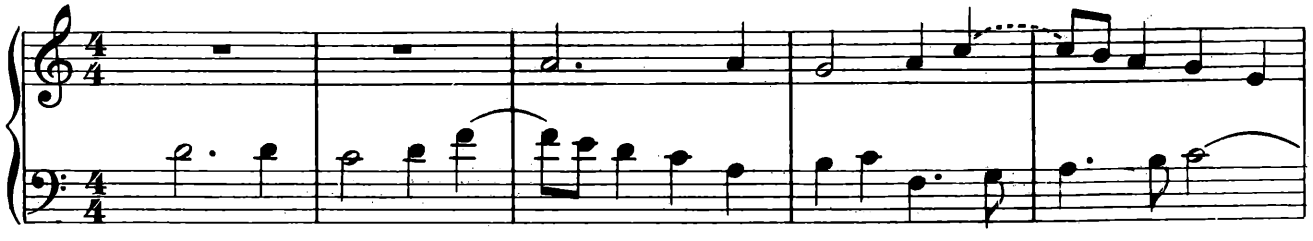
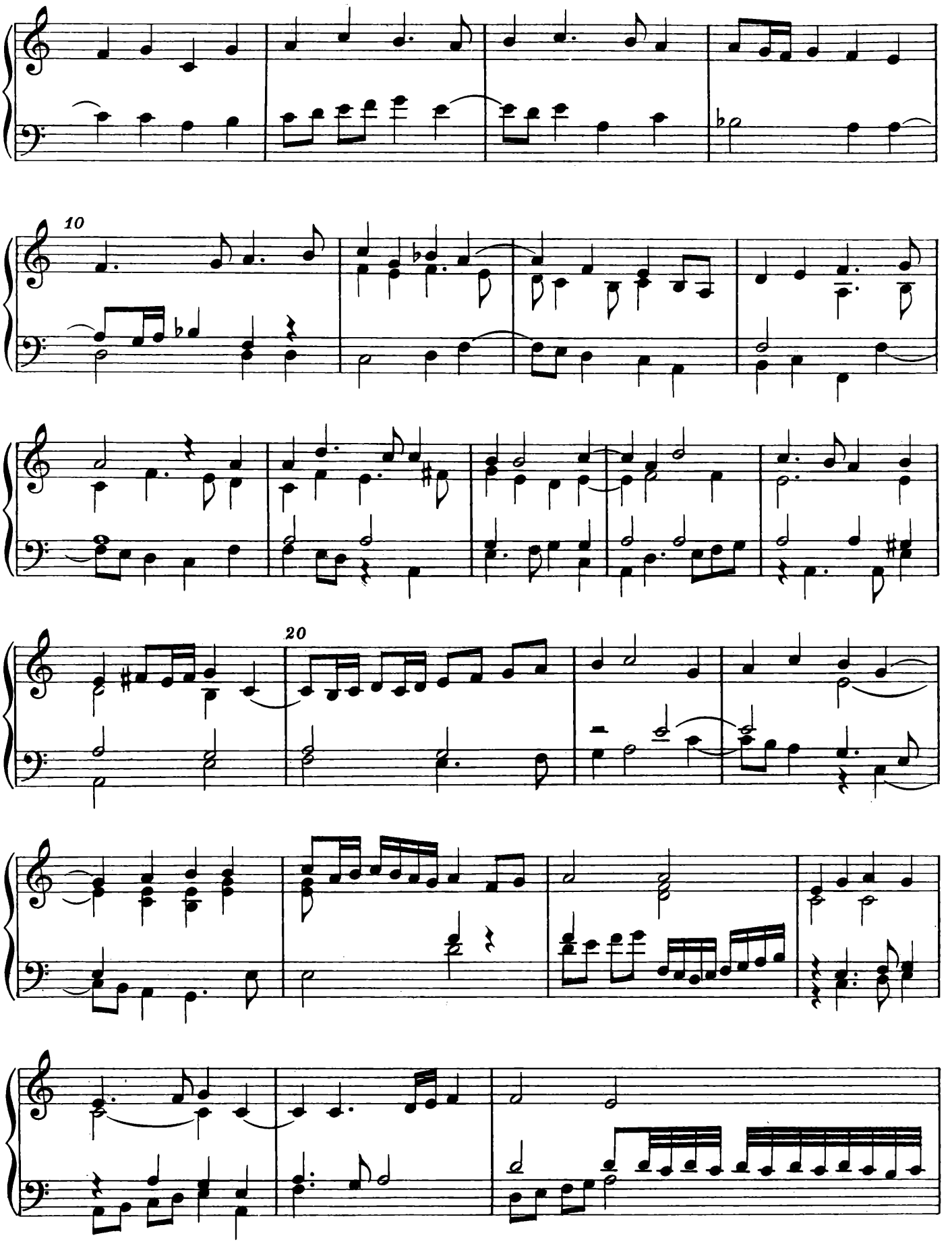


# 14. Ricercar del Primo Tuono

Sperindio Bertoldo



1) The first soprano note of m. 39 reads a' in the original.
On the first and last pages of the original the clefs for the lower staff were misplaced; for the transcription identical position of the clefs throughout the composition had to be assumed.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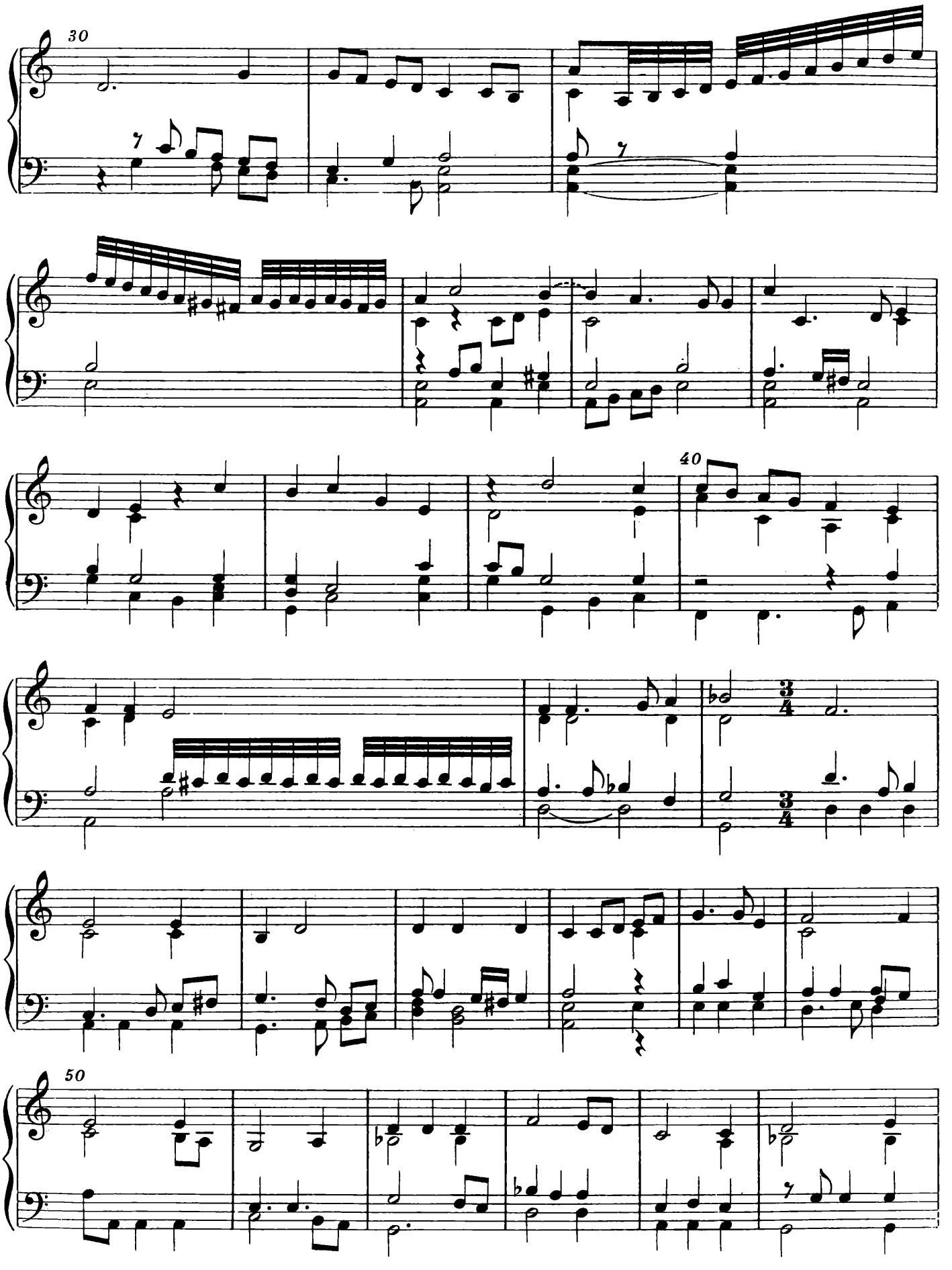
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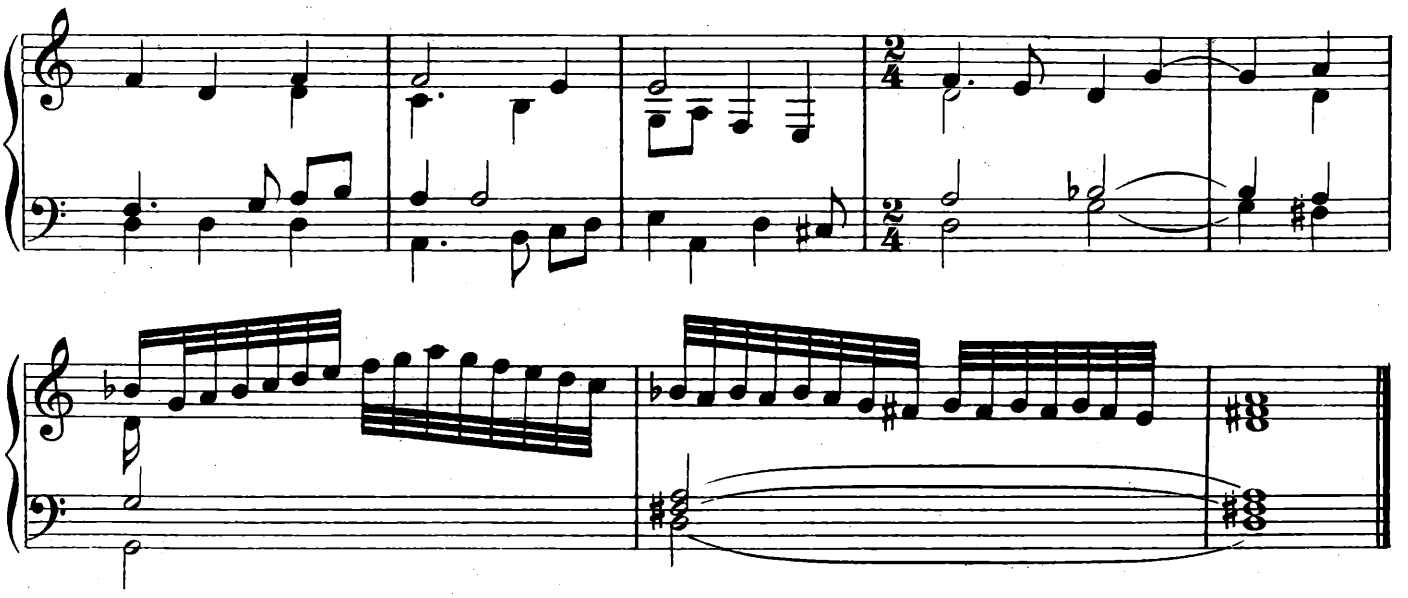
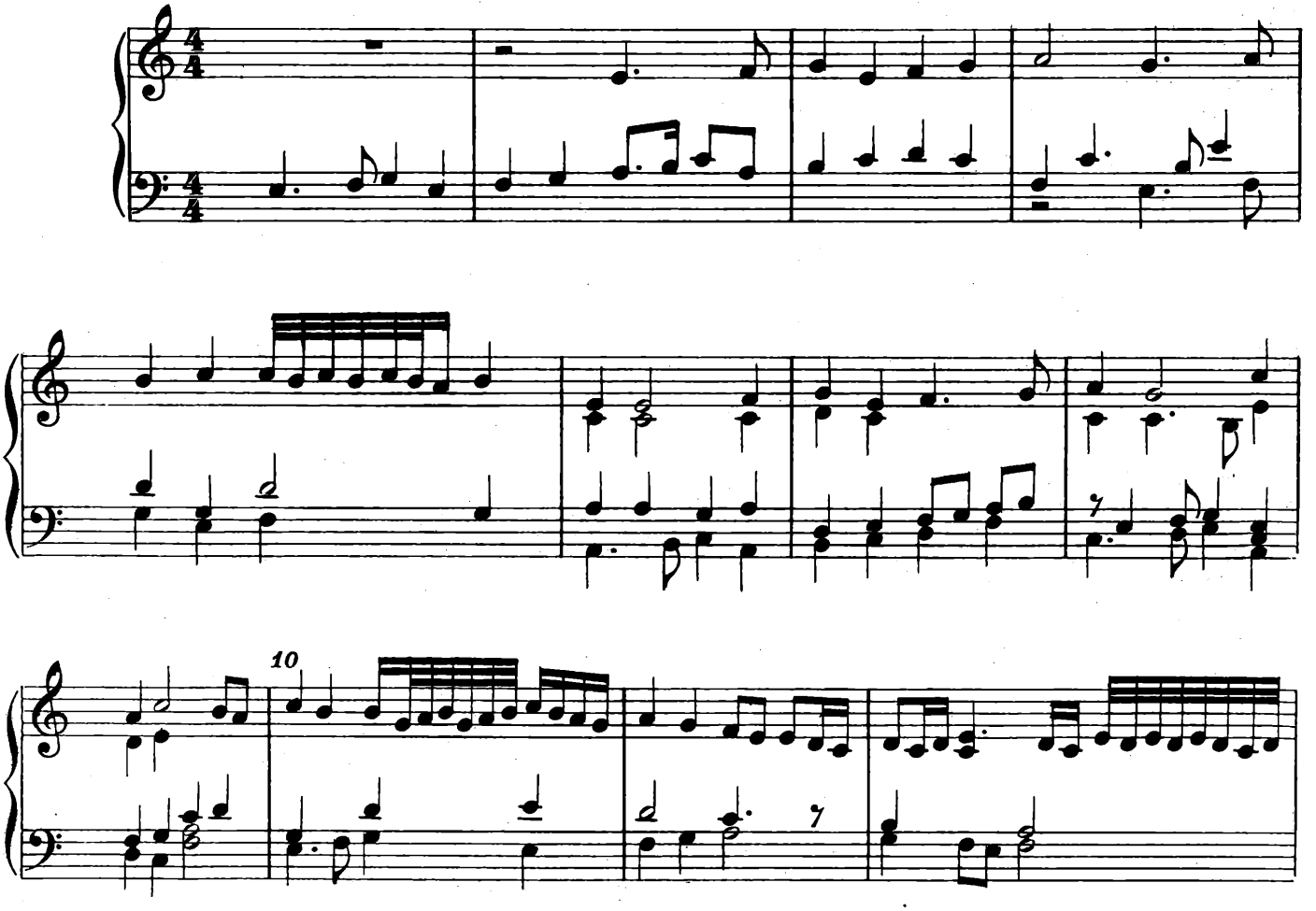
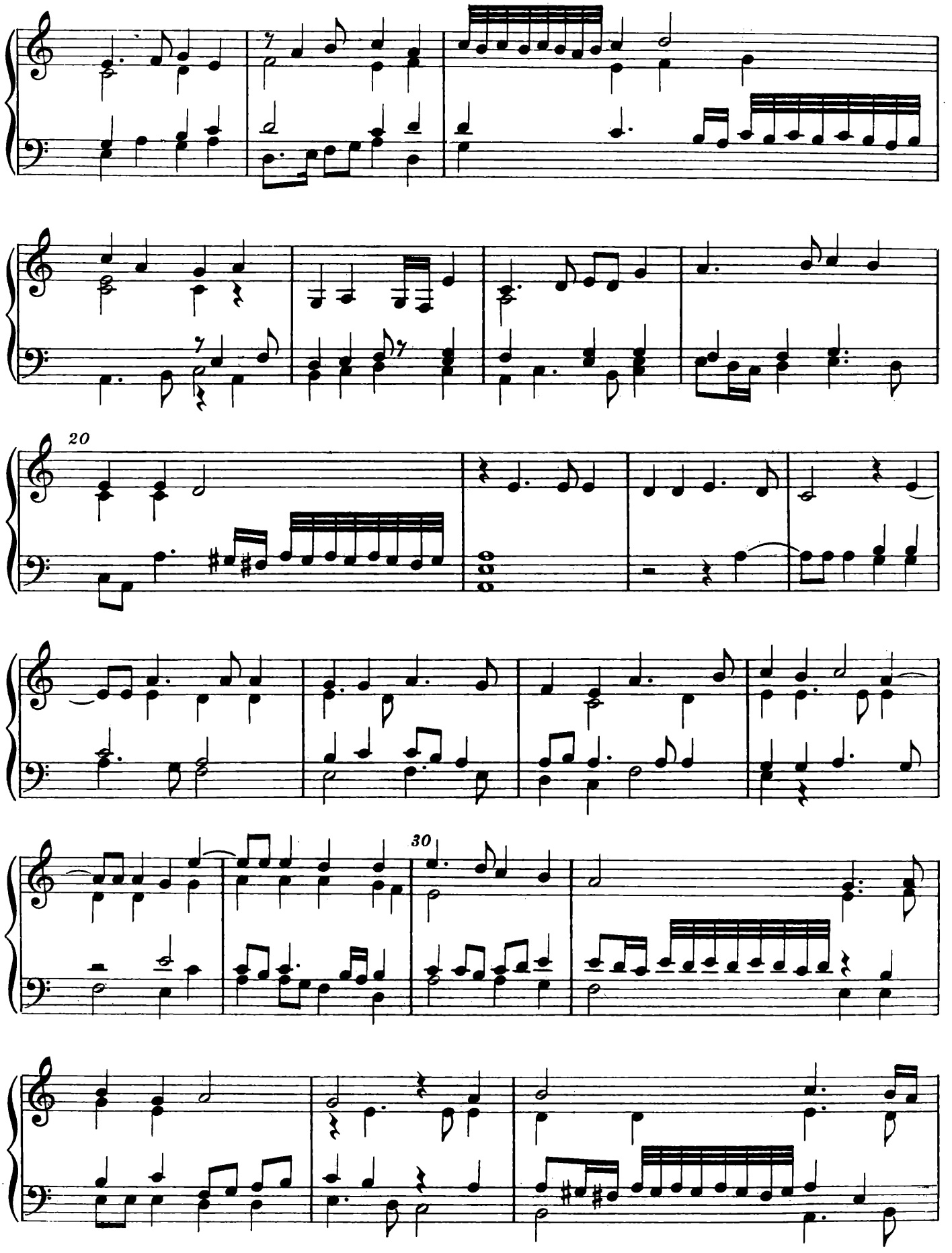


# 15. Ricercar del Terzo Tuono

Sperindio Bertoldo




. N.B. See introduction, concerning identity of this and the preceding ricercar with two of the ensemble ricer--cars by Annibale Padovano.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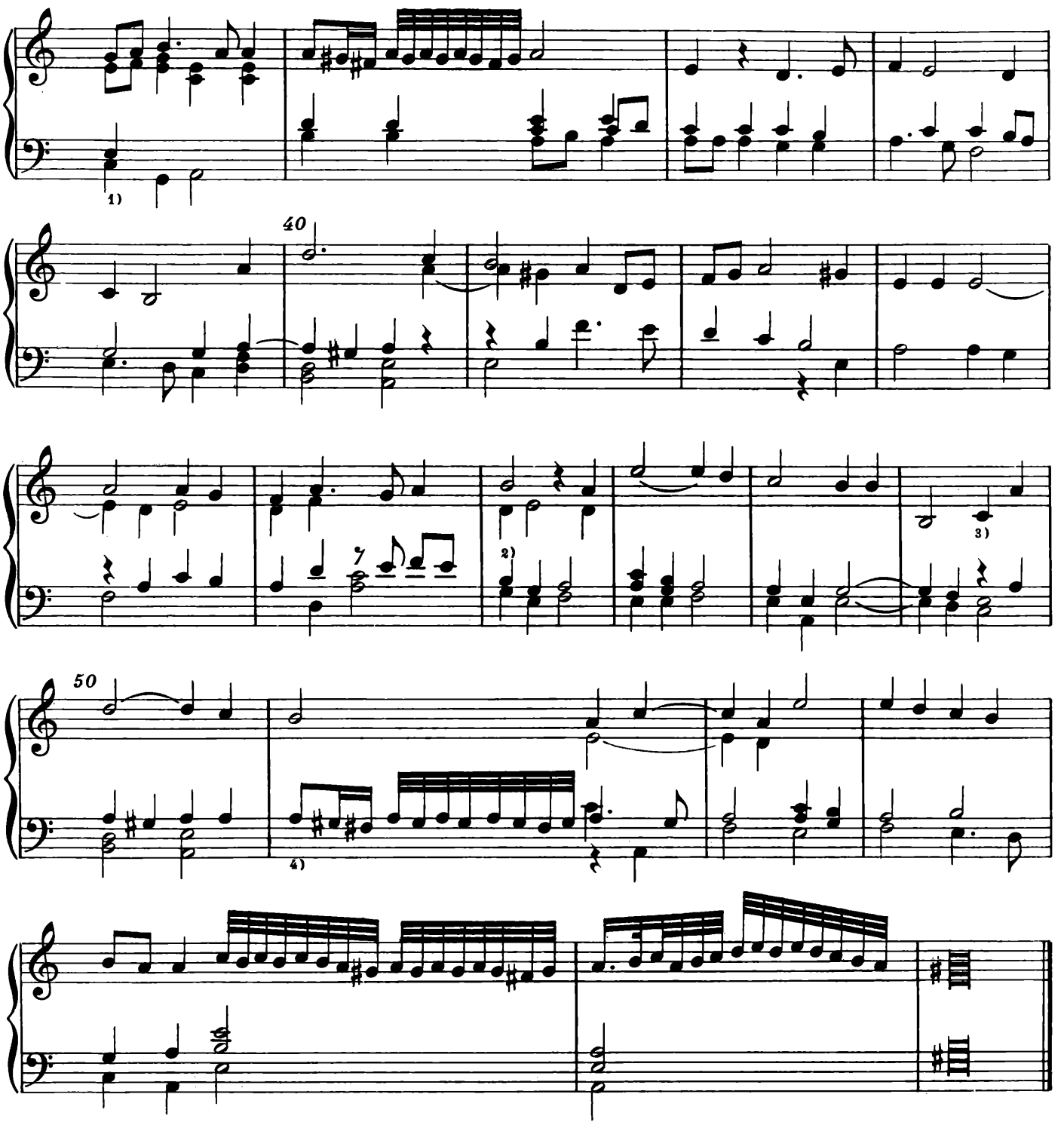
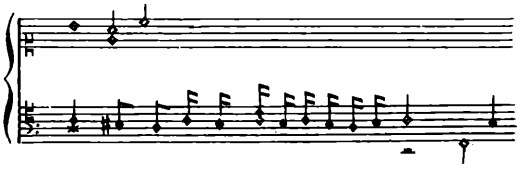



1) The note values off the bass in m. 35 read thus ◊ ◊ ◊ in the original.

2) The first bass and tenor notes of m. 46 read $\frac{c}{a}$ in the original.

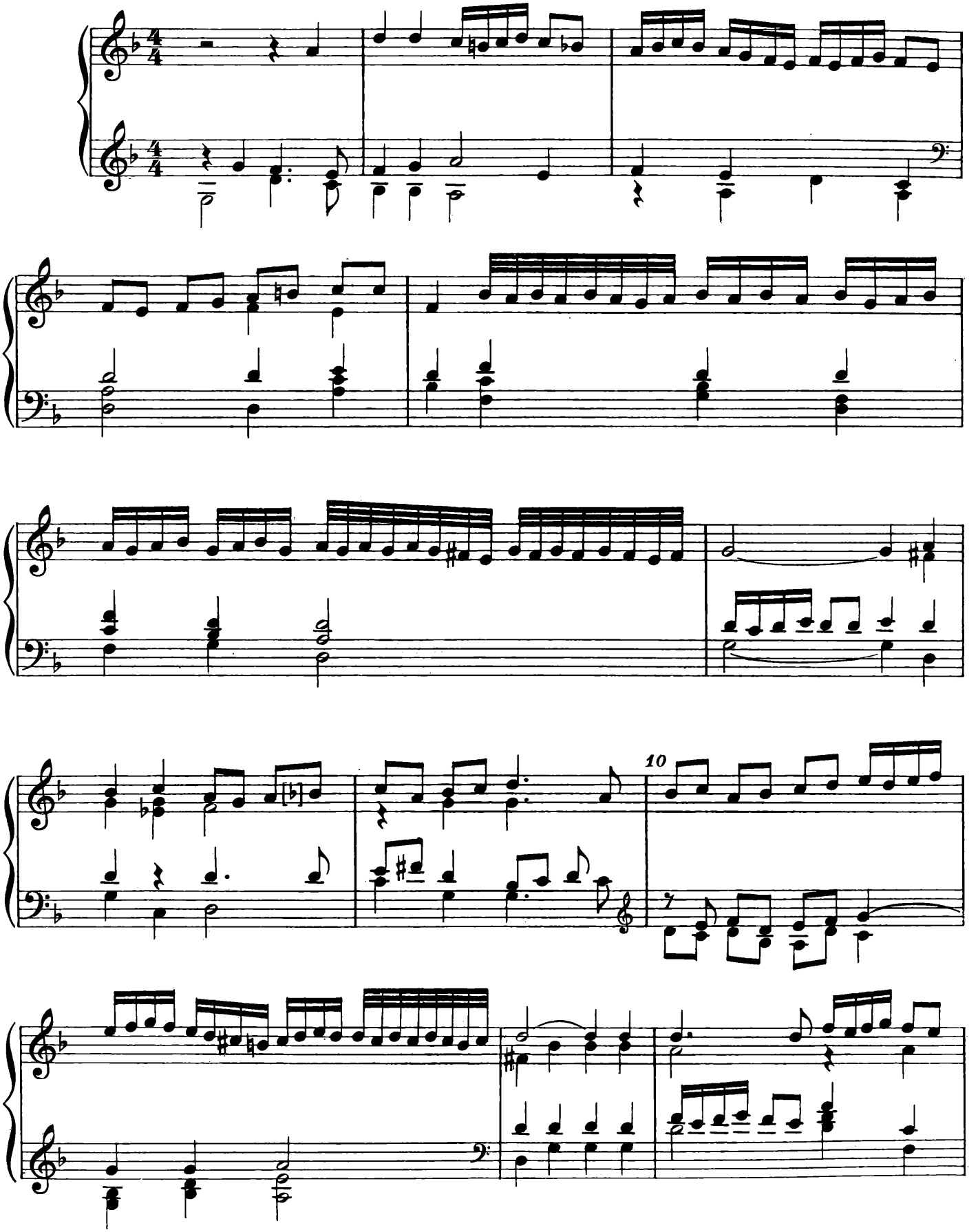
3) The third-beat note for the right hand of m. 49 reads b in the original.

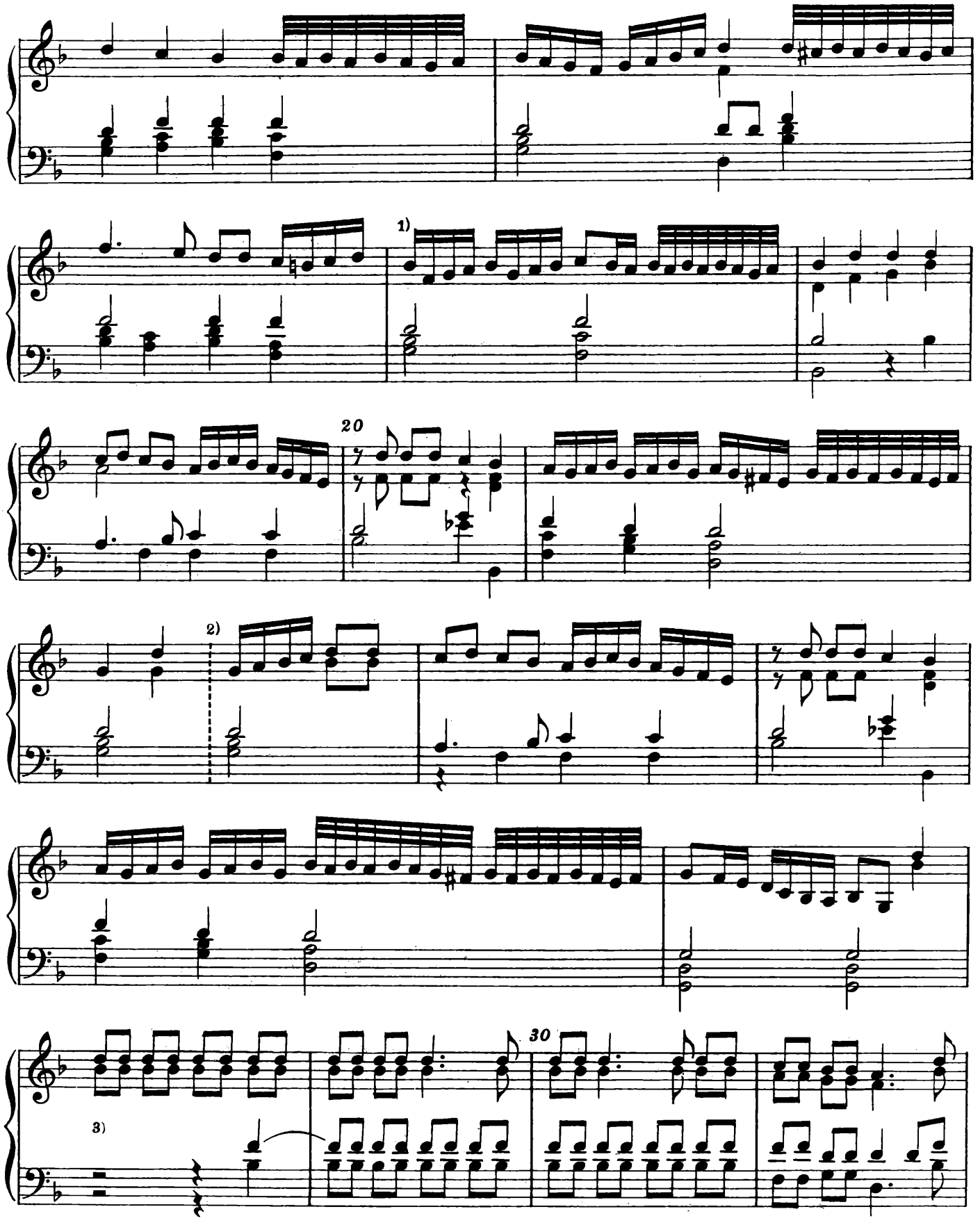
4) The original m. 51 read thus:



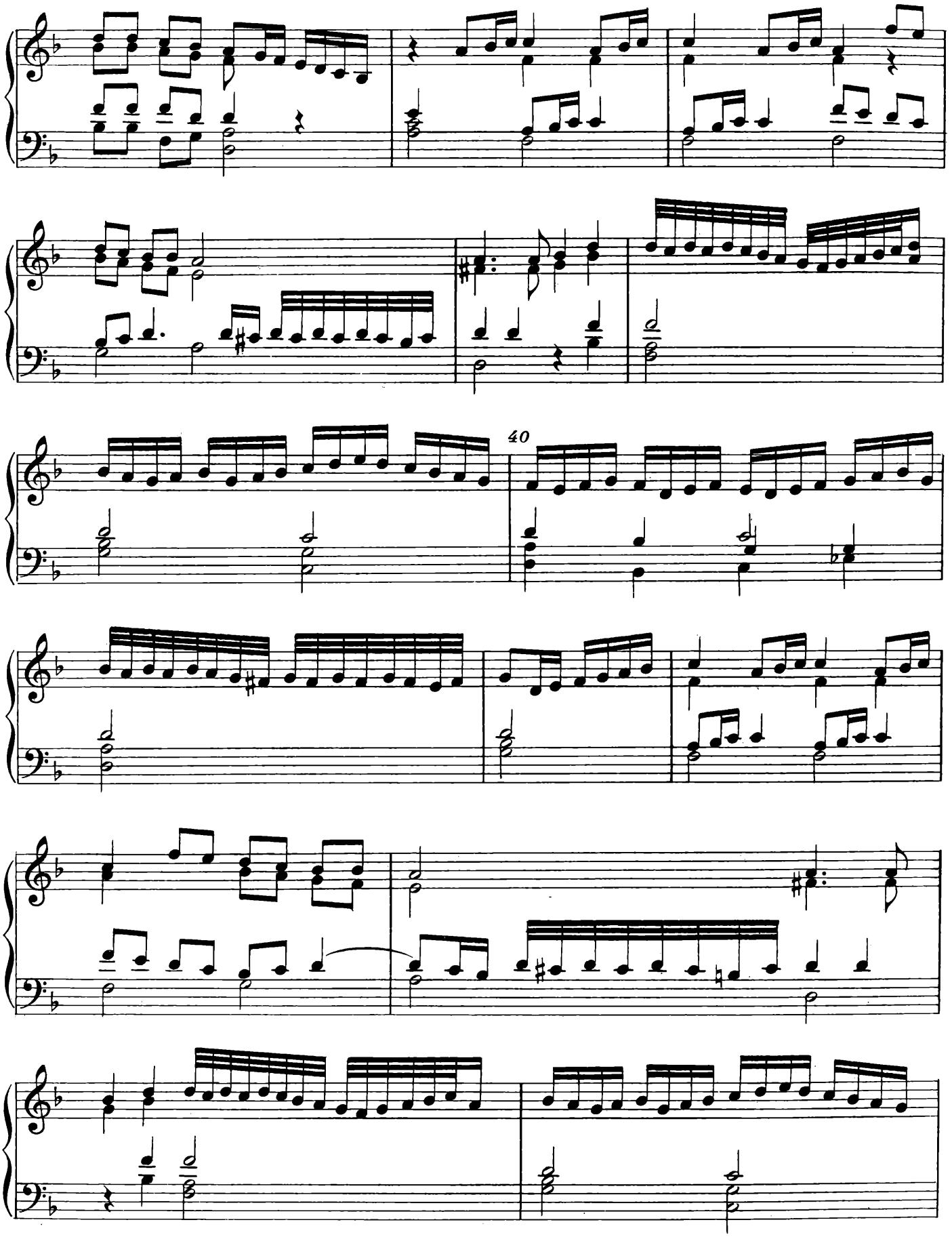
# 16. Canzon Francese

Sperindio Bertoldo






1) The first soprano note of m. 17 is c'' in the original.
2) A barline appears in the middle of m. 22 of the original.
3) The left-hand notes of m. 28 - 29 appear in the wrong clef in the original.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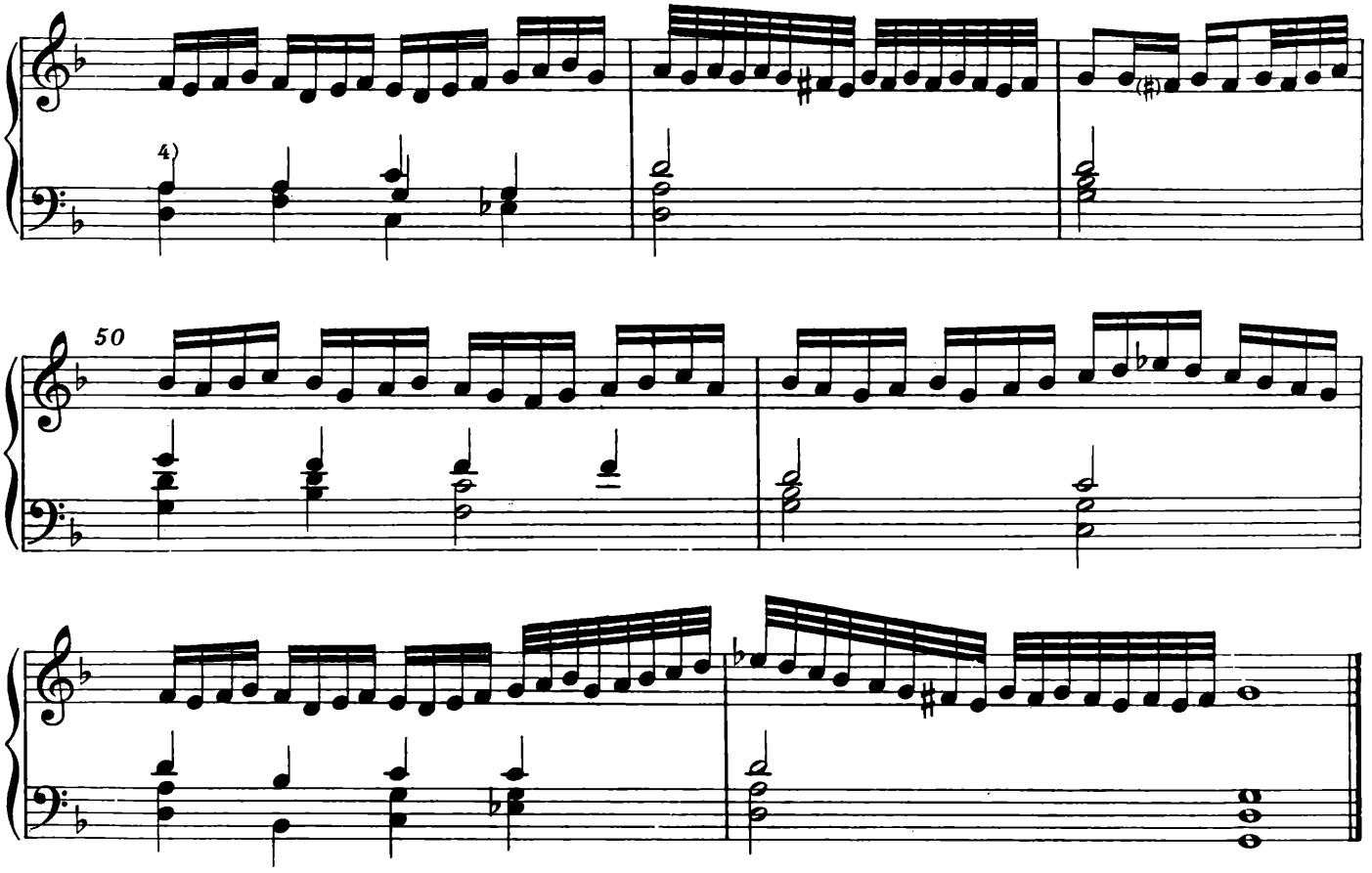
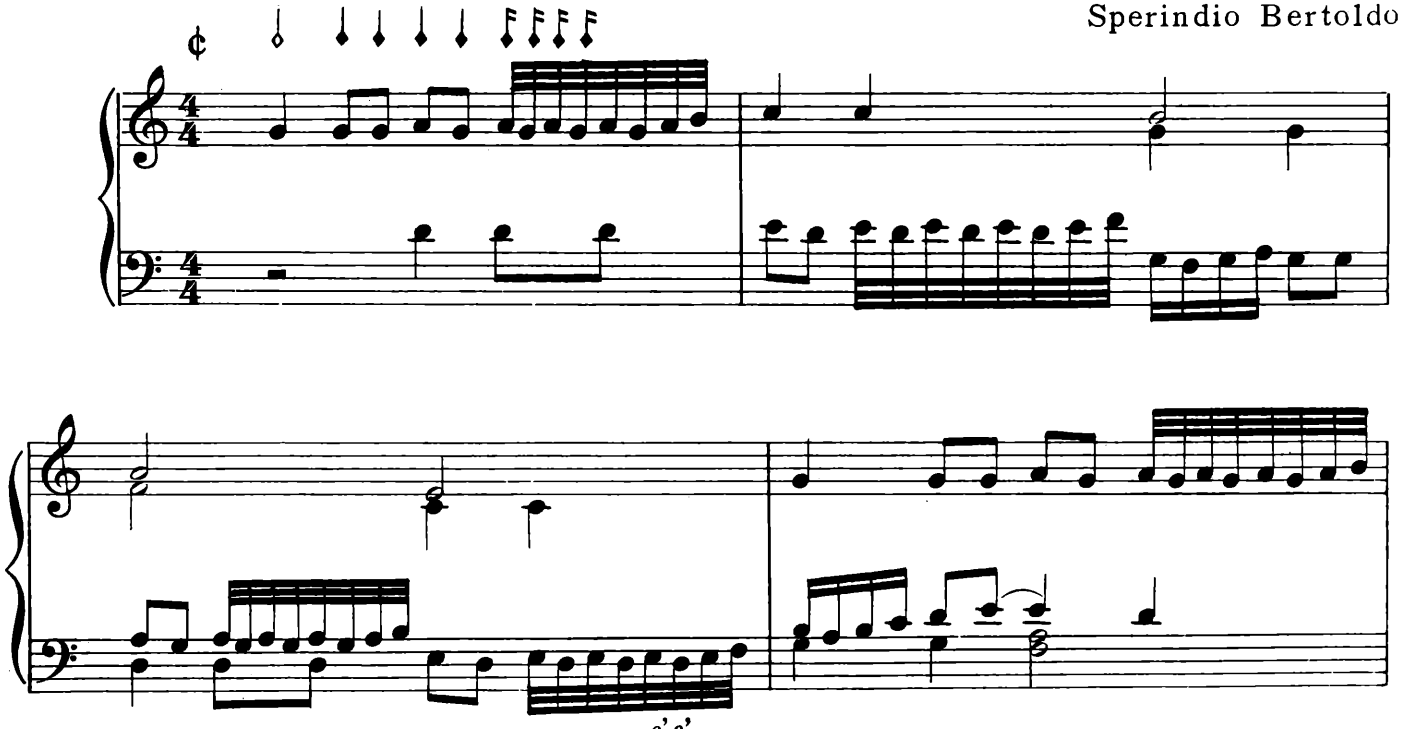
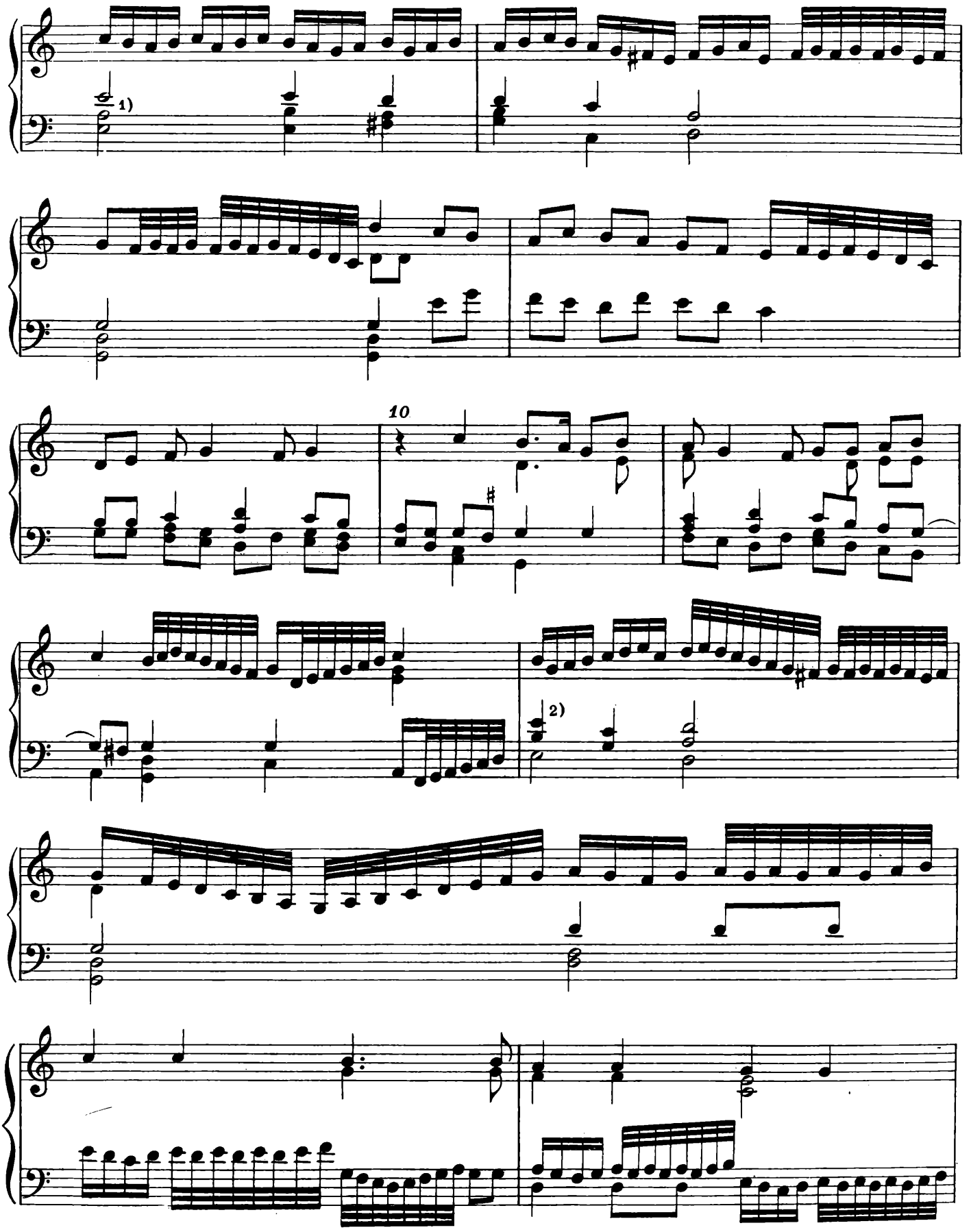



# 17. Un gai berger

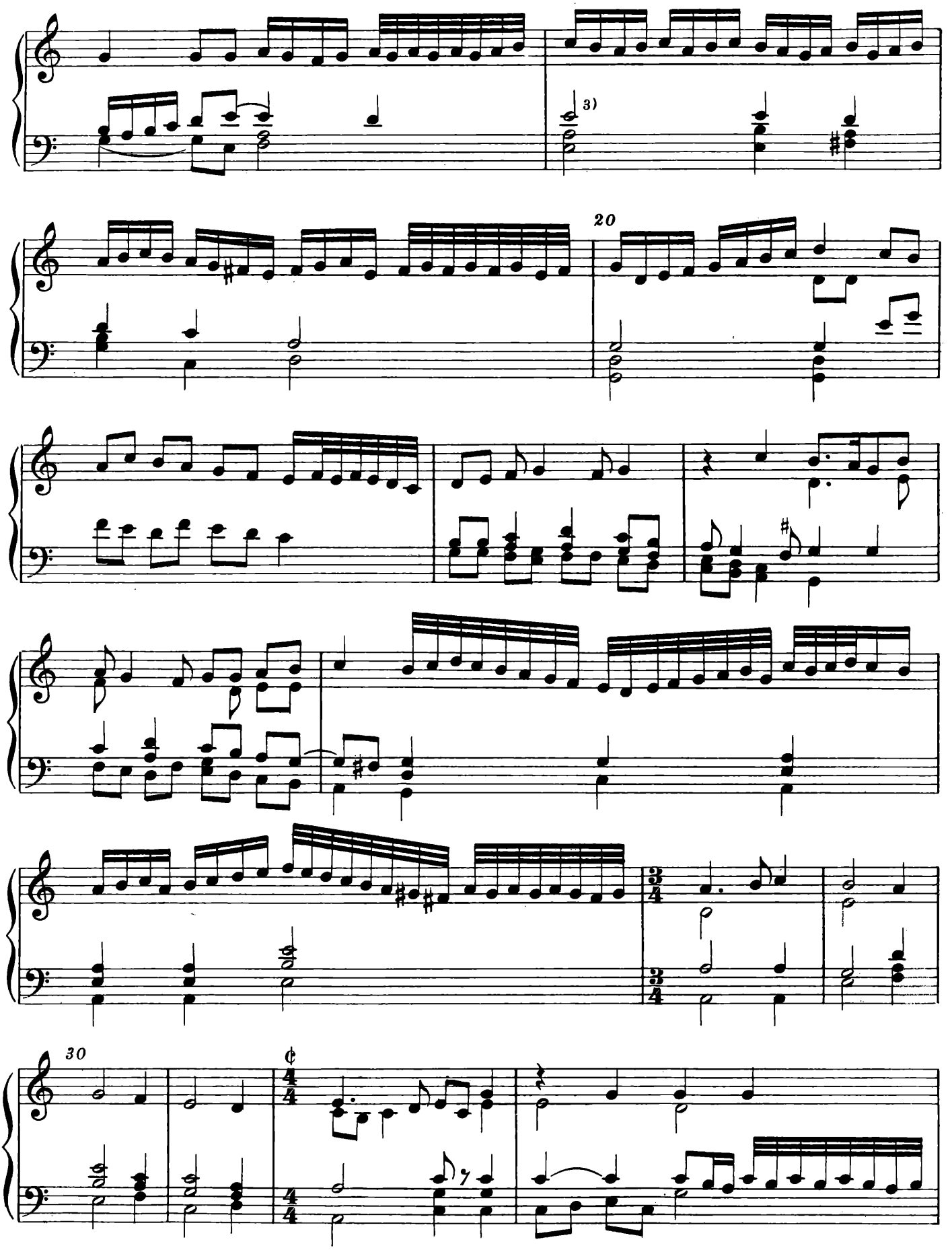
Sperindio Bertoldo



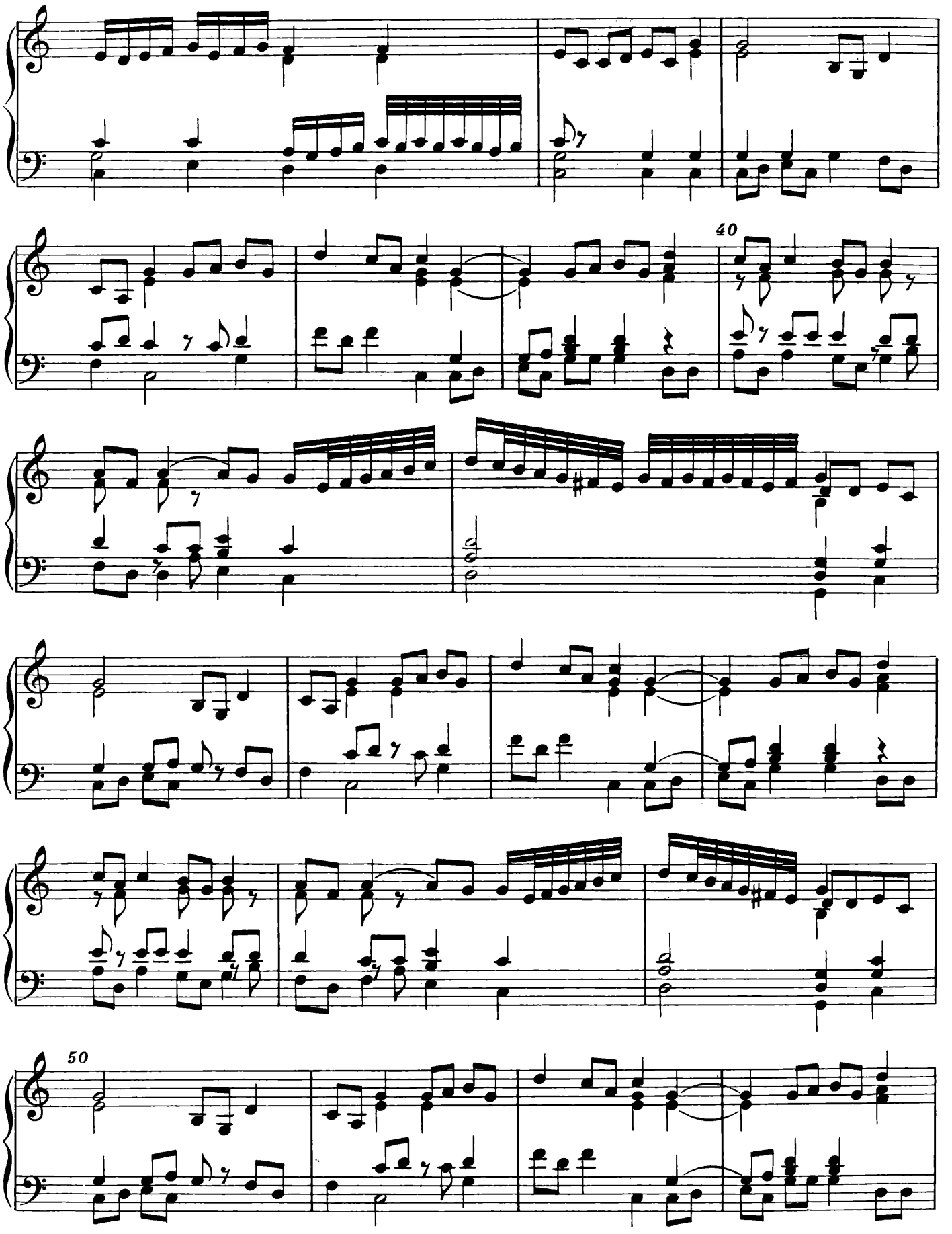
4) The first two beats on lower staff of m.48 read: c' c' / g g / c e




1) The first tenor note in m.5 of the original is b.
2) In m. 13 of the original the soprano reads a step lower from the second note to f#'; the tenor c' reads c#'




3) As in m. 5 above the first tenor note of m. 18 reads b in the original.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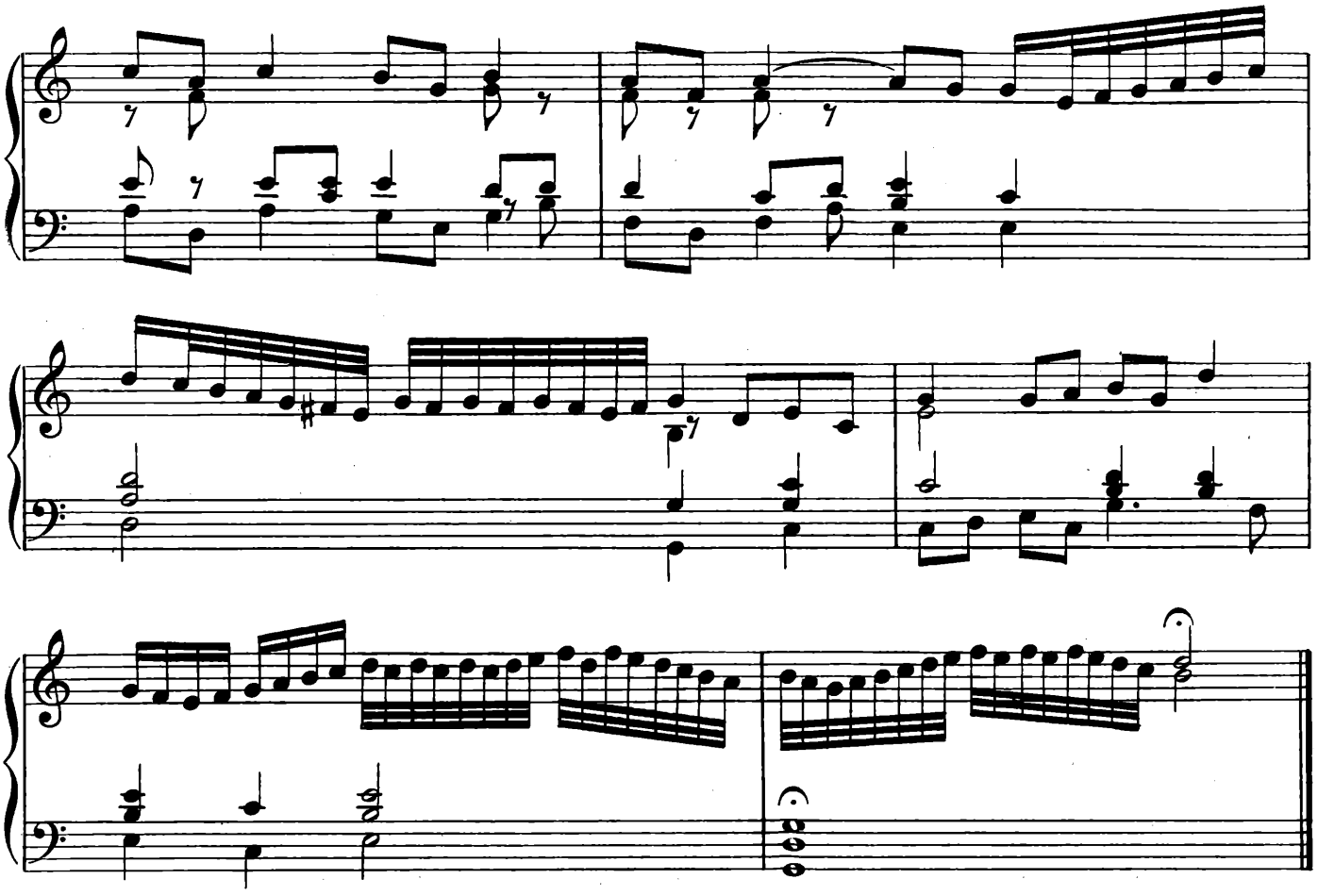
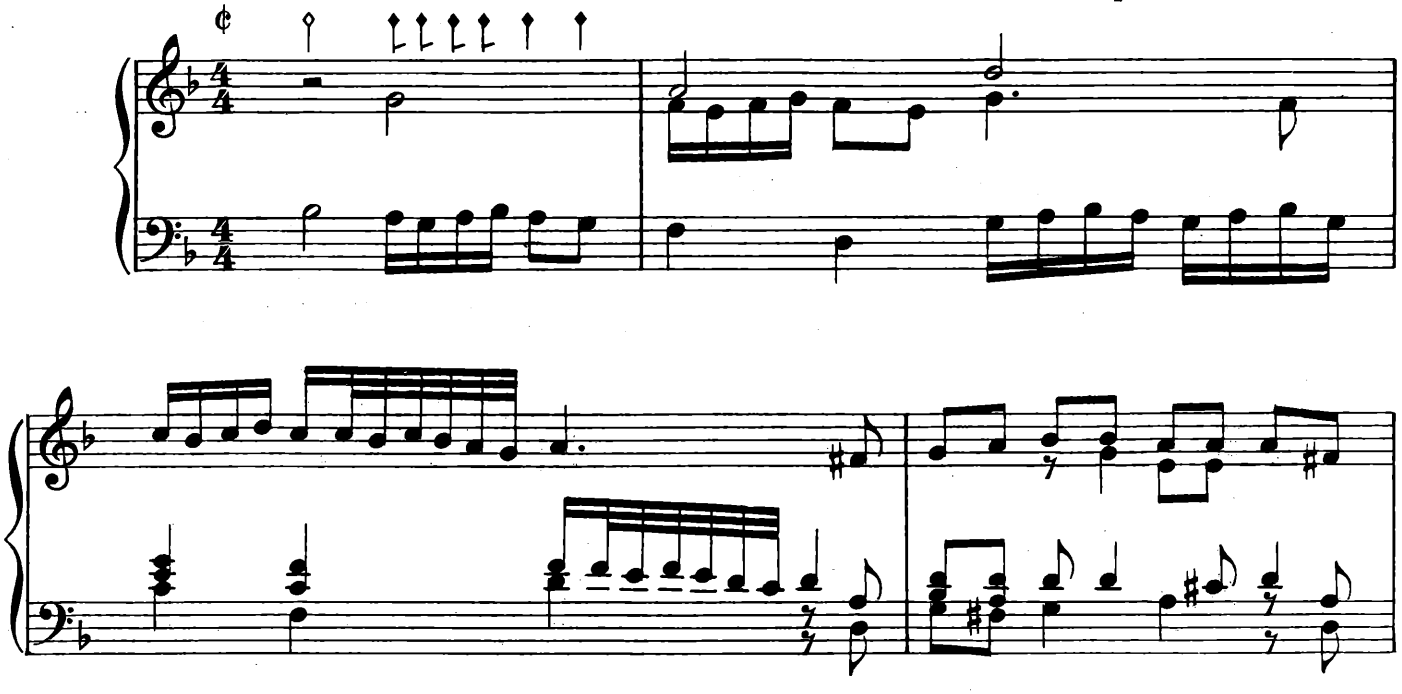
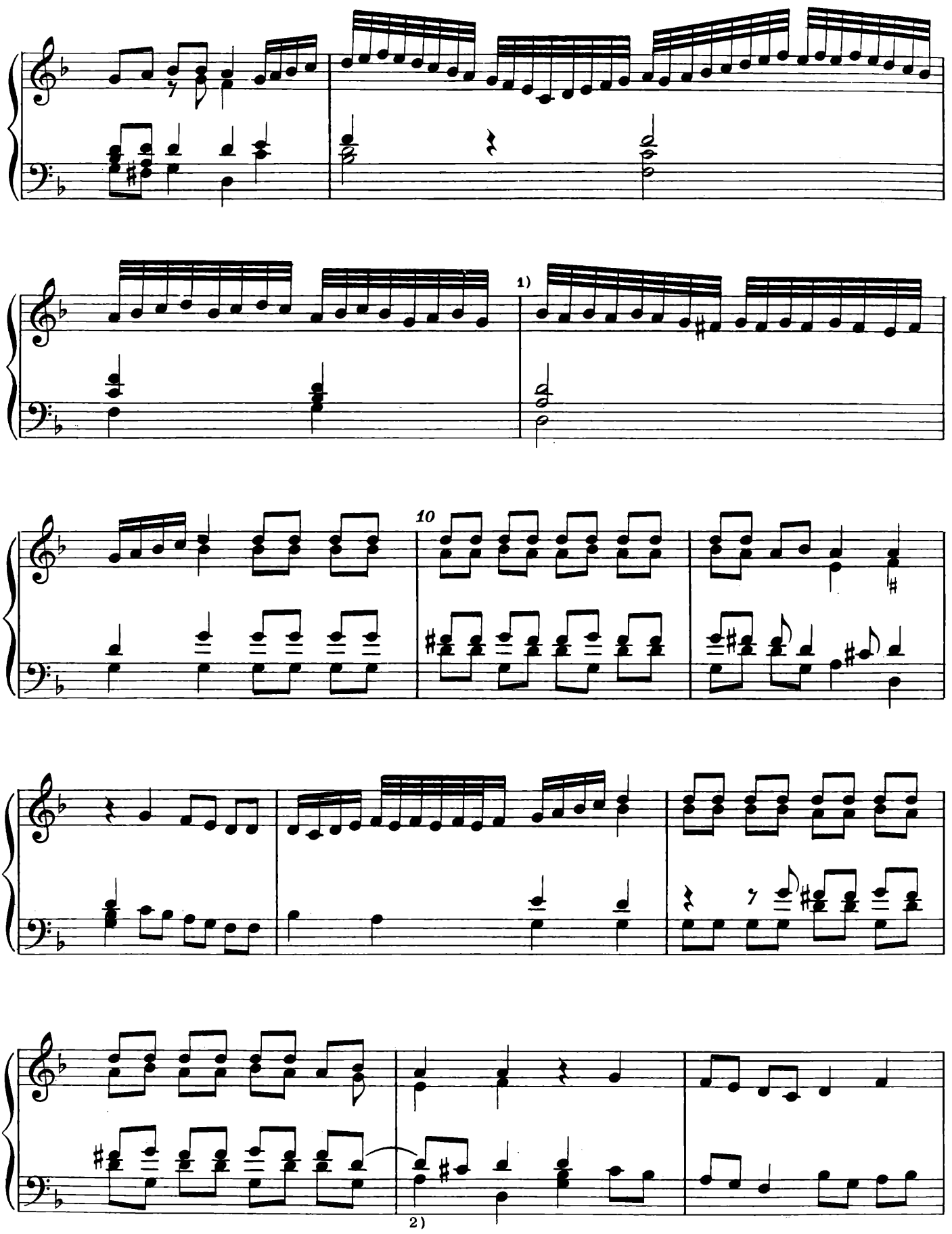


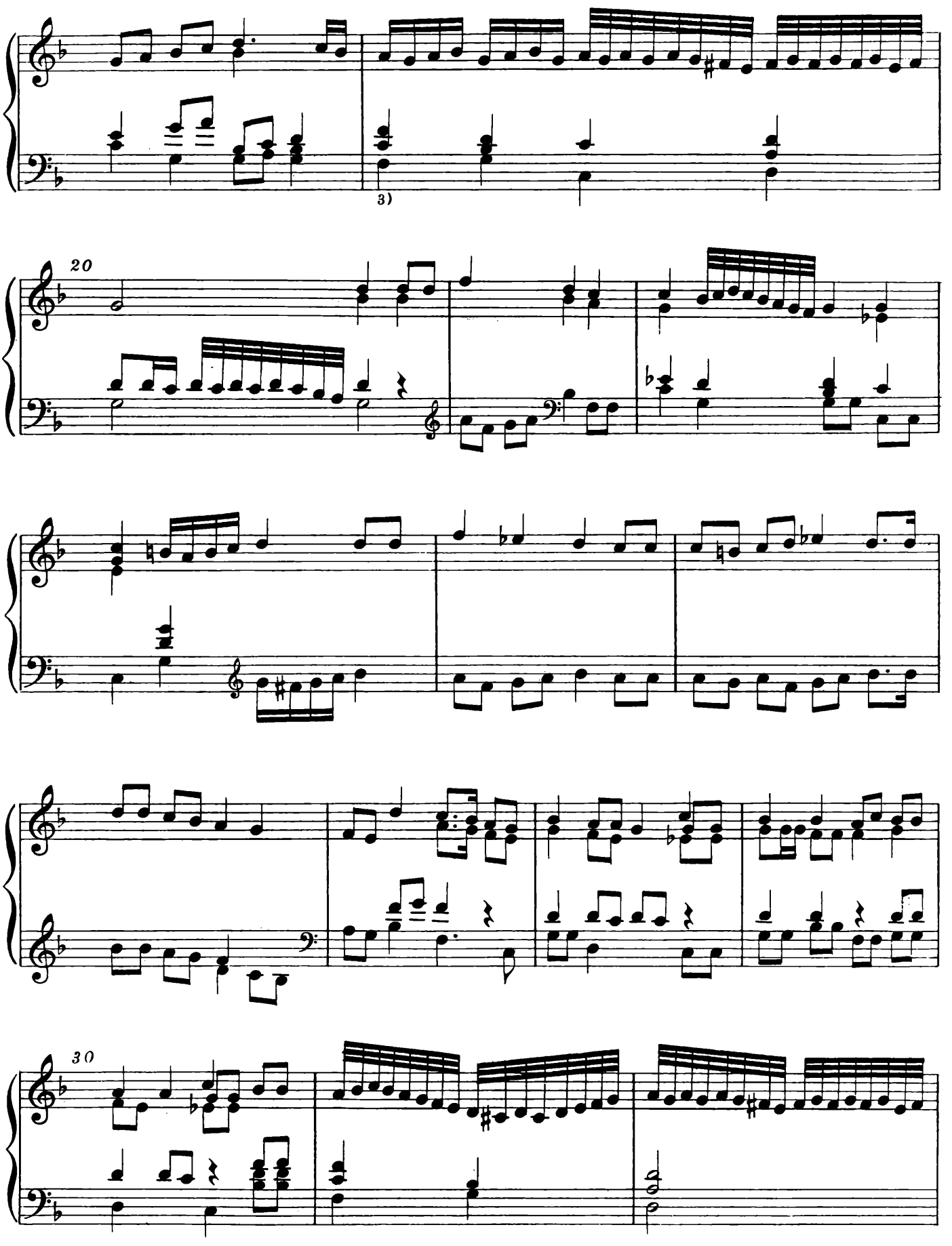
## 18. Hor vienza vien

Sperindio Bertoldo

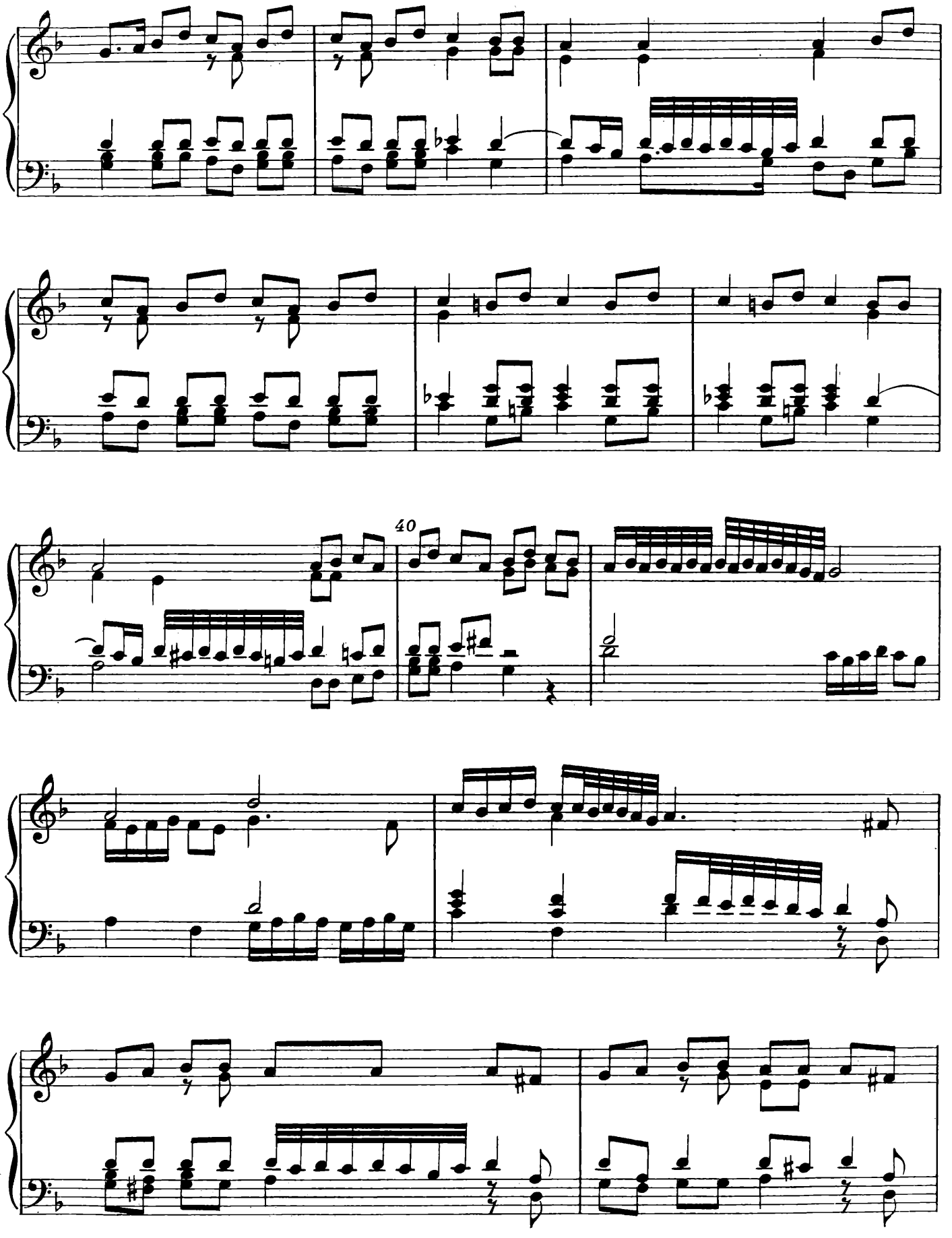





1) Half-length measures, here and elsewhe in this transcription appear in the original.
2) First bass note in m. 16 of the original is b.




3) The first bass note of m. 19 reads g in the original print, f in the vocal model.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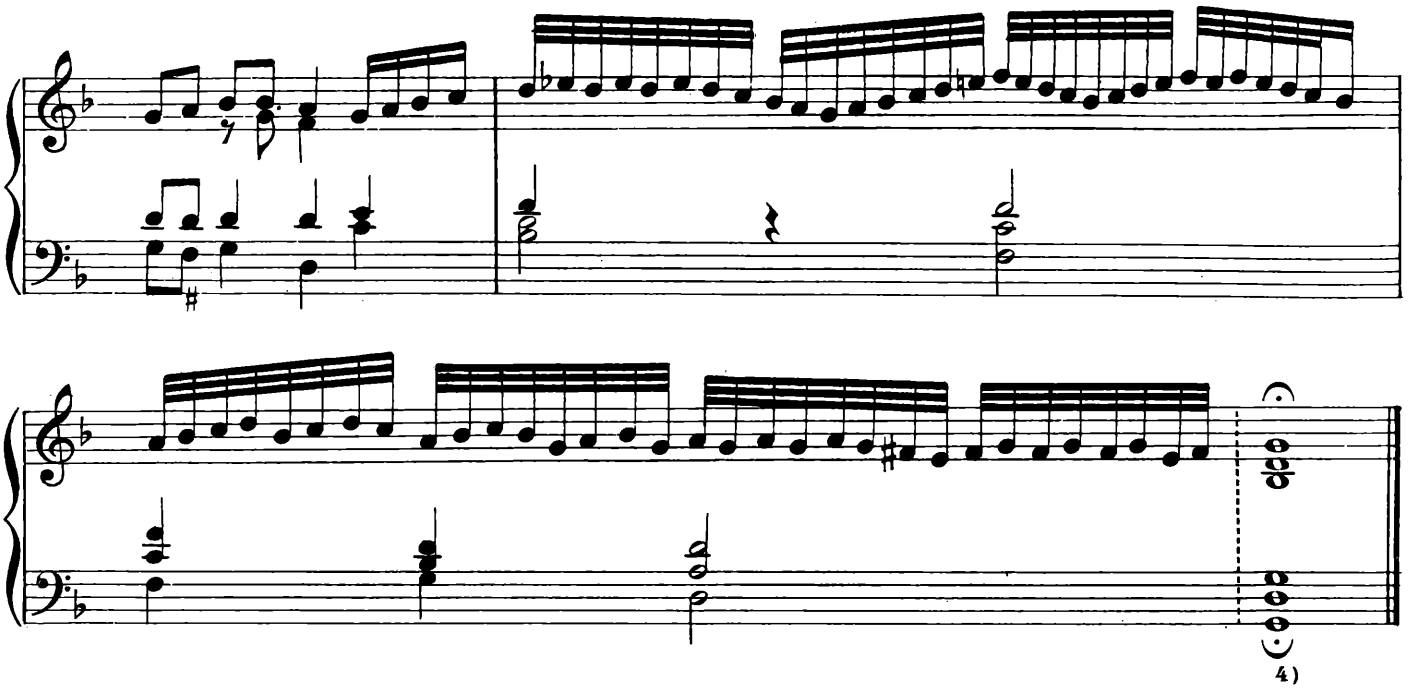
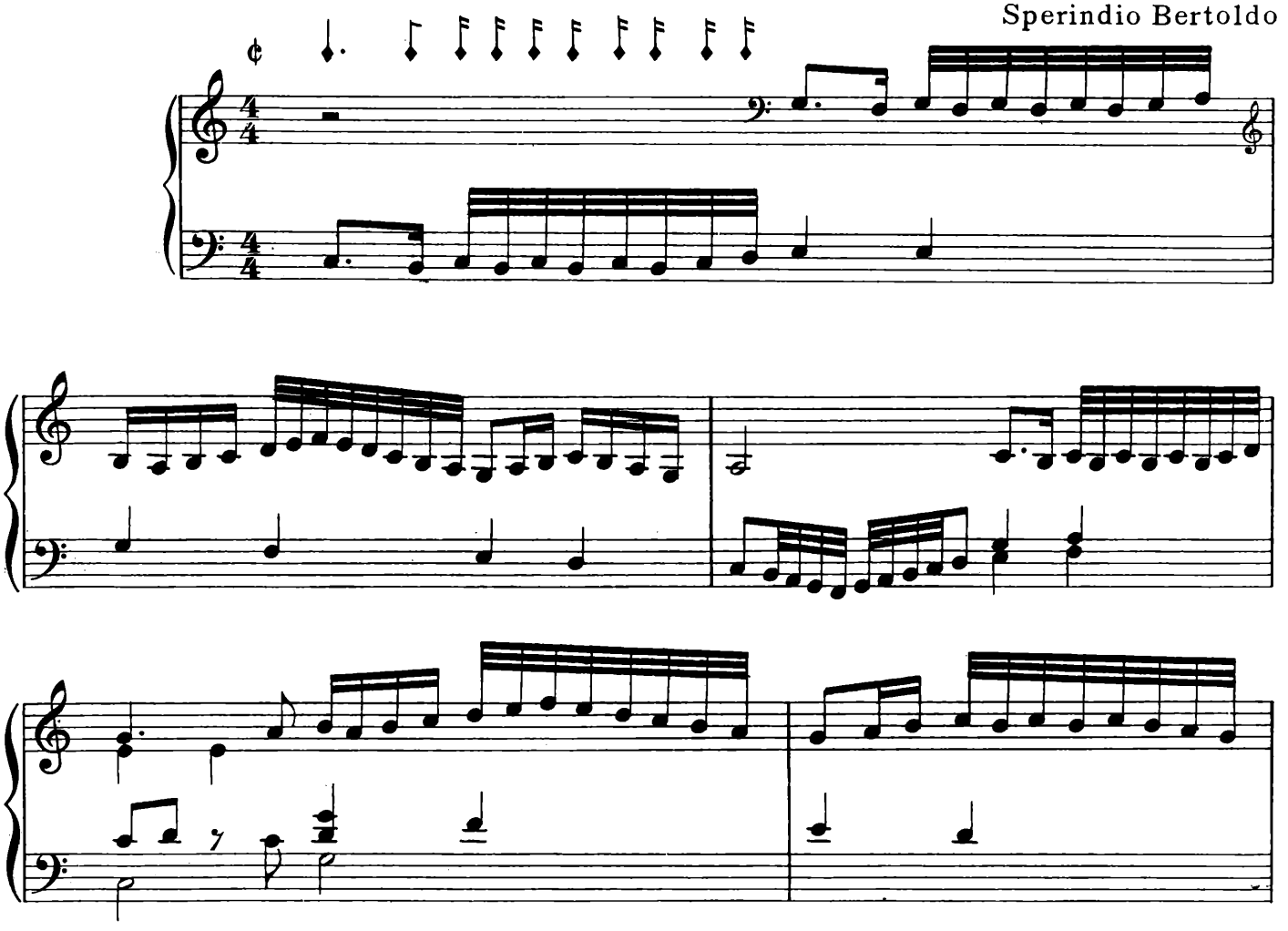


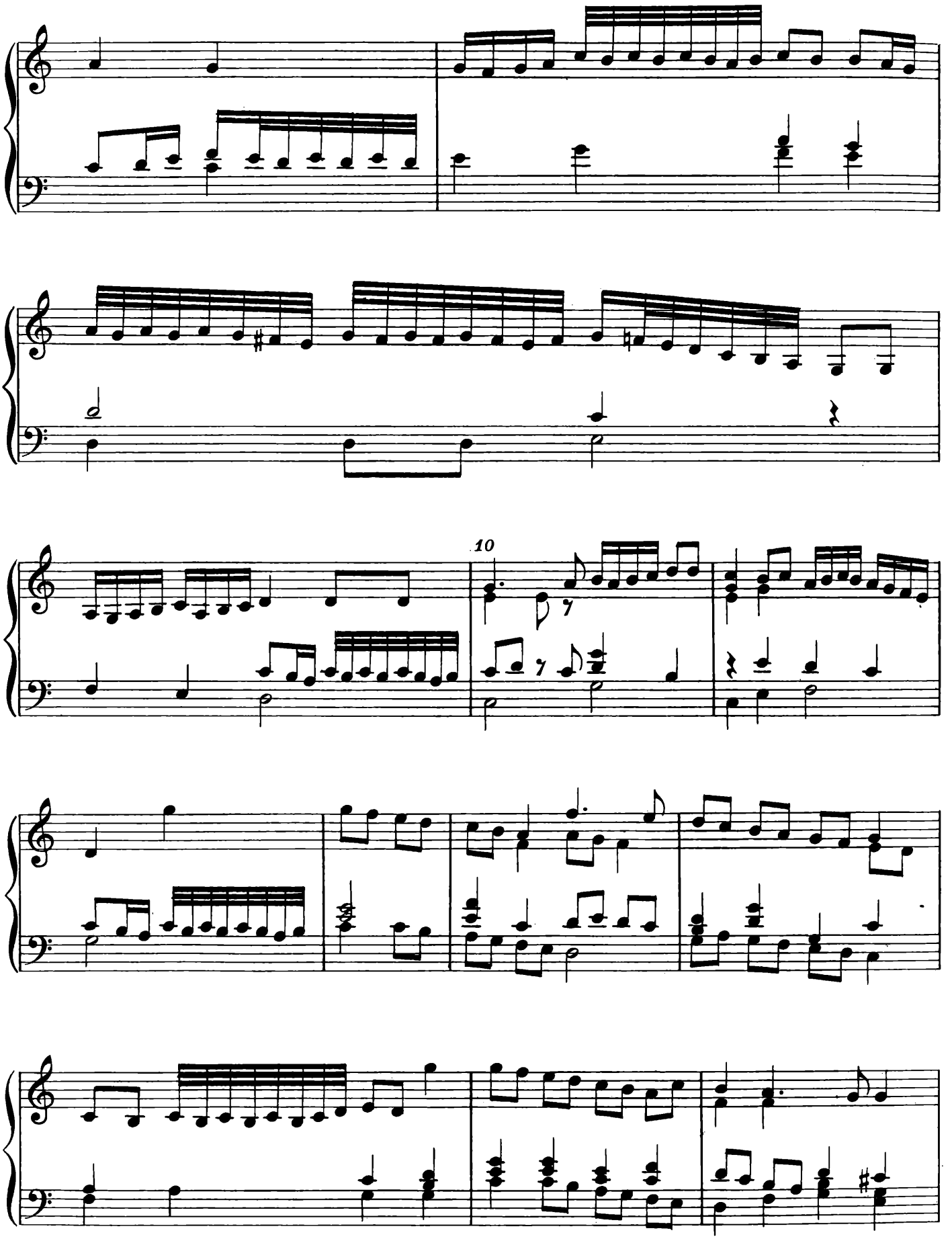
4)

## 19. Petit fleur

Sperindio Bertoldo



4) The lower-staff notes of the original final cord are: a e A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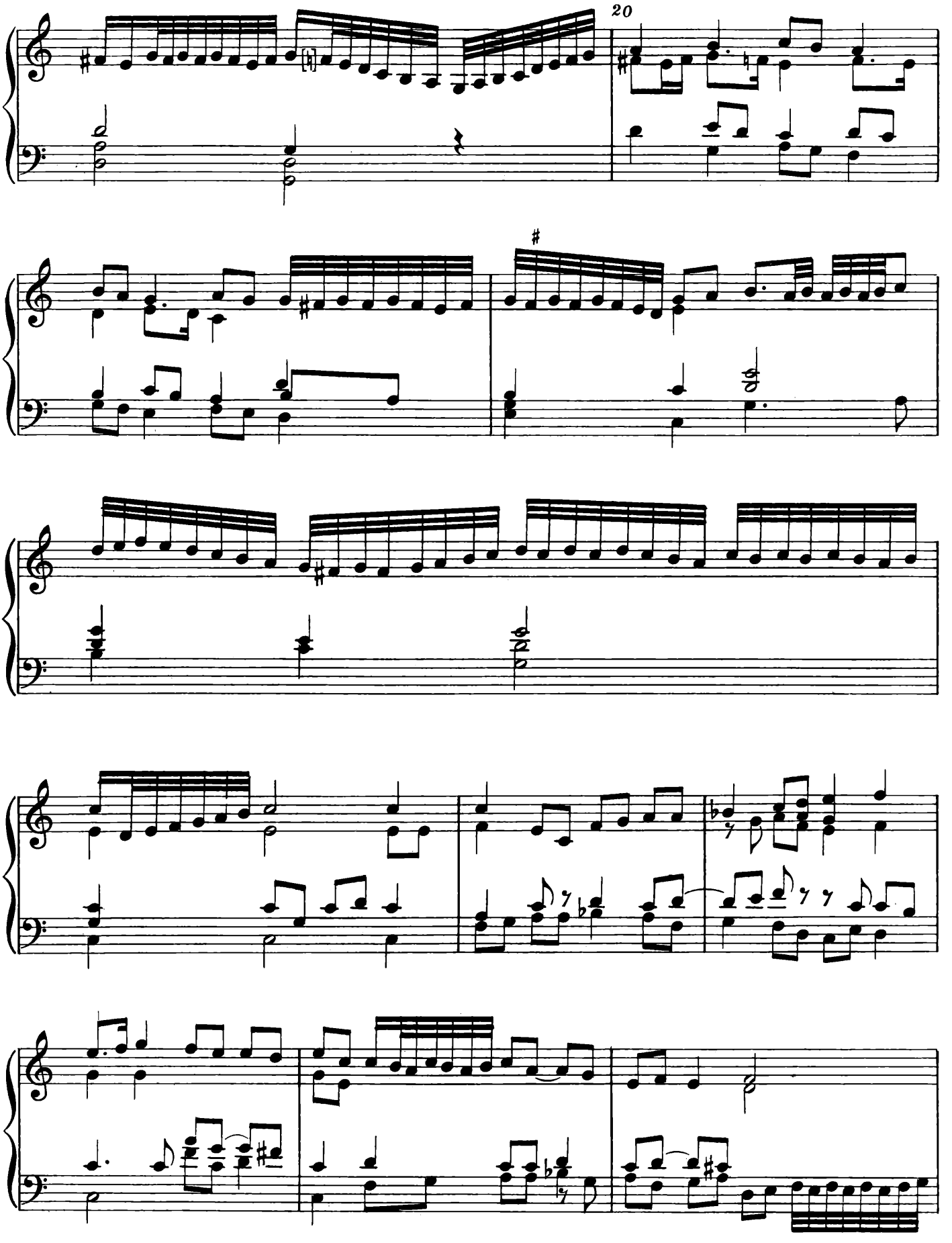
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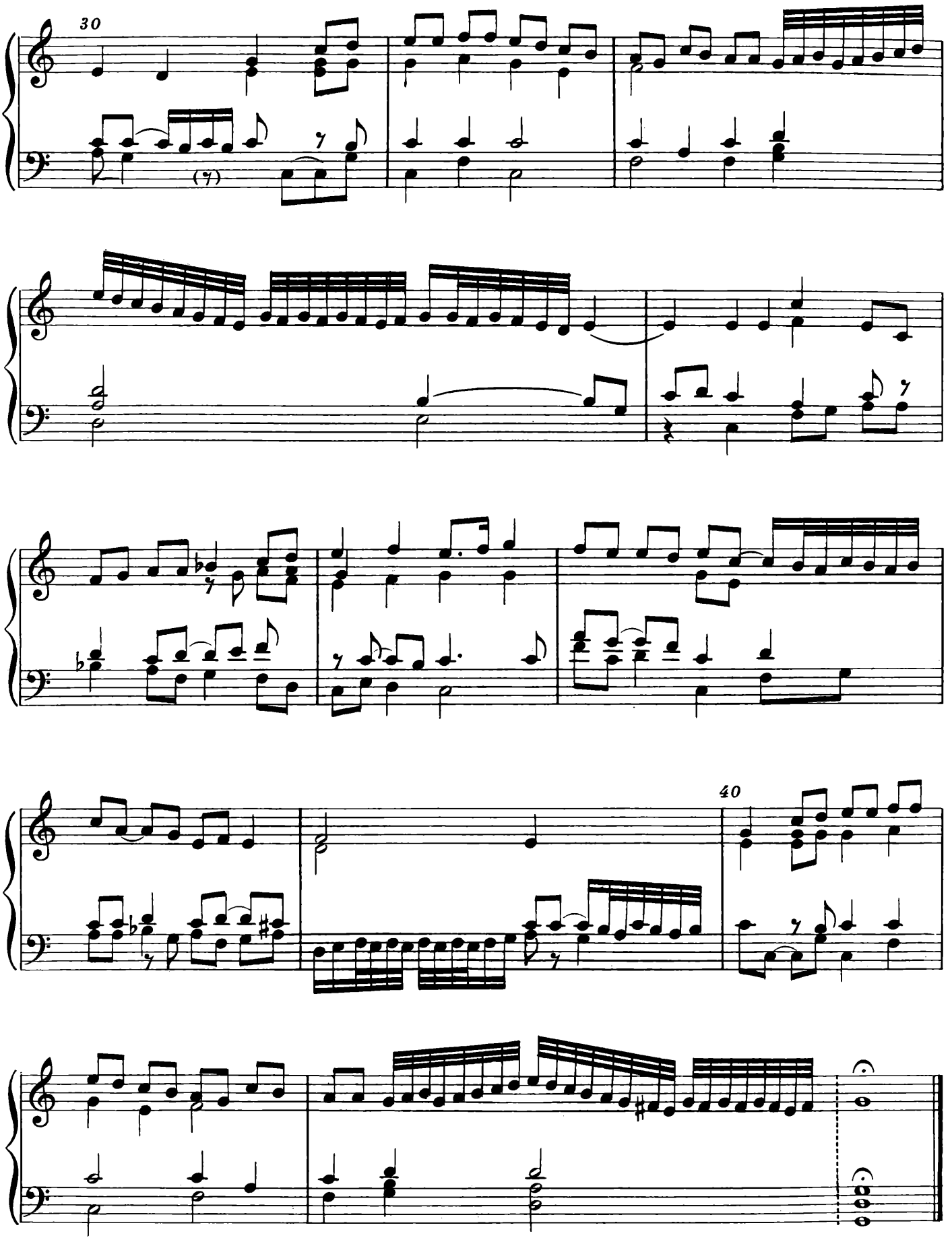
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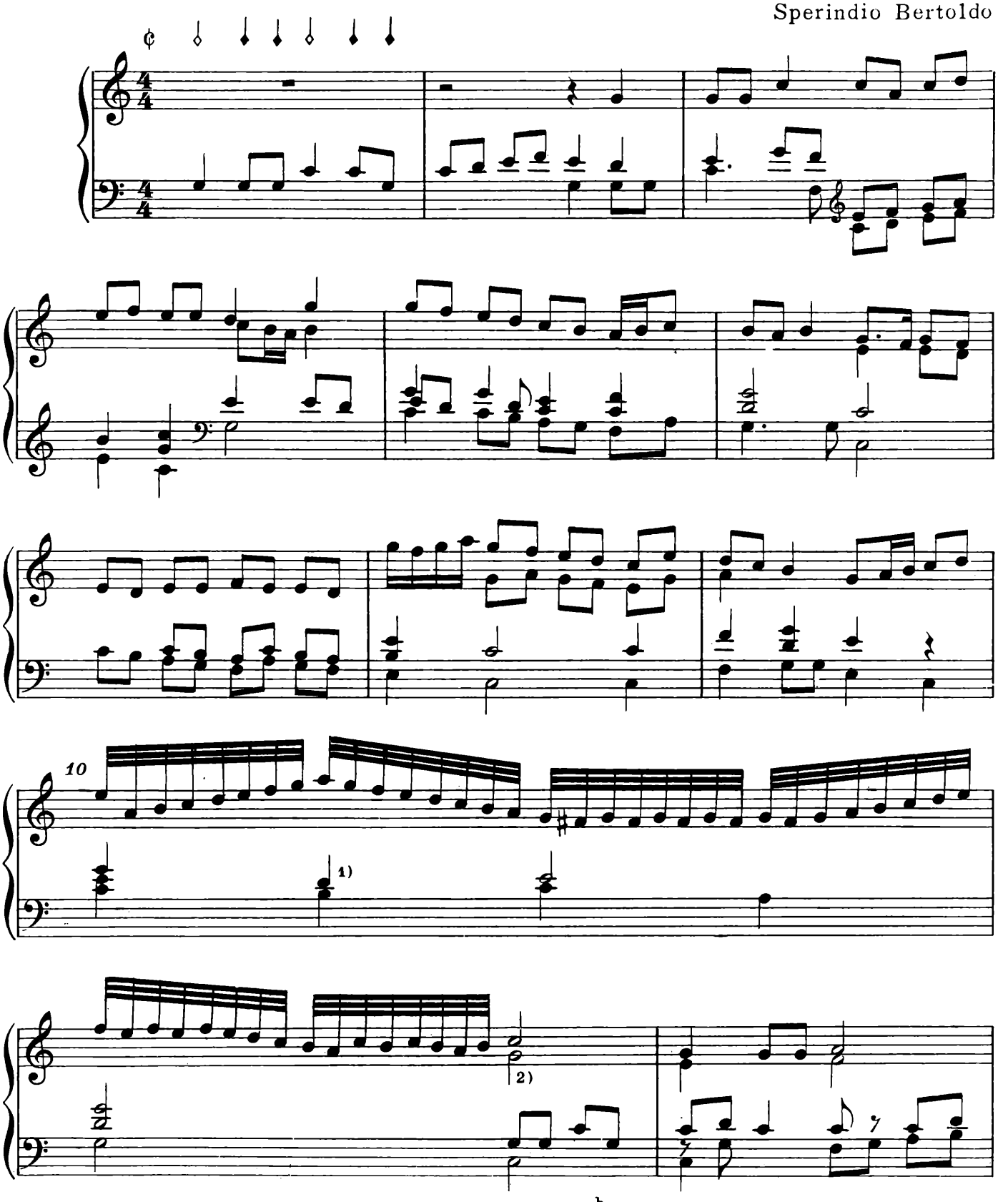
# 20. Frais e gagliard

Sperindio Bertoldo




1) The tenor and bass notes on the second beat of m. 10 read $\frac{b}{g}$ in the original; the editorial correction corresponds to the vocal model.

2) The alto note in m. 11 of the original is f'; the vocal model suggests g'.

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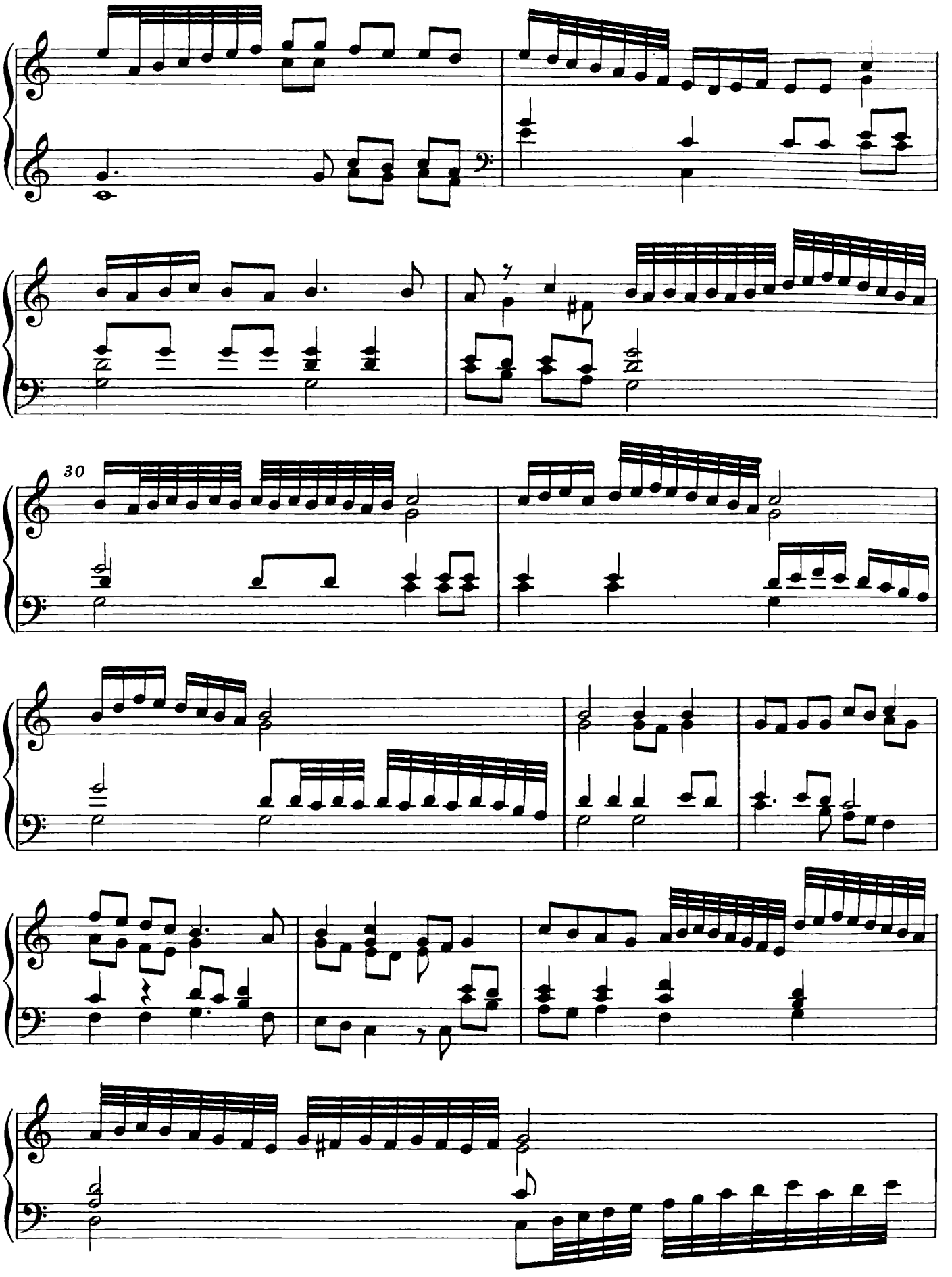
3)

3) The soprano notes of m. 22/3 - in the values of this transcription - - read thus in the original: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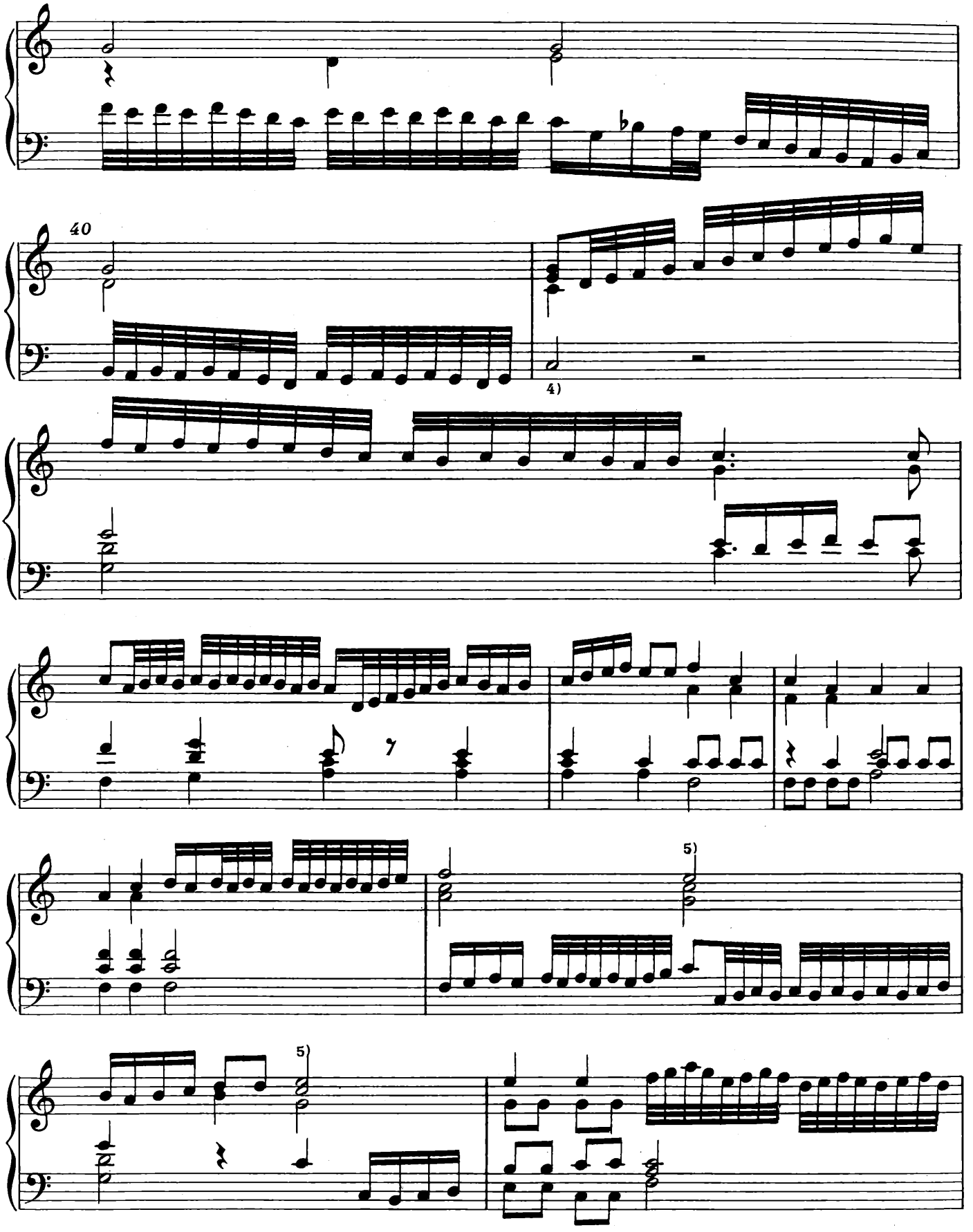
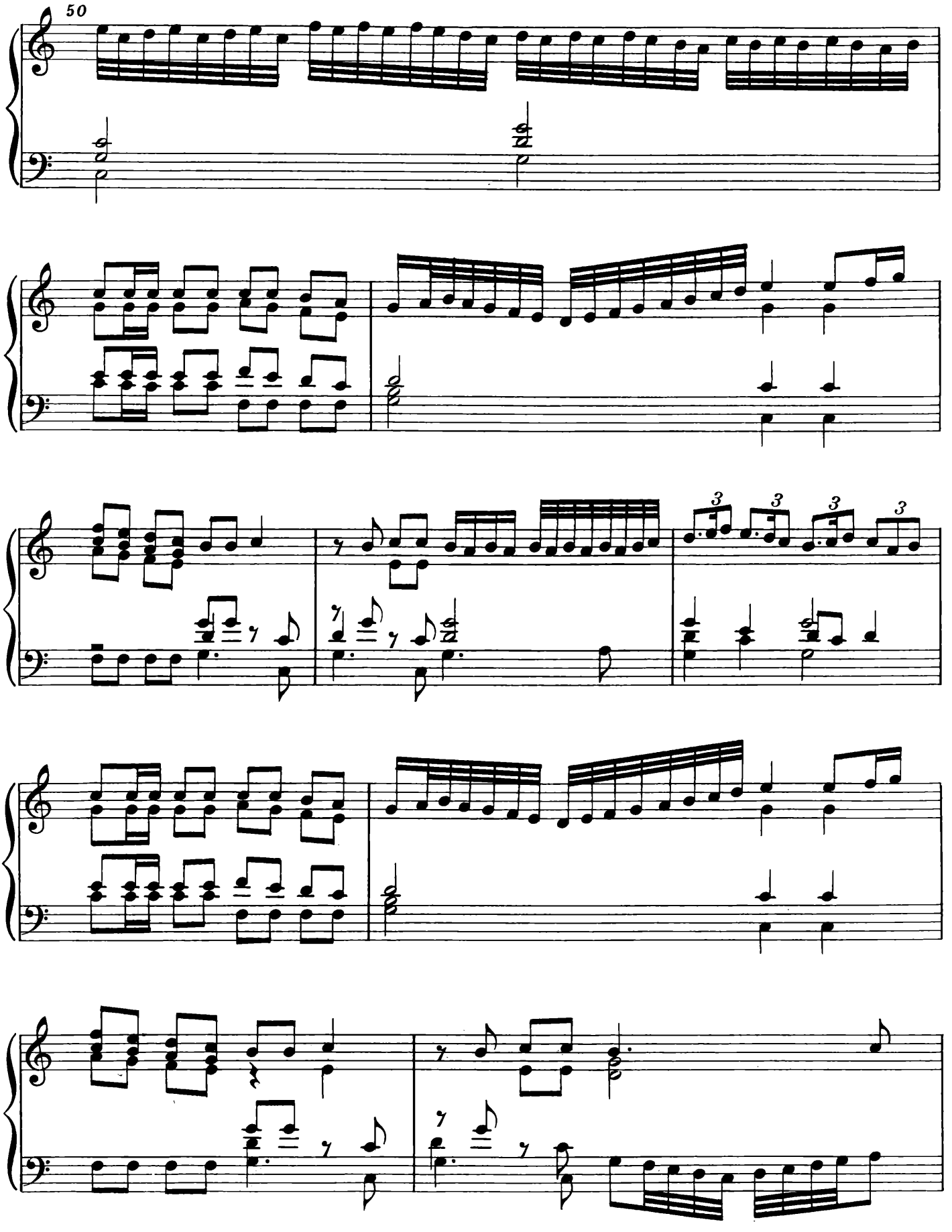
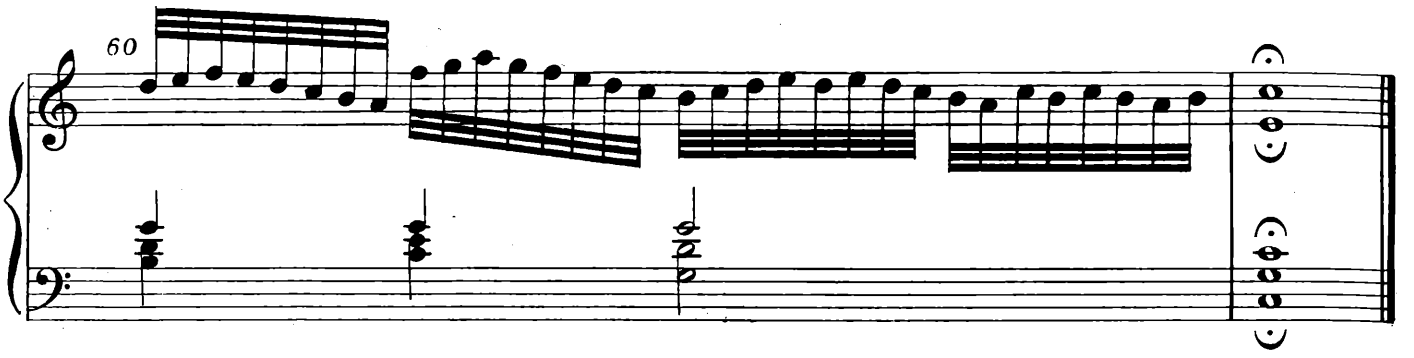


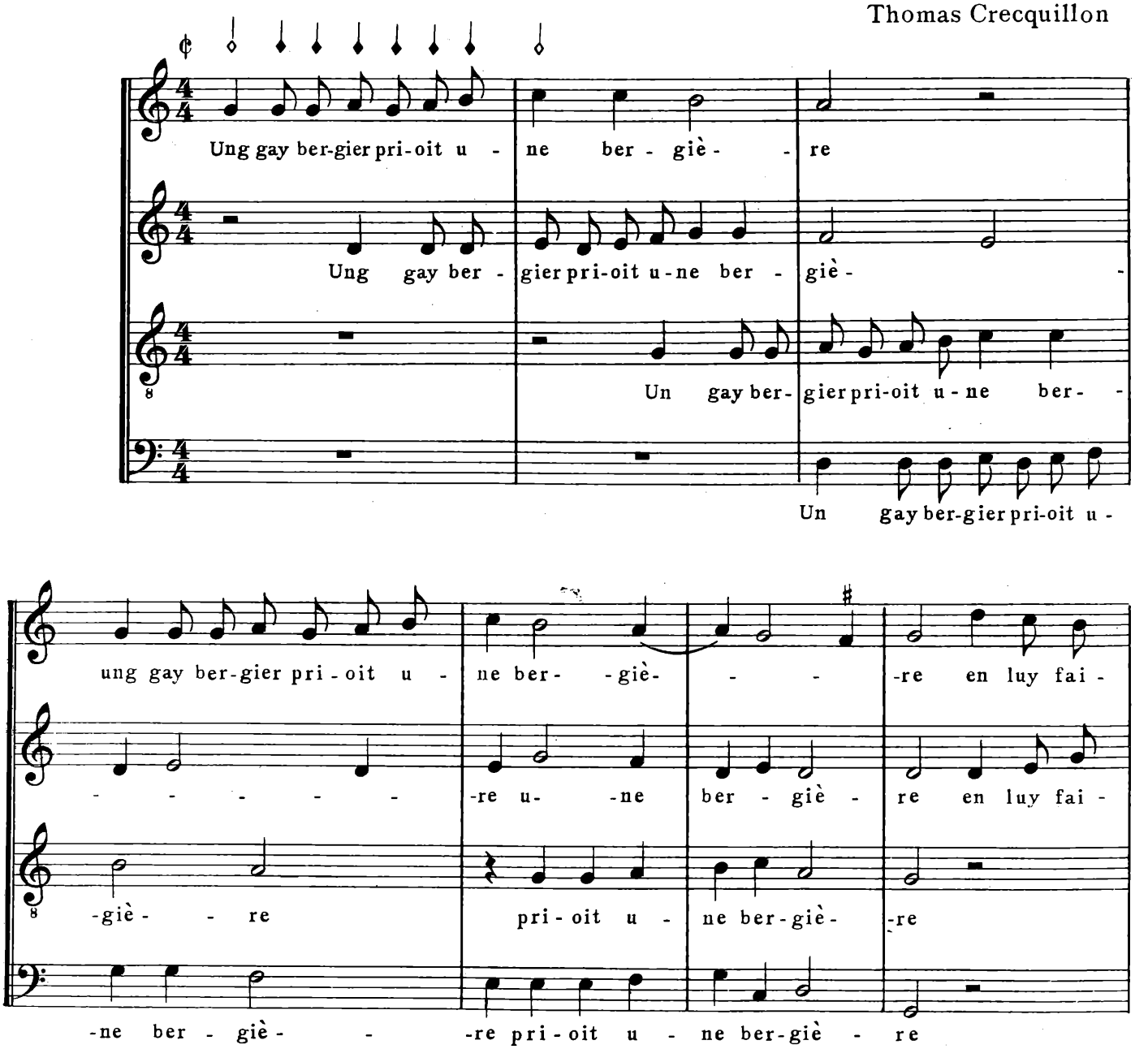

4) The bass note of m.41 is A in the original; vocal model has rests.
5) The second alto note of mm. 47 and 48 is b' in the original; the vocal model suggest c".


50
3
3
3
3

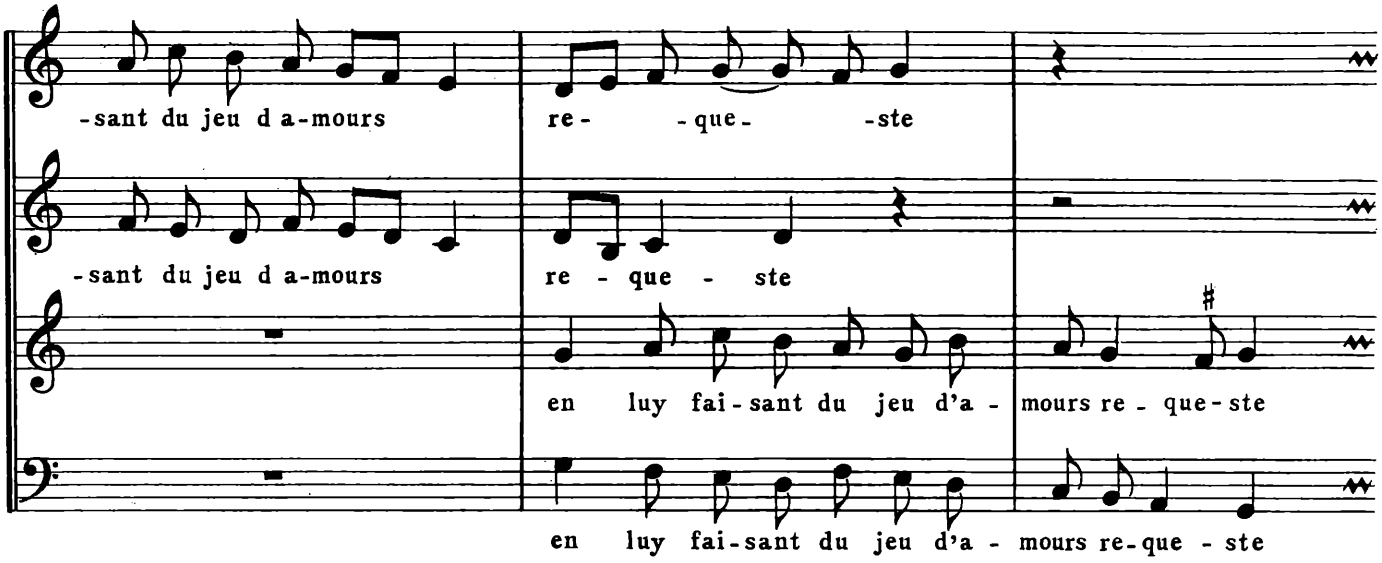



# Ung gay bergier

Thomas Crecquillon

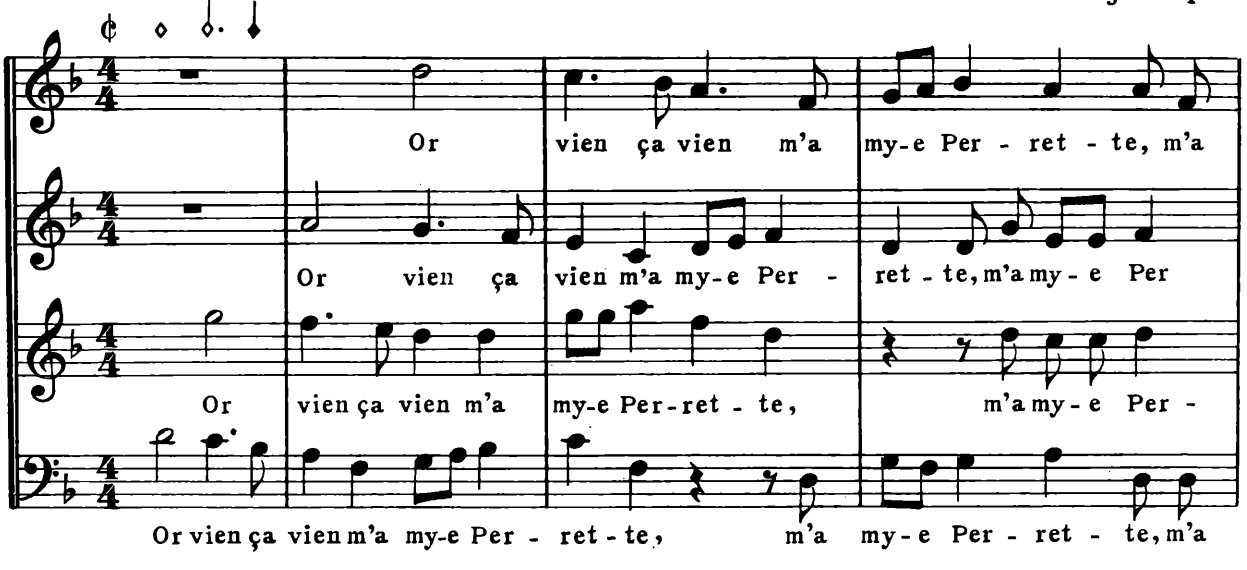


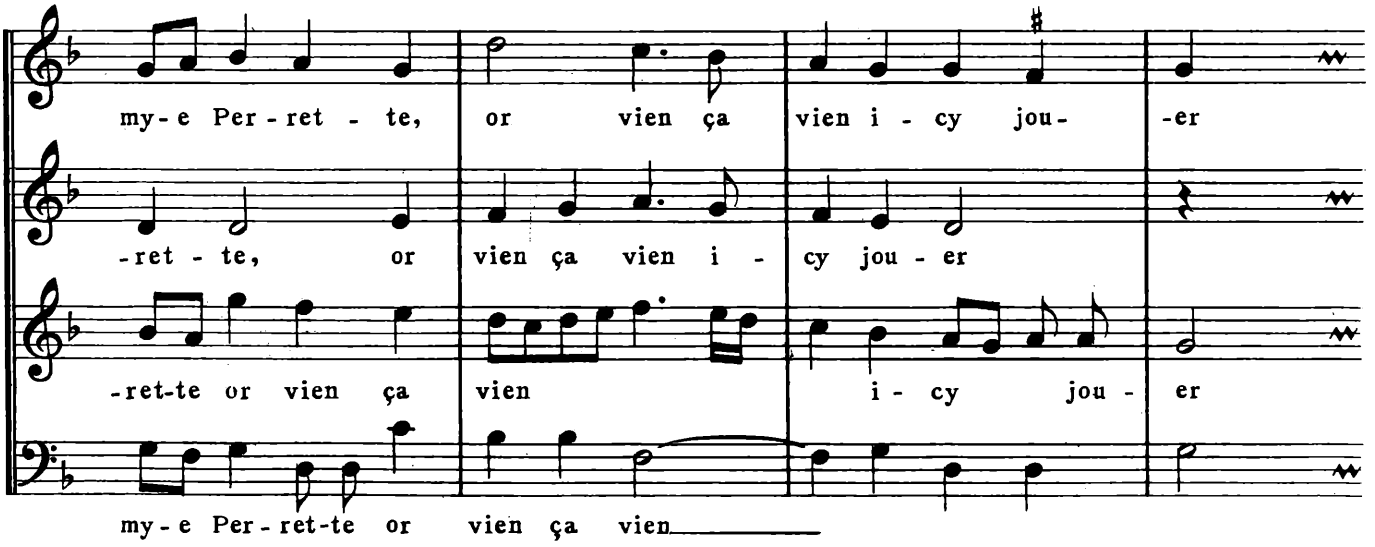

From: F Commer, ed.: Collectio operum musicorum Batavorum..., Berlin, Trautwein. Vol. 12, p. 25 ff.




# Or vien ça vien

Clement Janequin

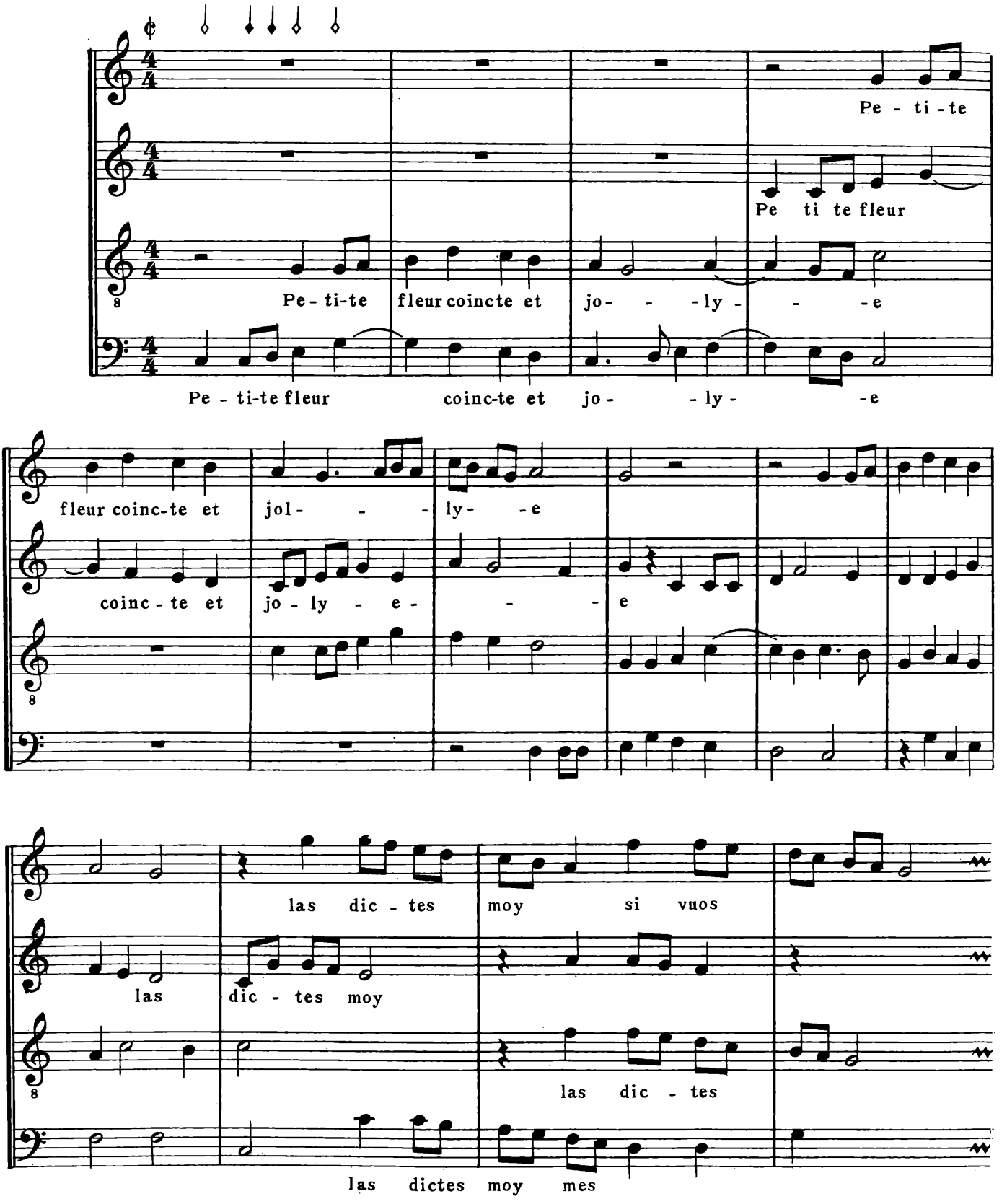



From: Le Parangon des chansons, Vol. 7 fol. 17. Lyon, Jacque Moderne, 1540.
Dr. Isabelle Caseaux was kind enough to identify Bertoldo's title and to put the score of the chanson at the editor's disposal.

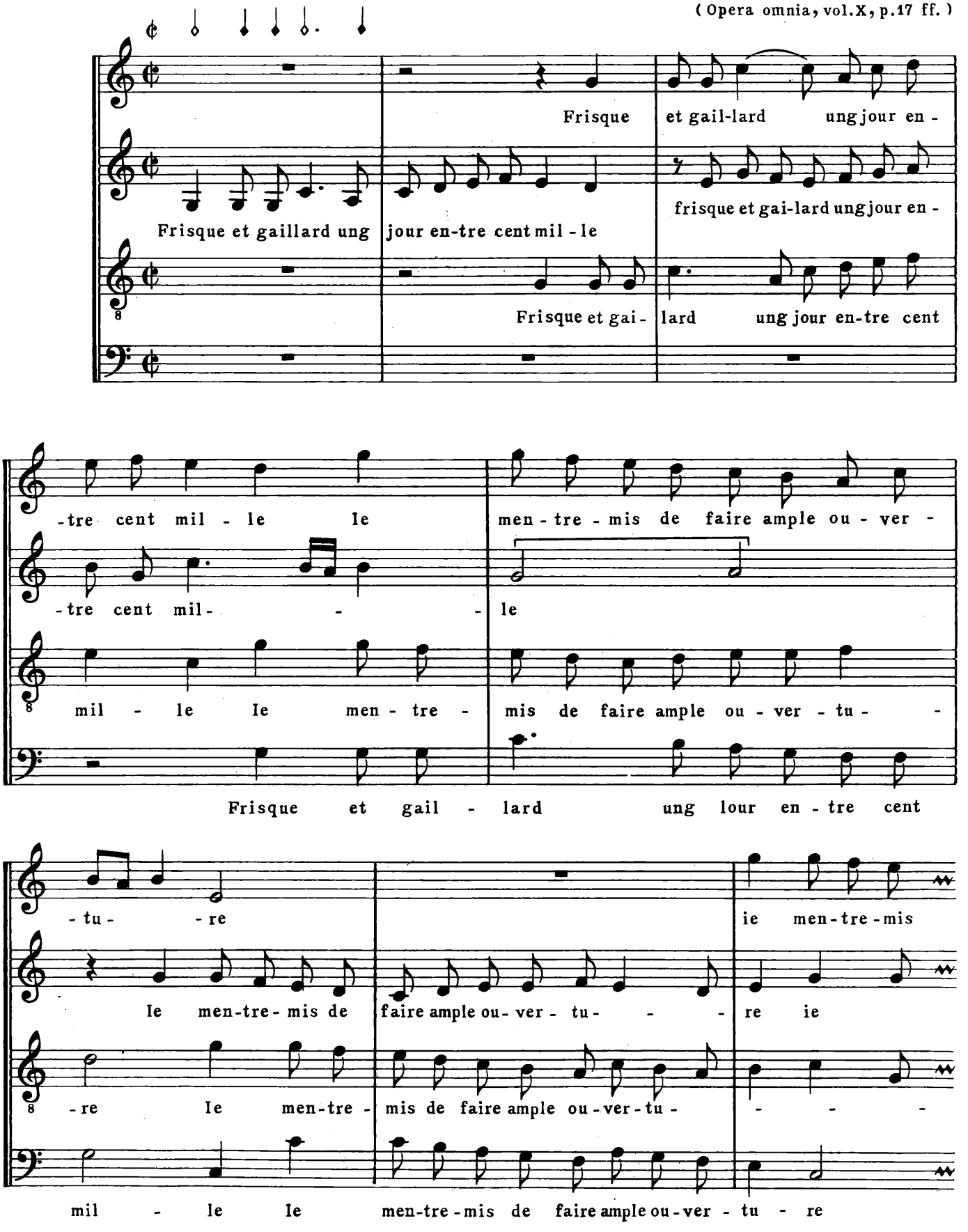
# Petite fleur

Crecquillon




From. 5ème Livre des chansons a 4 parties..., Louvain, P. Phalèse, 1555, p. 28.
Kindly put at the editor's disposal by the British Museum.

# Frisque et gaillard

Clemens non Papa

( Opera omnia, vol.X, p.17 ff. )