

THE MASS COLLECTION *OCTO MISSAE* (1663) BY FRANCESCO FOGGIA (1603-1688):  
AN ANALYTICAL STUDY AND CRITICAL EDITION

GIULIA GALASSO

A thesis submitted in partial fulfilment of the requirements of  
Birmingham City University  
for the degree of Doctor of Philosophy

August 2017

Royal Birmingham Conservatoire, The Faculty of Arts, Design and Media, Birmingham  
City University



## ABSTRACT

Francesco Foggia (1603-1688) was one of the most prominent *maestri di cappella* of seventeenth-century Rome and an important mass composer. Historically, he has been regarded as one of the last heirs of Palestrina, largely due to the writings of Giuseppe Ottavio Pitoni (1657-1743) and Giovanni Battista Martini (1706-1784). More recently, scholars have reassessed his style in his motets, psalms and oratorios. However, his mass style has received little rigorous scholarly attention. This is partly because of the scarcity of critical editions of his works. The present study presents critical editions of five of the masses from his *Octo missae* (Rome: Giacomo Fei, 1663). In conjunction with the three masses included in Stephen R. Miller's recent edition (2017), the entire volume is now available in full score. This enables an informed reassessment of Foggia's mass style. The present study analyses his use of features, such as time signatures, full choir and *stile concertato*, textures, thematic treatment and borrowing procedures. It compares Foggia's mass style with those of his predecessors, mainly Giovanni Pierluigi da Palestrina (c.1525-1594), Ruggiero Giovannelli (c.1560-1625), near predecessor Gregorio Allegri (1582-1652) and contemporaries, Bonifatio Gratiani (1604/5-1664), Orazio Benevoli (1605-1672). It argues that Foggia blended the influences of his predecessors and the Roman mass tradition with those of his contemporaries to produce an individual mass style that is very much of his style.



*To my nephews and niece, Michele, Gabriele, Lorenzo and Marta*



## **ACKNOWLEDGEMENTS**

I would like to thank the Royal Birmingham Conservatoire (part of Birmingham City University), which generously provided a scholarship to fund my PhD, and my supervisors, Dr Carrie Churnside, Dr Shirley Thompson and Professor Graham Sadler, for their help and support throughout my doctoral study. Particular thanks go to Francis Firth and his colleagues at Royal Birmingham Conservatoire Library, who have been very helpful in supporting my research. Professor Stephen R. Miller's help was crucial, as he allowed me access to his study material prior to publication and his guidance helped me to shape the structure of the whole thesis. My great thanks go to Jeffrey Skidmore, who conducted the Chamber Choir of Royal Birmingham Conservatoire and Ex Cathedra Consort in the first modern performances of sections of Foggia's masses from my edition. Finally, I owe a depth of gratitude to Tiziana Mauro, Cecilia Salacone, Luana Liberatore, Wal Warmington, Paul Grant, Elena Piana and last, but not least, my parents. Their warm support throughout my studies has helped me significantly throughout this journey.





## ABBREVIATIONS

### Library and Archival Sigla

A-Wgm: Vienna, Gesellschaft der Musikfreunde in Wien, Archiv

A-Wnh: Vienna, Österreichische Nationalbibliothek, Sammlung Anthony van Hoboken

CZ-Pkřiž: Prague, Rytířský řád křižovníků s červenou hvězdou, hudební sbírka

D-B: Berlin, Statsbibliothek zu Berlin – Preußischer Kulturbesitz, Musicabteilung

D-Müs Sant: Münster, Santini-Bibliothek, Diözesanbibliothek

I-Ac: Assisi, Biblioteca Comunale, Fondo Antico

I-Bc: Bologna, Museo Internazionale e Biblioteca della Musica di Bologna

I-Bsp: Bologna, Archivio Musicale della Basilica di San Petronio

I-Fc: Florence, Conservatorio di Musica Luigi Cherubini, Biblioteca

I-Fm: Florence, Biblioteca Marucelliana

I-Rsg: Rome, Archivio Musicale della Basilica di San Giovanni in Laterano

I-Rsgf: Rome, Archivio dell’Arciconfraternita di San Giovanni dei Fiorentini

I-Rsmt: Rome, Archivio Capitolare della Basilica di Santa Maria in Trastevere

I-Rvat: Città del Vaticano, Biblioteca Apostolica Vaticana

I-Rvic: Rome, Archivio del Vicariato

I-Ls: Lucca, Biblioteca diocesana Mons. Giuliano Agresti

I-Pia: Pisa, Archivio di Stato

PL-Kj: Cracow, Biblioteka Jagiellońska

PL-Wu: Warsaw, Biblioteka Uniwersytecka

### Part Abbreviations

C: Cantus (in the four-voice *M. Venite gentes*)

CI: Cantus I (either first Cantus or Cantus of Choir I in the five- and eight-voice masses respectively)

C1I: first Cantus of Choir I in the nine-voice *M. Tu es Petrus*

C2I: second Cantus of Choir I in the nine-voice *M. Tu es Petrus*

CII: Cantus II (either second Cantus or the Cantus of Choir II in the five- and eight-voice masses respectively)

Q: Quintus in the Motet *Tu es Petrus*

A: Altus (in the few-voice masses)

AI: Altus I (Altus of Choir I in the eight-voice masses)

AII: Altus II (Altus of Choir II in the eight-voice masses)

T: Tenor (in the few-voice masses)

TI: Tenor I (Tenor of Choir I in the eight-voice masses)

TII: Tenor II (Tenor of Choir II in the eight-voice masses)

S: Sextus in the Motet *Tu es Petrus*

B: Bassus (in the few-voice masses)

BI: Bassus I (Bassus of Choir I in the eight-voice masses)

BII: Bassus II (Bassus of Choir II in the eight-voice masses)

Org: Organum (for all masses)

### Other Abbreviations

*M.*: *Missa*

vv: voices

Op. : *Opus*



# CONTENTS

## VOLUME I

### ANALYTICAL STUDY

<b>CHAPTER 1</b>	1
<b>INTRODUCTION</b>	1
<b>The Demands of the Liturgy</b>	1
<b>Northern Italian and Roman Stylistic Tendencies in the Seventeenth Century</b>	6
<b>Foggia's Life</b>	14
<i>Octo missae</i>	22
<i>Octo missae</i> and Music Printing	22
<i>Octo missae</i> and Music Notation	33
<b>Critical Reception</b>	40
<b>Secondary Literature</b>	51
Foggia	51
The Mass in Seventeenth-Century Rome and the North	56
Sacred Music in Seventeenth-Century Rome	58
Sixteenth-Century Mass in Rome and Palestrina	62
<b>Aspects of Performance Practice and Notation</b>	65
Transposition	65
Vocal Range	69
Pitch	74
Who Sang Foggia's Cantus Parts?	75
Number of Singers per Part	79
Proportional Time Signatures	85
<b>Methodology</b>	92

<b>Overview of the Thesis</b>	96
<b>CHAPTER 2</b>	98
<b>MASS STRUCTURE</b>	98
<b>Scoring</b>	99
<b>Movement Divisions</b>	100
<b>Inner Divisions</b>	101
<b>Mass Text</b>	103
<b>Relative Lengths of the Movements</b>	105
<b>Time Signatures</b>	114
Use of Time Signatures in Other Composers	120
<b>CHAPTER 3</b>	130
<b>SONORITY AND TEXTURE</b>	130
<b>Sonority</b>	131
Terminology	131
Full Choir	134
Reduced Scoring	136
Rapid Movement	138
Soloistic Writing	142
Soloistic Passages and Rapid Movement in Other Composers	147
<b>Textural Types and Text Declamation</b>	153
Homorhythm and Homophony	153
Free Polyphony	156
Near-homophony with Hints of Imitation	157
Textual Patterns	160
<b>Imitative Types and Elements of Manipulation of Melodic and Rhythmic Material</b>	162

Imitation for Four and Eight Voices	162
Paired Imitation	166
Imitative Types in Other Composers	173
<b>Treatment of the Cantus Firmus</b>	175
Hints of Cantus Firmus Accompanying Parallel Thirds	175
Short Cantus Firmus as Part of the Imitation	177
Longer Cantus Firmi	177
Even Longer Cantus Firmus with Voices in Unison – The ‘Mula’ Technique	179
<b>Conclusions on the Case Studies</b>	185
<b>CHAPTER 4</b>	194
<b>TREATMENT OF THEMATIC MATERIAL</b>	194
<b>Foggia’s Imitation Masses</b>	195
<b>Analysis of the Themes in the Openings of the Movements</b>	196
Musical Material in the Openings by Other Composers	203
<b>Identical Musical Material at the Same Text-unit within the Movement</b>	204
Other Composers’ Approach at the Text-unit ‘Et unam sanctam catholicam et apostolicam Ecclesiam’	208
<b>Identical Musical Material across Movements</b>	208
The Use of Identical Musical Material across Movements by Other Composers	212
<b>Elaborations across Movements</b>	213
<b>Complex Reworkings of the Thematic Material across Movements</b>	224
Comparisons with Other Composers	237
<b>CHAPTER 5</b>	241
<b>THE IMITATION MASS TU ES PETRUS</b>	241
<b>Introduction</b>	241
<b>Terminology</b>	247

<b>Parallels between Motet and Mass Text</b>	250
Direct Textual References	250
Indirect Textual References	252
More Indirect Reference to Text Meaning	252
Borrowings according to Verbal Accentuation	252
Comparisons with Benevoli	255
<b>Openings and Endings of the Movements</b>	255
Comparison of the Openings and Endings with Benevoli	261
<b>Borrowing Procedure According to Palestrina's Techniques of Early Imitation</b>	
<b>Masses</b>	262
Clear Quotations, Almost Exact Borrowings	263
Clear Quotations, More Varied	267
Clear quotations, Even More Varied	269
Comparisons with Benevoli	271
<b>Borrowing Procedure According to Palestrina's Late Imitation Masses</b>	272
Musical Material Newly Composed According to Specific Text-units	272
Transposed Themes	275
Soprano-bass Polarity and Tonal Setting	279
Comparisons with Benevoli	282
<b>CONCLUSIONS</b>	285
<b>APPENDIX</b>	291
<b>CASE STUDIES</b>	291
<b>Case study 1: <i>M. Tre pastorelli</i> (Gloria)</b>	293
<b>Case study 2: <i>M. Iste est Ioannes</i> (Credo)</b>	305



**VOLUME II**  
**CRITICAL EDITION**

**CRITICAL APPARATUS**

**SECTION 1**

<b>SOURCE SITUATION</b>	324
-------------------------	-----

**SECTION 2**

<b>EDITORIAL METHOD</b>	348
-------------------------	-----

**SECTION 3**

<b>CRITICAL COMMENTARY</b>	359
----------------------------	-----

<b>M. Venite gentes</b>	359
-------------------------	-----

<b>M. La battaglia</b>	362
------------------------	-----

<b>M. Tre pastorelli</b>	366
--------------------------	-----

<b>M. O quam gloriosum est</b>	372
--------------------------------	-----

<b>M. Iste est Ioannes</b>	380
----------------------------	-----

**SCORES**

<b>M. Venite gentes</b>	385
-------------------------	-----

Kyrie	385
-------	-----

Gloria	388
--------	-----

Credo	394
-------	-----

Sanctus	406
---------	-----

Agnus Dei	409
-----------	-----

<b>M. La battaglia</b>	412
------------------------	-----

Kyrie	412
Gloria	418
Credo	433
Sanctus	455
Agnus Dei	460
<b>M. Tre pastorelli</b>	463
Kyrie	463
Gloria	470
Credo	481
Sanctus	503
Agnus Dei	507
<b>M. O quam gloriosum est</b>	509
Kyrie	509
Gloria	522
Credo	544
Sanctus	576
Agnus Dei	582
<b>M. Iste est Ioannes</b>	588
Kyrie	588
Gloria	604
Credo	625
Sanctus	664
Agnus Dei	673
<b>APPENDIX</b>	
<b>Annotated Scores, Case Studies</b>	681
M. Tre pastorelli, Gloria	681
M. Iste est Ioannes, Credo	689

<b>Annotated Scores, Thematic Entries</b>	706
M. Tre pastorelli, Kyrie I	706
M. Tre pastorelli, Kyrie II	708
M. Tre pastorelli, Gloria, ‘in gloria Dei Patris. Amen’	710
M. Tre pastorelli, Credo, ‘Et vitam...Amen’	711
M. Tre pastorelli, Sanctus, Hosanna	713
M. Tu es Petrus, Christe	715
M. Tu es Petrus, Kyrie II	716
M. Tu es Petrus, Credo, ‘Amen’	720
<b>Palestrina’s Motet Tu es Petrus, Transcription</b>	724
<b>BIBLIOGRAPHY</b>	731



VOLUME I

ANALYTICAL STUDY



# CHAPTER 1

## INTRODUCTION

Francesco Foggia (1603-1688) was one of the most prominent composers of sacred music in Rome in the seventeenth century. Whilst his contemporaries and immediate successors admired his masses, they have received far less critical attention in recent times. The present study contributes to a reevaluation of Foggia's work by presenting an analytical study of his 1663 volume of *Octo missae* (published in Rome by Giacomo Fei) and a critical edition of five of the masses in that volume. Together with Stephen R. Miller's edition of the other three masses, this means that the complete volume is now available in full score.<sup>1</sup>

### **The Demands of the Liturgy**

Foggia wrote during the Counter-Reformation, when the Catholic Church reformed many of its institutions and practices in response to the rise of Protestantism. These reforms required that liturgical music express both a sense of decorum and a respect for the Scriptures, where they provided the text. It is in this context that Foggia composed in the most solemn genre of all: the mass.

Music was an important weapon in the Counter-Reformation church's battle to attract the faithful. Extra-liturgical performances included events such as the *quarant'ore*, (where the devotees pray before the Holy Sacrament for forty hours continuously), canonizations (when the Sanctity of a deceased person is officially declared) and

---

<sup>1</sup> Francesco Foggia, *Masses*, ed. by Stephen R. Miller, *Recent Researches in the Music of the Baroque Era*, 193 (Middleton: A-R Editions, 2017).

funerals.<sup>2</sup> Oratorios were devised, according to Arcangelo Spagna in his remarks on the history of the genre:

Per allettare, e trattenere con profitto spirituale i Fedeli in quelle hore della notte, che ne' tempi dell'Autunno, e del Verno sogliono essere più pericolose delle altre, e massime alla gioventù.<sup>3</sup>

They therefore used drama and music to provide a spiritual alternative to more secular pleasures. Other occasional events, such as processions with chariots and lights, showed the power and spectacle of the Church.<sup>4</sup>

The liturgy, however, was at the core of the Catholic Church and the Counter-Reformation required liturgical singing to render the rite magnificent and 'decorative'.<sup>5</sup> Monasteries, convents and various religious orders used the clergy's musical skills, whilst the main churches and basilicas could hire professional musicians, particularly for the main liturgical occasions.<sup>6</sup> Mass and Vespers are central in the liturgy, with Vespers particularly significant for the major Catholic feast days. Liturgical music, organized by the *maestri di cappella*, was set both for the ordinary liturgical days and important church events (*straordinarie*), such as patronal feast days or the dedication of a church or basilica. Normally the celebration of the *straordinarie* of a feast day consisted of the first

---

<sup>2</sup> Lorenzo Bianconi, *Il Seicento*, Storia della Musica, 5, rev. edn (Turin: EDT, 1991), p. 79.

<sup>3</sup> 'To attract and entertain the faithful with spiritual profit in those hours of the night that in autumn and winter are wont to be more dangerous than others, especially for youths': Arcangelo Spagna, *Oratorii, ovvero melodrammi sacri con un discorso dogmatico intorno l'istessa materia* (Rome: Gio. Francesco Buagni, 1706; repr. Lucca: Libreria Musicale Italiana Editrice, 1993), 3.

<sup>4</sup> Bianconi, *Il Seicento*, pp. 79-80.

<sup>5</sup> Bianconi, *Il Seicento*, p. 121.

<sup>6</sup> O'Regan, 'The Church Triumphant: Music in the Liturgy', p. 290.



Vespers in the afternoon of the vigil with solemn mass in the morning followed by the second vespers in the afternoon.<sup>7</sup>

Whilst music was a central part of the Counter-Reformation church's activity, it was also concerned to ensure that it was stylistically appropriate. This stems from the discussions that took place during the Council of Trent (1545-1563), but which still had resonances in the following century. Tridentine stipulations have historically been overstated: Craig Monson has demonstrated that all that the Council officially stated on the subject of music was that 'an intermingling of the lascivious or impure' was to be avoided, and that specific issues should be decided at a local level.<sup>8</sup> Nevertheless, it occasioned much broader debate about what was suitable in liturgical music, and particularly over the intelligibility of the words. Reforms were also made to the texts that were set to music.

These reforms continued throughout the seventeenth century. Only six years before the publication of the *Octo missae*, the Pope promulgated further strict rules on text and music style. Alessandro VII's decree of 1657 declared the appropriate texts for liturgical singing, such as those used for the *proprium* of the Mass.

(...) che nelle messe non si cantino se non le parole prescritte dal Messale Romano negli officii correnti nella festa di ciascun giorno e nelle solennità del santo, e specialmente che dopo l'Epistola non si canti se non il graduale o tratto, e dopo il Credo non altre parole che dell'offertorio e dopo il Sanctus si canterà il Benedictus ovvero un mottetto, ma con

---

<sup>7</sup> Jean Lionnet, 'Una svolta nella storia del collegio dei cantori pontifici: il decreto del 22 giugno 1665 contro Orazio Benevolo; origini e conseguenze', *Nuova Rivista Musicale Italiana*, 17 (1983), p. 83.

<sup>8</sup> Craig A. Monson, 'The Council of Trent Revisited', *Journal of the American Musicological Society*, 55 (2002), p. 11.

le sole parole che pone la Chiesa nel Breviario o Messale in onore del Santissimo Sacramento.<sup>9</sup>

For reasons of practicality, these devotional texts were often used as substitutes for the *proprium* texts of the mass, such as the Gradual and the Offertory, and those of the Vespers, such as antiphons and hymns.<sup>10</sup> However, the aim was to avoid the use of texts that were not from the Bible and, by definition, theologically inappropriate.

The decrees concerned themselves with both the liturgical texts and liturgical musical styles. Following from the requirements of the Council of Trent, the Church focused on not losing decorum by using ‘new’ styles of vocal and instrumental music.<sup>11</sup>

(...) che lo stile delle musiche da osservarsi nelle messe, salmi, antifone, mottetti, inni, cantici, eccetera, come anche delle sinfonie, sia ecclesiastico, grave e devoto.<sup>12</sup>

To those ends, the *maestri di cappella* were required to respect all such rules or face loss of earnings, employment and careers:

(...) che ciascun maestro di cappella, ed ogn'altra persona che regolerà la musica o farà la Battuta, contravvenendo alle cose dette di sopra, o alcuna di esse, incorra la pena della

---

<sup>9</sup> Bianconi, *Il Seicento*, p. 118. ‘In the masses only the words prescribed by the Roman Missal in the rites for the feasts particular to that day and for Saints’ days should be sung. In particular, after the Epistle nothing but the gradual or the Tract should be sung; after the Creed nothing but the text of the Offertory must be sung: after the Sanctus should be sung either the Benedictus or a motet, but only with the same words that the Church set out in the Breviary or Missal in honour of the Holy Sacrament’. Here only a few extracts are reported. All points of the decree are included in Bianconi pp. 118-119.

<sup>10</sup> Bianconi, *Il Seicento*, p. 119-120.

<sup>11</sup> Bianconi, *Il Seicento*, p. 119.

<sup>12</sup> Bianconi, *Il Seicento*, p. 118. ‘The music style has to be appropriate for the church, solemn and pious; this refers to the music for masses, psalms, antiphons, motets, hymns, canticles, etc., as well as for *sinfonie*, may it be ecclesiastical, grave and devout’.

privazione dell'offizio e resti in perpetuo inabile ad esercitarlo e far musiche per l'avvenire, e nondimeno sia puntio in cento scudi (...).<sup>13</sup>

These points were confirmed by the Congregazione della Sacra Visita Apostolica in a decree of 1665.<sup>14</sup> Fassbender transcribes the document that Foggia signed confirming that he would observe these rules.<sup>15</sup> Lionnet has demonstrated that the principal members of the main chapels in Rome did not comply universally. The *maestri* agreed with the regulations with regards to the use of appropriate texts but wanted more flexibility in the choice of music to be performed, as practical adjustments to unforeseen circumstances, such as absences of singers were often necessary.<sup>16</sup> It appears that the decree was not implemented successfully: similar requirements were further proclaimed in 1678 and 1692 by Innocence XI and Innocence XII.<sup>17</sup>

---

<sup>13</sup> The decree was inspired by the singers of the Sistine Chapel. See Bianconi, *Il Seicento*, pp. 118-119; the decree in full is also reported and discussed in Lionnet, 'Una svolta', pp. 76-81. 'That each maestro di cappella, or any other person who organizes the music or beats time, who contravenes the rules stated above, or part of them, will incur the penalty of being removed from his employment and will be banned forever from holding such an employment or working as a musician in the future; in addition, he will be fined 100 *scudi*'.

<sup>14</sup> Giancarlo Rostirolla, 'Vita di Francesco Foggia musicista romano: basata sui documenti superstiti', in *Francesco Foggia «fenice de' musicali compositori» nel florido Seicento romano e nella storia*, ed. by Ala Botti Caselli (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1998), p. 82; Lionnet, 'Una svolta', p. 79.

<sup>15</sup> Fassbender, Fassbender, Carl, 'Francesco Foggia (1604-1688): Untersuchungen zu seinem Leben und zu seinem Motettenschaffen' (unpublished doctoral dissertation, Rheinische-Friedrich-Wilhelms University of Bonn, 1980), pp. 313-314.

<sup>16</sup> Lionnet, 'Una svolta', p. 84. For the full answer of the *maestri* to the decree as well as Lionnet's discussion see Lionnet, 'Una svolta', pp. 81-85.

<sup>17</sup> Bianconi, *Il Seicento*, p. 119-120.

Foggia was not, then, free to write as he wished: he was expected to conform to the requirements of the church, and particularly so given his positions in prominent churches in Rome, the centre of Catholicism. This was especially the case when writing masses, which were considered to be the most solemn of all genres. As O'Regan states, it was often accepted that masses would be written in a retrospective style that conveyed a sense of decorum and reflected a continuity in tradition reaching back to the age of the Council of Trent.<sup>18</sup>

The following section gives an overview of Foggia's 'stylistic context', also in the context of the 'decorum' required by the Church, in order to see to what extent this is reflected in the previous century's models. These discussions offer the foundations for the evaluation of Foggia's mass style and his relationships to his predecessors and contemporaries.

### **Northern Italian and Roman Stylistic Tendencies in the Seventeenth Century**

There was a decisive style shift at the turn of the seventeenth century, exemplified by the move from *stile antico* and *prima pratica* to *stile moderno* and *seconda pratica*. The main aim became expressivity and several stylistic features marked this shift from the concerns and techniques of the sixteenth-century. Two of the most significant new aspects were the use of *stile concertato* and an independent basso continuo.<sup>19</sup> The basso continuo and the monodic style emerged around 1600,<sup>20</sup> and the 'new' *concertato* style, which combines

---

<sup>18</sup> O'Regan, 'The Church Triumphant', pp. 285-286; p. 297.

<sup>19</sup> See, for example, Lorenzo Bianconi, *Il Seicento*; Christopher Wilson, 'Continuo' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 27 May 2017].

<sup>20</sup> Claude V. Palisca, *Baroque Music*, 3rd edn (New Jersey: Prentice-Hall, 1991), p. 8; Nigel Fortune and Tim Carter, 'Monody' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 27 May

contrasting sonority in terms of instruments and various groupings, reached its peak during the seventeenth century. In both secular and sacred music, between 1640 and 1690 certain stylistic features became commonplace, including the use of dissonance as an expressive device, passages in triple time, solo passages in ensemble works, the use of ritornello and instruments.<sup>21</sup>

In the realm of Italian sacred music, there was a distinction in style between works produced in Northern Italy and Rome. Northern composers tended to fully embrace the new developments of the musical style. The composers Giovanni Antonio Rigatti (c.1613-1648) who worked in Venice, Alessandro Grandi (1586-1630), who worked in Venice and Bergamo, and Maurizio Cazzati (1616-1678), who worked in various places including Bologna, all often used incisive rhythmic patterns, soloistic and virtuosic passages and instrumental ritornellos. Despite this incorporation of seventeenth-century features, there were still elements of the sixteenth-century style in their work. One example of the intentional use of a Cinquecento approach can be found in the masses of Claudio Monteverdi (1567-1643), one of the most important Italian composers of the late-sixteenth and early-seventeenth centuries, who worked in Cremona, Mantua and Venice. The mass *In illo tempore* from his *Sanctissimae Virgini / Missa senis vocibus / Ac Vesperae pluribus decantandae, / cum nonnullis sacris concentibus / ad Sacella sive Principum Cubicula accomodata* (1610), as well as those published in 1640 and 1650,

---

2017]; Peter Williams and David Ledbetter, 'Continuo' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 27 May 2017].

<sup>21</sup> Palisca, *Baroque Music*, pp. 5-6. See also, for example, Ellen Rosand, *Opera in Seventeenth-century Venice: The Creation of a Genre*, (Berkeley: University of California Press, 2007); Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (London: Dent, 1948); Anthony Lewis and Nigel Fortune, *Opera and Church Music: 1630-1750* (London: Oxford University Press, 1975); Noel O'Regan, 'The Church Triumphant', pp. 283-323; Gregory Barnett, 'Form and Gesture: Canzona, Sonata and Concert', in *The Cambridge History*, pp. 479-532.

show his intention to compose masses mainly in the sixteenth-century style.<sup>22</sup> However, these compositions maintain the appearance rather than the essence of that old style.<sup>23</sup> One explanation for this appearance of tradition in Monteverdi and the work of similar composers is the particular requirements of their places of employment. The masses of Natale Monferrato (c.1615-1685) were composed in a severe manner and included none of the features widely used by his contemporaries, such as chromaticism and dissonance; they were written for St Mark's in Venice, where an approach typical of his sixteenth-century predecessors seems to have been expected.<sup>24</sup>

Unlike the composers of Northern Italy, those in Rome tended to write in a manner reminiscent of the Cinquecento. This is partly explained by the legacy of Giovanni Pierluigi da Palestrina (c.1525-1594), whose influence persisted for 200 years after his death.<sup>25</sup> In fact, in the middle of the twentieth century, it was widely thought that seventeenth-century Roman composers maintained the sixteenth-century *stile antico* in opposition to the contemporary *stile concertato* employed by Northern composers.<sup>26</sup> As Noel O'Regan notes, scholars then only considered two broad stylistic types: the *stile antico* that looked back to Palestrina, and the *stile moderno* that favoured an expressive

---

<sup>22</sup> Denis Arnold and John Harper, 'Mass, III, 1: Italy 1660-c.1680', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 13 May 2016].

<sup>23</sup> Palisca, *Baroque Music*, p. 61-62.

<sup>24</sup> Denis Arnold, 'Monferrato, Natale' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 12 June 2016]. See also the recently published critical edition by Natale Monferrato, *Complete Masses*, ed. by Jonathan R. J. Drennan, Recent Researches in the Music of the Baroque Era, 186, (Middleton, Wisconsin: A-R Editions, 2014).

<sup>25</sup> Lewis Lockwood, Noel O'Regan and Jessie Ann Owens, 'Palestrina, Giovanni Pierluigi da' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 15 April 2017].

<sup>26</sup> Amongst other scholars see, for example, Bukofzer, *Music in the Baroque Era*, p. 69.

setting of the text.<sup>27</sup> O'Regan's critical evaluation is echoed by Miller, who says that scholars such as Palisca, Bukofzer, Lewis and Fortune and more recently Buelow and Taruskin, were too limited in their belief that composers employed only two stylistic types: the *stile antico* and the 'colossal baroque' – the latter describes the style of polychoral music for large forces that developed from the music of Palestrina and his contemporaries.<sup>28</sup> Recent scholarship has demonstrated that Italian seventeenth-century composers of liturgical music actually used a wider range of styles. From the 1980s, scholars such as Graham Dixon, Jean Lionnet, Arnaldo Morelli and O'Regan have re-evaluated our understanding of liturgical music in seventeenth-century Rome.<sup>29</sup> O'Regan shows that the situation was complex, with several stylistic types appearing in compositions scored both for few voices and for large choirs. He cites Roman composers, including Scarlatti in his masses, and – among the Northern composers – Monteverdi's *Missa in illo tempore*, where the *stylus ecclesiasticus* and imitative counterpoint is largely employed, looking back to the sixteenth-century tradition.<sup>30</sup> A second approach was the 'extension' of a stylistic type used in small-scale works for use with large choirs, with impressive effects. Particularly with the performance of polychoral music, the 'coro pieno' (full choir) impressed audiences by filling large spaces, such as those of the city's

---

<sup>27</sup> Noel O'Regan, 'The Church Triumphant: Music in the Liturgy', p. 291.

<sup>28</sup> Stephen R. Miller, 'Francesco Foggia (1603-88): A Biography', *Journal of Seventeenth-Century Music*, 19 (2013) <<http://sscm-jscm.org/jscm-issues/volume-19-no-1/francesco-foggia-a-biography/>> [accessed 29 March 2017]. This study was actually published in 2017. Graham Dixon, 'The Origins of the 'Colossal Baroque'', *Proceedings of the Royal Musical Association*, 106 (1979-80), 115-128.

<sup>29</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 1.6.

<sup>30</sup> O'Regan, 'The Church Triumphant: Music in the Liturgy', pp. 293-294.

main basilicas, as typical of the ‘Colossal Baroque’.<sup>31</sup> The Roman composer Orazio Benevoli’s (1605-1672) large-scale compositions, his masses for sixteen voices, illustrate this point.<sup>32</sup> A third approach is shown in pieces where the basso continuo accompanies a reduced number of singers. This is typical of the *seconda pratica* and reflects the style of the *concerto ecclesiastico*, which required the declamation of the text and virtuosic singing, found in Ludovico Viadana’s *concerti ecclesiastici* and Monteverdi’s 1610 Vespers.<sup>33</sup> The fourth approach is a combination of the small-scale *concertato* idiom with that of the large choirs, typically found in the Northern composers’ style, such as most of Giovanni Gabrieli’s later output.<sup>34</sup> Among the Roman composers, a particular type of *stile concertato*, found in the pieces for more than one choir, is the *concertato alla romana*. The Gloria of *M. Regina caeli* by the Roman composer Paolo Agostini (c.1583-1629) is an example of this type, which Dixon defines as ‘the division of a musical work into non-overlapping sections with contrasting scoring’.<sup>35</sup>

---

<sup>31</sup> O’Regan, ‘The Church Triumphant: Music in the Liturgy’, p. 293. See also Graham Dixon, ‘The Origins of the Roman ‘Colossal Baroque’’, *Proceedings of the Royal Musical Association*, 106 (1979-80), 115-128.

<sup>32</sup> O’Regan, ‘The Church Triumphant: Music in the Liturgy’, pp. 293-294.

<sup>33</sup> O’Regan, ‘The Church Triumphant: Music in the Liturgy’, p. 294.

<sup>34</sup> This type is shown in the ‘mixed concertato’ of the Northern composers. See O’Regan, ‘The Church Triumphant: Music in the Liturgy’, pp. 294-295.

<sup>35</sup> O’Regan, ‘The Church Triumphant: Music in the Liturgy’, pp. 294-295. For an account of a number of motets written in the ‘concertato alla romana’ style see Graham Peter Dixon, ‘Liturgical Music in Rome (1605-45)’ (unpublished doctoral thesis, University of Durham, 1981), i, pp. 266-272. With particular regard to the ‘concertato alla romana’ used in Foggia see the soloistic passages on ‘non erit finis’ in *M. Iste est Ioannes* in the Sonority and Texture Chapter and the conclusions on the case studies in the same chapter. Graham Dixon, ‘*Concertato alla romana* and Polychoral Music in Rome’, in *La scuola polichorale romana del Sei-Settecento: atti del Convegno internazionale di studi in memoria di Laurence Feininger: Trento, Castello del Buonconsiglio, Biblioteca clesiana, 4-5 ottobre 1996*, ed. by Francesco Luisi, Danilo Curti and Marco Gozzi (Trent: Provincia autonoma di Trento. Servizio Beni Librari e archivisitici, 1997), p. 129.



Although Roman composers were not confined to just two stylistic types and employed a variety of different stylistic features, it is important to consider that Roman composers were more directly under the influence of the Pope, compared to those of the North. Therefore, the Roman composers, particularly those who worked in major churches as Foggia did, may have been more subject to rigid requirements in the context of post-Tridentine reforms.<sup>36</sup> These may have resulted in stylistic choices which look back to models of the past, in order to provide the sobriety and decorum officially required from the Counter-Reformation Church.<sup>37</sup> Looking back to their predecessors' style was a stylistic choice by the composers for the most solemn genre, the mass.

O'Regan points out that in the seventeenth century:

In Rome (...) it was the Mass Ordinary which remained more closely bound up with stylistic continuity.<sup>38</sup>

It is also important to consider the institutions where the Roman composers were employed, namely in the city's basilicas and churches, and their involvement with organisations such as the Congregazione dei musici di Santa Cecilia. This aspect may have influenced the composers' stylistic choices. Foggia spent most of his life working for important basilicas, including Santa Maria in Trastevere, San Giovanni in Laterano and Santa Maria Maggiore, where more solemn liturgical events took place, and he had to write suitably impressive music.<sup>39</sup> These basilicas required 'tradition', particularly with regard to mass composition, and expected composers to employ the *stile antico*. On the other hand, Foggia's contemporary Gratiani worked in Marino and Frascati, small cities

---

<sup>36</sup> See the previous discussion The Demands of the Liturgy in this chapter.

<sup>37</sup> Bianconi, *Il Seicento*, p. 119.

<sup>38</sup> O'Regan, 'The Church Triumphant: Music in the Liturgy', p. 297.

<sup>39</sup> See Foggia's Life in this chapter.

near Rome, mainly as an organist and a keyboard teacher rather than a *maestro di cappella*. Gratiani only started working in Rome after 1646, and then in less high-profile institutions such as the Gesù and the Seminario Romano, rather than the main basilicas that employed Foggia.<sup>40</sup> As a result, he enjoyed a greater choice of both genre and styles. For Roman composers the mass – the most solemn genre of all – required an approach typical of the sixteenth-century style, and Palestrina and his successors were their stylistic models. Whilst Foggia worked on full-choir masses in the Roman basilicas, in the Gesù, where Gratiani worked for several years, one of the most performed genres was the motet.<sup>41</sup>

Another significant influence on the Roman style was the competition between the Cappella Pontificia and the Congregazione dei musici di Santa Cecilia. These two institutions were among the most active in Rome. Unlike in the Congregazione, the papal influence was stronger in the Cappella Pontificia, and the musicians working for this institution were subject to rigid requirements of solemnity in the context of the Counter-Reformation.<sup>42</sup> The musicians working in the papal choir performed in the Cappella Sistina and accompanied the Pope whenever he celebrated mass outside of the Vatican; those working in the Congregazione were members of an organisation that supplied sacred music for Romans whenever the Pope was not involved.<sup>43</sup> Each organised the

---

<sup>40</sup> Miller, 'Music for the Mass', ii, pp. 471-472; Stephen R. Miller, 'Gratiani, Bonifatio', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 3 September 2016].

<sup>41</sup> Miller, 'Music for the Mass', ii, p. 477.

<sup>42</sup> See The Demands of the Liturgy in this chapter.

<sup>43</sup> Remo Giazotto, 'Storia dell'Accademia Nazionale di Santa Cecilia', *Studi musicali*, 11 (1982), p. 239. Foggia was a member of the Congregazione dei musici and never worked either as *maestro di cappella* or singer at the Vatican. See further discussion on this matter included later in this chapter. The two choirs working in the *Collegio papale* were the choir of the Cappella Giulia, led by the chapter of San Pietro, and

music to be performed by its own members.<sup>44</sup> In the Congregazione dei musici instruments playing the basso continuo, including the organ, were permitted, unlike in the Cappella Pontificia. This means that music written for the Congregazione could explore greater textural possibilities than that for the papal choir.<sup>45</sup> This is illustrated by a comparison of Foggia and Gratiani's masses, active members of the Congregazione, with those of Roman composer Gregorio Allegri (1582-1652), *maestro di cappella* of the papal choir.

The situation in Rome was varied and complex and these composers and their style cannot be neatly classified. It is simplistic to contrast their style as typical of their predecessors or of their contemporaries. The Roman tradition shaped the work of the composers who grew up and/or worked in the city, as their employment was in churches, basilicas and other institutions. First as a choirboy and later as a *maestro di cappella*, Foggia grew up in the most significant churches of Rome and developed in an environment of full-choir music.<sup>46</sup> Given this and the broader context of a period of transition that blended old and new, it is interesting to consider the extent to which his work in important churches and Roman basilicas followed a style of mass composition typical of his predecessors. An overview of his life and works lays the foundation for such an evaluation. This follows a discussion of a few contextual aspects of the *Octo*

---

the choir of the Sistine Chapel, under the authority of the Pope. Giancarlo Rostirolla, *Musica e Musicisti nella Basilica di San Pietro: Cinque secoli di storia della Cappella Giulia*, 2 vols (Vatican City: Edizioni Capitolo Vaticano, 2014), i, pp. 416-417.

<sup>44</sup> Miller, 'Music for the Mass', i, pp. 149, 150. However, from the early decades of the seventeenth century in the papal choir music composed also by non-member was permitted. See Miller 'Music for the Mass', i, p. 151.

<sup>45</sup> Miller, 'Music for the Mass', ii, p. 478.

<sup>46</sup> Miller, 'Music for the Mass', ii, p. 479.

*missae* (published in 1663), aiming to place this work in the context of publishing in the mid- seventeenth century, as well as highlighting aspects of notation in this work, typical of the mid-seventeenth century as a time in transition.

## **Foggia's Life**

This outline of Foggia's biography and works mainly draws on *Notitia de' contrappuntisti e de' compositori di musica* (c.1725) by Giuseppe Ottavio Pitoni (1657-1743) and Jean Lionnet's more recent study.<sup>47</sup> Pitoni's work is significant as one of the first biographies of a man he knew as his teacher, whilst later scholars have added to and refined our understanding of Foggia's life and works. These include Carl Fassbender's doctoral dissertation; the 1988 international conference on Foggia in Palestrina and Rome (with proceedings edited by Ala Botti Caselli published in 1998; studies by Giancarlo Rostirolla and Saverio Franchi) and Miller's recent biographical work.<sup>48</sup>

Foggia was born to Giacomo and Angela in Rome in 1603.<sup>49</sup> He began his musical training in the Collegio Germanico of Sant' Apollinare, a Jesuit institution, through the

---

<sup>47</sup> Giuseppe Ottavio Pitoni, *Notitia de' contrappuntisti e de' compositori di musica*, ed. by Cesarino Ruini, Studi e Testi per la Storia della Musica, 6 (Rome: c.1725; facs. repr. Florence: Olschki, 1988), pp. 326-328. See Jean Lionnet, 'Un musicista del viterbese a Roma e uno romano nel viterbese: Teofilo Gargari e Francesco Foggia', in *Musica e Musicisti nel Lazio*, ed. by Renato Lefevre and Arnaldo Morelli (Rome: Palombi, 1985), pp. 269-291.

<sup>48</sup> Giancarlo Rostirolla, 'Vita di Francesco Foggia musicista romano: basata sui documenti superstiti' in *Francesco Foggia: "fenice de' musicali compositori" nel florido Seicento romano e nella storia: Atti del primo Convegno internazionale di Studi nel terzo centenario della morte: (Palestrina e Roma, 7-8 ottobre 1988)*, ed. by Ala Botti Caselli (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1998), pp.25-90. Saverio Franchi, 'La Famiglia Foggia' in *Francesco Foggia*, pp. 91-124. Carl Fassbender, 'Francesco Foggia (1604-1688): Untersuchungen zu seinem Leben und zu seinem Motettenschaffen' (unpublished doctoral dissertation, Rheinische-Friedrich-Wilhelms University of Bonn, 1980). Stephen R. Miller, 'Francesco Foggia (1603-88): A Biography'.

intervention of his father's employer, Cardinal Scipione Borghese. Foggia was a choirboy from 1611-13, when Ottavio Catalani (?-c.1644) was *maestro di cappella*.<sup>50</sup> From Catalani he learnt singing, counterpoint and psalm tones, as well as theology and other humanistic disciplines.<sup>51</sup> Foggia absorbed both styles of sacred and secular music and the features of seventeenth-century vocal style and his training and work as a virtuoso singer meant that he understood the needs and vocal possibilities of a singer. His later career shows his great skill in composing idiomatically for singers.

Foggia had other jobs as a singer. Between the ages of 14 and 18 (1617-1621), probably through contacts at the Collegio Germanico, he was employed as a virtuoso performing mainly at court for the Archbishop of Cologne, Ferdinando Massimiliano, in Germany. The fact that Foggia dedicated his published works to the likes of Bishop Enrico Massimiliano and Count Waldstein suggests that he may have also worked in other courts.<sup>52</sup>

Foggia's teachers – Paolo Agostini (c.1583-1629) and Antonio Cifra (1584-1629) – worked as *maestri di cappella* in Roman basilicas.<sup>53</sup> *Maestri di cappella* were required

---

<sup>49</sup> Before Franchi's study there was no certainty about his date of birth, which was 1604-1605 according to Pitoni; see Pitoni, *Notitia*, p. 327 and Miller, 'Francesco Foggia (1603-88): A Biography', 2.2. However, Saverio Franchi found his baptismal document in San Luigi dei Francesi, which says it was baptised the 17<sup>th</sup> November 1603 under the name of Johannes Franciscus. Throughout his life he had always used only his second name. See Saverio Franchi, 'La Famiglia Foggia', p. 97.

<sup>50</sup> Franchi, 'La Famiglia Foggia', in *Francesco Foggia*, p. 99.

<sup>51</sup> Rostirolla, 'Vita di Francesco Foggia', pp. 31, 35; Miller, 'Francesco Foggia (1603-88): A Biography', 2.3.

<sup>52</sup> Rostirolla, 'Vita di Francesco Foggia', pp. 34-35.

<sup>53</sup> Pitoni, *Notitia*, p. 326; Jerome Roche, 'Cifra, Antonio' <<http://www.oxfordmusiconline.com>> [accessed 23 May 2017]; Rostirolla, 'Vita di Francesco Foggia', pp. 36-37; see also Klaus Fischer, 'Agostini, Paolo'

to be especially good at writing masses.<sup>54</sup> Given the prestigious roles in the Roman church held by his teachers, Foggia received solid training both in counterpoint and in composing sacred music more generally, with a particular emphasis on masses. The *cappelle musicali* of the prestigious basilicas had many masses in their repertory. Miller reports that the records of San Giovanni in Laterano (1754) show they owned copies of 120 masses by seventeenth-century Roman composers alone.<sup>55</sup>

Foggia began his career as *maestro di cappella* in Santa Maria in Aquiro (1628), which had a *cappella musicale* consisting of the *maestro* (who also played the organ), a harpsichordist and one singer: a bass. Foggia's low salary of only three *scudi* per month suggests that his role was limited to organising the music of the Sunday liturgies and the liturgical festivities throughout the year.<sup>56</sup> He then moved outside Rome, working in Narni and Montefiascone.<sup>57</sup>

In 1634 Foggia returned to Rome and this proved to be the turning point in his career, as he took up the most prestigious roles in important churches and Roman basilicas, as well as other commitments in the Roman musical arena. He became *maestro* at Santa Maria in Trastevere in 1634 and stayed there for two years.<sup>58</sup> The *cappella musicale* was quite large, with eight singers, the *maestro*, the organist and others to

---

in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 23 May 2017]. For a discussion of Agostini's work at the papal choir see Rostirolla, *Musica e Musicisti*, i, pp. 365-377.

<sup>54</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 2.7.

<sup>55</sup> Miller, 'Music for the Mass', i, pp. 185-186.

<sup>56</sup> Rostirolla, 'Vita di Francesco Foggia', pp. 38-39.

<sup>57</sup> Rostirolla, 'Vita di Francesco Foggia', pp. 40-41. See also Pitoni, *Notitia*, p. 326.

<sup>58</sup> Rostirolla, 'Vita di Francesco Foggia', pp. 42-43.

provide additional services.<sup>59</sup> That same year it is likely that he became a member of the Congregazione dei Musici di Santa Cecilia.<sup>60</sup>

There are links between some of Foggia's compositions and his work in specific churches, including one particular four-voice mass, which, according to Miller, 'attractively combines double counterpoint, homorhythm, and occasional passages in triple meter, [and] may have helped to establish Foggia's reputation as a composer of masses'.<sup>61</sup> One of the print sources of this mass is included in the music archive of Santa Maria in Trastevere and Miller suggests Foggia composed it while he was there; for that reason the scholar refers to it as *M. 'Transtiberina'*.<sup>62</sup> An eighteenth-century copy is held at the Vatican, which suggests that this mass was both well-known and had a performance life well beyond its original date of composition, including by the papal choir.<sup>63</sup>

Pitoni says that Foggia was appointed to the basilica of San Giovanni in Laterano around the age of 33.<sup>64</sup> However, Wolfgang Witzemann's recent discoveries indicate

---

<sup>59</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 3.3. The information on the choir of Santa Maria in Trastevere is included in Graham Peter Dixon, *Liturgical Music*, i, pp. 58-76.

<sup>60</sup> Remo Giazotto, *Quattro secoli di storia dell'Accademia Nazionale di Santa Cecilia*, 2 vols (Rome: Accademia Nazionale di Santa Cecilia, 1970), i, p. 129. Rostirolla, 'Vita di Francesco Foggia', p. 42. According to Rostirolla, from the archive of the Accademia Nazionale di Santa Cecilia, Foggia became a member of the Congregazione in 1632. However, the scholar points out that the date of the aggregation is likely to be 1634 instead. Further discussion of Foggia's commitment to the Congregazione is included later in this chapter.

<sup>61</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 3.4. On the link of this mass and references on the manuscript source held at the Biblioteca Apostolica Vaticana, as well as others with Foggia's posts, see also Miller, 'Music for the Mass', ii, pp. 237-239; iii, p. 610.

<sup>62</sup> Miller, 'Music for the Mass', ii, p. 238.

<sup>63</sup> For further discussion on a further manuscript mass held at the Vatican, *M. O quam gloriosum est* examined in this project, see the Source Situation in vol. 2.

<sup>64</sup> Pitoni, *Notitia*, pp. 326-327.

that Foggia was appointed *maestro* in November 1636 with a monthly salary of 10 *scudi*.<sup>65</sup> As in Santa Maria in Trastevere, Foggia organised and chose the choir's repertoire, directed the choir (the basilica choir was larger than that of Santa Maria in Trastevere) and supervised the boys' training.<sup>66</sup> Foggia was approached by the basilicas of San Giovanni and Santa Maria Maggiore (and perhaps other institutions).<sup>67</sup> Ultimately he accepted the post as maestro at the Lateran basilica, where he was also designated as *magister cappellae musicorum in perpetuum*. However, he still worked as organist and *dispensatore della battuta* during the *straordinarie* at Santa Maria Maggiore under the direction of Abbatini.<sup>68</sup>

In addition to his regular duties at the basilica of San Giovanni in Laterano, Foggia was involved in other musical events, such the *straordinarie*, when several musicians were employed to celebrate feast days, particularly those dedicated to patron saints. Every year he was appointed to organise the music in honour of the Virgin at Santa Maria in via Lata. He was also involved with Sant'Andrea al Quirinale, San Carlo ai Catinari and Santa Maria in Campitelli.<sup>69</sup> Ala Botti Caselli notes Foggia's work at the

---

<sup>65</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 3.5; Rostirolla, 'Vita di Francesco Foggia', p. 44.

<sup>66</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 3.5. Further discussion on the regular singers employed in the *cappella musicale* is included later in this chapter.

<sup>67</sup> Rostirolla, 'Vita di Francesco Foggia', p. 44.

<sup>68</sup> Rostirolla, 'Vita di Francesco Foggia', pp. 44-45. A 'dispensatore della battuta' is an additional conductor who maintained the *tactus* for polychoral performances, where many singers were disposed over large spaces, such as over various distant areas of the basilica.

<sup>69</sup> Rostirolla, 'Vita di Francesco Foggia', p. 49; Miller, 'Francesco Foggia (1603-88): A Biography', 3.8. For these churches listed as well as others where he worked, see Rostirolla, 'Vita di Francesco Foggia', pp. 56, 72.



Archconfraternity of the Santissimo Crocifisso as a composer of oratorios and music director.<sup>70</sup>

The year before his perpetual appointment at San Giovanni, Foggia published a collection of twenty motets that he had composed between 1630 and 1645, issued from the presses of Lodovico Grignani.<sup>71</sup> Table 1.1 (illustrated below) shows that five collections were published during his appointment to San Giovanni in Laterano. These comprise motets, litanies, psalms and one mass included in a collection of motets (see the front page in Illustration 1.1 below).<sup>72</sup> By this time, with Benevoli, Stefano Fabri (c.1606-1658) and Gratiani, Foggia was one of the most active composers in the Roman school.<sup>73</sup> He played a particularly prominent role in the Congregazione dei Musicisti di Santa Cecilia: he was nominated three times for the role of guardian of the *maestri di cappella* of the Congregazione, a position he finally gained in 1673/74 and held until 1683.<sup>74</sup>

---

<sup>70</sup> Ala Botti Caselli, 'Gli oratori di Francesco Foggia' in *Francesco Foggia*, pp. 433-467.

<sup>71</sup> Rostirolla, 'Vita di Francesco Foggia', p. 46. See Francesco Foggia, *Concentus ecclesiastici duarum, trium, quatuor et quinque vocum* (Rome: Grignani, 1645), available at [http://nanki-ml.dmc.keio.ac.jp/N-05\\_13\\_R062/content/0004\\_large.html](http://nanki-ml.dmc.keio.ac.jp/N-05_13_R062/content/0004_large.html) [accessed 15 May 2017].

<sup>72</sup> This mass (named by Miller as 'La piva') was transcribed in my laurea dissertation: Giulia Galasso 'Francesco Foggia, compositore *romanus*, *Missa opus tertium, anno jubilei 1650*' (unpublished laurea dissertation, University of Rome Tor Vergata, 2006). It has recently been published in modern score. See Francesco Foggia, *Masses*, ed. by Stephen R. Miller, *Recent Researches in the Music of the Baroque Era*, 193 (Middleton: A-R Editions, 2017), pp. 61-109.

<sup>73</sup> Rostirolla, 'Vita di Francesco Foggia', p. 50.

<sup>74</sup> On the year when he joined the Congregazione the information from Giazotto is not coherent. Giazotto, *Quattro secoli di storia*, pp. 201, 374; Galliano Ciliberti, *Antonio Maria Abbatini e la Musica del suo tempo (1595-1679): Documenti per una Ricostruzione Bio-bibliografica*, Quaderni Regione dell'Umbria: Serie Studi Musicali, I (Perugia: Selci Umbro, 1986), pp. 402-403; see also Rostirolla, 'Vita di Francesco Foggia', pp. 85-87.

Foggia's fourth publication, his *Litanie et sacrae cantiones* (Mascardi, 1652), is a collection of litanies and motets dedicated to one of the most significant patrons of the time: Cardinal Francesco Barberini.<sup>75</sup> This dedication might have been a strategic move on Foggia's part to obtain a post under the Cardinal's prestigious patronage. It appears to have worked: Francesco Barberini subsequently appointed Foggia to the role of *maestro di cappella* at San Lorenzo in Damaso in 1661.<sup>76</sup> Franchi suggests that Foggia left the prestigious role at the Lateran basilica for San Lorenzo, even though it paid less money, because it allowed him to be at the heart of the city. The central location meant he could find more work in religious institutions and aristocratic palaces.<sup>77</sup> This work included employment at another of Francesco Barberini's churches, San Girolamo della Carità, where Foggia organised the music for the patronal feasts of San Girolamo and San Filippo Neri and took charge of the oratorio performances.<sup>78</sup> The memorandum of the Congregazione's meeting of 14 November 1661 reports that Foggia was chosen to compose the opening Vespers for the Feast of Santa Cecilia:

(...) fu risoluto parimente, con consenso di tutti che effettuandosi l'aggiustamento, con il Sig Parocho di S. nicolò come sopra, la prossima festa di S. Cecilia si debba celebrare con ogni solennità in detta Chiesa per il quale effetto sono stati deputati gl'infrascritti signori

---

<sup>75</sup> Further discussion on Barberini is included later in this chapter. Rostirolla, 'Vita di Francesco Foggia', p. 50. See Francesco Foggia, *Litanie et sacrae cantiones* (Rome: Mascardi, 1652). An exemplar is held in I-Bc (shelfmark: Z.130) and available online at [http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_Z/Z130/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z130/).

<sup>76</sup> Pitoni, *Notitia*, p. 327.

<sup>77</sup> Franchi, 'La famiglia Foggia', p. 103; Rostirolla, 'Vita di Francesco Foggia', p. 58.

<sup>78</sup> Rostirolla, 'Vita di Francesco Foggia', p. 60. For further details on these employments see Rostirolla, 'Vita di Francesco Foggia', pp. 60-61.

Maestri di Cappella per la musica: il primo Vespro il sign. Francesco Foggia, la messa il sign. Orazio Benevoli, il secondo Vespro il Sig. Don Nicolò Stamegna (...).<sup>79</sup>

In 1664, Foggia was appointed to organise the singing of the Litanies and Salve Regina during June in the major institutions of Rome: ‘Per il mese di Giugno: il Signor F. Foggia M.d.C. di San Lorenzo in Damaso’.<sup>80</sup>

After 15 years at San Lorenzo in Damaso, he left to become maestro at Santa Maria Maggiore, with his son, Antonio, as his assistant. The institution also agreed to appoint Antonio as *maestro* following his father’s death. Foggia, his son and family had to move to the house in the parish of the contiguous church of Santa Prassede as a condition of their work.<sup>81</sup> Francesco Foggia died on 8<sup>th</sup> January 1688 and was buried in Santa Prassede and the Congregazione organised a mass in his honour.<sup>82</sup>

---

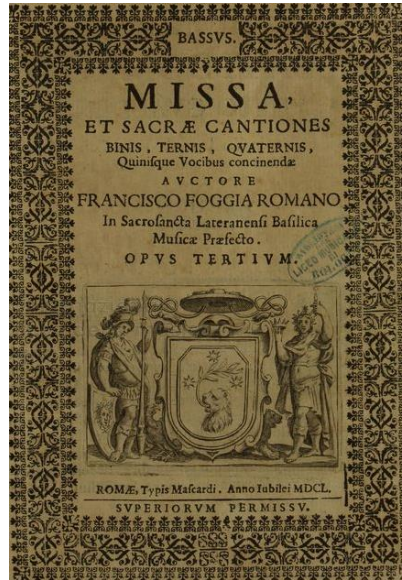
<sup>79</sup> ‘With unanimous approval, and with that of the priest of S. Nicolò, for the following feast of S. Cecilia the following maestri di cappella were appointed for the solemn celebration to be performed in this church [S. Nicolò]: for the first Vesper Sig. Francesco Foggia, for the mass, Sig. Orazio Benevoli and for the second Vesper Sig. Don Nicolò Stamegna’. Unless otherwise stated, all translations are by the author. Remo Giazotto, *Quattro secoli di storia dell’Accademia Nazionale di Santa Cecilia*, 2 vols (Rome: Accademia Nazionale di Santa Cecilia, 1970), i, pp. 155, 207; see also Rostirolla, ‘Vita di Francesco Foggia’, pp. 85-86.

<sup>80</sup> Giazotto, *Quattro secoli di storia*, pp. 165-166; see also Rostirolla, ‘Vita di Francesco Foggia’, p. 86.

<sup>81</sup> Rostirolla, ‘Vita di Francesco Foggia’, p. 79.

<sup>82</sup> Giazotto, *Quattro secoli di storia*, i, p. 203.

Illustration 1.1: *Missa et sacrae cantiones*, Front Page Derived from B Partbook<sup>83</sup>



### *Octo missae*

#### *Octo missae* and Music Printing

This section discusses music printing in the mid-seventeenth century, including its connections to business, politics, publicity and Foggia's relationship to it. Foggia's *Octo missae* was issued at a time when the music printing industry was in crisis. The fact that it appeared at all and that it was reprinted in 1675, suggests a clear demand for his music and makes it an interesting object of study.

In seventeenth-century Rome, music publishing was part of a lucrative and interconnected business. Music publishers had their own shops and, quite frequently non-

---

<sup>83</sup> Francesco Foggia, *Missa et sacrae cantiones* (Rome: Mascardi, 1650). The figure is taken from the exemplar held in I-Bc (shelfmark Z.129). It is available online at [http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_Z/Z129/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z129/). The mass in question, *M.* 'La piva', is now available in modern score for contemporary scholars and performers in Miller's recently published critical edition: Francesco Foggia, *Masses*, pp. 61-109.

specialized shops were equally important for selling music editions.<sup>84</sup> In addition, book fairs were significant, as these were the places where publishers and booksellers were able to meet, as well as sell books to the buyers.<sup>85</sup> From the seventeenth century, a subscription system started to develop: if the buyer ordered copies in advance, the seller could establish the print run beforehand and offer the buyer a discount for the subscription.<sup>86</sup>

After 1620, a severe economic crisis led to a decrease in music publishing, particularly in Italy. With increased costs for wood and paper, printing became very expensive. However, the production of individual works was less affected than anthologies, which demanded greater financial investment.<sup>87</sup> While the publication of printed music decreased, there was an increased use of music manuscripts. Manuscript scores were often preferred, as it was easier both to write the complex seventeenth-century music with its various textures and for performers to read from scores rather than separate partbooks (although they were, of course, capable of doing so).<sup>88</sup> Indeed, the two are not mutually exclusive; in Foggia's case there are surviving manuscripts that score up the partbooks from the prints.<sup>89</sup>

---

<sup>84</sup> Bianca Maria Antolini, *Aspetti dell'editoria musicale a Roma* (Rome: Gruppo Culturale di Roma e del Lazio: F.lli Palombi, 1986), pp. 210, 214-215.

<sup>85</sup> Antolini, *Aspetti*, p. 215.

<sup>86</sup> Antolini, *Aspetti*, pp. 219-220.

<sup>87</sup> Bianconi, *Il Seicento*, p. 84.

<sup>88</sup> Stephen Rose, 'Music in the Market Place', in *The Cambridge History of Seventeenth-century Music*, ed. by Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), p. 68; Bianconi, *Il Seicento*, p. 86-87.

<sup>89</sup> For a source survey of Foggia's manuscripts of the *Octo missae* see Source Situation in Vol. II.

Krummel and Sadie state that at the start of the seventeenth century, Venice and Milan were the main centres for music publishing in Italy. However, Rome supplanted Venice, with a particular focus on the composite compositions of the Counter-Reformation, and then, from around 1650, Bologna superseded Rome, particularly in publishing instrumental music.<sup>90</sup>

There were also shifts in the types of music published. Tim Carter argues that between 1586 and 1621 (the time of the economic crisis), more secular music was printed than sacred, yet by 1676 the reverse was true.<sup>91</sup> Printing guaranteed a music repertoire for all the *cappelle musicali*, even those with modest financial resources.<sup>92</sup> So, despite the impact of the economic crisis on the printing industry, there was still a demand for publishers, printers and booksellers to publish works by contemporary composers to fulfil the musical needs of the church.

The main Roman publishers and printers working in this period include: Giovanni Battista Robletti (active 1609-1650), Luca Antonio Soldi (active 1604-1635), Antonio Poggioli (active 1620-1668), the Mascardi family (active c.1630-after 1719), Lodovico Grignani (active c.1630-1650), Andrea and Giacomo Fei (active 1615-1685),<sup>93</sup> Giovanni

---

<sup>90</sup> Donald W. Krummel and Stanley Sadie, *Music Printing and Publishing* (New York; London: Norton, 1990), p. 91. For a more recent study see also Patrizio Barbieri, 'Music Selling in Seventeenth-Century Rome: Three New Inventories from Franzini's Bookshops 1621, 1633, 1686', *Recercare*, 23 (2011), pp. 141-142. See also Gregory Barnett, *Bolognese Instrumental Music, 1660-1710: Spiritual Comfort, Courtly Delight, and Commercial Triumph* (Aldershot: Ashgate, 2008).

<sup>91</sup> Barbieri, 'Music Selling', pp. 142-143.

<sup>92</sup> Bianconi, *Il Seicento*, p. 81; Rose, p. 72.

<sup>93</sup> According to Brooman, the Fei family was mainly involved in printing, rather than in publishing. Stanley Boorman, 'Fei', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 01 July 2017].

Battista Caifabri (active 1657-1695) and Giovanni Angelo Mutii (active 1670-1689).<sup>94</sup>

Table 1.1 (illustrated below) shows that Foggia collaborated with a number of the most important publishers and printers, namely Giovanni Angelo Muzi (c.1625-?), Vitale Mascardi (c.1594-1666), Giacomo Fei (c.1603-1682) and Giovanni Battista Caifabri (c.1632-1700).

As illustrated in Table 1.1, Foggia was featured as sole composer on fourteen editions (besides the 1675 mass collection, which also includes one mass by Antonio Foggia (c.1650-1707)). He was particularly prolific during his appointment at San Lorenzo in Damaso. Miller describes these as Foggia's 'golden years'.<sup>95</sup> From 1660, Foggia published ten collections (see Table 1.1 below), featuring a variety of scoring and dedicated to important clergymen and nobles.<sup>96</sup> In addition to the editions that bear only Foggia's name, there are several collections that included his name.<sup>97</sup>

With particular regard to masses, besides the masses printed in 1675, one mass is included in a collection with motets (1650), and two mass collections were issued. The *Octo missae* (the focus of this study), scored for four to nine voices and organ published in 1663, bears the prestigious dedicatee of Cardinal Barberini (see Table 1.1 below);<sup>98</sup> the second was issued in 1672 (see Illustration 1.2 below) and dedicated to the bishop of Bratislava Federico d'Assia. The dedications include references to Foggia's work in

---

<sup>94</sup> Krummel, *Music Printing*, p. 91.

<sup>95</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 4.1.

<sup>96</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 4.1; 4.2.

<sup>97</sup> Rostirolla, 'Vita di Francesco Foggia', p. 65.

<sup>98</sup> For the reproduction of the front page see the Source Situation in Vol. II. Further discussion of the *Octo missae* is included later in this chapter.

Cologne and other churches overseen by the bishop from 1655 to the 1670s: Santa Maria in Aquiro, San Cesareo, Sant’Eustachio, San Nicola in Carcere and Sant’Agata.<sup>99</sup>

Table 1.1: Foggia’s publications

Opus Number <sup>100</sup>	Title	Scoring	Publisher, Printer, Editor, Book Seller	Date	Dedicatee
<b>During his appointment at San Giovanni in Laterano</b>					
[Op. I]	Concentus ecclesiastici duarum (...)	2-5 vv, Org	Lodovico Grignani	1645	Ferdinando, Prince and Archbishop of Cologne
[Op. II]	Concentus ecclesiastici binis (...)	2-5 vv, Org	Domenico Franzini (publisher and editor) <sup>101</sup> Lodovico Grignani (printer)	1645	Cardinal Alessandro Bichi
Opus tertium	Missa, et sacrae cantiones (...)	2-5 vv, Org	Vitale Mascardi	1650	Canon Domenico Salvetti
Opus quartum	Litaniae et sacrae cantiones (...)	2-5 vv, Org	Vitale Mascardi	1652	Cardinal Francesco Barberini
[Op. V]	Psalmi quaternis vocibus	4 vv, Org	Antonio Poggioli (publisher) Ignazio de’ Lazari (printer)	1660	Massimiliano, Archbishop of Cologne
<b>After appointment at San Lorenzo in Damaso</b>					
Opus sextum	Sacrae cantiones (...)	2-5 vv, Org	Giacomo Fei	1661	Bishop Francesco Taddeo Altini
[Op. VII]	Octo missae (...)	4-9 vv, Org	Giacomo Fei (printer) Giovanni Caifabri (publisher)	1663	Cardinal Francesco Barberini
Opus VIII	Sacrae cantiones (...)	3 vv, Org	Giacomo Fei (printer) Giovanni Caifabri (publisher) Federico Franzini (book seller) <sup>102</sup>	1665	Canon Pietro Filippo Bernini

<sup>99</sup> Rostirolla, ‘Vita di Francesco Foggia’, p. 72.

<sup>100</sup> The details in square brackets do not appear in the front page of the collection but included by Rostirolla. For an account of the information relating to all printed works see Rostirolla, ‘Vita di Francesco Foggia’, pp. 46-55, 61-77.

<sup>101</sup> Sartori says that this collection was commissioned by Franzini for Grignani. See Claudio Sartori, *Dizionario degli editori musicali italiani (Tipografi, incisori, librai-editori)* (Florence: Olschki, 1958), p. 69.

<sup>102</sup> This information derives from Oscar Mischiati, *Profilo storico e istituzionale della cappella musicale in Italia* (Florence: Olschki, 1993), p. 252. Franzini was probably involved in promoting the collection, as



Opus decimum tertium <sup>103</sup>	Psalmodia vespertina (...)	5 vv, Org	Amadeo Belmonti	1667	Giovanni Federico, Count of Waldstein
Opera decimaquinta <sup>104</sup>	Messe, a tre, quattro, e cinque voci	3-5 vv, Org	Domenico Franzini (publisher) Giovanni Angelo Muzi (printer)	1672	Prince and Bishop of Bratislava, Federico d'Assia
Opera decimasesta	Letanie (...)	3-6 vv, Org	Giovanni Caifabri (publisher) Giovanni Angelo Muzi (printer)	1672	Arcangelo Spagna
Opera XVI [ <i>recte</i> Op. XVII] <sup>105</sup>	Mottetti, et Offertorii (...)	2-6 vv, Org	Giovanni Battista Caifabri (publisher)  Vitale Mascardi (printer)	1673	Francesco Foggia (dedicated by Caifabri)
[Op. XVIII] <sup>106</sup>	Messe a tre, quattro, e cinque voci <sup>107</sup>	3-5 vv, Org	Giovanni Battista Caifabri (publisher and editor) Giovanni Angelo Muzi (printer)	1675	Antonio Foggia (dedicated by Caifabri)
Opus XVIII [ <i>recte</i> Op. XIX] <sup>108</sup>	Offertoria	4-8 vv, with and without Org	Vitale Mascardi	1681	Canon Pietro Filippo Bernini

---

often Fei was financed by Franzini. See Stanley Boorman, 'Fei', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 01 July 2017].

<sup>103</sup> As Rostirolla points out four collections (Op. IX-XI) are lost. Rostirolla, 'Vita di Francesco Foggia', p. 69.

<sup>104</sup> Op. XIV is also lost. Rostirolla, 'Vita di Francesco Foggia', p. 71.

<sup>105</sup> Rostirolla, 'Vita di Francesco Foggia', p. 75.

<sup>106</sup> This is numbered as Op. VIII; chronologically this is actually Op. XVIII. Rostirolla, 'Vita di Francesco Foggia', p. 77.

<sup>107</sup> This collection comprises the reprint of the few-voice masses first issued in 1663, and one mass by Antonio Foggia.

<sup>108</sup> The Op. number emendation of this collection is mine.

Illustration 1.2: Messe a tre, quattro, e cinque voci, Front Page Derived from A partbook<sup>109</sup>



Foggia's activity is symptomatic of this trend towards publishing single-author volumes of sacred music. Overall, he published 14 collections between 1645 and 1681.<sup>110</sup> Rostirolla says that the *Octo missae* collection appeared at a crucial time in Foggia's career and appear in a time where, despite the crisis in publishing, he was particularly prolific as a composer.<sup>111</sup> Foggia probably wrote the eight masses whilst at San Giovanni in Laterano and published them when he was at San Lorenzo in Damaso.<sup>112</sup> It was

---

<sup>109</sup> Francesco Foggia, *Messe a tre, quattro, e cinque voci* (Rome: Muzi, 1672). The figure is taken from the exemplar held in I-Bc (shelfmark Z.136). It is available online at [http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_Z/Z136/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z136/). *M. Andianne à premer latte, e coglier fiori* and *M. Exultate Deo* are now accessible Miller's critical edition recently published; see Foggia, *Masses*, pp. 1-29; 174-249. (*M. Andianne* and *M. Exultate Deo* respectively).

<sup>110</sup> See Table 1.1 of Foggia's publications in the section *Octo missae* of this chapter.

<sup>111</sup> Rostirolla, 'Vita di Francesco Foggia', pp. 64-65.

<sup>112</sup> See also Foggia, *Masses*, p. x.

published by Caifabri and printed by Giacomo Fei (1603-1682), who inherited the business from his father, Andrea Fei (1572-1650). Unlike his father, Giacomo printed works by contemporary Roman composers, such as Foggia and Gratiani, rather than reprints of earlier music, even though they were a safer investment.<sup>113</sup> Foggia's work was so popular that, despite the publishing crisis, *M. Corrente*, *M. Venite gentes*, *M. La battaglia* and *M. Tre pastorelli* were republished and edited by Caifabri in the collection *Messe a tre, quattro, e cinque voci* (1675); Caifabri wrote the dedication for the 1675 reprint, implying that he undertook some of the financial responsibility for the volume, as well as the choice of contents.<sup>114</sup> This collection was printed by Caifabri's frequent collaborator, Giovanni Angelo Muzi.<sup>115</sup> The Muzi family were typographers and editors in Rome between 1589-1689 and Giovanni Angelo took over the business in 1670.<sup>116</sup> The reprinting of the few-voice masses first issued in the *Octo missae* indicates that they must have been considered particularly saleable.

Albeit limited, the printing of anthologies also had a significant role in spreading stylistic tendencies. Collections included compositions presenting different scoring, styles

---

<sup>113</sup> Saverio Franchi, 'Fei' in *Dizionario degli editori musicali italiani. Dalle origini alla metà del Settecento*, ed. by Bianca Maria Antolini (Pisa: ETS, 2018). My thanks to Professor Antolini for sharing this material with me prior to its publication.

<sup>114</sup> The inclusion of one mass by Antonio Foggia and Caifabri's dedication of 1675 is addressed to Antonio Foggia, Francesco's son. This shows his intention of helping the career of Antonio, a young musician who succeeded his father in the post of *maestro* in Santa Maria Maggiore. For details on Antonio see Franchi, 'La famiglia Foggia', pp. 107-116.

<sup>115</sup> Saverio Franchi, 'Muzi' in *Dizionario degli editori musicali italiani. Dalle origini alla metà del Settecento*, ed. by Bianca Maria Antolini (Pisa: ETS, 2018). My thanks to Professor Antolini for sharing this material with me prior to its publication. Giovanni Angelo takes over the business of the family in 1670. See Sartori, *Dizionario*, p. 108.

<sup>116</sup> Sartori, *Dizionario*, p. 108.

and genres from the finest composers of the time. Foggia also featured in this area of activity. For example, he was included in collections of motets for few voices edited by Florido de Silvestris (1643-1672), alongside Bonifacio Gratiani, Giacomo Carissimi and Orazio Benevoli.<sup>117</sup> The 1649 anthology is scored for two, three and five voices and the 1659 collection for one voice and basso continuo. The latter bears the title ‘...ab Excellentissimi musices Auctoribus Suavissimi modulis...’ (with the most delightful songs by the most excellent musicians),<sup>118</sup> whilst in Caifabri’s 1665 collection of motets for two and three voices Foggia is similarly included amongst the ‘diversi eccellentissimi autori’ (‘various most excellent authors’) featured in the volume.<sup>119</sup> Whilst such rhetoric is common on the title-pages of volumes such as these, the fact that he features in these anthologies suggests that his music was well-regarded.

Printing was important as a means of self-promotion,<sup>120</sup> and to provide documentary evidence to the following generations on the importance of events politically and artistically.<sup>121</sup> The dedications often show how publicity benefited both the patron and the composer. A well-placed patron promotes the reputation of a composer

---

<sup>117</sup> In the second half of the century Giovanni Battista Caifabri published four more anthologies between 1665-1683. On this and all the above-mentioned information related to print as an important vehicle see Bianconi, *Il Seicento*, p. 81.

<sup>118</sup> The two collections are held in I-Bc (V.162; V.171) and available online at <[http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_V/V162/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V162/)>;<[http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_V/V171/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V171/)>.

<sup>119</sup> This is held in I-Bc (V.176) and available online at <[http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_V/V176/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V176/)>.

<sup>120</sup> Rose, ‘Music in the Market Place’, p. 71.

<sup>121</sup> Bianconi, *Il Seicento*, p. 82.

under his patronage and the composer publicly appreciates the patron. Usually, patrons were politically important and dedications from popular composers of sacred music were important to evidence the virtues and significance of a canon, prince, or even a pope. All of Foggia's 14 single-authored volumes have dedications to important names in church and state politics.<sup>122</sup> The most important was Cardinal Francesco Barberini to whom Foggia dedicated the *Octo missae*. Barberini was Vice Chancellor of the Vatican: the Church's chief financial officer.<sup>123</sup>

Foggia's dedication is addressed to the 'Cardinali amplissimo' (most important cardinal) (Illustration 1.4), who was at the time titular of San Lorenzo in Damaso, where Foggia was then employed. Foggia's dedication is such that Rostirolla regards it as one of the most elaborate of the period (see Illustration 1.4):<sup>124</sup>

Eminentissimo et reverendissimo principi, ac domino (...) cardinali amplissimo, ac vicecancellario.

(...) Tandem si principi purpurato opus istud trado, non nisi purpureus erit ornatum radis, nam coloris splendorem purpurae in ea transfundunt, quae admoventur ipsis. (...) Verum enimvero non linguam tuis laudibus; sed me totum laboresque meos, tibi omnique Barberinae genti trado. (...) Tandem vale princeps eminentissime apesque tuae semper vivant, moriantur nusquam; gloriaeque aeternum delibent mel e meritorum rosis; sed rosis floescentibus in perpetuas eternitas. Eminentiae tuae addictissimus servus Franciscus Foggia.<sup>125</sup>

---

<sup>122</sup> For further discussion on this see Foggia's Life in this chapter.

<sup>123</sup> Foggia, *Masses*, p. xi.

<sup>124</sup> Rostirolla, 'Vita di Francesco Foggia', p. 65.

<sup>125</sup> 'To the most eminent and reverend Prince and Lord Francesco Barberini, illustrious cardinal the Holy Church of Rome and vice-chancellor. (...) if I give this work to a prince who wears [cardinal] purple, it [the work] will be decorated with purple rays: in fact, these give splendour, typical of the purple colour, to those

The fact that Foggia was able to obtain the permission to dedicate his volume to Cardinal Barberini, one of the most important patrons of the time, reflects his importance in the realm of mid-seventeenth-century sacred music. This is also underlined by the fact that so many of his works were printed, in spite of the economic problems that the industry faced; that he was included in numerous anthologies, and that a number of works from the *Octo missae* were reprinted a decade later.

Through publication, Foggia was able to provide music for important feast days that could be performed by institutions across Rome and beyond. The two-choir masses bear the titles *M. O quam gloriosum est*, *M. Iste est Ioannes* and *M. Tu es Petrus*. The first title suggests a performance for All Saints; *M. Iste est Ioannes* was written for the feast of St. John the Apostle (27 December) and the antiphon bearing the same date is sung during the Vespers that precedes it; *M. Tu es Petrus* was composed for the feast of St. Peter and Paul.<sup>126</sup> *M. O quam gloriosum est* may have been performed in the Cappella Giulia at some point (probably by the papal choir, as a manuscript score is held in the Cappella Giulia collection of the Vatican Library), even though Foggia was never employed there.<sup>127</sup>

---

things which are put near each other. (...) Truly, for expressing my praises, I give you and the Barberini family not only my words, but also all myself and my works (...). Bless you very eminent prince, and that your bees live, and never die; that these take the eternal honey of glory from the roses of your merit, which will bloom forever. Francesco Foggia, very devoted servant of your Eminence.' This derives from the dedication of Francesco Foggia, *Octo missae* (Fei, 1663). The English translation is based on the Italian translation included in Rostirolla, 'Vita di Francesco Foggia', p. 67.

<sup>126</sup> See also Miller, 'Francesco Foggia (1603-88): A Biography', 4.3. See also further details on the circumstances of *M. Iste est Ioannes*. For a document which attests that his motets were performed at the Vatican see the Critical Reception included later in this chapter. A discussion about the number of singers per part is included in Aspects of Performance Practice and Notation in chapter 1.

<sup>127</sup> See the Source Situation in Volume II for a description of this source.

### Octo missae and Music Notation

The *Octo missae* was published at a time of transition between modal and tonal conceptions of music, and this is reflected in the notation employed. During the seventeenth century, stemming from the transposition of the modes, the system moved towards the codification of major and minor keys, while during the Renaissance the system relied on void and flat signatures.<sup>128</sup> Some mid-seventeenth-century composers, such as Gauglielm Gabriell Nivers (in his *Livre d'orgue* (1665)) and Giovanni Maria Bononcini (1678-1753) (*Primi frutti del giardino musicale* (1666)), used void and flat signatures and added the accidentals in the music.<sup>129</sup> Likewise, in Foggia's *Octo missae*, *M. Venite gentes* and *M. Tre pastorelli* are written with *b* in the key signatures and others in void signature – *M. O quam gloriosum est* and *M. Iste est Ioannes*. Therefore, although the composers were writing in the new tonalities in the seventeenth century, compositions such as Foggia's masses suggest that composers still used the Guidonian system of void and flat signatures into the mid-century. One further aspect of notation typical of the early to mid-seventeenth century is the use of *chiavette* ('high keys') with the rubric *alla quarta*, indicating that the music should be performed a fourth lower than written. Whilst there has been much debate over why composers adopted this approach (rather than simply writing at pitch), one theory is that it allows pieces to retain the appearance of being in the 'true' mode, when it is actually a transposition.<sup>130</sup>

---

<sup>128</sup> Gregory Barnett, 'Key Signatures before Keys: Conceptualising and Notating Pitch Relations in the Seventeenth Century', in *Transitions in Mid-Baroque Music: Style, Genre and Performance*, ed. by Carrie Churnside (Woodbridge: Boydell, forthcoming).

<sup>129</sup> Barnett, 'Key Signatures'.

<sup>130</sup> For studies on the use of *chiavette* and modes, including the practice in the sixteenth century, see, for example, Harold S. Powers, 'Tonal Types and Modal Categories in Renaissance Polyphony', *Journal of the American Musicological Society*, 34 (1981), 428-470; Jeffrey Kurtzamn, 'Tones, Modes, Clefs in Roman Cyclic Magnificats of the 16<sup>th</sup> Century', *Early Music*, 22 (1994), 587-605. Patrizio Barbieri, 'Chiavette', in

During this time of transition, elements of modality, archaic notation and harmonic thinking coexist. Gregory Barnett says:

The tonalities used, examined internally, are harmonically fluid and wide-ranging (...).

The void and flat signatures oriented composers to a broad field of pitches and loose system of their interrelations, within which compositions moved freely and – relative to harmonic progressions and modulations of eighteenth-century keys – unpredictably.<sup>131</sup>

In Foggia's *Octo missae* (1663) 'old' and 'new' elements are both present and *M. Venite gentes* is exemplary in this respect; some movements are modally conceived, while others reveal harmonic thinking. The mass is modally conceived. Example 1.1 shows the modal setting in *G* Dorian at the end of the Kyrie. This follows the widespread practice in polyphony which requires transposition of the original Gregorian mode *D* Dorian down a fifth.<sup>132</sup> In particular, the *E*♭ appearing in the bass in b. 55 is in accordance with *G* Dorian.<sup>133</sup> Further examples of passages in *G* Dorian in the final sections of movements

---

*Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 03 February 2016]; Patrizio Barbieri, 'Chiavette and Modal Transposition in Italian Practice (c1500-1837)', *Recercare*, 3 (1991), 5-79. More broadly, on matters of transpositions and modes throughout the seventeenth century, a time when the trend was to move towards the codification of tonalities, see, for example, Gregory Barnett, 'Tonal Organization in Seventeenth-century Music Theory', in *The Cambridge History of Western Music Theory*, ed. by Thomas Christensen (Cambridge: Cambridge University Press, 2002), pp. 407-455; Harold Powers, 'From Psalmody to Tonality', in *Tonal Structures in Early Music*, ed. by Cristle Collins Judd (New York: Garland Publishing, 1998); Gregory Barnett, 'Key Signatures'; Nicholas Routley, 'A Practical Guide to *musica ficta*', *Early Music*, 13 (1985), 59-71.

<sup>131</sup> Barnett, 'Key Signatures'.

<sup>132</sup> Renato Dionisi and Bruno Zanolini, *La tecnica del contrappunto vocale nel Cinquecento* (Milano: Suvini Zerboni, 2001), p. 11.

<sup>133</sup> Knud Jeppesen, *Counterpoint, The Polyphonic Vocal Style of the Sixteenth Century* (New York: Dover, 1992), p. 33.



are the final ‘Amen’ of the Credo (bb. 210-234), the concluding passage of the Sanctus at ‘Hosanna in excelsis’ (bb. 31-47) and the last passage of the Agnus Dei (bars 24-32).<sup>134</sup>

Example 1.1: Foggia’s *M. Venite gentes*, bb. 50-57, end of Kyrie II

50

C Ky - ri - e e - lei - son.

A Ky - rie e - lei - son, e - lei - son.

T - - - son, Ky - rie e - lei - son, Ky - rie e - lei - son.

B - - - son, Ky - rie e - lei - son.

Org 6 b 4 [2] 3

However, the *Christe* and the *Gloria*, for example, show elements of tonal settings and unpredictable harmonic changes, which contrasts with the modally-conceived *Kyrie* examined above. The *Christe* is tonally focused with a sequence of V-I chords, involving the tonic and dominant in *D* (see bb. 32-33 in Example 1.2 shown below).<sup>135</sup> In the *Gloria* of the same mass there are examples of juxtapositions of major chords, such on ‘*suscipe*’ where *E<sub>b</sub>* major, *G* major in first inversion and *D* major are set in the space of two bars (bb. 59-61) – see Example 1.3 below.<sup>136</sup>

<sup>134</sup> Overall the passage is set in *G Dorian*. However, while approaching the cadence the alto and tenor outline chromatic movement (bars 30-31).

<sup>135</sup> A further similar passage appears in the *Sanctus* of *M. Venite gentes* (bb. 1-4) where the tonic *D* alternates with the dominant *A*, followed by a sequence in which a new tonic *C* alternate with its dominant *G*.

<sup>136</sup> A further example of harmonic thinking is found in *M. Tre pastorelli* where the basso continuo moves in a sequence of fifths – *A* major-*D* major-*G* major leading to *C* major in the transposed version).

Example 1.2: Foggia's *M. Venite gentes*, *Christe*, bb. 29-35, passage tonally focused

29

C  
- - - - - son, Chri-ste e - lei - son, Chri - ste e -

A  
- - - - - son, Chri - ste e - lei-son, e - lei - - son, Chri-ste e - lei -

T  
son, Chri - ste e - lei - son, Chri-ste e - lei - son, Chri-ste e - lei -

B  
-

Org  
7 6 4 [♯] 3 6 5 4 [♯] 3 # # # 4 [♯] 3 #

Example 1.3: Foggia's *M. Venite gentes*, *Gloria*, bb. 59-61, juxtaposition of chords

59

C  
- di su - sci-pe, su - sci - pe

A  
- di su - sci-pe, su - sci - pe

T  
di su - sci-pe, su - sci - pe de

B  
su - sci-pe, su - sci - pe

Org  
# #

The use of void and flat signatures runs parallel with a particularly seventeenth-century manner of notating accidentals in key signatures, which is also present in music which is tonally conceived and particularly in vocal music.<sup>137</sup> Usually one ♭ and one #

<sup>137</sup> Richard Rastall, *The Notation of Western Music: An Introduction*, 2<sup>nd</sup> edn (Leeds: Leeds University Press, 1997), p. 192.

fewer were notated in the key signatures.<sup>138</sup> This is the case of *M. La battaglia*. For example, in the Kyrie, although this movement is tonally conceived in *G* major, there is no *f* # in the key signature.<sup>139</sup> By the beginning of the eighteenth century, the modern system of key signatures came to prevail.<sup>140</sup>

Accidentals that are notated in the music rather than in the key signature raise the matter of ambiguities in terms of accidentals. There were certain accepted practices:<sup>141</sup> for example, an accidental remains in force for that particular note and subsequent iterations of that note (including in a beat or beam) but is immediately cancelled when it moves away. This is the case of Example 1.4, which shows a place where the *f* # are implied throughout and notated twice (the accidentals in cue size are editorial, whereas the ones in normal size are the only ones which appeared in the source).<sup>142</sup> The modern rule that an accidental needs to be applied only where it is written and is valid until the end of the bar, was not yet in practice, partly because of the lack of consistency in the use of barlines.

---

<sup>138</sup> Geoffrey Chew and Richard Rastall, 'Notation, 4: Mensural Notation from 1500', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 20 April 2018].

<sup>139</sup> See, in particular, all Kyrie of *M. La battaglia* in Vol. II.

<sup>140</sup> Rastall, *The Notation*, p. 192.

<sup>141</sup> Another aspect of notation that has implications for editors is the use of *ficta*, which was still in force at the time of the *Octo missae* (see Editorial Method in Vol. II for this matter). In addition, sharps and flats are used to raise or lower by a degree and do not necessarily mean set pitches (e.g. a *c* ♭ is often a *c* ♮), something that is typical of the mid-seventeenth century. At no point in Foggia's *Octo missae* does ♮ appear.

<sup>142</sup> The use of ♮ to cancel ♭ or # is another ambiguity in terms of notation. Only in the eighteenth century was the ♮ sign used regularly to cancel # or ♭. See Rastall, *The Notation*, p. 191-192.

Before the eighteenth century, there was often little consistency in notating the accidentals.<sup>143</sup>

Example 1.4: Foggia's *M. La battaglia*, bb. 55-62, Kyrie II, Alto part

A

[lei] - son, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - - - - son, Ky - ri - e

The *Octo missae* was written in a time of transition where void and flat signatures and transposition of modes move towards the codification of major and minor keys. The *Octo missae* presents both elements of modal conception of music as well as elements of harmonic thinking. The notation of key signatures and accidentals creates potential ambiguities that must be clarified by the editor. These contextual annotations give elements of interest in editing and analysing this mass collection in the context of mid-seventeenth century Italian music.

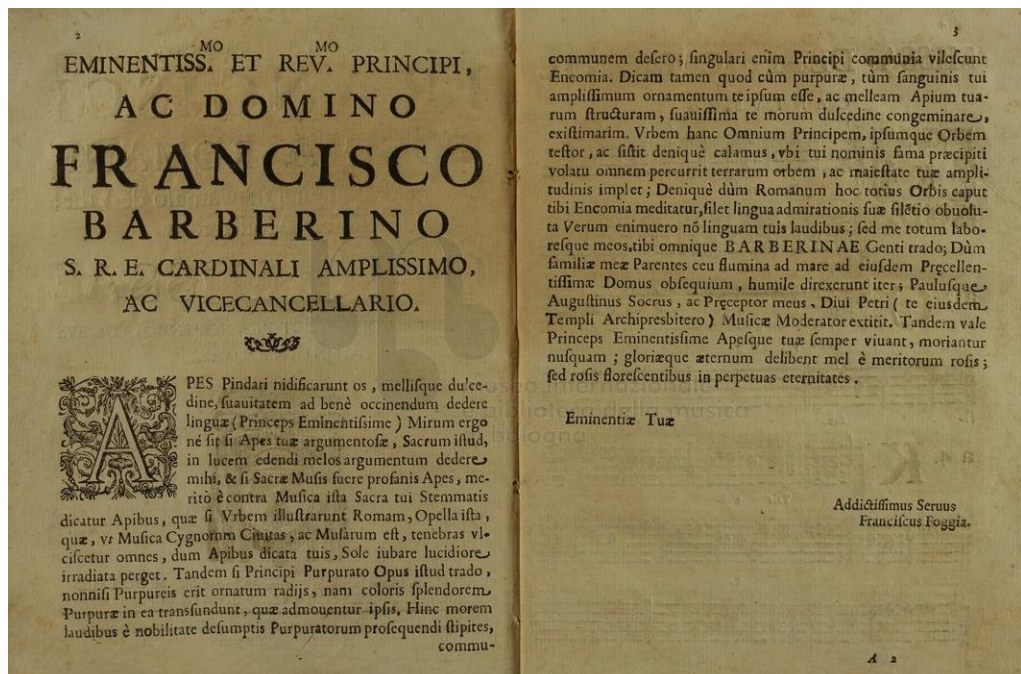
---

<sup>143</sup> Geoffrey Chew and Richard Rastall, 'Notation, 4: Mensural Notation from 1500', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 20 April 2018].

Illustration 1.3: *Octo missae*, Front Page Deriving from CI partbook<sup>144</sup>



Illustration 1.4: *Octo missae*, Dedication deriving from CI partbook



<sup>144</sup> The exemplar is available online on the website of I-Bc:

[http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_Z/Z133/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z133/).

## Critical Reception

The above outline of Foggia's life and works shows him to be a well-established composer and *maestro di cappella* in seventeenth-century Roman sacred music. His work was an influence on contemporary musicians, theorists and chroniclers and on those in the eighteenth century. More recently scholars such as Rostirolla, Franchi, Miller and O'Regan have reconsidered his reputation and influence and the analysis and evaluation of his style, particularly in his masses, is ongoing.

Contemporary composers and musicians respected Foggia's style and printed output. In 1650, Kircher said that Foggia was amongst the most famous and active composers in Rome:

Sunt praeter hos principales alii effectus, quos musica exhibere potest, quos passim, in compositionibus suis nobilissimis exhibent romanorum basilicarum symphoniarum praestantissimi, Horatius Benevolus, Bonifacius Gratianus, Franciscus Foggia, Stephanus Fabri, Carolus Cecchiellus (...) <sup>145</sup>

In 1673, the composer and theorist Giovanni Maria Bononcini (1642-1678) declared that Foggia is a fine example of a composer who uses beautiful technique to write 'enjoyable music' ('vaghezza musicale').

Questi tali, che sprezzano le buone regole danno à conoscere, che non l'intendono, mentre si vanno ostinando nella loro falsa opinione, che non si possono formar Canti grati, e vaghi all'udito con l'osservanza de' buoni precetti: veggano l'opere del Sig. Benevoli, Carissimi, Fabri, Foggia, Abbatini, Virgilio Mazzocchi, e d'altri simili Compositori, che

---

<sup>145</sup> Athanasius Kircher, *Musurgia universalis, sive Ars magna consoni et dissoni* (Rome: Corbelletti, 1650), i, p. 614. 'Among all, there are several [positive] effects, produced in various ways, in the valuable concerti of the illustrious Roman composers of Basilicas, Orazio Benevoli, Bonifatio Gratiani, Francesco Foggia, Stefano Fabri and Carlo Cecchelli' The complete passage is reported also in 'Vita di Francesco Foggia', p. 50 and in Giazotto, *Quattro secoli*, i, p. 159.

resteranno conuinti, poiche in esse si scorge l'artificio, e vaghezza Musicale con le buone regole uniti insieme (...).<sup>146</sup>

In 1684, Antimo Liberati (1617-1692) wrote:

Signor Francesco Foggia, ancorche ottugenario, e di buona salute, per grazia speciale di Dio, e per beneficio pubblico, essendo il sostegno, e'l padre della Musica, e della vera harmonia Ecclesiastica, come nelle Stampe hà saputo far vedere, e sentire tanta varietà di stile, & in tutti far conoscere il grande, l'erudito, il nobile, il pulito, il facile, & il dilettevole, tanto al sapiente, quanto all'ignorante; tutte cose, che difficilmente si trovano in un sol huomo, che dovrebbe esser' imitato da tutti i seguaci di buon gusto della musica.<sup>147</sup>

Liberati was a member of the papal choir, the Roman institution that disseminated the most solemn style in church music, and he highlighted Foggia's role as the father of true ecclesiastic harmony ('padre della musica, e della vera harmonia ecclesiastica') and emphasizes his ability to amuse both the ignorant and learned listener. Foggia never worked for the papal choir, but was an active member of the opposing institution, the Congregazione dei Musici di Santa Cecilia. That a rival should show such appreciation of

---

<sup>146</sup> 'Those who abhor the good [compositional] rules need to know that it is impossible to compose pleasant and enjoyable melodies for the listeners, without following the good rules: they should look at the works by Sig. Benevoli, Graziani, Carissimi, Fabri, Foggia, Abbatini, Virgilio Mazzocchi, who are put together, as in these [works] we find the skills, the enjoyable music, and the good rules joined'; Giovanni Maria Bononcini, *Musico pratico* (Bologna: Monti, 1673), p. 116. References to Bononcini and Kircher are mentioned also in Miller, 'Francesco Foggia (1603-88): A Biography', 5.1.

<sup>147</sup> 'Signor Francesco Foggia, still alive into his eighties, yet in good health by the special grace of God and for the public good, being the sustainer and father of music and of true ecclesiastic harmony. [This] he has demonstrated with his printed works, making seen and heard such variety of styles, and introducing everyone to the great, the erudite, the noble, the elegant, the simple and the delightful, as much the learned as the ignorant – a [combination of] things rarely found in a single person, who must be imitated by all followers of good taste in music'. Antimo Liberati, *Lettera scritta dal Sig. Antimo Liberati in risposta ad una del Sig. Ovidio Persapegi* (Rome: Mascardi, 1685), pp. 27-28. The English translation is included in Miller, 'Francesco Foggia (1603-88): A Biography', 5.2.

his work was an indication of his fame and skill. It is also noteworthy that a number of Foggia's compositions were in the papal choir repertory. One of Foggia's numerous motets was sung regularly by the papal choir, as documented by Andrea Adami (1663-1742) in his *Osservazioni per ben regolare il coro de i cantori della cappella pontificia* (1711), where he states that:

quando entra il Concertino nella Porta della Chiesa di S. Pietro si dee dire il Mottetto Amore Jesu langueo del Foggia: e questo è costume antico della Cappella.<sup>148</sup>

Foggia became involved in the famous dispute over Arcangelo Corelli's (1653-1713) Op. 2. In 1685, Corelli was engaged in an argument with the Bolognese composer Giovanni Paolo Colonna over a passage of parallel fifths in his Op. 2 trio sonatas. Corelli called upon Foggia, as well as Liberati and Matteo Simonelli (1618-1696), as authorities who approved of his counterpoint. Both Liberati and Corelli viewed Foggia as a well-respected representative of Roman music. For Liberati, a member of the papal choir, to declare Foggia as a principal exponent of church music suggests Foggia's style followed Palestrina's tradition.<sup>149</sup> The query regarding Corelli's music shows that Foggia was respected enough to give trustworthy judgements on contrapuntal matters.

Contemporary theorists also recognised and evaluated Foggia's stylistic contribution. The theorist, composer and organist Angelo Berardi (c.1636-1694), in his *Ragionamenti musicali* (1681) and *Miscellanea musicale* (1689), suggests three types of seventeenth-century music: *stylus ecclesiasticus*, *stylus cubicularis* and *stylus theatralis*.

---

<sup>148</sup> 'when the *Concertino* enters the door of St Peter's church [the singers] need to sing *Motet Amore Jesu langueo* by Foggia; this is an old custom of the *cappella*.' See Andea Adami, *Osservazioni per ben regolare il coro della cappella pontificia*, ed. by Giancarlo Rostirolla (Rome: Antonio de' Rossi, 1711; repr. Lucca: Libreria Musicale Italiana Editrice, 1988), p. 81. Besides this motet, as mentioned earlier in this chapter, a manuscript source of *M. O quam gloriosum est* is held in the Vatican Library. Therefore, also this mass may have been in the repertory of the papal choir.

<sup>149</sup> Peter Allsop, *Arcangelo Corelli: New Orpheus of Our Time* (Oxford: Oxford University Press, 1999), pp. 35-40. Rostirolla, 'Vita di Francesco Foggia', pp. 84-85; Giazotto, 'Quattro secoli di storia', i, p. 200.



Here Berardi extends Marco Scacchi's (c.1600-1662) classification and adds composers to illustrate each stylistic type. Berardi divides the *stylus ecclesiasticus* into four subtypes: the first includes masses and motets for four to eight voices without organ, with Josquin and Palestrina as examples; and the second includes compositions such as masses and motets for four to eight voices or for more choirs *with* the organ, with Foggia, Agostini (Foggia's teacher), Giovanni Bernardino Nanino (c.1560-1618) and Gratiani as examples.<sup>150</sup> The third and the fourth types include the same composition types, this time 'in concerto' with various instruments, and he cites Scacchi, Giovanni Vincenzo Sarti (?-1634/1635), and Carlo Donato Cossoni (1623-1700).<sup>151</sup> For Berardi, Foggia lies between the compositions of his predecessor Palestrina and the style typical of the concerted masses and motets. In fact, Foggia's subtype includes compositions with organ (the first subtype is defined as *a cappella*).

In *Discorsi e Regole* (c.1646) Severo Bonini (1582-1663) goes into more detail regarding stylistic matters. He also mentions Palestrina's contribution to reforming text setting, as required by Pope Marcellus, citing the *Missa Papae Marcelli* (composed, c.1560) as an example.<sup>152</sup> He suggests three types and includes Foggia in the third and most 'modern'.

I compositori di cantilene: i principali sono stati di tre ordini. Del primo furono quelli che hanno composto cantilene sacre con strascichi di note lunghissimi sopra le sillabe e vocali; le quali erano talmente distanti che si perdeva il senso delle parole (...) e più presto si può dire che le parole obedissero alle note che le note alle parole, come è ragionevole.

---

<sup>150</sup> Bianconi, *Il Seicento*, p. 54-55.

<sup>151</sup> Bianconi, *Il Seicento*, p. 54.

<sup>152</sup> Lewis Lockwood, Noel O'Regan and Jessie Ann Owens, 'Palestrina, Giovanni Pierluigi da', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 15 April 2016].

(...) considerato il tutto dalla felice memoria di Papa Marcello, fece riformar la musica sacra da Giovanni Aloisio Palestrina – quello gran musico e maestro de' maestri – ch'altrimenti voleva proibirla, e da una messa composta apposta da questo grand'uomo per detto Pontefice. Si domanda Messa di Papa Marcello. I compositori del second'ordine furono il Palestrina detto, il quale di arte e di eccellenza nel comporre messe, inni, vesperi e motteti a cappella non ebbe pari (...)

Arrivato dunque a discorrere de' compositori del terzo ordine (...) il Grandi nel principio che stampò concerti latini, per esser de' primi autori, allora piacquero assai per stile del secondo ordine; e stampò alcuni altri concerti del terzo ordine (...). Il Monteverdi si può chiamare compositore singulare per l'affettuoso stile del terzo ordine ne' suoi madrigali a cinque voci (...) Del terzo ordine i concerti di d'Ignazio Donati, del Crivelli, del Chiziolo, del Bernardi, del Sabatini, del Conti, e Guelfi fiorentini, del Merula, del Foggia, del Monteverdi, del Carissimi (...) <sup>153</sup>

It is important that Bonini mentions Foggia alongside Monteverdi and Grandi, both Northern composers and famous exponents of the *stile concertato*, whereas Berardi

---

<sup>153</sup> Leila Galleni Luisi, *Discorsi e regole sopra la musica: Di Severo Bonini*, *Instituta et Monumenta*, II, Vol. 5 (Florence: c.1646; facs. repr. Cremona: Fondazione Claudio Monteverdi, 1975), pp. 115-116, 119. 'The composers of melodies: the main ones belong to three categories. Those who belong to the first composed sacred melodies with additional and very long notes over syllables and vowels; these were so distant from one another that we lost the text meaning (...) and summing up we can say that the words obeyed to the notes rather than the notes to the works, as reasonable. (...) remembering Pope Marcellus who asked Giovanni Aloisio Palest[r]ina – the great musician and the master of the *maestri* – to reform the sacred music, which otherwise [the Pope] would have prohibited, and a mass was composed from this great man for the Pope on this occasion, called the mass of Pope Marcellus. The composers of the second category were the above-mentioned Palestrina, who was excellent and the best in the art of composing masses, hymns, vespers and motets *a cappella* (...). Then I shall discuss the composers of the third category (...). Grandi at the beginning composed *concerti* in Latin, by being among the very first composers [in writing such genre], was very appreciated as [examples] of the second category; and he published some others of the third category (...). Monteverdi can be called a singular composer for the affectionate style of the third category typical of his madrigals for five voices (...). In the third category [there are] the concerti by Ignazio Donati, Crivelli, Chiziolo, Bernardi, Sabatini, Conti, and Guelfi from Florence, Merula, Foggia, Monteverdi, Carissimi (...)'. For further discussion on Bonini see Miller, 'Music for the Mass', iii, 506.

groups him with Bernardino Nanino and Paolo Agostini, successors of Palestrina, the forefather of the Roman School. How later music theorists understood Foggia's position is explored below.

A few observations around Foggia's lineage and Pitoni's reception allow for a better understanding of the influences on his development as part of the Roman school. Franchi points out that Foggia had familial and teaching links with two famous families of Roman musicians: the Naninos and Agostinis. Paolo Agostini, Foggia's teacher, married Giovanni Bernardino Nanino's daughter, while Foggia married Agostini's daughter. Both Agostini and Foggia were pupils of their fathers-in-law.<sup>154</sup> Francesco Foggia and his son were descendants of the Naninos and Agostinis, well-known composers of the Roman School. Pitoni, Foggia's pupil, discussing Foggia's teachers and family lineage, said:

Imbevuto il Foggia di questo latte puro, appreso da scuola così fondata, originaria del Pellestrina, fece progressi mirabili nel comporre da chiesa salmi, messe, mottetti et altre opere ecclesiastiche'.<sup>155</sup>

Pitoni includes a few passages of his teacher's work in his treatise on counterpoint, the *Guida armonica* (c.1690).<sup>156</sup> This monumental work analyses many composers to classify specific contrapuntal features according to divisions in stylistic categories ('*stili*'). Pitoni includes a passage from Foggia that he ascribes to the fourth category ('*quarto stile*'), an expression of the 'new' seventeenth-century *scuola*

---

<sup>154</sup> Franchi, 'La famiglia Foggia', p. 91.

<sup>155</sup> Pitoni, *Notitia*, p. 326. 'Foggia was drenched in this pure milk, learnt from the school originally founded by Palestrina; he made miraculous progress in composing for the church psalms, masses, motets and other ecclesiastical works'. The translation is partly in Miller, 'Francesco Foggia (1603-88): A Biography', 5.11.

<sup>156</sup> Pitoni, Giuseppe Ottavio, *Guida armonica: facsimile dell'unicum appartenuto a Padre Martini*, (Rome: c.1690; facs. repr. Lucca: Libreria Musicale Italiana Editrice, 1989).

*romana*.<sup>157</sup> This passage outlines a contrapuntal technique called the ‘Mula’, where two parts sing in unison from the antiphon *Serve bone, et fidelis*.<sup>158</sup> Pitoni was an enthusiastic champion of the fourth type and he pays particular attention to its historical development, arguing that it shows magnificence and formal perfection.<sup>159</sup>

The fifth type (‘*quinto stile*’) comprises seventeenth-century features, mainly the use of instruments and innovative use of harmony.<sup>160</sup> Although Pitoni classifies another of Foggia’s passages as this type, it is actually a further example of the ‘Mula’ technique and, according to Luisi, might better be considered in the fourth type.<sup>161</sup> It does not show the principal characteristic of the fifth style, as Foggia does not use any instruments. Pitoni says, ‘questo modo fù praticato per il passato molto tempo, & oggi ancho si usa alle volte nel quinto stile.’<sup>162</sup> Luisi notes that this stylistic feature was also used in the eighteenth century,<sup>163</sup> which suggests that Foggia’s use of it was innovative. Although technically the passage does not include any of the characteristics listed by the theorist, the passage does show innovative elements, as these are perpetuated by his eighteenth-

---

<sup>157</sup> Luisi, ‘Francesco Foggia’, pp. 287-289.

<sup>158</sup> Pitoni, *Guida armonica*, pp. xii, 30-31. For a discussion on the use of the ‘Mula’ technique in Foggia’s masses, see Chapter 4 in this volume.

<sup>159</sup> Luisi, ‘Francesco Foggia’, pp. 286-287.

<sup>160</sup> Luisi, ‘Francesco Foggia’, p. 287.

<sup>161</sup> Luisi, ‘Francesco Foggia’, p. 290.

<sup>162</sup> ‘This style technique has been used in the past for a long time and nowadays is still used sometimes in the Quinto Stile’. See Pitoni, *Guida armonica*, p. 28.

<sup>163</sup> Luisi, ‘Francesco Foggia’, pp. 290-291.

century successors. This might explain why Pitoni includes the passage in the *quinto stile*, the type which, in his categorisation, demonstrates the most innovative elements.

Pitoni classifies a passage from Foggia's two-voice motet *In tribulationibus* in the fifth style.<sup>164</sup> According to Luisi, it offers nothing particularly innovative, such as harmonic elements or the use of dissonance, but Pitoni probably included it in the fifth type because its characteristics, typical of the concerted motet, did not belong to any of the previous stylistic types of the *Guida armonica*. Pitoni's classification lacks a category for a 'transitional style': a category that links the fourth and fifth styles is necessary to truly reflect the passages by Foggia that he cites. Features of the motet, such as a different use of counterpoint compared to Palestrina's style, as well as the equal use of the two soprano parts and the use of harmonic and melodic progressions, do not emerge from Pitoni's analysis. These ideally should be included in a transitional stylistic type.<sup>165</sup>

Pitoni intended to include himself in the lineage of the Roman school. An accurate analysis of Foggia's features would have undermined that, so he chose to ignore aspects of Foggia's work that did not emphasise Foggia's (and, by extension, his own) place in the Palestrinian tradition. Pitoni's efforts were part of a broader movement in the eighteenth century to confirm Palestrina as the main model for Roman composers. Giovanni Battista Martini also offers a partial assessment of Foggia's style to emphasise the importance of the Roman school founded by Palestrina. In Martini's famous treatise on counterpoint, *Esemplare o sia saggio fondamentale pratico di contrappunto sopra il canto fermo* (1774-1775), he analyses a passage from Foggia's antiphon *Ecce sacerdos*

---

<sup>164</sup> See this motet available in modern score in: Luisi, 'Francesco Foggia', pp. 297-302; Francesco Foggia, *Mottetti*, ed. by Gunther Morche (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, Centro Studi Palestriniani, 1988), pp. 97-105. Pitoni, *Guida armonica*, p. 17.

<sup>165</sup> Luisi, 'Francesco Foggia', pp. 291, 294.

*magnus*. Martini introduces it with a glowing appreciation of Foggia's compositional abilities:

Qual fosse il valore e il merito di questo celebre Maestro, (...) facilmente potrà rilevarsi non solo da questo piccolo Saggio, che qui espongo, ma singolarmente dalle varie Opere da esso pubblicate; dalle quali non solo i Giovani, che si applicano a quest'Arte, ma anche i Maestri potranno comprendere la finezza dell'Arte, e l'artificiosa condotta dei Soggetti da esso proposti, e condotti a perfezione.<sup>166</sup>

He discusses Foggia's treatment of subjects and notes that the text-unit 'Ecce sacerdos magnus' is set in minims, while the second and third subjects are in quavers and semiquavers, on 'qui in diebus suis' and 'placuit Deo' respectively. Different note values distinguish the subjects from each other. He then analyses the use of the cadence at the fourth. Composers at the time usually used cadences at the fifth, but Foggia used it at the fourth in the *ottavo tuono* to maintain coherence with the cantus firmus. Here Martini suggests a comparison with a passage from Palestrina's hymn *Hostem repellas*, highlighting the similarities between the two composers.<sup>167</sup>

Morche points out that Martini's analysis does not examine the stylistic influence of madrigals and arias.<sup>168</sup> Martini mentions the variety in note values, specifying Foggia's

---

<sup>166</sup> 'The value and the credit of this famous Maestro (...) can be appreciated not only from this little essay that I am presenting, but also from [the examination] of his published works; from these not only the young who dedicate themselves to this art [of composing] but also the *maestri* can appreciate the refinement of his 'arte' and his technical skill in the treatment of the subjects that he presents, which are arranged to perfection'. See Giovanni Battista Martini, *Esemplare o sia saggio fondamentale pratico di contrappunto sopra il canto fermo*, 2 vols, (Bologna: Dalla Volpe, 1774-1775; repr. Ridgewood: Gregg, 1965), ii, pp. 47-48. For a discussion on the translation of 'arte' see James Haar: 'A Sixteenth-Century Attempt at Music Criticism', in Paul Corneilson (ed.), *The Science and Art of Renaissance Music* (Princeton: Princeton University Press, 1998), pp. 3-19.

<sup>167</sup> Martini, *Esemplare*, ii, pp. 48-51; i, p. 166.

<sup>168</sup> Gunther Morche, 'Il contributo di Francesco Foggia al mottetto concertato' in *Francesco Foggia*, p. 162.

use of short note values, but does not refer to the overall seventeenth-century style that characterises the passage, as that would undermine the importance of the Roman tradition. Martini and Girolamo Chiti (1679-1759) share the view that the music reaches perfection with the *stile osservato* found in Palestrina's works: 'Primo: stile perfetto detto osservato, come Palestrina, Benevoli etc.'<sup>169</sup> Martini's aim was to re-establish the decorum of the old church music, given that he saw 'the modern music' as 'limited to theatrical and pure entertainment'.<sup>170</sup> In his conclusion, Martini lists the most important exponents of various Italian areas, such as Rome, Venice and Bologna, and notes:

così nelle Composizioni di Musica si conosce subito di quale Scuola sia stato il Compositore, se della Romana di Gio[vanni] Pier-Luigi da Palestrina, dei due Fratelli Gio[vanni] Maria e Gio[vanni] Bernardino Nanini, di Orazio Benevoli, e di Francesco Foggia.<sup>171</sup>

Modern scholars have questioned the earlier scholarly assessments. For example, Miller questions Franchi's evaluation of Martini's and Giuseppe Baini's assessments (1775-1884):

---

<sup>169</sup> 'The first: the perfect style, called osservato, like [that of] Palestrina'; Giancarlo Rostirolla, Luciano Luciani, Maria Adelaide Morabito Iannucci and others, eds, *Epistolario Giovanni Battista Martini e Girolamo Chiti (1745-1759): 472 lettere del Museo Internazionale e Biblioteca della Musica di Bologna*, Studi, cataloghi e sussidi dell'Istituto di Bibliografia Musicale, XV (Rome: Ibumus, 2010), p. 127.

<sup>170</sup> Martini, *Esemplare*, i, p. vi.

<sup>171</sup> 'In [analysing] the compositions we immediately recognize the school to which the composers belong, whether to the Roman [school] of Giovanni Pierluigi da Palestrina, of the two brothers Giovanni Maria and Giovanni Bernardino Nanino, Orazio Benevoli, and Francesco Foggia'. Martini, *Esemplare*, ii, p. 294.

In Foggia, la cui produzione compositiva abbraccia i decenni nel cuore del Seicento, si giunse a vedere «l'ultima pietra» della scuola romana di diretta ascendenza palestriniana, come scrisse il p. Martini e come ribadì il Bainsi.<sup>172</sup>

Miller argues that Martini simply mentions him as the last composer in this series of the Roman school. Miller makes a similar point about Bainsi, who does not position Foggia as the last exponent of Palestrina's school, but simply recognises Foggia's significance in belonging to the school, again as the last in terms of chronological order. This view is also confirmed by a further document included in the letters between Martini and Chiti, where Martini argues with Chiti:

Se si nega l'autorità di Zarlino et altri teorici (...) e l'autorità del Palestrina e pratici (...) della loro scuola e questo durò fino a Benevoli e Foggia.<sup>173</sup>

Miller also questions Fassbender's statement that the Roman school finished with Foggia's death.<sup>174</sup> According to Luisi's analysis, there was a lack of an 'in transition' style to define Foggia's stylistic features.<sup>175</sup> Similarly, Morche states that in the motet *In tribulationibus* seventeenth-century elements typical of the aria and the *stile concertato* appear, but were not highlighted by Martini in his *Esemplare*.<sup>176</sup> Following Luisi and

---

<sup>172</sup> 'Foggia, whose works comprise decades in the mid-seventeenth century, was regarded as being «the last stone» of the scuola romana originated by Palestrina, as p. Martini wrote to Chiti'; Franchi, 'La famiglia Foggia', p. 118.

<sup>173</sup> 'If we don't recognize the authority of Zarlino and other theorists (...) and the authority of Palestrina and other musicians (...) of their school and this [school] lasted until Benevoli and Foggia'. Giancarlo Rostirolla and others (eds.), *Epistolario*, p. 338.

<sup>174</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 5.11-5.13. Fassbender, 'Francesco Foggia', p. 38.

<sup>175</sup> Luisi, 'Francesco Foggia', p. 295.

<sup>176</sup> Morche, 'Il contributo di Francesco Foggia', p. 152.



Morche's views, more recent scholarship by Dixon and Roche has established that Foggia was one of the exponents of the seventeenth-century genre of the concerted motet.<sup>177</sup>

This discussion shows some of the difficulties faced when evaluating Foggia's style. Foggia wrote in a time of transition, when the seventeenth-century features of the *stile concertato* were becoming predominant and he saw a need to preserve elements of Palestrina's style, either due to Tridentine requirements or his own stylistic choice. In either case, his work in important Roman churches and basilicas obliged him to follow the rules of the Catholic Church.

## Secondary Literature

### Foggia

Although Foggia was one of the most prominent composers of sacred music in seventeenth-century Rome, there are relatively few studies of his work and little of the music exists in modern editions. A couple of eighteenth-century studies have shaped many contemporary scholars' understanding of Foggia's life, work and style. The historical studies by Pitoni and Martini referred to above have been particularly influential.<sup>178</sup>

There are few modern studies of Foggia's masses. Stephen R. Miller's unpublished doctoral dissertation (1998) presents a combination of stylistic analysis and transcriptions and provides an overview of the historical context of the seventeenth-

---

<sup>177</sup> Jerome Roche and Graham Dixon, 'Motet, III: Baroque' in *Grove Music Online* <<http://www.oxfordmusiconline.com>> [accessed 20 December 2015].

<sup>178</sup> Pitoni, *Notitia*; Pitoni, *Guida armonica*; Giovanni Battista Martini, *Esemplare*.

century mass in Rome.<sup>179</sup> Miller focuses on Gratiani, Allegri and Foggia and offers musical examples of entire sections of their masses; Foggia's *M. 'Transtiberina'* and *M. Jubilate Deo* are transcribed in full, whilst the Kyries of almost all Foggia's masses are also included.<sup>180</sup> Despite its valuable contribution, this represents a relatively small proportion of Foggia's entire output and his evaluation of Foggia's mass style is not entirely clear-cut. He recognises both the seventeenth-century elements in Foggia's music and his debt to his predecessors of the Roman School, but it is difficult to make a full assessment of Foggia's mass style without more masses in full score. In 2006, my unpublished BMus dissertation contained a transcription of *M. 'La piva'* (Miller's title) and in 2011, I published an exploratory overview and analysis of Foggia's masses.<sup>181</sup>

In 2017 Miller published two significant studies of Foggia: a biography (the first in English) and a critical edition of six masses: *M. Andianne a premer latte, e coglier fiori*, *M. Corrente*, *M. 'La piva'*, *M. Sine nomine*, *M. Exultate Deo*, *M. Tu es Petrus*.<sup>182</sup> Together, Miller's work and the five masses included in the present study (which still only make up half of Foggia's masses) allow for a more informed assessment of his mass style and increase the availability of his work to contemporary performers.

---

<sup>179</sup> Miller, 'Music for the Mass'.

<sup>180</sup> The transcriptions of Foggia's two masses as well as the Kyrie sections are included in Miller, 'Music for the Mass', iv, pp. 717-996. In addition, the transcription of two motets of Foggia are comprised among those of other composers; Miller 'Music for the Mass', v, pp. 1178-1199.

<sup>181</sup> Giulia Galasso, 'Francesco Foggia (1603-1688), Compositore *romanus*'; Giulia Galasso, 'Le Messe di Francesco Foggia (1603-1688): Preliminari allo studio dell'intero *corpus*', *Nuova Rivista Musicale Italiana*, 2 (2011), 173-200.

<sup>182</sup> Foggia, *Masses*.

Almost twenty years before Miller's study on Foggia's masses appeared, Fassbender's doctoral dissertation (1980) was the first modern study of Foggia.<sup>183</sup> Although it does not explore any of the masses, it lays out Foggia's biography, drawing on the *Notitia* and documents such as the dedications of the printed works. Perhaps most useful is the reproduction of facsimiles of the dedications and other relevant documents, including passages from Pitoni's *Notitia*, Martini's correspondence with Liberati and the list of payments ('giustificazioni') of the *cappelle musicali*. He also provides a list of sources and thematic incipits of Foggia's works. This study is a useful resource, despite the absence of a transcription in modern notation of any of Foggia's works.

Both Jean Lionnet and John Burke have worked on Foggia in relation to his contemporaries. In 1985 Lionnet published a study of Foggia and the composer, singer and organist, Teofilo Gargari (c. 1570-1648).<sup>184</sup> The chapter focuses mainly on biographical information on Foggia in Viterbo and Gargari in Rome. Elsewhere, he has studied the events developed before and after the new liturgical regulations established by the Papal decree of 1665, which affected the Sistine Chapel and probably contributed to its decline. Burke's book *Musicians of Santa Maria Maggiore Rome, 1600-1700: A Social and Economic Study* gives a wide overview of the musicians employed in this institution over the course of the seventeenth century.<sup>185</sup> The proceedings of the 1988

---

<sup>183</sup> Fassbender, Carl, 'Francesco Foggia'.

<sup>184</sup> For the section which describes the section on Foggia see Jean Lionnet, 'Un musicista del viterbese a Roma e uno romano nel viterbese: Teofilo Gargari e Francesco Foggia', in *Musica e Musicisti nel Lazio*, ed. by Renato Lefevre and Arnaldo Morelli (Rome: Palombi, 1985), pp. 280-291.

<sup>185</sup> Jean Lionnet, 'Una svolta nella storia del collegio dei cantori pontifici: il decreto del 22 giugno 1665 contro Orazio Benevolo; origini e conseguenze', *Nuova Rivista Musicale Italiana*, 17 (1983), 72-103; John Burke, *Musicians of Santa Maria Maggiore Rome, 1600-1700: A Social and Economic Study* (Venice: Edizioni Fondazione Levi, 1984).

Fondazione Palestrina's International Conference on Foggia were published in 1998 and provide important insights into Foggia's biography and musical style.<sup>186</sup> The conference proceedings, edited by Ala Botti Caselli, cover psalms, motets, offertories and oratorios, and, among conference proceedings on sacred music of the *Seicento*, form one of the most detailed studies of individual composers of the century. Rostirolla and Franchi focus on Foggia's biography and Morche, Witzmann, Fassbender, Tenheaf, Luisi and Botti Caselli emphasize those features of his motets, psalms, offertories and oratorios which are typical of his contemporaries.<sup>187</sup> Luisi and Botti Caselli include transcriptions and analyses of the motet *In tribulationibus* and oratorio *Victoria Passioni Christi*.<sup>188</sup> However, the scholars do not discuss Foggia's masses. Jerome Roche and Graham Dixon consider Foggia in the context of the concerted motet, describing him as one of the main exponents of the genre. They argue that the motets and oratorios of Foggia and other Roman composers, such Gratiani, make a movement away from the *stile antico* toward a new, modern style.<sup>189</sup> Similarly, O'Regan emphasises the stylistic developments typical of motet-psalms, vespers psalms and antiphons composed by Foggia, as well as Benevoli and Virgilio Mazzocchi (1597-1646); Magda Marx-Weber supplies a study of the litanies

---

<sup>186</sup> Ala Botti Caselli, ed, *Francesco Foggia: "fenice de' musicali compositori" nel florido Seicento romano e nella storia: Atti del primo Convegno internazionale di Studi nel terzo centenario della morte: (Palestrina e Roma, 7-8 ottobre 1988)*, ed. by Ala Botti Caselli (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1998).

<sup>187</sup> See the bibliography for the list of individual studies included in the proceedings.

<sup>188</sup> See the transcription of the two works in Francesco Luisi, 'Francesco Foggia', pp. 305-313; Ala Botti Caselli, 'Gli oratori di Francesco Foggia' in *Francesco Foggia*, pp. 433-467.

<sup>189</sup> Jerome Roche and Graham Dixon, 'Motet, III: Baroque (i)' in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 2 December 2015].

by Foggia, alongside other composers, published in *Musik in Rom im 17 und 18 Jahrhundert: Kirche und Fest*.<sup>190</sup>

In the 1960s and 1970s, a few editions of Foggia's works were published. Two motets are included in the collection *Cantio sacra: De valle lacrimarum* (1960) and *Cessate, deh, cessate* (1962).<sup>191</sup> Two psalms, *Confitebor* and *Laudate pueri Dominum*, edited by Laurence Feininger, are included in his 1974 *Monumenta* of sacred works.<sup>192</sup> This is an important contribution, but on the issue of clefs, it is more of a diplomatic transcription, as it retains the originals rather than modernising them. Both a facsimile and an edition of Foggia's works appeared in the 1980s. In 1986 Garland published a facsimile of the manuscripts of Foggia's oratorios *David fugiens a facie Saul* and *Tobiae Oratorium*.<sup>193</sup> In 1998 Gunther Morche edited a collection of Foggia's motets.<sup>194</sup> This is a significant contribution of fourteen motets. These are set for a variety of scoring, including the motet *Congaudete, iubilate*, which was also scored for instruments (cantus,

---

<sup>190</sup> Noel O'Regan, 'The Church Triumphant: Music in the Liturgy', p. 303. Magda Marx-Weber, 'Romische Vertonungen der Lauretanischen Litanei: Palestrina – Cifra – Gratiani – Foggia – Cesarini', in *Musik in Rome im 17. und 18 Jahrhundert: Kirche und Fest: Musica a Roma nel Sei e Settecento: Chiesa e Festa*, ed. by Engelhardt, Markus and Christopher Flamm, *Analecta Musicologica*, 33, (Laaber: Laaber-Verlag, 2004), pp. 211-236.

<sup>191</sup> Francesco Foggia, *Cessate, deh, cessate*, ed. by Rudolf Ewerhart, *Cantio sacra*, 38 (Cologne: Bieler, 1962).

<sup>192</sup> Francesco Foggia, *Psalmi duo*, ed. by Laurence K. J. Feininger, *Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae. Psalmodia cum quatuor choris*, 15 (Trent: Societas Universalis Sanctae Ceciliae, 1974).

<sup>193</sup> Howard E. Smither, ed, *Oratorios*, *The Italian Oratorio 1650-1800*, 1 (New York; London: Garland, 1986).

<sup>194</sup> Foggia, *Mottetti*.

two violins and basso continuo).<sup>195</sup> Whilst for centuries Foggia's reputation was based on the writings of Pitoni and Martini, recent decades have seen a reappraisal of his work. The present thesis contributes to this re-evaluation, in the context of his masses.

### The Mass in Seventeenth-Century Rome and the North

Relatively little scholarly work has been done in either editing or analysing the seventeenth-century Italian mass generally. Roman masses in particular have received less attention than those written in Northern Italy. A number of masses by Benevoli are included in his *opera omnia*, in the series *Monumenta liturgiae polychoralis*.<sup>196</sup> A few of Carissimi's masses were edited by Lino Bianchi (the attribution of a further mass, *Missae a quinque et a novem* has been questioned by Wolfgang Witzemann).<sup>197</sup> Luca della Libera has produced critical editions of masses by the 'next generation' of Roman composers, including two masses by Alessandro Scarlatti (1639-1682) (*Messa il Santissimo Natale*

---

<sup>195</sup> Foggia, *Mottetti*, pp. 19-36.

<sup>196</sup> See, for example, Orazio Benevoli, *Missae Dum complerentur: XVI vocum*, ed. by Laurence K. J. Feininger, *Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae, Horatii Benevoli opera omnia*, III, 2 (Trent: Societas Universalis Sanctae Ceciliae, 1973); *Missae In angustia pestilentiae: XVI vocum*, ed. by Laurence K. J. Feininger, *Monumenta*, III, 1 (Trent: Societas Universalis Sanctae Ceciliae, 1973); *Missae Mattei: X vocum* in *Monumenta*, V, 2; *Missae Pia: X vocum* in *Monumenta*, V, 3; *Missae Tu es Petrus: XVI vocum* in *Monumenta*, III, 3; *Messe a otto voci: Missae pastoralis, Missae Purpura et byssum, Missae In lectulo meo*, ed. by Roberto Gianotti, in *Monumenta, Nuova Serie 2* (Lucca: Centro di Eccellenza Laurence K.J. Feininger, Libreria Musicale Italiana, 2018); *Messe a nove voci: Amo Deum, Marsilia*, ed. by Roberto Gianotti, in *Monumenta, Nuova Serie 2* (Lucca: Centro di Eccellenza Laurence K. J. Feininger, Libreria Musicale Italiana, 2016); *Missae Pastoralis: octonis vocibus concinenda* in *Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae, Ordinarium Missae cum duobus choris*, 1 (Trent: Societas Universalis Sanctae Ceciliae, 1957).

<sup>197</sup> Giacomo Carissimi, *Messe e Mottetti*, ed. by Lino Bianchi, Vol. 1, *Monumenti*, 3 (Rome: Istituto Italiano per la Storia della Musica, 1960); Wolfgang Witzemann, 'Una messa non di Carissimi, un'altra sì', *Studi musicali*, 11 (1982), 61-89.

and *Messa breve, e concertata*) and two by Francesco Gasparini (1668-1727) (*Messe a quattro voci concertate*).<sup>198</sup>

In terms of analytical studies, alongside Miller's dissertation on Roman masses, Carolyn Jean Fraley's doctoral thesis considers masses by Angelo Berardi (c.1636-1694).<sup>199</sup> One aspect of the seventeenth-century mass that is of relevance to the current study but has been largely overlooked is the imitation mass. Miller gives an overview of seventeenth-century Roman composers who use pre-existing material from the Palestrina tradition in their work but, unlike the sixteenth century, there are no studies of the techniques used in Seicento imitation masses.<sup>200</sup> In the context of a paucity of both critical editions and studies of the seventeenth-century Roman mass, the present dissertation thus adds not only to our knowledge of Foggia's style, but also of the mass in Rome more generally.

There are more music editions, and analytical and contextual studies of Northern Italian composers. Masses by Giovanni Battista Bassani (c.1650-1716), Alessandro Grandi (1586-1630), Maurizio Cazzati (1616-1678), Giovanni Legrenzi (1626-1690) and Giovanni Antonio Grossi (1615-1684), and several others, are included in the series 'Seventeenth-Century Italian Sacred Music' edited by Anne Schnoebelen.<sup>201</sup> There are several editions of Monteverdi's masses. The most recent, published by the Fondazione

---

<sup>198</sup> Luca Della Libera, ed., *Masses: Music from the Basilica of Santa Maria Maggiore*, Recent Researches in the Music of the Baroque Era, 137 (Middleton: A-R Editions, 2004).

<sup>199</sup> Carolyn Jean Fraley, 'Selected Masses of Angelo Berardi: An Analytical Study' (unpublished doctoral dissertation, Washington DC: The Catholic University of America, 1989).

<sup>200</sup> Stephen R. Miller, 'The Seventeenth-century Mass at Rome: Re-Use, Reference, and Synthesis' in *La ricezione di Palestrina in Europa fino all'Ottocento*, ed. by Rodobaldo Tibaldi (Lucca: Libreria Musicale Italiana, 1999), pp. 67-103.

<sup>201</sup> Anne Schnoebelen, ed, *Masses in Seventeenth-Century Italian Sacred Music*, Vols. 1, 3, 5, 7, 8, 9 (New York: Garland, 1995-1999)

Monteverdi, includes the imitation mass *M. In illo tempore* (first issued in 1610) and *Messa a 4 voci* edited by Jeffrey Kurtzman and Mariella Sala.<sup>202</sup> There are significant studies of the North Italian mass, such as that by Jerome Roche, which also include an analysis of other genres.<sup>203</sup> Kurtzman has written on Monteverdi's mass and Vespers and these genres in the seventeenth century more generally.<sup>204</sup>

### Sacred Music in Seventeenth-Century Rome

Following a revival of interest in the mid-twentieth century into sacred music in seventeenth-century Rome, there are a much greater number of studies on this topic. More recently, there have been several studies on the Roman *cappelle musicali*. The archives of churches like San Giovanni in Laterano, Santa Maria in Trastevere, and Santa Maria Maggiore contain vital pieces of information on composers' biographies, the music sources of masses, motets, psalms and other sacred music genres and important

---

<sup>202</sup> Claudio Monteverdi, *Missa In illo tempore* (1610), ed. by Jeffrey Kurtzman (Stuttgart: Carus-Verlag, c1994). Claudio Monteverdi, *Messa a 4 voci e salmi* (1651), ed. by Mariella Sala in *Instituta et monumenta*, Serie I: monumenta, 5 (Cremona: Fondazione Claudio Monteverdi, 1995).

<sup>203</sup> Jerome Roche, *North Italian Church Music in the Age of Monteverdi* (Oxford: Clarendon Press, 1984).

<sup>204</sup> See, for example, amongst his numerous studies, Jeffrey Kurtzman, *Essays on the Monteverdi Mass and Vespers* in *Rice University Studies*, 64 (Houston: Rice University, 1978). On the discussion on Monteverdi's pitch and *chiavette*, supporting Andrew Parrott's view: Jeffrey Kurtzman, 'An aberration amplified', *Early Music*, 13 (1985), 73-76. On the discussion in question see Andrew Parrott, 'Transposition in Monteverdi's Vesper of 1610: An "Aberration" defended', *Early Music*, 12 (1984), 490-516; Roger Bowers, 'An "aberration" reviewed: The Reconciliation of Inconsistent Clef-Systems in Monteverdi's Mass and Vespers', *Early Music*, 31 (2003), 527-538; Bowers, 'The High and Low Keys Come Both to One Pitch': Reconciling Inconsistent Clef-Systems in Monteverdi's Vocal Music for Mantua', *Early Music*, 39 (2011), 531-545; Parrott, 'High Clefs and Down-to-Earth Transposition: A Brief Defence of Monteverdi', *Early Music*, 40 (2012), 81-85. For other studies on sixteenth- and seventeenth-century other genres see, for example, the recently published: Jeffrey Kurtzman, *Studies in Sixteenth and Seventeenth-century Italian Sacred Music* (Farnham: Ashgate Variorum, 2014).



documents revealing how religious events, such as patronal feast days, processions and regular mass services were organised. This research has underlined the difficulties of sharply defining the musical style of these Roman *maestri* writing in a time of transition.

Older studies, such as those by Palisca and Bukofzer, include out-dated views of the Roman *maestri*'s style in relation to the Palestrinian tradition and have been succeeded by more recent studies of seventeenth-century sacred music in Rome.<sup>205</sup> These include significant contributions from O'Regan, Dixon, Roche, Kurtzman, Schnoebelen, Miller, Rostirolla, Burke and Della Libera. Dixon's doctoral dissertation gives a detailed account of liturgical music in Rome in the first half of the seventeenth century, including archival documents from several Roman churches, and discusses genres in use according to the liturgical context and purpose.<sup>206</sup> Dixon's work on *Carissimi* outlines his main stylistic features in various genres.<sup>207</sup> There are several studies based on the archival sources of the *cappelle musicali*, including that by Jean Lionnet on San Luigi dei Francesi and Burke's study of Santa Maria Maggiore.<sup>208</sup> More recently, O'Regan has written on archconfraternities, oratories, and churches, including St Peter's, from the mid-sixteenth to mid-seventeenth century, such as the Santissima Trinità dei Pellegrini and the Roman Archconfraternity of San Rocco.<sup>209</sup> Della Libera has worked on Santa Maria Maggiore,

---

<sup>205</sup> Bukofzer, *Music in the Baroque Era*; Palisca, *Baroque Music*.

<sup>206</sup> Dixon, 'Liturgical Music'.

<sup>207</sup> Graham Dixon, *Carissimi* (Oxford: Oxford University Press, 1986).

<sup>208</sup> See, for example, Jean Lionnet, *La musique a Saint-Louis des Francais de Rome au xviiiè siècle*, 2 vols (Venice: Fondazione Levi, 1985); John Burke, *Musicians of Santa Maria Maggiore Rome, 1600-1700: A Social and Economic Study* (Venice: Edizioni Fondazione Levi, 1984).

<sup>209</sup> Noel O'Regan, 'The Performance of Roman Sacred Polychoral Music in the Late Sixteenth and Early Seventeenth Centuries: Evidence from Archival Sources', *Performance Practice Review*, 8 (1995), 107-146; Noel O'Regan, 'Processions and their Music in Post-Tridentine Rome', *Recercare*, 4 (1992), 45-80;

where Foggia worked for a time.<sup>210</sup> Scholars have also examined particular styles and genres, for example, studies by Dixon, O'Regan, Witzemann and Luisi are included in a collection on polychoral music: *La scuola polichorale romana del Sei-Settecento*. Dixon's work on the origins of the 'Colossal Baroque' addressed Roman liturgical music of the mid-seventeenth century, which started to develop from the music of Palestrina and his contemporaries.<sup>211</sup>

Giancarlo Rostirolla has worked extensively on Roman sacred music of the period, including his monumental history of the Cappella Giulia that covers five centuries.<sup>212</sup> He is also notable for founding and leading both the Istituto di Bibliografia

---

Noel O'Regan, *Institutional Patronage in Post-Tridentine Rome: Music at Santissima Trinità dei Pellegrini, 1550-1650*, in Royal Musical Associations Monographs, 7 (London: Royal Musical Association, 1995); Noel O'Regan, 'The Performance of Palestrina: Some further Observations', *Early Music*, 24 (1996), 145-154; Noel O'Regan, 'Music at the Roman Archconfraternity of San Rocco in the Late Sixteenth Century', *La Musica attraverso le fonti d'archivio*, Strumenti della ricerca musicale: Collana della Società Italiana di Musicologia, 2 (Lucca: LIM, 1994), pp. 521-552; Noel O'Regan, 'Evidence for vocal scoring in late sixteenth and early seventeenth-century polyphony from Cappella Sistina musical and non-musical documents' in *Der Fondo Cappella Sistina als musikgeschichtliche Quelle*, Cappelle apostolicae sistinaeque collectanea acta monumenta, 6 (Vatican City: Biblioteca Apostolica Vaticana, 2001), pp. 97-107.

<sup>210</sup> Luca Della Libera, 'La Musica nella Basilica di Santa Maria Maggiore a Roma, 1676-1712: Nuovi Documenti su Corelli e sugli Organici Vocali e Strumentali', *Recercare*, 7 (1995), 87-161. He has also considered the earlier period of the second half of the Cinquecento and beginning of the Seicento: Luca Della Libera, 'Repertori ed organici vocali-strumentali nella Basilica di Santa Maria Maggiore a Roma: 1557-1624', *Studi musicali*, 29 (2000), 3-57;

<sup>211</sup> Graham Dixon, 'Concertato alla romana', in *La scuola polichorale romana*, pp. 129-134. Noel O'Regan, 'Early Roman Polychoral Music: Origins and Distinctiveness' in *La scuola polichorale romana*, pp. 43-64. In the same proceedings others studies of interest are: Francesco Luisi, 'La scuola polichorale romana del Sei-Settecento; sulla presenza di due aspetti stilistici nella seconda suola romana', in *La scuola polichorale romana*, pp. 11-20; Wolfgang Witzemann, 'Marazzoli, Carissimi, Benevoli e la musica sacra romana del Seicento' in *La scuola polichorale romana*, pp. 65-80. Graham Dixon, 'The Origins of the Roman "Colossal Baroque"', *Proceedings of the Royal Musical Association*, 106 (1979-80), 115-128.

<sup>212</sup> Giancarlo Rostirolla, *Musica e musicisti*.

Musicale (I.Bi.Mus) and the Fondazione Palestrina, which have produced publications in this area. Similarly, the Deutsches Historisches Institut has issued relevant studies on San Giovanni in Laterano, such as that in the above-mentioned publication *Musik in Rom im 17 und 18 Jahrhundert: Kirche und Fest*.<sup>213</sup>

This recent scholarship has reappraised the reception of seventeenth-century music. O'Regan's chapter in the *Cambridge History of Seventeenth-Century Music* (2005) sketches the sacred music genres of the seventeenth-century *maestri*, the stylistic variety across various genres and different scoring.<sup>214</sup> Miller's 2006 study focuses mainly on the critical reception of seventeenth-century Roman *maestri di cappella* in connection with the *stile antico*. He writes: 'research of recent decades has made it apparent that these seventeenth-century Roman composers were *not* epigonous imitators writing in an «alla Palestrina» idiom.'<sup>215</sup> Schnoebelen and Kurtzman have edited numerous articles and music editions that document the mass, magnificat and other related genres in Italy during the period.<sup>216</sup> The monumental *Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516-1770* recently published is particularly important.<sup>217</sup>

---

<sup>213</sup> Wolfgang Witzemann, 'Das Fest der Heiligen Lucia an San Giovanni in Laterano', in *Musik in Rome*, pp. 145-168.

<sup>214</sup> Noel O'Regan, 'The Church Triumphant: Music in the Liturgy', pp. 283-323.

<sup>215</sup> Stephen R. Miller, 'On Common Ground: Palestrina, Musica commune and Seventeenth-century Roman Sacred Music', in *Palestrina e l'Europa: Atti del III convegno internazionale di studi, Palestrina, 6-9 Ottobre 1994*, ed. by Giancarlo Rostirolla, Stefania Soldati and Elena Zomparelli (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2006), p. 1060.

<sup>216</sup> Miller, 'Francesco Foggia (1603-88): A Biography', 1.6.

<sup>217</sup> Jeffrey Kurtzman and Anne Schnoebelen, *A Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516-1770*, JSCM Instrumenta 2 (2014) < <http://sscm-jscm.org/instrumenta/instrumenta-volumes/instrumenta-volume-2/> > [accessed 20 April 2017].

### Sixteenth-Century Mass in Rome and Palestrina

Much greater scholarly attention has been paid to sixteenth-century Rome, and particularly to Palestrina. O'Regan's work in this area began with his doctoral dissertation on Palestrina and his successors' polychoral works, including various transcriptions, and continued with an exploration of polychoral works in the papal chapel. In his more recent study on polychorality, included in the proceedings *Palestrina e l'Europa*, O'Regan argues that, although Palestrina and Giovanni Francesco Anerio wrote a great deal, scholars have often neglected it in favour of studies of the Venetian repertory. His later work discusses the performance practice of singers performing at the Vatican and other Roman churches.<sup>218</sup>

Many studies of Palestrina appear in Italian conference proceedings from the 1970s onwards. These include the various conferences on Palestrina (*Convegni di Studi Palestriniani*) edited by scholars such as Rostirolla, Luisi, and Bianchi.<sup>219</sup> One of the most recent is the 2006 *Palestrina e l'Europa*, which includes Ciliberti's work on links between Palestrina and the Vatican, Rice's contribution on *M. Cantantibus organis*, Kurtzman's study of clefs and tones in Palestrina's Magnificat and Guletzki's study of

---

<sup>218</sup> Noel O'Regan, 'Sacred Polychoral Music in Rome: 1575-1621', 2 vols (unpublished D-Phil thesis, University of Oxford, 1988); Noel O'Regan, 'The Introduction of Polychoral Music into the Papal Chapel in the Late Sixteenth and Early Seventeenth Centuries', *Collectanea. II: Studien zur Geschichte der papstlichen Kapelle*, Cappellae apostolicae sextinaeque acta monumenta, 4 (Vatican City: Biblioteca Apostolica Vaticana, 1994), pp. 341-450. Noel O'Regan, 'Palestrina's Polychoral Works: A Forgotten Repertoire', in *Palestrina e l'Europa*, pp. 341-363. Noel O'Regan, 'Choirboys in Early Modern Rome' in *Studies in the Medieval and Renaissance Music*, 7 (Woodbridge: Boydell & Brewel, 2008), pp. 216-240.

<sup>219</sup> See, for example, Francesco Luisi, ed, *Atti del Convegno di Studi Palestriniani (28 settembre-2 ottobre 1975)* (Roma: Staderini, 1977); Lino Bianchi and Giancarlo Rostirolla, eds, *Palestrina e la sua presenza nella musica e nella cultura europea dal suo tempo ad oggi: Atti del II Convegno Internazionale di Studi Palestriniani* (Palestrina: Centro di Studi Palestriniani, 1991).

formal settings in Palestrina's masses.<sup>220</sup> A few other studies in these proceedings are not specifically focused on Palestrina, such as that on the Congregazione dei Musici di Santa Cecilia by Summers.<sup>221</sup> On the Congregazione Remo Giazotto's studies on the Accademia Nazionale di Santa Cecilia (the Congregazione later became the Accademia Nazionale) are significant.<sup>222</sup> Others have worked on Palestrina's successors, such as the volume edited by Monari and Vizzaccaro on the Vatican at the time of Giovanni Maria Nanino, and Ciliberti's monograph on Antonio Maria Abbatini.<sup>223</sup>

Although there are various editions of Palestrina's masses available for both performance and research, there is still a significant lack of modern editions of the music of his predecessors and successors.<sup>224</sup> Amongst these are two masses by Ruggiero

---

<sup>220</sup> Galliano Ciliberti, 'Palestrina e l'ambiente musicale dello Stato pontificio' in *Palestrina e l'Europa*, pp. 1-12; Jeffrey G. Kurtzman, 'Questioni di chiavi, toni ecclesiastici e altezza del suono dei Magnificat del Palestrina', in *Palestrina e l'Europa*, pp. 315-328; Irina Guletsky, 'Proportions in Palestrina's Masses', in *Palestrina e l'Europa*, pp. 329-340; John A. Rice, 'Palestrina's Saint Cecilia Motets and the Missa «Cantantibus Organis»', in *Palestrina e l'Europa*, pp. 817-830.

<sup>221</sup> William J. Summers, 'Music Confraternal Life in Rome, 1584-1630: The Compagnia dei Musici di Roma', in *Palestrina e l'Europa*, pp. 45-56.

<sup>222</sup> Remo Giazotto, *Quattro Secoli di Storia*; 'Storia dell'Accademia Nazionale di Santa Cecilia', 237-284.

<sup>223</sup> Giorgio Monari and Federico Vizzaccaro, eds, *Musici e istituzioni musicali a Roma nello Stato pontificio nel tardo Rinascimento: attorno a Giovanni Maria Nanino: atti della giornata internazionale di studio: Tivoli, Villa d'Este, 26 ottobre 2007* (Tivoli: Società tiburtina di storia dell'arte, 2008). Ciliberti, Galliano, Antonio Maria Abbatini e la Musica del suo tempo (1595-1679): *Documenti per una Ricostruzione Bibliografica*, Quaderni Regione dell'Umbria: Serie Studi Musicali, I (Perugia: Selci Umbro, 1986).

<sup>224</sup> Palestrina, Giovanni Pierluigi da, *The Complete Works of Giovanni Pierluigi da Palestrina*, Vols. 8, 9, 16, 69. New York: Kalmus, n.d.; *Le opere complete di Giovanni Pierluigi da Palestrina*, ed. R. Casimiri (Rome: Edizione Fratelli Scalera, 1939). See, for example, the two volumes of masses: Palestrina, Giovanni Pierluigi da, *Missarum Liber Primus: (Roma, Valerio e Luigi Dorico 1554)*, ed. by Francesco Luisi, Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina (1525-1594), 1 (Rome: Comitato per l'edizione nazionale delle opere di Giovanni Pierluigi da Palestrina. Editalia, Gruppo Istituto Poligrafico e Zecca dello Stato, 2002); *Missarum Liber Secundus*, Edizione Nazionale, 4.

Giovannelli (c.1560-1625), edited by Paolo Teodori; mid-century editions of masses by Palestrina and his predecessors, such as Antonio Cifra, and Abundio Antonelli (?-1629); transcriptions of masses by Francesco Soriano (1548/1549-1621) and Giovanni Francesco Anerio are included in the doctoral dissertations of Kniseley and Zeno respectively.<sup>225</sup>

Whilst little has been written on the imitation masses of the seventeenth century, there is a substantial amount on Palestrina's imitation masses, including works by Reese, Quereau, Lockwood and Franke.<sup>226</sup>

---

<sup>225</sup> Giovannelli, Ruggero, *Composizioni sacre: Messe, motetti, Salmi*, ed. by Paolo Teodori in *Musica e musicisti nel Lazio '400-'800: Fonti musicali*, 2 (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, Centro Studi Palestriniani, 1992). Giovanni Pierluigi da Palestrina, *Missa brevis: ad quatuor voces inequales*, rev. edn (Frankfurt: Schwann, 1980); Antonio Cifra, *Missa S'allor che più sperai* ed. by Karl Gustav Fellerer (Düsseldorf: Schwann, 1953); Abundio Antonelli, *Missa brevis*, ed. by Karl Gustav Fellerer (Düsseldorf: Schwann, 1958). Sherman Philip Kniseley, 'The Masses of Francesco Soriano: A Style-Critical Study and Musical Supplement', 2 vols (unpublished doctoral dissertation, Chapel Hill: University of North Carolina, 1964). Nyel Zeno Williams, 'The Masses of Giovanni Francesco Anerio': A Historical and Analytical Study with a Supplementary Critical Edition', 2 vols (unpublished doctoral dissertation, Chapel Hill: University of North Carolina, 1971).

<sup>226</sup> Gustave Reese, *Music in the Renaissance*, revised edn (London: Dent, 1959). Quentin W. Quereau, 'Sixteenth-century Parody: An Approach to Analysis', *Journal of the American Musicological Society*, 31 (1978), 407-441. Quentin W. Quereau, 'Aspects of Palestrina's Parody Procedure', *The Journal of Musicology*, 1 (1982), 198-216. Lewis Lockwood, 'On Parody as Term and Concept in Sixteenth-century Music' in *Aspects of Medieval Renaissance Music, a Birthday Offering to Gustave Reese*, ed. by Jan LaRue (New York: Pendragon Press, 1978), pp. 560-575. Veronica Mary Franke, *Palestrina's Imitation Masses: A Study of Compositional Procedures* (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2007).

## Aspects of Performance Practice and Notation

While there is not scope within the present study to focus on detail on aspects of performance practice, it is worthwhile highlighting some particular issues which scholars and performers using the edition will need to address. The first broad area of consideration is to do with issues which stems from the notation, particularly the presence in the source of *chiavette* and transposition rubrics, and associated questions of vocal range and pitch, raising the matter of who would have sung the music in Foggia's time. The second area is to do with the choice of time signatures employed by Foggia and what these might imply about proportional relationships.

### Transposition

Transposition according to the use of *chiavette* has been matter for much scholarly debate, particularly when there are no clear indications in the source rubric. In the *Octo missae*, the rubric in the organ part links transposition with the use of *chiavette*, and this has led to the decision to transpose these masses in the present edition.

The Index of the organ part (Image 3.1 below) shows that four of the masses – *M. Tre pastorelli*, *M. O quam gloriosum est*, *M. Iste est Ioannes*, *M. Tu es Petrus* – are marked *si sona alla quarta* ('to be played at the fourth'), a direction that they should be transposed down a fourth. The use of the so-called 'high clefs' or *chiavette* indicates that transposition is required and the masses in this study and the accompanying edition have been transposed down a fourth. By contrast, the other masses (*M. Corrente*, *M. Venite gentes* and *M. La battaglia*) use 'low clefs' or *chiavi naturali* and do not require transposition. Foggia's use of transposition follows that of other Roman composers of the 1660s. Barbieri shows that c.1580-1600 Roman composers used both indications *alla*

*quinta* and *alla quarta bassa*. The specific indication *alla quarta bassa* follows practices popular c.1620-1660, whereas c.1660-1690 *alla quarta* and *alla terza bassa* were used.<sup>227</sup>

Illustration 3.1: Index of the Organ Partbook of Francesco Foggia's *Octo missae* (1663)<sup>228</sup>

INDEX			
MISSARVM			
FRANCISCI FOGGIAE ROMANI			
OPERIS VII.			
M	issa , detta Corrente à 4.	pag.	4
	Missa , detta Venite Gentes . à 4.		11
	Missa , Sine Nomine . à 5		18
	Missa , detta la Battaglia: à 5.		28
	Missa, detta Tre Pastorelli. à 5.	Si fona alla quarta.	37
	Missa, O quam Gloriosum à 8.	Si fona alla quarta.	46
	Missa , Iste est Ioannes. à 8.	Si fona alla quarta.	55
	Missa , Tu es Petrus . à 9.	Si fona alla quarta.	63

FINIS

<sup>227</sup> Patrizio Barbieri, 'Corista, chiavette e intonazione nella prassi romana e veneto-bolognese nel tardo Rinascimento', in *Ruggero Giovannelli «musico eccellentissimo e forse il primo del suo tempo»*, ed. by Carmela Bongiovanni and Giancarlo Rostirolla (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1998), p. 447.

<sup>228</sup> Francesco Foggia, *Octo missae* (Rome: Fei, 1663).



However, scholarly discussions have shown that for some seventeenth-century music the situation is not clear-cut, particularly in relation to the interval at which the pieces should be transposed. Andrew Parrott proposed in 1984 that certain pieces in Monteverdi's Mass and Vespers collection of 1610 (namely *Lauda Jerusalem* and Magnificat) should be transposed down a fourth according to the conventions associated with *chiavette* clef combinations. This began an extended debate between Parrott, Roger Bowers and Jeffrey Kurtzman which played out in the pages of the journal *Early Music* periodically until 2012.<sup>229</sup>

Praetorius in his *Syntagma musicum* of 1619 says that the norm is to transpose down a fourth or a fifth below – although the latter to a lesser extent – and down a third is the least preferable choice.<sup>230</sup> Kurtzman defends Parrott's claims about transposing *alla quarta* and highlights the link between transposition and pitch.<sup>231</sup>

Bowers, however, embraces the transposition of a whole tone down, which reconciles both overall and core ranges. Bowers cites Giovanni Croce's practice of downward transposition by a second.<sup>232</sup> Parrott replies that there is no need for a reconciliation of ranges between high and normal clefs and that Zacconi and also Croce

---

<sup>229</sup> Andrew Parrott, 'Transposition in Monteverdi's Vespers of 1610: An 'Aberration' Defended', *Early Music*, 12 (1984), 490-516; Jeffrey Kurtzman, 'An Aberration Amplified', *Early Music*, 13 (1985), 73-76; Roger Bowers, 'An Aberration Reviewed: The Reconciliation of Inconsistent Clef-Systems in Monteverdi's Mass and Vespers of 1610', *Early Music*, 31 (2003), 527-538; Andrew Parrott, 'Onwards and Downwards', *Early Music*, 32 (2004), 303-317; Roger Bowers, 'The High and Low Keys Come Both to One Pitch': Reconciling Inconsistent Clef-Systems in Monteverdi's Vocal Music for Mantua', *Early Music*, 39 (2011), 531-545. Andrew Parrott, 'High Clefs and Down-to-Earth Transposition: A Brief Defence of Monteverdi', *Early Music*, 40 (2012), 81-85.

<sup>230</sup> Parrott, 'Transposition', p. 500.

<sup>231</sup> Kurtzman, 'An Aberration Amplified', p. 75.

<sup>232</sup> Bowers, 'An Aberration Reviewed', pp. 530-531; Bowers, 'The High and Low Keys', pp. 537, 538.

truly highlight that transposing a second down refers only to the pieces written in normal clefs, not those in *chiavette* like in Monteverdi's.<sup>233</sup> Parrott adds that transposing down a second would cause issues for the accompanying instruments, such as the organist.<sup>234</sup> Parrott concludes that if Monteverdi wished to transpose down exceptionally to the second below, he would have indicated it in the source.<sup>235</sup>

While in Monteverdi's Mass and Vespers the indication of transposition is not clear-cut, in the source of Foggia's *Octo missae* there is a clear indication of the transposition required for those masses written in *chiavette*. In the present study, the *Octo missae* are edited in the transposed version down a fourth following the rubric *alla quarta*. Contemporary editors can present the music in either at the written pitch or in the transposed version or to present the work in the two versions.

A transposed version, which reflects my approach to this matter, can be found in Jeffrey Kurtzman's edition of Agostino Steffani's *Nisi Dominus* (1674), where Kurtzman shows the rubric and the # in the key signature. In the editorial comments he states that, given the clear rubric *alla quarta* in the organ partbook and the presence of *chiavette*, the music is transposed down a fourth as required in the source.<sup>236</sup> Kurtzman makes the same choice in his editions of Giovanni Legrenzi's *Laudate Dominum* and Giovanni Paolo Colonna's *Ecce nunc* (1687).<sup>237</sup> However, Kurtzman only chose to transpose down a

---

<sup>233</sup> Parrott, 'Onwards' p. 304; Parrott, 'High Clefs', p. 81.

<sup>234</sup> Parrott, 'High Clefs', p. 82.

<sup>235</sup> Parrott, 'High Clefs', p. 84.

<sup>236</sup> Agostino Steffani, *Nisi Dominus* ed. by Jeffrey Kurtzman, Vesper and Compline Music for Eight Principal Voices, Part Two, 19 (New York & London: Garland Publishing, 2002), pp. xvii, 186.

<sup>237</sup> Giovanni Paolo Colonna, *Ecce nunc*, ed. by Jeffrey Kurtzman, Vesper and Compline Music for Eight Principal Voices, Part Two, 19 (New York and London: Garland Publishing, 2002), pp. xix, 216; Giovanni

fourth on the basis of the *chiavette*, as there is no accompanying clear indication of *alla quarta* in the Organ partbook. A contrasting approach may be seen in Anne Schnoebelen's edition of *Armonia Sacra di concerti, messa & canzoni à 5 voci* by Carlo Milanuzzi (1622), where she retains the original pitch, although the rubric *alla quarta* and *chiavette* appear in the source, as noted in the editorial method.<sup>238</sup>

While leaving the works untransposed respects the original notation, given that the indication is clearly stated in the index of the organ part, transposition is clearly required. Presenting them as such in the present edition thus facilitates modern performance. Another motivation for undertaking the transposition in the current edition was to enable comparison with the other masses in the collection which do not require transposition, both for the purposes of the present thesis, and for any future study.

### Vocal Range

The following examination of the vocal ranges, in the case of those masses containing the transposition rubric and *chiavette* (*M. Tre pastorelli*, *M. O quam gloriosum est*, *M. Iste est Ioannes* and *M. Tu es Petrus*) includes the calculation of ranges on the basis of the transposed versions of the works. This reveals a similar set of ranges to those found in those masses where no transposition is indicated or required (*M. Corrente*, *M. Venite gentes* and *M. La battaglia*).

Table 1.2 shows that there is a similar set of ranges between the transposed and untransposed masses. Across the masses the range of each part varies only slightly. The

---

Legrenzi, *Laudate Dominum*, ed. by Jeffrey Kurtzman, Vesper and Compline Music for Five Principal Voices, Part I, 15 (New York & London: Garland Publishing, 1999), pp. xxii, 241.

<sup>238</sup> Carlo Milanuzzi, *Armonia Sacra di concerti, messa & canzoni à 5 voci*, ed. by Anne Schnoebelen, in *Masses, Seventeenth-Century Italian Sacred Music*, 3 (New York & London: Garland Publishing, 1995), p. xii.

only exception is *M. O quam gloriosum est*, which is set slightly lower compared the other masses.


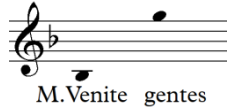
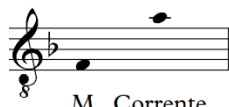
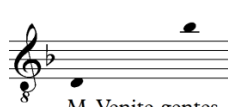

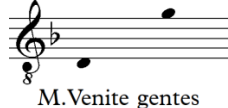

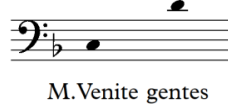
Table 1.2 shows that altus and cantus parts in particular are set in a rather low range. Altus ranges from *d* to *f* in the lowest and the average is *a'* in the highest range (with a peak of *b'* in *M. Venite gentes*). Given that the lowest pitch is *d*, in this edition the octave treble clef is used not only for Tenor, but also for Altus to avoid excessive use of ledger lines. The lowest note of the cantus part usually ranges from *a* (this peak is reached in cantus II of *M. Tu es Petrus*) to *d'*, while the highest ranges from *d''* (found in *M. Corrente*) to *a''* of *M. La battaglia*. *M. O quam gloriosum est* is particularly low in range in the cantus part compared to the other masses, as it reaches *g*.<sup>239</sup>

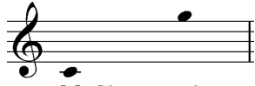

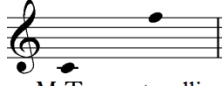
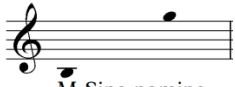
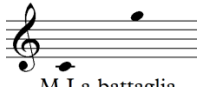
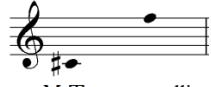
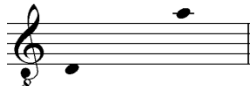

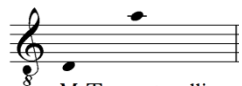
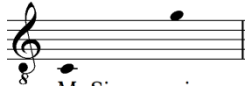
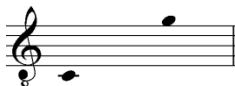
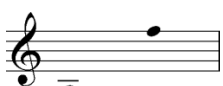
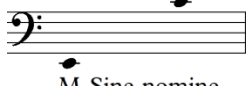
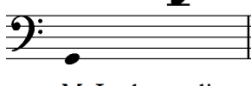

The very low vocal range of cantus, which reaches the peaks of *a* and *g* in *M. O quam gloriosum est*, raises questions about who sang the uppermost line in Foggia's works. What appears low on the page would have been lower still in practice if we consider also the low pitch of the Roman organs used in Rome in the seventeenth century (see 'Pitch' and 'Who Sang Foggia's Cantus Parts?' below).

---

<sup>239</sup> Not only cantus but also tenor parts are rather low as Tenor II goes to *f*.

Table 1.2: Vocal Ranges in the 1663 Mass Collection

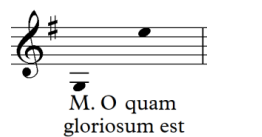

Four-voice Masses	
Cantus	
 <p>M. Corrente</p>	 <p>M. Venite gentes</p>
Altus	
 <p>M. Corrente</p>	 <p>M. Venite gentes</p>
Tenor	
 <p>M. Corrente</p>	 <p>M. Venite gentes</p>
Bassus	
 <p>M. Corrente</p>	 <p>M. Venite gentes</p>

Five-voice Masses		
Cantus I		
 M. Sine nomine	 M. La battaglia	 M. Tre pastorelli
Cantus II		
 M. Sine nomine	 M. La battaglia	 M. Tre pastorelli
Altus		
 M. Sine nomine	 M. La battaglia	 M. Tre pastorelli
Tenor		
 M. Sine nomine	 M. La battaglia	 M. Tre pastorelli
Bassus		
 M. Sine nomine	 M. La battaglia	 M. Tre pastorelli

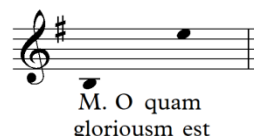


**Two-choir Masses**

**Cantus I**

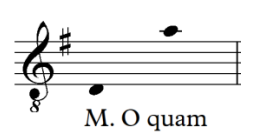


**Cantus 2I**

 <p>M. O quam gloriosum est</p>	 <p>M. Iste est Ioannes</p>	 <p>M. Tu es Petrus</p>	 <p>M. Tu es Petrus</p>
--	--	---	--

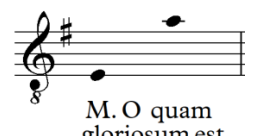


**Cantus II**

 <p>M. O quam gloriosum est</p>	 <p>M. Iste est Ioannes</p>	 <p>M. Tu es Petrus</p>
--	--	---

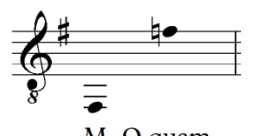


**Altus I**

 <p>M. O quam gloriosum est</p>	 <p>M. Iste est Ioannes</p>	 <p>M. Tu es Petrus</p>
---	---	--

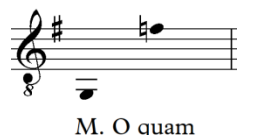


**Altus II**


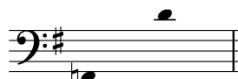
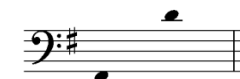
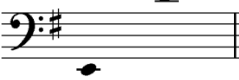
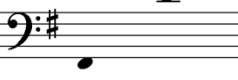

 <p>M. O quam gloriosum est</p>	 <p>M. Iste est Ioannes</p>	 <p>M. Tu es Petrus</p>
--	--	---

**Tenor I**

 <p>M. O quam gloriosum est</p>	 <p>M. Iste est Ioannes</p>	 <p>M. Tu es Petrus</p>
--	--	---

**Tenor II**

 <p>M. O quam gloriosum est</p>	 <p>M. Iste est Ioannes</p>	 <p>M. Tu es Petrus</p>
--	--	---

Bassus I		
 M. O quam gloriosum est	 M. Iste est Ioannes	 M. Tu es Petrus
Bassus II		
 M. O quam gloriosum est	 M. Iste est Ioannes	 M. Tu es Petrus

### Pitch

In seventeenth-century Rome organ pitch was among the lowest in Italy. With particular regard to the mid seventeenth century, at the time when Foggia wrote the *Octo missae*, and comparing pitches of 27 Italian organs before 1670, Haynes traces five different pitches and these are about a semitone apart. That in Rome reached A-2 (about 387) about a minor third below the *mezzo punto* (A+1 at about 462) which was used at the time in Venice.<sup>240</sup>

Furthermore, Haynes shows evidence about when the organ pitch decreased in Rome. Doni in 1640 says that the Roman organ pitches decreased by a semitone from around 1600 and had reached A-2 by the time of Carissimi.<sup>241</sup> Haynes suggests that a lower pitch would have aided aged castrati who were no longer able to sing the high notes as well as non-castrato boys; a further reason was because of the numerous *bassi profondi* found in Rome.<sup>242</sup> This, of course, raises the question of who might have originally sung Foggia's cantus parts.

<sup>240</sup> Bruce Haynes, *A History of Performing Pitch: The History of "A"* (Lenham: The Scarecrow Press, 2002), pp. 60, 65, 70.

<sup>241</sup> Haynes, *A History*, pp. 71-73.



### Who Sang Foggia's Cantus Parts?

Studies relating to the *cappelle musicali* where Foggia worked allow some hypotheses about who sang the cantus parts. *Putti* – boy sopranos – were a significant presence in the performance of seventeenth-century church music. However, the trend at this time was to replace boys with falsettists and mostly castrati.<sup>243</sup> However, particularly for cantus parts, the falsetto voice was considered neither as natural nor as ‘true’ as that of the castrati,<sup>244</sup> so falsettists were more commonly employed for the alto parts,<sup>245</sup> normally when castrati were unavailable. It is likely that the absence of information on falsettists in the archival sources is because there were no famous falsettists, unlike castrati.<sup>246</sup> Among castrati, older singers were numerous in Rome in particular.<sup>247</sup>

Archival evidence providing payment records for musicians involved in performances of church music in the seventeenth century often lacks specific information about individuals. For example, Jean Lionnet's research on San Luigi dei Francesi explores the performance payment lists for the feast of San Luigi dei Francesi in 1668, 1670, 1667 and 1668. The documents do not even mention the singers' names.<sup>248</sup>

---

<sup>242</sup> Haynes, *A History*, pp. 71-72.

<sup>243</sup> John Rosselli, ‘Castrato’, in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 20 July 2018].

<sup>244</sup> Negus V.E., Owen Jander and Peter Giles, ‘Falsetto’, in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 10 July 2018] and Rosselli, ‘Castrato’. See also John Rosselli, ‘The Castrati as a Professional Group and a Phenomenon, 1550-1850’, *Acta Musicologica*, 60 (1998), p. 147.

<sup>245</sup> Rosselli, ‘The Castrati’, p. 148.

<sup>246</sup> Rosselli, ‘The Castrati’, pp. 147-148.

<sup>247</sup> Haynes, *A History*, pp. 71-72.

Giancarlo Rostirolla's documentary research on Foggia notes that on a payment record from 1678, during his time at Santa Maria Maggiore, only four cantus part singers are mentioned as ordinary members of the *cappella musicale*, without any further details about the names and vocal type. It records only 'Soprani n° 4' followed by the payment record of 20 *scudi*.<sup>249</sup> Furthermore, Luca Della Libera, who has studied archival documents of the Cappella of Santa Maria Maggiore, states that sometimes it is difficult to ascertain whether the singers listed in the payment records are those who took part in the performances. In the Santa Maria Maggiore records, the singers performing the highest parts are listed as 'soprano', by their name or surname, as 'Li Signori musici forestieri' (musicians called from other church institutions for the specific occasions) or simply 'Sig.ri' (sirs).<sup>250</sup>

John Burke's extensive research on the *cappella musicale* of Santa Maria Maggiore confirms the limitations of the archival records,<sup>251</sup> though he also argues specifically that four *putti* were regular members of the vocal ensemble.<sup>252</sup> There is, in addition, an account of a castrato who worked in a performance with Foggia at Santa Maria Maggiore. In Della Libera's study of the documents from Foggia's time as *maestro*, there is not only a record of payment to the composer as *maestro di cappella* for the feast of the Madonna della Neve of 1678, but also a record of a payment, alongside

---

<sup>248</sup> Jean Lionnet, *La musique a Saint-Louis des Francais de Rome au xviiè siècle*, 2 vols (Venice: Fondazione Levi, 1985), ii

<sup>249</sup> Rostirolla, 'Vita di Francesco Foggia', p. 80.

<sup>250</sup> Luca Della Libera, 'La Musica nella Basilica di Santa Maria Maggiore a Roma, 1676-1712: Nuovi Documenti su Corelli e sugli Organici Vocali e Strumentali', *Recercare*, 7 (1995), p. 100.

<sup>251</sup> John Burke, *Musicians of Santa Maria Maggiore Rome, 1600-1700: A Social and Economic Study* (Venice: Edizioni Fondazione Levi, 1984), p. 87.

<sup>252</sup> Burke, p. 69.

those to various unidentified singers, to the singer and composer, Domenico Dal Pane (1630-1694), one of the most famous castrati in Rome.<sup>253</sup>

Turning to another of Foggia's establishments, financial accounts relating to performance at San Lorenzo in Damaso in October and November 1661 include Domenico Paganelli, the only cantus part singer mentioned in this *cappella musicale*. No other cantus part singers are specifically identified in this *cappella* or any others where Foggia worked.<sup>254</sup> There is no indication of whether this particular individual was, for example, either a boy, or a castrato, or a falsettist. Paganelli's name is, however, also mentioned in Burke's study of the cappella of Santa Maria Maggiore, where he is listed as an extra singer employed for a feast involving the Spanish ambassador in 1662. However, there is likewise no note here either as to what type of voice he had.<sup>255</sup>

Regarding the *straordinarie* organized in the *cappella* of San Giovanni in Laterano, Witzmann reports that *putti* were called in the early seventeenth century and, furthermore, that much more was spent on buying in extra singers when Foggia was *maestro di cappella*.<sup>256</sup> So, Foggia may have organized and conducted the music with extra *putti* from other institutions.

Still, we might speculate that Foggia made some use of ageing castrati who were more comfortable in the low range. Indeed, *M. O quam gloriosum est* is set in a

---

<sup>253</sup> Burke, *Musicians*, p. 109-110; Wolfgang Witzmann, 'Dal Pane, Domenico', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 9 July 2018].

<sup>254</sup> Rostirolla, 'Vita di Francesco Foggia', p. 59.

<sup>255</sup> Burke, *Musicians*, pp. 117, 119.

<sup>256</sup> Wolfgang Witzmann, 'La festa di San Giovanni Evangelista a San Giovanni in Laterano nel Seicento: Disposizione musicale e partecipazione di predicatori', in *La Cappella Musicale nell'Italia della Controriforma: Convegno internazionale di studi, Cento 13-15 ottobre 1989*, ed. by Oscar Mischiati and Paolo Russo, *Quaderni della Rivista Italiana di Musicologia*, 27 (Florence: Olschki, 1993), p. 163.

particularly low range compared to the rest of the *Octo missae*. Although there are no recorded performances of this mass, it may have been performed at the Cappella Giulia, since a secondary source containing performance annotations is held in the Cappella Giulia archive. These annotations include indications such as ‘soli’ and ‘tutti’, but no names or initials of singers are given.<sup>257</sup> Therefore, at the time when this mass may have been performed in the Cappella Giulia, it can be only speculated that ageing castrati might have sung the top line, given such a low pitch set for this mass.

In relation to the other masses, given that in the *cappelle* where Foggia worked the presence of *putti* and non-ageing castrati are traced, we should remain open-minded to the involvement of boys and castrati of all ages.

---

<sup>257</sup> See also Source Description in Volume II.

### Number of Singers per Part

The exact number of singers who performed masses in the seventeenth century is debatable. There is no archival evidence to suggest how many musicians were involved in contemporary performances of the *Octo missae*, but other studies of sacred music in Rome suggest what might have happened. In particular, the performance practice of Palestrina's music, perpetuated in seventeenth-century *cappelle musicali*, has been the subject of some discussion and may provide some indication of how large the performing forces were for Foggia's masses.

Studies of archival evidence by scholars such as Witzmann, Rostirolla, O'Regan, Lionnet, Sherr, Dixon and Grampp shed light on the performance practices of sixteenth- and seventeenth-century Roman institutions. Dixon and O'Regan suggest that at the turn of the sixteenth century and the beginning of the seventeenth century it was probably the norm for Palestrina's music to be performed with one voice per part.<sup>258</sup> Dixon points out that early in the seventeenth century institutions including S. Maria in Trastevere, San Lorenzo in Damaso and S. Spirito in Sassia would employ one singer per part.<sup>259</sup> O'Regan confirms that this was also the case in institutions such as S. Maria Maggiore, S. Giovanni in Laterano, S. Rocco and S. Luigi dei Francesi. Here music was performed by soloists, and large-scale music was normally set with one singer per part in the extra choirs.<sup>260</sup> Lionnet confirms that throughout the seventeenth century two-choir

---

<sup>258</sup> Graham Dixon, 'The Performance of Palestrina: Some Questions, but Fewer Answers', *Early Music*, 22 (1994), p. 674; Noel O'Regan, 'The Performance of Palestrina: Some Further Observations', *Early Music*, 24 (1996), p. 153.

<sup>259</sup> Dixon, 'Performance of Palestrina', p. 669.

<sup>260</sup> O'Regan, 'The Performance of Palestrina', p. 153. See also O'Regan, 'The Performance of Roman Sacred Polychoral Music in the Late Sixteenth and Early Seventeenth Centuries: Evidence from Archival Sources', *Performance Practice Review*, 8 (1995), p. 109.

music was sung with one voice per part.<sup>261</sup> Furthermore, the archives of the Archconfraternity of San Rocco reveal that where more than one singer per part was listed, it was to ensure the presence of each voice type in case of any absences.<sup>262</sup>

Whilst solo singing was common in Rome, in some sections of the mass the numbers of singers may vary.<sup>263</sup> Some sections of the mass ordinary were sung by soloists. The source rubric of Crivelli's four-voice *M. Credo maius* (1617) indicates that the Benedictus can be sung by four voices if desired ('si placet').<sup>264</sup> Given that in this section there is no reduction in scoring compared to the other sections, this suggests that four solo singers would have been used. The rubric to the Crucifixus section of Animuccia's *M. Christe Redemptor* (1567) also shows that this section should be sung by soloists.<sup>265</sup> By implication, then, the main part of the mass was not sung by soloists, but instead by all the singers employed for the performance. This way of performing the mass ordinary carried through into the seventeenth-century masses composed mostly in the *stile antico*. The same practice is found in the seventeenth-century Office hymns that used the older settings as well as those Magnificats written in the *stile antico*.<sup>266</sup>

---

<sup>261</sup> Jean Lionnet, 'Performance Practice in the Papal Chapel during the 17<sup>th</sup> century', *Early Music*, 15 (1987), p. 3; see also Lionnet, *La musique a Saint-Louis des Français de Rome au xvii<sup>e</sup> siècle*, 2 vols (Venice: Fondazione Levi, 1985), i, p. 89.

<sup>262</sup> O'Regan, 'Music at the Roman Archconfraternity of San Rocco in the Late Sixteenth Century', in *La musica attraverso le fonti d'archivio*, Strumenti della ricerca musicale: Collana della Società Italiana di Musicologia, 2 (Lucca: LIM, 1994), pp. 521-522.

<sup>263</sup> O'Regan, 'The Performance of Palestrina', p. 152.

<sup>264</sup> The date refers to the copy by Domenico Brancadori.

<sup>265</sup> O'Regan, 'The Performance of Palestrina', p. 146.

<sup>266</sup> O'Regan, 'The Performance of Palestrina', p. 149.

Archival documents demonstrate that for important religious events ('straordinarie') more than one singer to a part was employed. Given that these were occasional events, it is unlikely that extra performers would have been hired to cover potential absences: it seems much more plausible that the parts would have been doubled. For example, Ala Botti Caselli points out Witzmann's findings on San Lorenzo in Damaso, where for the dedication of the church music for three and four choirs was performed. Two singers per part were employed aside from for the cantus part which included up to four singers (mainly choir boys and castrati).<sup>267</sup> On the performance practice of polychoral music, O'Regan points out that:

Choirs were mainly made up of soloists, but very often two of these were grouped together on the same platform and could sing the same music; alternatively, one or more choirs could be made up of more than one singer per part.<sup>268</sup>

Grampp and Lionnet also conclude that at the end of the sixteenth century and in the seventeenth century various Roman *cappelle musicali* often employed additional singers and instrumentalists, divided into various groups, for significant events such as patronal feasts.<sup>269</sup> For example, while for normal celebrations in the Chiesa del Santissimo Nome di Gesù at the beginning of the seventeenth either one choir or two choirs were employed, for important feasts music was performed by three ensembles of

---

<sup>267</sup> Ala Botti Caselli, 'Presentazione', in *Francesco Foggia*, p. 18.

<sup>268</sup> Noel O'Regan, 'The Performance of Roman Sacred Polychoral Music', p. 137. This is also quoted in Francesco Foggia, *Masses*, ed. by Stephen R. Miller, *Recent Researches in the Music of the Baroque Era*, 193 (Middleton: A-R Editions, 2017), p. xvi.

<sup>269</sup> Florian Bassani Grampp, 'On a polychoral Performance in August 1665', *Early Music*, 36 (2008), p. 415.

both singers and instrumentalists.<sup>270</sup> Between 1591 and 1622, four choirs usually performed in San Luigi dei Francesi for the patronal feast. The regular choir members who sang in the fourth choir would alternate with the other choirs of external singers, taking turns in singing.<sup>271</sup> Between c.1630 and c.1650, in San Luigi dei Francesi, the number of choirs had increased to five or six.<sup>272</sup> Discussing a particular performance in 1665 Grampp points out that whilst they were ostensibly performing a four-choir work, in reality there were only two choirs: choirs I and II, which included singers from the *Cappella Sistina* and soloists performing in a *concertato* manner. The third and fourth choirs were functioning as a *ripieno* group and therefore doubling the other voices.<sup>273</sup> Similarly in the Chiesa del Gesù a performance of an anonymous *Beatus vir* (probably composed by Stefano Fabri (c.1606-1658)), although written for eight choirs, choirs VIII and probably VII were acting as *ripieno* choirs.<sup>274</sup> Each choir sound is reinforced by one or more instruments doubling various parts, mostly the tutti sections ('*ripieno a tratti*').<sup>275</sup> The situation, then, was more complex for polychoral works, where doubling is effectively written in through the scoring, not to mention the use of instruments.

---

<sup>270</sup> Florian Bassani Grampp, 'Musiche policorali nella Chiesa del Gesù: Aspetti di prassi esecutiva', in *La musique à Rome au XVIIe siècle: Études et perspectives de recherche: Études réunies par Caroline Giron-Panel et Anne-Madeleine Goulet*, ed. by Caroline Giron-Panel et Anne-Madeleine Goulet, Collection del l'École Française de Rome, 466 (Rome: L'École Française de Rome, 2012), p. 357.

<sup>271</sup> Lionnet, *La musique*, i, p. 41.

<sup>272</sup> Lionnet, *La musique*, ii, p. 89; Grampp, 'On a Roman polychoral Performance', p. 415.

<sup>273</sup> Grampp, 'On a Roman polychoral Performance', p. 424.

<sup>274</sup> Grampp, 'Musiche policorali', p. 366.

<sup>275</sup> Grampp, 'Musiche policorali', p. 367.



The general Roman practice of using one singer per part seems to be applicable to the context in which Foggia was working. Rostirolla and Botti Caselli show how many singers were employed regularly in the two churches where Foggia was employed as *maestro di cappella* since 1661. The lists of payments for the musicians at San Lorenzo in Damaso and San Girolamo della Carità show seven and five singers were employed respectively – one cantus, two altos, two tenors and two basses in San Lorenzo in Damaso; two cantus, one alto, one tenor and one bass in San Girolamo della Carità.<sup>276</sup> Given that he worked at these two churches during the time the first print of the collection was prepared, it is likely that small forces were used for the performance of the small-scale repertoire, including the masses for few voices. Regarding the seven singers employed regularly at San Lorenzo in Damaso, this does not necessarily imply that more than one singer per part was used, as it is likely that the extra singers would cover absences or other eventualities.<sup>277</sup>

In terms of larger forces, we know that Foggia took part in the *straordinarie* of San Giovanni in Laterano. Witzemann points out that polychoral music was employed in the Lateran basilica for its most significant religious feasts: the feast of San Giovanni Evangelista (27<sup>th</sup> December) and, even more important, the Dedication (9<sup>th</sup> November).<sup>278</sup> A payment list shows that Foggia was involved in the feast of San Giovanni Evangelista

---

<sup>276</sup> For the documentation of San Lorenzo in Damaso see Giancarlo Rostirolla, 'Vita di Francesco Foggia musicista romano, basata sui documenti superstiti', in *Francesco Foggia*, p. 59. For that of San Girolamo della Carità see Ala Botti Caselli, 'Gli Oratori di Francesco Foggia', in *Francesco Foggia*, p. 315. See also further discussion on this in Chapter 1.

<sup>277</sup> O'Regan, 'The Performance of Palestrina', p. 153. In the sixteenth century hiring more singers to solve issues such as absences is discussed, for example, in O'Regan, *Institutional Patronage in Post-Tridentine Rome: Music at Santissima Trinità dei Pellegrini, 1550-1650*, Royal Musical Associations Monographs, 7 (London: Royal Musical Association, 1995), p. 46.

<sup>278</sup> Wolfgang Witzemann, 'La festa di San Giovanni Evangelista', pp. 162-164.

when working there. Indeed, Witzenmann points out that spending on additional singers reached its peak under Foggia's direction: in 1645 17 *scudi* were spent on additional singers.<sup>279</sup> Similar sums were spent for the most important feast at San Giovanni in Laterano, the feast for the Dedication. The music for this feast in the first half of the seventeenth century is usually for two or three choirs, sometimes with concerted instruments, although works for four choirs were also performed, such as those conducted by Antonio Cifra (1625) and Foggia (1637-1638).<sup>280</sup>

In conclusion, scholarly discussion has shown that, besides the *cappella papale* where the situation is less clear-cut, from the end of the sixteenth century and throughout the seventeenth century normally the choirs of Roman major churches performed the music with one singer per part for the regular duties of the *cappelle musicali*. By contrast, larger ensembles with more than one voice in each part were employed for the *straordinarie*, using up to eight choirs, employing also 'real' choirs and *ripieno* ones. Although evidence of Foggia's performances is rather scarce, scholarly research on the *cappelle* where Foggia worked allows us to infer the formation of the choirs which Foggia might have used for the regular duties of his *cappelle*, as well as for the *straordinarie*.

---

<sup>279</sup> Witzenmann, 'La festa di San Giovanni Evangelista', p. 163.

<sup>280</sup> Witzenmann, 'La festa di San Giovanni Evangelista', p. 164. My survey of Foggia's masses shows the interesting scoring for three choirs of *M. Ascendens Christus a 12*. See the Conclusions in this volume for relating discussion and literature references.

### Proportional Time Signatures

One other aspect of performance practice that would need to be considered were the present editions to be used in performance is whether the triple time signatures imply a particular tempo. Around the end of the seventeenth century, there was a change in music notation from the 'old' mensural system to the 'modern' orthochronic notation. In the orthochronic system, the proportion between any two note values is equal;<sup>281</sup> in the mensural system there are various proportional possibilities between note values. These depend on whether they are part of a section in triple or duple time signatures (in two sections in succession).

For example, the *sesquialtera* proportion (three notes of the triple at the time of two in duple time) is applied between  $\frac{3}{2}$  and  $\text{c}$  sections in succession (and vice versa). Between  $\frac{3}{1}$  and  $\text{c}$  *tripla* proportion is used (three notes in triple at the time of one in duple time).<sup>282</sup> In a time of transition whether two note values follow a proportional relationship between two successive sections in duple and triple time is a matter for debate. Roger Bowers believes that music of the early seventeenth century (particularly Monteverdi's 1610 Vespers) can be understood as belonging to the earlier tradition of mensural notation dating back to Philippe de Vitry (?-1361). This is rejected by Kurtzman, who believes that in this period the issue is not entirely clear-cut.<sup>283</sup> Kurtzman suggests that the exploration of the sources themselves, discussions of mensural matters by significant contemporary

---

<sup>281</sup> John McKean, 'Notation between Theory and Practice', *Early Music*, 42 (2014), p. 296.

<sup>282</sup> Among all studies, see for example, Roger Bowers, 'Proportional Notation', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 3 April 2018]; *Sesquialtera* is indicated by  $\frac{3}{2}$  or  $\text{c} \frac{3}{2}$ , while *tripla* by  $\frac{3}{1}$  or  $\text{c} \frac{3}{1}$ . See also Jeffrey Kurtzman's introduction in Alessandro Grandi, *Opera omnia*, ed. by Jeffrey Kurtzman, *Corpus Mensurabilis Musicae*, 112, Vol. 1 (Middleton: American Institute of Musicology, 2011), p. XLVII.

<sup>283</sup> Jeffrey Kurtzman and Roger Bowers, 'Notation and Proportions in Monteverdi's Mass and Vespers of 1610', *Music & Letters*, 74 (1993), 487-495.

theorists, such as Banchieri and Praetorius, as well as the experience of performances by skilled musicians, allow for an evaluation of various possible performances (rather than definite solutions).<sup>284</sup>

The examination of the *tactus* in relation to proportional relationships is central to discussions around how to perform changes from duple to triple time signatures and vice versa. The dissolution of proportional notation started around 1620.<sup>285</sup> As early as 1609, Aquilino Coppini (?-1629) says that there should be some flexibility in considering the *tactus* of some of Monteverdi's madrigals, even though, at the beginning of the century, there was still the belief that, once established, the *tactus* should remain the same. However, the practice of keeping the *tactus* the same conflicts with the increased use of shorter note values. By the seventeenth century the beat had become the crotchet, with the exception of some secular repertoires and music written in *stile antico*.<sup>286</sup> In Monteverdi's music keeping the *tactus* constant would cause issues, as the triple time section would have to be performed very slowly.<sup>287</sup> According to Kurtzman, this meant that for music written in a time of changing systems, contemporary musicians would have a number of possible performance choices:

- Not following the proportions between sections in successions with duple and triple time signatures; the tempo is established according to the quickest note value which holds a syllable.

---

<sup>284</sup> Kurtzman, 'Notation', pp. 487-488.

<sup>285</sup> Bowers, 'Proportional Notation'.

<sup>286</sup> Geoffrey Chew and Richard Rastall, 'Notation, 4: Mensural Notation from 1500', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 20 April 2018].

<sup>287</sup> Kurtzman, 'Notation', p. 489. Kurtzman contests Bowers also because Bowers does not consider enough the *tactus*.

- One minim in  $c$  time signature is equivalent to the one semibreve and minim (traditional *tripla* relationship with  $\frac{3}{4}$  made of breve plus semibreve); this solution produces a quick tempo like a *presto*.
- In cases where the former solution creates a too fast tempo, a further solution is to consider the pulse of the passage in duple equal to that in triple time. For example, three crotchets are equivalent to one breve and semibreve or to one semibreve and minim (this implies a ‘modern’ tempo solution).<sup>288</sup>

Following Kurtzman’s suggestions, a few observations on passages from Foggia’s masses can be made. Sometimes following a proportional approach means slowing too much in the triple time sections, as Kurtzman points out. For example, in examining two successive sections of the Credo of *M. La battaglia*<sup>289</sup> (point of change from  $c$  to  $\frac{3}{4}$  is at ‘Patris’ in b. 117), if the *sesquialtera* proportion was followed the triple time section would be very slow (see Example 1.5 below).

---

<sup>288</sup> Grandi, *Opera omnia*, pp. XLVII-XLVIII.

<sup>289</sup> I take this opportunity to thank Jeffrey Skidmore for conducting the first performances of Foggia’s masses in modern times with Chamber Choir of Birmingham Conservatoire and Ex Cathedra Consort (Birmingham, April 2015 and Dartington, August 2015 respectively). My considerations on performance practice partly originate from the considerations on the performances of some sections of Foggia’s masses.

Example 1.5: Foggia's *M. La battaglia*, Credo bb. 113-120, point of change from  $\text{c}$  to  $\frac{3}{2}$

113

CI  
ram, se-det ad dex - te - ram Pa - tris. Et i - te-rum ven - tu - rus est,

CII  
ram, se-det ad dex - te - ram Pa - - - tris. Et i - te-rum ven - tu - rus est,

A  
det ad dex - te - ram Pa - - - - tris. Et i - te-rum ven - tu - rus est,

T  
dex - te - ram Pa - - - - tris. Et i - te-rum ven - tu - ris est,

B

Org  
5 6 5 6 4 3 #

A tempo choice according to the quickest note value that holds a syllable is probably a better choice in this passage. In the Sanctus of *M. Venite gentes*<sup>290</sup>, the tempo might be established by considering the presto-like section in triple time following the *tripla* proportion (see the second point of the list above). The lively speed of the section starting on ‘pleni sunt caeli’ (from b. 15) would contrast the slow section starting with ‘Sanctus’ from b. 1 with the cantus firmus accompanying at the upper voice (see Example 1.6 below).<sup>291</sup>

<sup>290</sup> This section was performed as mentioned above.

<sup>291</sup> This section was not part of the above-mentioned performances.



Example 1.7: *M. Iste est Ioannes, Sanctus* bb. 7-20, passage with change from  $c$  to  $\frac{3}{2}$

7

CI Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

AI Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

TI Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

BI Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

CII oth, Do - mi - nus De - us Sa - ba - oth, De - us Sa - ba - oth.

AII oth, Do - mi - nus De - us, De - us Sa - ba - oth.

TII oth, Do - mi - nus De - us, Do - mi - nus De - us Sa - ba - oth.

BII oth, Do - mi - nus De - us Do - mi - nus De - us Sa - ba - oth.

Org 4 [#] 3 4 3

14

CI Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt coe - li et

AI Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt coe - li et

TI Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni - sunt coe - li et

BI Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni - sunt coe - li et

CII Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

AII Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

TII Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

BII Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

Org



Given the lack of definite answers on these matters, these are simply performance possibilities. The initial considerations of passages in Foggia's masses partly derive from the analysis of the score and partly from their performance as a singer. As soon as more masses are available, and more sections performed, it is desirable that more performance possibilities will be studied and offered, not only on matters of proportion, but also on all other aspects of performance practice.

## Methodology

The present thesis consists of a critical edition of five masses from the *Octo missae* (1663) and an analytical study of the entire volume. Its purpose is to re-evaluate Foggia's mass style to determine the extent to which his writing is similar to his predecessors or contemporaries. Foggia's historical reception has led to a narrative in which he is usually seen as being a direct descendent of the Roman school originated by Palestrina. However, no passages from his masses were analysed in these treatises and, therefore, this evaluation is not based on a consideration of Foggia's entire output. Contemporary scholars have reconsidered this view, in favour of an emphasis on Foggia's stylistic features that were typical of his time. Although these studies make a significant contribution to the reception of the composer, their evaluations are partial, as they do not examine Foggia's masses.

Three main factors need to be reconsidered for an updated assessment of Foggia's masses and his overall output. The first is that Foggia was writing at a time when Roman composers began to understand Palestrina's historical importance and stylistic influence; the second deals with the amalgamation of various stylistic features, both typical of his predecessors and contemporaries that occurred across the range of genres that flourished in seventeenth-century sacred music; and the third is Foggia's place as one of the most famous composers of sacred music in Rome at the time. He achieved the highest pinnacle of the career as a *maestro di cappella* and worked in the most important religious institutions, where the most rigid requirements, such as solemnity and sobriety, were applied across all aspects of the liturgical contexts. This included music, as one of the most efficient vehicles for spreading Catholic doctrine. In particular, the mass is the most solemn of all genres.

In this context it is necessary to establish to what extent his mass style includes elements typical of Palestrina's style and those typical of other genres in the seventeenth century, or if these reflect an amalgamation of various stylistic features in the masses. Miller's doctoral dissertation is the only existing study on Foggia's masses, although he is only one of the composers under discussion. In this study the Kyrie sections of almost all Foggia's masses and two entire masses were available and this lack of availability of material in modern scores rendered any appraisals partial.

The present study comprises a critical edition of five masses. This means that, with the three masses published by Miller, a study of the entire *Octo missae* collection is now possible.<sup>292</sup> The assessment of Foggia's mass style focuses on texture and sonority, the treatment of thematic material and the approach to imitation masses and is informed by the approaches taken by other scholars. The analysis of Foggia's sonority and thematic treatment is informed by Miller's work, as the analysis of his borrowing procedure in the imitation mass *Tu es Petrus* builds on work by Quereau and Franke. It aims to place Foggia's work in an appropriate context to establish his blend of features typical of his predecessors and those typical of his contemporaries. This context includes comparisons with Palestrina and a number of Foggia's immediate predecessors and contemporaries. However, few masses by both Foggia's predecessors (besides Palestrina) and his contemporaries are available in full score, so the comparison is limited to that accessible in modern editions and those masses that share the same scoring as Foggia's. So, one focus is on Palestrina and his successor, Giovannelli, who has two masses in modern

---

<sup>292</sup> My thanks to Prof Miller who kindly allowed me access to his prior to publication of *M. Corrente*, *M. Sine nomine* and *M. Tu es Petrus*.

editions that are used for the analysis. One mass by Foggia's teacher, Cifra, is also used for comparison, as well as works by Anerio and Soriano.<sup>293</sup>

The other focus is on Foggia's contemporary composers: Benevoli and Gratiani. These were chosen particularly because they worked in the same environment as Foggia and both were members of the Congregazione dei Musicisti di Santa Cecilia. Gratiani's *M. S. M. de Victoria* is the only mass of the composer available in modern score and is transcribed in its entirety in Miller's study.<sup>294</sup> Benevoli's masses are available in Feininger's *opera omnia* edition. They use between eight and 24 voices, with most scored for more than two choirs. Given that in Foggia's mass collection there are no masses scored for more than nine voices, most of Benevoli's masses are not appropriate for comparison. Only *M. pastoralis à 8* is used for most analytical features,<sup>295</sup> but one mass scored for sixteen voices is used in the final chapter of this thesis: Benevoli's *M. Tu es Petrus*. This bears the same title and is based on the same pre-existing material as Foggia's *M. Tu es Petrus* and is used in the case study on the analysis of borrowing procedures. Although this is scored for more voices than Foggia's mass, a comparison of the rework of the pre-existing material is still possible.

Given that Allegri was working in the papal choir, his masses are compared with Foggia's to discern similarities in style with a mass composer working in the Roman institution where the most rigid requirements of solemnity were demanded. In particular,

---

<sup>293</sup> Palestrina, Giovanni Pierluigi da (n.d.) *The Complete Works*; Ruggero Giovannelli, *Composizioni sacre: Messe, motetti, Salmi*; Nyel Zeno Williams, 'The Masses of Giovanni Francesco Anerio'; Sherman Philip Kniseley, 'The Masses of Francesco Soriano: A Style-Critical Study, Volume I. Volume II: Musical Supplement' (unpublished doctoral dissertation, Chapel Hill: University of North Carolina, 1964).

<sup>294</sup> Miller, 'Music for the Mass', v. An edition of this mass is available in Schnoebelen, ed, *Masses*, viii.

<sup>295</sup> Benevoli, Orazio, *Missa pastoralis: octonis vocibus concinenda*, ed. by Laurence K. J. Feininger in *Monumenta liturgiae polychoralis Sanctae Ecclesiae* (Trent: Societas Universalis Sanctae Ceciliae, 1957).

*M. Che fa oggi il mio sole* and *M. Quarti toni* are examined. Occasionally, features of the composer Angelo Berardi are taken as comparison, as transcriptions and a study of the masses are available.<sup>296</sup> In addition, although this study is focused on Foggia and comparisons with the Roman composers, occasionally masses of Northern composers are surveyed to place stylistic features into context.

Of Foggia's two mass collections, the *Octo missae* is the better example of his mass style, as it includes a larger variety of scoring than the *Messe a tre, quattro, e cinque voci* (1672). The eight masses are scored both for few voices and eight and nine voices, while the 1672 *Messe* has scoring for three, four and five voices with the organ only, without including any masses scored for two choirs. Foggia's two-choir masses mean a larger range of scoring and more scope for a detailed analysis of his mass style. Miller argues that the *Octo missae* shows more similarities with his contemporaries than does the 1672 collection, such as a more extensive use of a true basso continuo.<sup>297</sup> Given that the aim of this study is to evaluate the similarities between Foggia's mass style and those of his predecessors and contemporaries, the *Octo missae* is the better starting point.

---

<sup>296</sup> Gregorio Allegri, *Missa Che fa oggi il mio sole*, ed. by Paul R. Marchesano, <[http://www2.cpd.org/wiki/index.php/Missa\\_che\\_fa\\_oggi\\_il\\_mio\\_sole\\_\(Gregorio\\_Allegri\)](http://www2.cpd.org/wiki/index.php/Missa_che_fa_oggi_il_mio_sole_(Gregorio_Allegri))> [accessed 3 October 2015]; Gregorio Allegri, *Missa Quarti toni*, ed. by Jonathan Goodliffe, [http://www2.cpd.org/wiki/index.php/Missa\\_quarti\\_toni\\_\(Gregorio\\_Allegri\)](http://www2.cpd.org/wiki/index.php/Missa_quarti_toni_(Gregorio_Allegri))> [accessed 4 October 2015]. Carolyn Jean Fraley, 'Selected Masses of Angelo Berardi: An Analytical Study' (unpublished doctoral dissertation, Washington DC: The Catholic University of America, 1989).

<sup>297</sup> Miller, 'Music for the Mass', iii, p. 551.

## Overview of the Thesis

Volume I consists of an analytical study of the eight masses. Each broad category of features examined is then compared with passages by other composers, predecessors and contemporaries, in order to place Foggia in context. Chapter 2 introduces the analysis of the collection. It includes definitions of the mass types, such as the *missa brevis* and structural features such as scoring and movement divisions. Chapter 3 is a combination of two parts. The first comprises elements of sonority including his use of the *stile concertato* and full-choir style, and the use of various textures. Features such as the *stile concertato* are compared not only with Roman, but also with Northern composers, to better understand Foggia's practice. The final part of this chapter comprises an overview of two case studies, the details of which are included in the Appendix of Volumes I and II. It analyses two central sections from two of Foggia's masses, the Gloria of *M. Tre pastorelli* and the Credo of *M. Iste est Ioannes*, demonstrating the variety of sonority and texture found. While the chapter is divided into various stylistic elements supported by short musical examples, the case studies supply an analysis of two mass movements as a whole. Chapter 4 analyses Foggia's treatment of thematic elements. These include the recurrence of thematic elements mainly across the movements. A wide range of variants are examined in the recurrence of the main themes, such as in the extensive use of rhythmic patterns, peculiar to his own style. Finally, the last chapter includes a case study of Foggia's imitation mass *M. Tu es Petrus* based on Palestrina's motet bearing the same title. The analysis of Foggia's borrowing procedure is accompanied by a comparison of

the techniques employed by Palestrina in the early and late masses, supported mainly by Quereau's and Franke's studies.<sup>298</sup>

At the end of Volume I the Appendix includes the analysis of the Case Studies, which is supported by an annotated score included in the Appendix of Volume II, in order to facilitate the comparison. In the Appendix of Volume II further annotated scores accompany the analysis of Chapter 4 (these derive from movements of *M. Tre pastorelli* and *M. Tu es Petrus*); the transcription of Palestrina's motet *Tu es Petrus* is also included in the Appendix of Volume II and is a supplementary material for Chapter 5.

Volume II comprises the critical edition of five masses from the *Octo missae* collection. The first two sections include the Source Situation and the Editorial Method. An examination and comparison of the various sources including the manuscripts and further exemplars of the principal source is given. The Editorial Method outlines the criteria for the critical edition, informed by standard editorial convention. Following these two sections the music is presented in modern score, followed by the Critical Commentary, which list all emendations and comments.

---

<sup>298</sup> Quentin W. Quereau, 'Sixteenth-century Parody: An Approach to Analysis'; Quentin W. Quereau, 'Aspects of Palestrina's Parody Procedure'; Lewis Lockwood, 'On Parody'; Veronica Mary Franke, *Palestrina's Imitation Masses*.

## CHAPTER 2

### MASS STRUCTURE

This chapter examines the structural features of Foggia's mass collection, highlighting similarities to and differences from his Roman predecessors and contemporaries. This structural analysis includes: notes on the types of masses he wrote (such as the *missa brevis*); considerations of performance practice linked with the mass text of the Agnus Dei; and Foggia's focus on the importance of the text through the choice of particular time signatures.

The chapter is divided into three sections. The first analyses the structural features of Foggia's mass collections and discusses whether their scoring is typical of Roman composers. It also examines how the lack of the Benedictus movement (occurring only in *M. Corrente*) follows a particular mass type. The second analyses the length of each movement to show Foggia's focus on the middle movements. It notes that the structural subdivisions of the outer movements are similar to other Roman composers. Foggia's use of specific time signatures within particular text units emphasises passages of mass text and his variations on the mass text of the Agnus Dei indicate that his approach follows the practices of the Lateran Church that employed him.



## Scoring

Table 2.1: Scoring in Foggia's 1663 Mass Collection<sup>1</sup>

à 4 <sup>2</sup>	à 5	à 8	à 9
Missa, detta Corrente	Missa Sine nomine	Missa O quam gloriosum est	Missa Tu es Petrus
Missa, detta Venite gentes	Missa, detta Tre pastorelli	Missa Iste est Ioannes	
	Missa, detta La battaglia		

The table above shows the range of vocal scoring included in Foggia's 1663 volume. The collection includes two masses for four voices, three for five voices, two for eight voices and one for nine voices, all with continuo. Foggia's choice of scoring follows that of Roman composers born between 1585 and 1630. Miller says that they mostly wrote masses for four, five and eight voices (the five-voice scoring, CCATB, is less popular than four- or eight-part masses, but is still an alternative to CATB) and that very few wrote for nine voices, an amalgamation of four- and five-voice scoring (choir I: CCATB and choir II: CATB).<sup>3</sup> Foggia's scoring follows this pattern, as most of his masses are for four, five and eight voices; Chapter 3 shows his exploitation of the range of sonorous possibilities in five-voice masses compared to those for four voices. The following discussion considers these masses' macro-structure (and their relationship to

---

<sup>1</sup> Hereafter the abbreviation 'M.' will be used and 'detta' omitted. See Francesco Foggia, *Octo missae*, (Rome: Fei, 1663), also available online at [http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_Z/Z133/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z133/).

<sup>2</sup> Hereafter the scoring indication will be modernized without the accent (for example, à 4 will be indicated as a 4).

<sup>3</sup> Stephen R. Miller, 'Music for the Mass in Seventeenth-century Rome: Messe Piene, The Palestrina Tradition, and the Stile Antico', 5 vols (unpublished doctoral dissertation, University of Chicago, 1998), ii, pp. 346-347. Miller includes Foggia, Antonio Maria Abbatini, Orazio Benevoli, Gregorio Allegri, Silvestro Durante and Stefano Landi amongst the composers of this generation.

the *missa brevis*) and the micro-structure of individual movements, highlighting a shared practice between Foggia and the Roman school.

### **Movement Divisions**

Foggia divides his masses into five movements: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. All except the *M. Corrente* omit the Benedictus. The omission of the Benedictus from the Mass dates back to the late fifteenth century; as Arnold and Harper point out, ‘even in early seventeenth-century Rome Frescobaldi omitted the Benedictus from his two masses.’<sup>4</sup> A toccata or elevation motet was commonly substituted.<sup>5</sup>

The *M. Corrente* is a *missa brevis*; it was reprinted in 1675 with that title. This term, which dates back to the fifteenth century, began to be more widely used by the time of Palestrina when there was an appetite for shorter mass settings, and thus for a means of specifically describing this kind of mass.<sup>6</sup> Foggia’s *M. Corrente* certainly presents those features typical of his Roman predecessors’ *missae breves*, such as those by Palestrina and Abundio Antonelli (?-c.1629) and his contemporaries such as Gratiani.<sup>7</sup> That is, it

---

<sup>4</sup> Denis Arnold and John Harper, ‘Mass’, in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie and John Tyrrell, 2<sup>nd</sup> edn, 29 vols (London: Macmillan, 2001), 16, p. 77.

<sup>5</sup> John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford: Clarendon Press, 1991), pp. 119, 162 and Miller, ‘Music for the Mass’, ii, pp. 411-412.

<sup>6</sup> Lewis Lockwood and Andrew Kirkman, ‘Missa brevis’, in *Grove Music Online* <<http://www.oxfordmusiconline.com> [accessed 17 March 2015]>.

<sup>7</sup> Giovanni Pierluigi da Palestrina, *Missa brevis: ad quatuor voces inequales*, ed. by Karl Gustav Fellerer, rev. edn (Frankfurt: Schwann, 1980); Abundio Antonelli, *Missa brevis*, ed. by Karl Gustav Fellerer (Düsseldorf: Schwann, 1958). Bonifatio Gratiani, *Il primo libro delle messe a quattro e cinque* (Rome: Muti, 1671). Miller points out that not only those masses which bear the title *missa brevis* belong to this category. For reference to other masses of his predecessors and contemporaries see Miller, ‘Music for the Mass’, ii, pp. 418-419.

comprises a full set of movements, including (as noted) the Benedictus, but is scored for four voices only, is overall shorter in duration and therefore less contrapuntally complex.<sup>8</sup>

Its brevity is achieved through the use of short homorhythmic sections and syllabic writing, particularly in the Gloria and the Credo (the longest movements of the mass setting), while the other movements are rather short, whilst still contrapuntal. In the inner movements the brevity is effected by such means as the abandonment of the polyphonic settings of 'Amens' in the Gloria and Credo.<sup>9</sup>

Miller hypothesizes that Foggia may have had practical matters in mind when composing a *missa brevis*. For instance, there may have been issues with the availability of singers or an organist, the latter being necessary if the Benedictus was to be substituted by an organ improvisation in the usual manner, as noted above.<sup>10</sup>

### **Inner Divisions**

The analysis of the inner divisions across the movements is limited by an inconsistency in the use of single bar lines, double bar lines and capital letters to subdivide movements and inner divisions across the partbooks. The observations concerning the outer movements are more secure, as there is a more consistent procedure in these parts. In the source, a double bar line and capital letters always divide the mass movements and the inner divisions within them. Foggia uses a double bar line followed by the new section starting with a capital letter at the beginning of each movement – Kyrie, Gloria, Credo, Sanctus,

---

<sup>8</sup> Lewis Lockwood and Andrew Kirkman, 'The Mass in the Earlier 16<sup>th</sup> century' and 'The Counter-Reformation; Palestrina', in Oxford Music Online <<http://www.oxfordmusiconline.com>> [accessed 20 April 2016].

<sup>9</sup> Miller, 'Music for the Mass', ii, p. 416.

<sup>10</sup> Miller, 'Music for the Mass', ii, pp. 415, 417.

Benedictus (for *M. Corrente* only) and Agnus Dei. These inner structural subdivisions follow a consistent pattern across the Kyrie, Sanctus and Agnus Dei.<sup>11</sup> As is a standard practice of the Roman composers of both sixteenth<sup>12</sup> and seventeenth-century,<sup>13</sup> the Kyrie is set in three main sections: Kyrie, Christe, and Kyrie II. The Sanctus and Agnus Dei are set without structural subdivisions. In this Foggia follows the typical usage of the Roman composers.

Despite the inconsistency across the partbooks, Foggia's approach in *M. Tu es Petrus* and *M. Corrente* is different to the other masses with their wider range of

---

<sup>11</sup> In seven masses there is a change of time signature at 'pleni sunt caeli' of the Sanctus. This suggests that the change of time signature functions as a structural subdivision in this movement, rather than using the double bar line and capital letter.

<sup>12</sup> For the tripartite Kyrie sections of a number of his predecessors see, for example, Giovanni Pierluigi da Palestrina, *Missarum liber secundus (Il Secondo Libro delle Messe): (Roma, Eredi di Valerio e Luigi Dorico, 1567)*, ed. by Francesco Luisi, Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina (1525-1594), 4 (Rome: Comitato per l'edizione nazionale delle opere di Giovanni Pierluigi da Palestrina. Istituto Poligrafico e Zecca dello Stato, Liberia dello Stato, 2011). Ruggero Giovannelli's *M. Iste est ante Deum* and *M. Vestiva i colli* in Ruggero Giovannelli, *Composizioni sacre: Messe, motetti, Salmi*, ed. by Paolo Teodori, Musica e musicisti nel Lazio '400-'800: Fonti musicali, 2 (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, Centro Studi Palestriniani, 1992), pp. 1-5; 37-43. Giovanni Francesco Anerio's *M. 'IV toni'*, *M. Stella quam viderant magi* and *M. Surge illuminare* in Nyel Zeno Williams, 'The Masses of Giovanni Francesco Anerio: A Historical and Analytical Study with a Supplementary Critical Edition', 2 vols (unpublished doctoral dissertation, University of North Carolina, 1971), ii, pp. 344-349; 356-361; 380-385. Francesco Soriano's *M. Secundi toni* and *M. Super voces musicales* in Sherman Philip Kniseley, 'The Masses of Francesco Soriano: A Style-Critical Study and Musical Supplement', 2 vols (unpublished doctoral dissertation, Chapel Hill: University of North Carolina, 1964), ii, pp. 238-244; 285-292.

<sup>13</sup> Gratiani also divides the Kyrie into three sections (Kyrie, Christe, Kyrie II) in all nine masses, with each section beginning with a capital letter and ending with a double bar line and sets the Sanctus and the Agnus Dei continuously. Bonifatio Gratiani, *Il primo libro delle messe a quattro, e a cinque* (Rome: Muti, 1671) and *Il secondo libro delle messe a quattro, cinque e otto voci* (Rome: Mascardi, 1674). The copies of the sources examined are held in the Music archive of Santa Maria in Trastevere located at the Archivio del Vicariato of Rome. The 1671 mass collection includes *M. Il bianco, e dolce Cigno*, *M. brevis*, *M. Vestiva i colli*, *M. Liquide perle*. The 1674 mass collection includes *M. cursorum*, *M. S. Maria de Victoria*, *M. de S. Ioseph concertata*, *M. Angelica, Concertata*, *M. S. Teresia*.

subdivisions. For example, at ‘Crucifixus’ and ‘Et in Spiritum sanctum’, as in *M. Corrente* and *M. Tu es Petrus*, the Credo is set in a continuous form without subdivisions. There is some debate around the meaning of the term *corrente* in the former. Miller says that it could also be a reference to pre-existing models as is typical of imitation masses, stemming from the *corrente* dances, but the mass does not conform to the overall stylistic approach typical of this dance type. There are not many sections in  $\frac{3}{2}$  and there are no connections between thematic materials, as is typical of imitation masses.<sup>14</sup> Miller suggests the term means ‘flowing’. The more appropriate translation seems ‘continuous’, as it is also corroborated by the lack of bar lines in the source.<sup>15</sup> *M. Tu es Petrus*, however, seems to be an anomaly.

Foggia’s main structural subdivisions in the outer movements follow those of some of the Roman school composers, including Palestrina, his predecessor, and Gratiani, his contemporary. They all present a continuous Sanctus and Agnus Dei and offer two subdivisions in the Kyrie.

## **Mass Text**

All masses include the usual mass text in each movement, omitting the incipit of the Gloria and the Credo (‘Gloria in excelsis Deo’ and ‘Credo in unum Deo’). All Foggia’s masses include a single Agnus Dei, whereas in the Middle Ages, three recurrences of the Agnus Dei was normal. Tomàs Luis da Victoria (1548-1611) followed this pattern of

---

<sup>14</sup> Miller, ‘Music for the Mass’, ii, p. 416.

<sup>15</sup> My thanks to Anne Schnoebelen and Jeffrey Kurtzman for confirming this.

three settings of the Agnus Dei, whilst Palestrina composed two settings. In the sixteenth and seventeenth centuries, some polyphonic masses included a single occurrence.<sup>16</sup>

The masses in Foggia's collection include 'miserere nobis' in the Agnus Dei and omit 'dona nobis pacem'. The omission of the 'dona nobis pacem' stems from a liturgical practice in the Lateran Church of Rome; these words were sung in all other Roman churches and reinforced by the Council of Trent. In the Lateran Basilica, the choir would instead sing 'miserere nobis' three times.<sup>17</sup> Foggia emphasises this text-unit in the final section of the Agnus Dei in the *M. Iste est Ioannes*, written in honour of the Basilica, presumably to highlight this unique practice.<sup>18</sup> The text-unit 'dona nobis pacem' is not set in his mass collections of 1663, 1672 and 1675.<sup>19</sup> This omission and its peculiarity to the Lateran Church suggest that Foggia wrote, if not all the masses, at least the ones first issued in 1663, whilst employed as *maestro di cappella* in San Giovanni in Laterano between 1637 and 1661, and, therefore he might have followed the Lateran rules. In any case, it is likely that he wrote the 1663 masses while he was at San Giovanni, given that he left the Basilica for San Lorenzo only two years before the publication.<sup>20</sup> However, when choirs performed these works elsewhere, they could sing the Agnus Dei twice, replacing the text 'miserere nobis' with 'dona nobis pacem' and repeat the Agnus Dei I as

---

<sup>16</sup> Harper, *The Forms and Orders*, p. 120.

<sup>17</sup> Sherman Philip Kniseley, *The Masses of Francesco Soriano: A Style-Critical Study* (Gainesville: University of Florida Press, 1967), p. 12; 'The Masses of Francesco Soriano', i, p. 25.

<sup>18</sup> Miller, 'Music for the Mass', ii, pp. 403-404.

<sup>19</sup> See also Francesco Foggia, *Messe a tre, quattro, e cinque voci* (Rome: Muti, 1672); Francesco Foggia, *Messe a tre quattro, e cinque voci* (Rome: Muti, 1675).

<sup>20</sup> See also Francesco Foggia, *Masses*, ed. by Stephen R. Miller, *Recent Researches in the Music of the Baroque Era*, 193 (Middleton: A-R Editions, 2017), p. x.

necessary.<sup>21</sup> The possibility of such repetition does not cloud the following analysis of relative length of movements. It focuses on the musical material, rather than its actual performance, where it might be repeated.

### **Relative Lengths of the Movements**

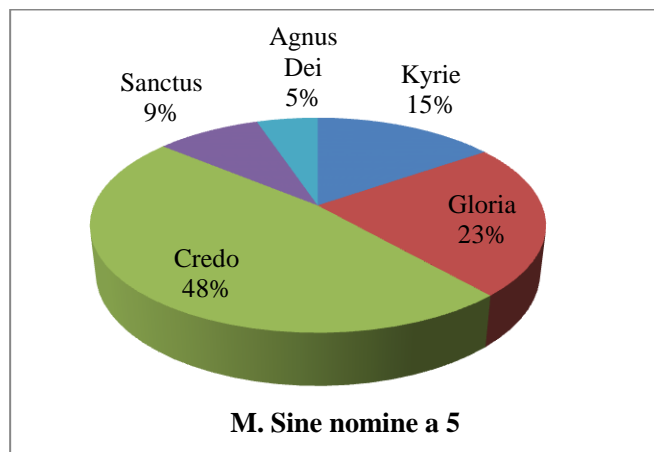
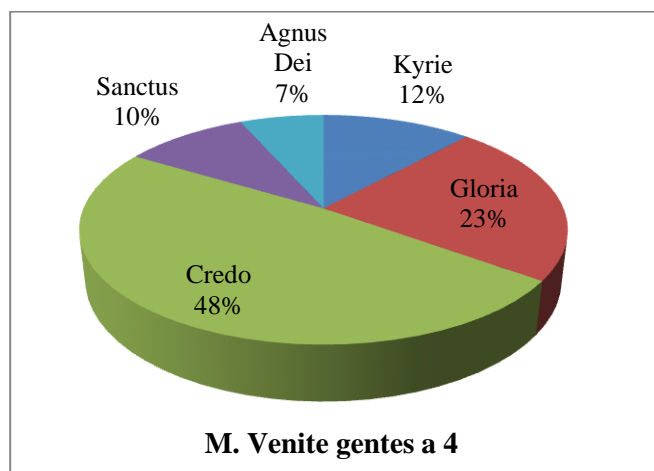
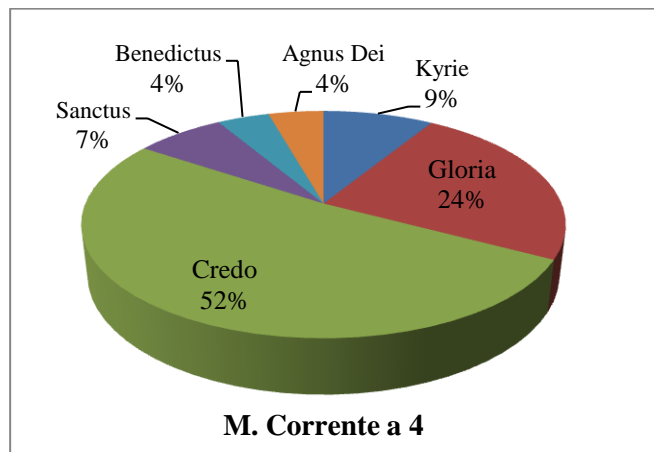
One potentially fruitful area of investigation is an examination of the relative length Foggia gives to movements within his masses compared with the tendencies of his contemporaries. Of course, calculating the length of movements is problematic. Length in terms of duration is obviously subject to variation from performance to performance. Calculating length in terms of the number of ‘modern’ bars offers a more stable calculation, though clearly ignores the content and length of those bars. This problem is illustrated in the present study where, in my own editions of the masses I have worked on the basis of four crotchets in a bar, whereas Miller’s approach has been to employ the *tactus alla breve* and include four minims in a bar.<sup>22</sup> Still, working on the basis of bar counts within each individual mass does at least allow us a broad insight into the relative proportions of each section, and these can be seen at a glance in Graph 2.1. The individual pie-charts here allow us to begin to see where Foggia places most weight within each of his masses.

---

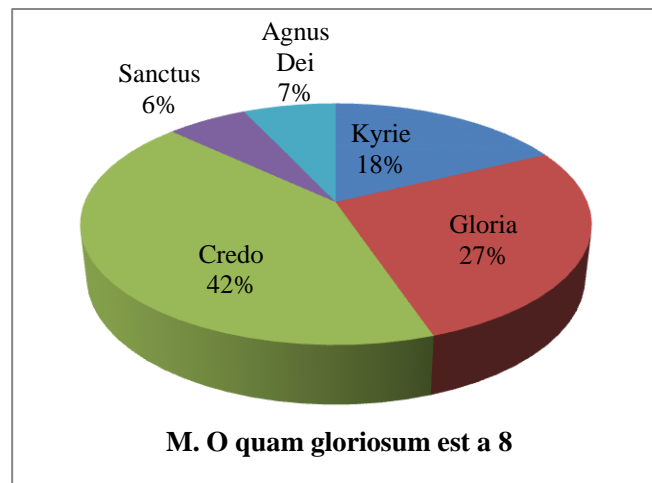
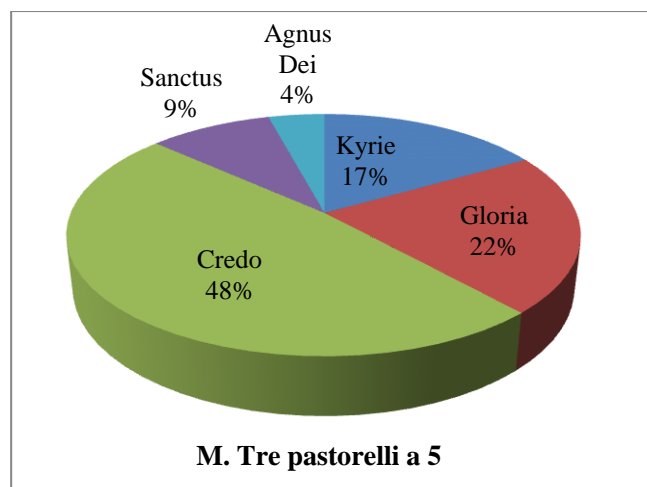
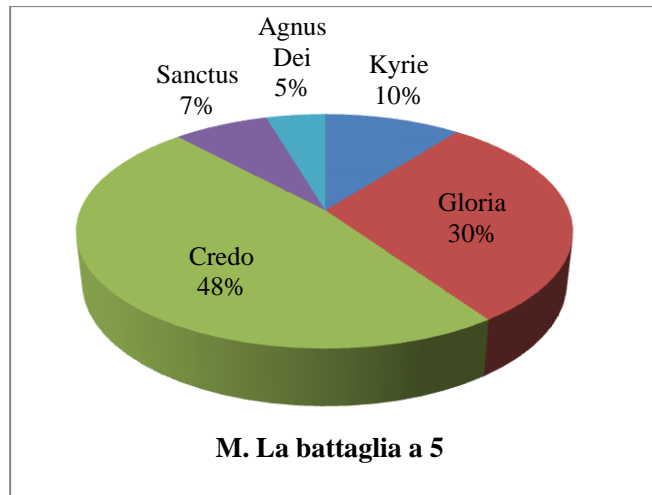
<sup>21</sup> Kniseley, ‘The Masses of Francesco Soriano’, i, pp. 25-26.

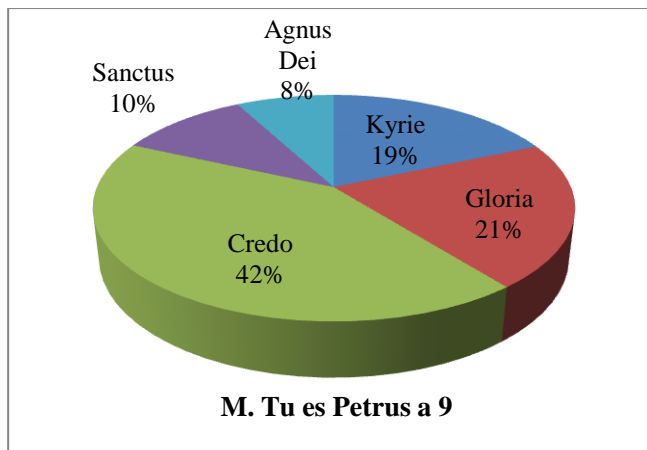
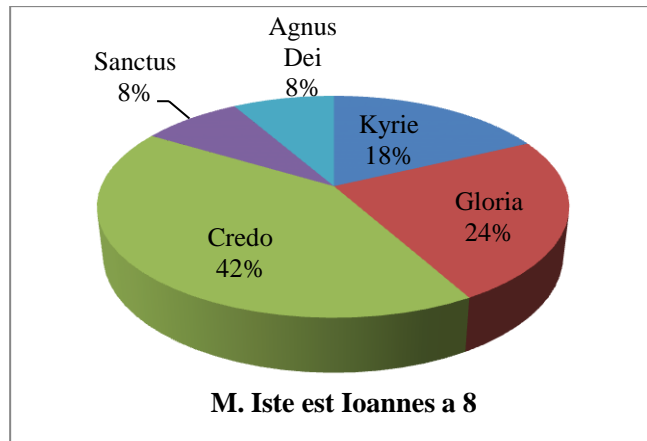
<sup>22</sup> *M. Corrente*, *M. Sine nomine* and *M. Tu es Petrus* were recently published by Stephen R. Miller in Foggia, *Masses*.

Graph 2.1: Relative Length of Movements in Foggia's Mass Collection









Graph 2.1 suggests that Foggia places more weight on the inner movements – the Gloria and the Credo (particularly the Credo – ranging from 42% to 52%) than on the outer movements of the Kyrie, Sanctus and Agnus Dei. It is, however, important to note that the Credo is a very long text in comparison with the Agnus Dei. The total percentages of the outer and inner movements only vary slightly from one mass to another. In the Gloria and the Credo, the percentage ranges from 63% in *M. Tu es Petrus* to 78% in *M. La battaglia*. In the few voice masses, there is slightly more weight (over 70%) on the inner movements than in the masses for two choirs (69% and under). The total length of the outer movements is rather short. The percentage length of the Kyrie, Sanctus and Agnus Dei range from 22% in *M. La battaglia* to 37% in *M. Tu es Petrus*, where the relative length of the Kyrie is 19%, the highest across the masses. Even in *M. Corrente*,

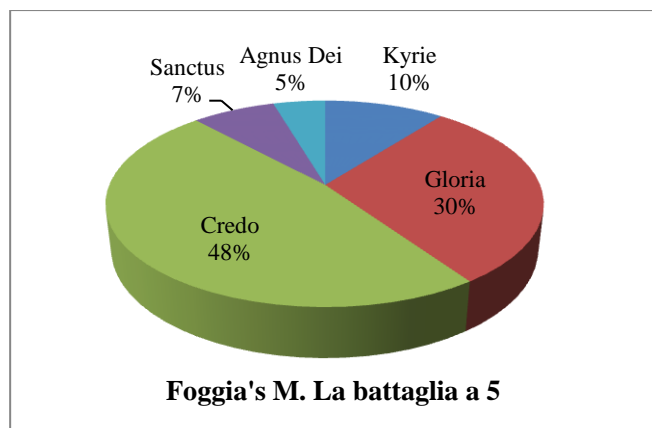
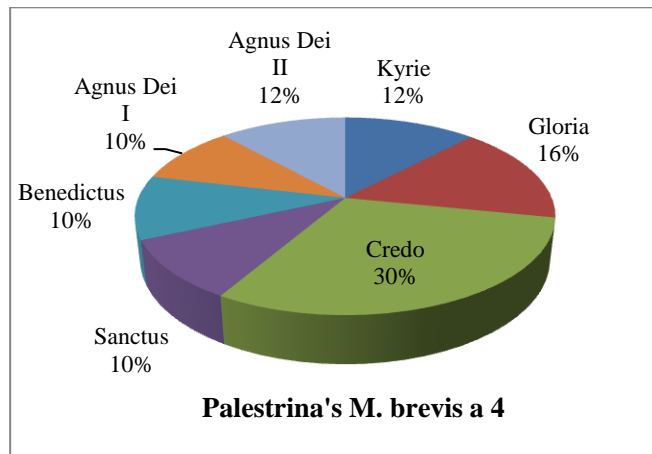
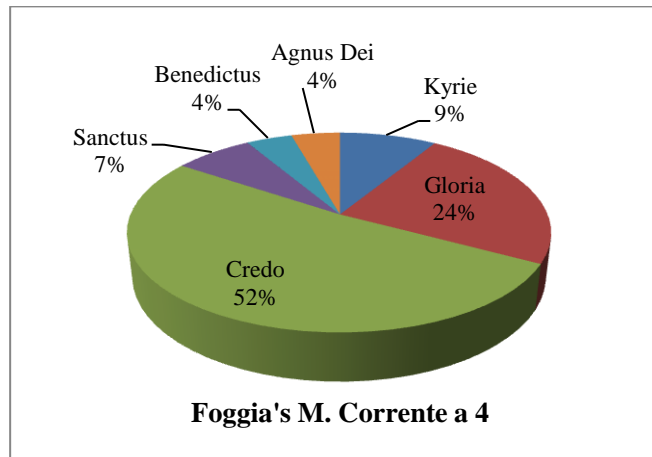
with its additional Benedictus, the total percentage of the outer movements is still only 24%.

The comparison of the relative length of the movements in Foggia's masses with those of his predecessors and contemporaries is informative. Graph 2.2 below compares Foggia with Palestrina. It shows that Foggia's Credo in particular occupies a larger portion of the *missae breves* and the five-voice masses than it does in Palestrina's. Palestrina's inclusion of the Benedictus and the Agnus Dei II varies the balance of his masses compared to Foggia's. The inner movements in Foggia's masses occupy around 80% of the entire length (76% and 78% in *M. Corrente* and *M. La battaglia* respectively), but only half in Palestrina's (46% and 52% in *M. brevis* and *M. Ascendo ad Patrem*).<sup>23</sup> The relative lengths of the Credo in their *missae breves* show the sharpest contrasts. In Foggia's, it is over half of the entire length (52%) and under a third in Palestrina's (30%). The outer movements of Foggia's *missa brevis*, *M. Corrente*, are rather short with a single Agnus Dei and short Benedictus (both only 4%), whilst Palestrina's places more weight on them in his *M. brevis* (the Benedictus is 10% and the Agnus Dei I and II is 22% of the composition).

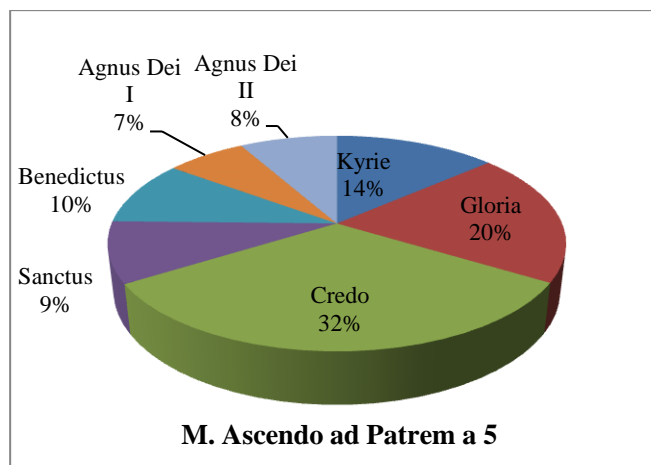
---

<sup>23</sup> For a study of the proportions and symmetry of Palestrina's masses see Irina Guletsky, 'Proportions in Palestrina's Masses', in *Palestrina e l'Europa: Atti del III Convegno Internazionale di Studi (Palestrina, 6-9 Ottobre 1994)*, ed. by Giancarlo Rostirolla, Stefania Soldati and Elena Zomparelli (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2006), pp. 329-340.

Graph 2.2: Relative Length of Movements in Examples of Foggia's and Palestrina's Masses for Four and Five Voices<sup>24</sup>



<sup>24</sup> See Giovanni Pierluigi da Palestrina, *Missa brevis: ad quatuor voces inequales*, ed by Karl Gustav Fellerer (Frankfurt: Edition Schwann, Musikverlag, 1952; rev. edn 1980), pp. 1-31 and *Missa Ascendo ad Patrem*, *The Complete Works of Giovanni Pierluigi da Palestrina*, 69 (New York: Kalmus, n.d.).



Graph 2.3 compares Foggia's practice with those of his contemporaries and suggests a common approach amongst seventeenth-century composers. The inner movements of Foggia's masses range from *M. Iste est Ioannes* with 66% (the second lowest) to *M. Tre pastorelli* with 70%. Two of his contemporaries have similar percentages: 72% per cent in Gratiani's five-voice mass and 64% in Benevoli's eight-voice mass. That the Gloria and Credo are the largest parts in Foggia's 1663 mass collection reflects common practice amongst his contemporaries Gratiani and Benevoli. His predecessor, Palestrina, placed more weight on the outer movements.

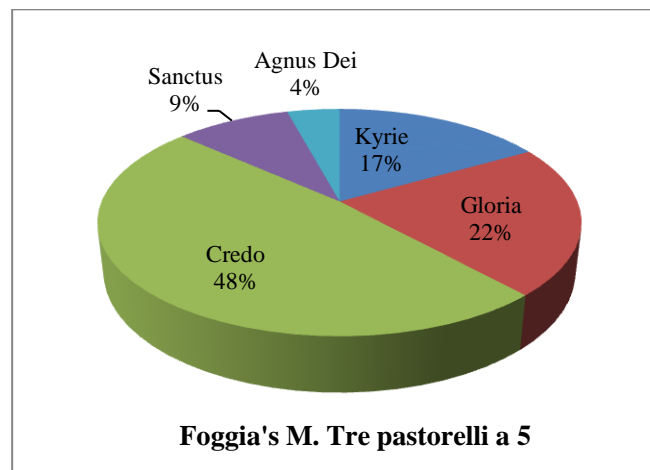
One of the reasons why the Gloria and the Credo of the seventeenth-century composers are longer than their predecessors is that they have longer concluding sections. The practice of placing considerable weight on these sections by composing fugues (often on the word 'Amen') is a characteristic of Foggia and his contemporaries. Furthermore, in these sections, musical material from the Kyrie is usually reprised, giving the whole mass a sense of coherence, unity and formal balance.<sup>25</sup>

Aside from having a purely musical function, such long fugal sections involving extensive melismas might possibly also be explained in terms of liturgical function, corresponding to significant and intimate moments of the liturgy: the culmination of the

<sup>25</sup> Miller, 'Music for the Mass', ii, pp. 431-435.

glorification of God and the declaration of the Credo. The aim of these extended sections may have been to highlight these moments to help the worshipper focus on them and their communal spirituality and devotion. This fits with the Counter-Reformation aim to reinforce the religious spirit among the people through music,<sup>26</sup> and is a practice which has some parallel in French motets of the late seventeenth century, where the conclusive sections of the motets include a long ‘Amen’ or ‘Alleluia’.<sup>27</sup>

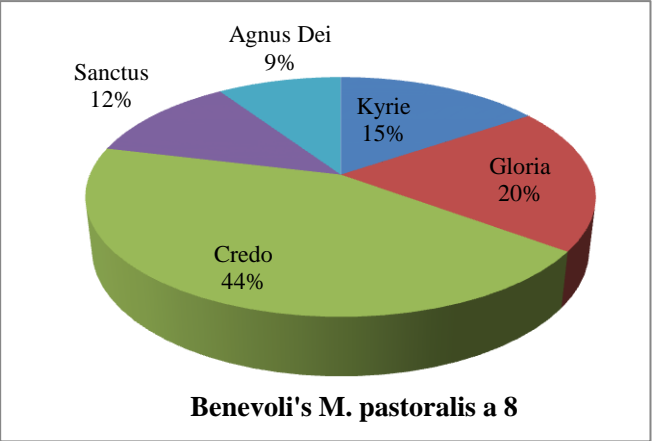
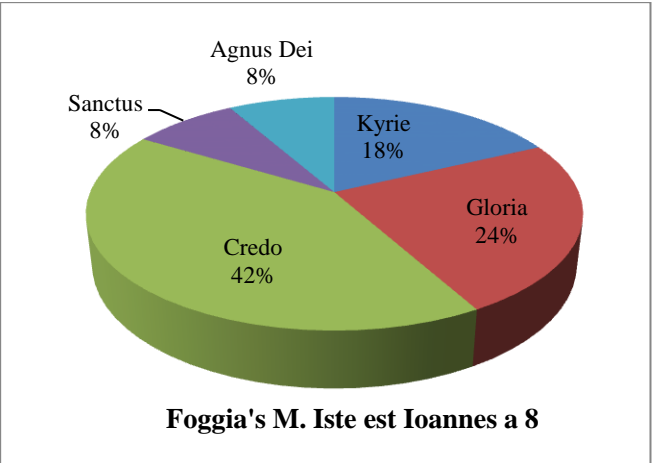
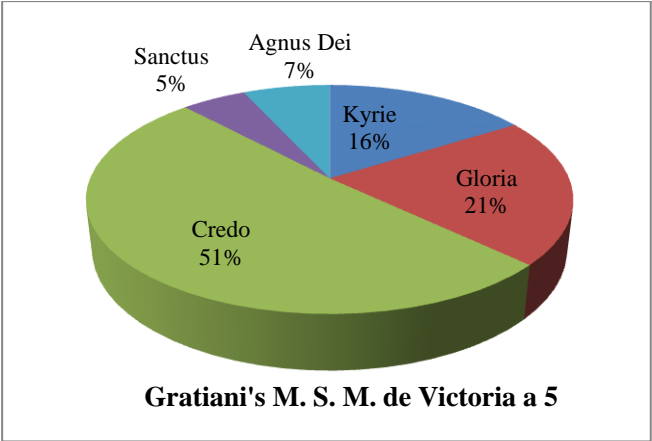
Graph 2.3: Relative Length of Movements in Samples of Foggia, Gratiani and Benevoli’s Masses for Five and Eight Voices<sup>28</sup>



<sup>26</sup> For a discussion of the demand of the liturgy in the context of the Counter-reformation see Chapter 1.

<sup>27</sup> James R. Anthony, ‘Motet: III Baroque (France: iii)’, in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 5 September 2018].

<sup>28</sup> Orazio Benevoli, *Missa pastoralis: octonis vocibus concinenda*, ed. by Laurence K. J. Feininger, *Monumenta liturgiae polychoralis Sanctae Ecclesiae, Ordinarium missae cum duobus choris*, 1 (Trent: Societas Universalis Sanctae Ceciliae, 1957); for Gratiani’s transcription see Miller, ‘Music for the Mass’, v, pp. 1044-1128.



## Time Signatures

The analysis of Foggia’s use of changes in time signature suggests that he used them to emphasise the declamation of particular text-units and the structural subdivisions of the mass movements.<sup>29</sup> Table 2.2 shows that such changes occur extensively in all masses, except the nine-voice *M. Tu es Petrus*, where  $c$  time signature is used throughout.

Foggia’s general practice across all of the masses is to change time signature from duple to triple meter relatively frequently.<sup>30</sup> Foggia always uses  $c$  time signature where duple time appears, whereas for triple time he uses either  $\frac{3}{2}$  or  $\frac{3}{4}$ .<sup>31</sup> The number of changes varies from a minimum of one or two in the outer movements to between four (in the Gloria of *M. Sine nomine*) and 16 changes (in the Credo of *M. Venite gentes*) in the inner movements. The Agnus Dei is the only movement without changes of time signatures across all the masses.

Table 2.2: Number of Changes of Time Signatures in Foggia’s Mass Collection

Mass/movement	Kyrie	Gloria	Credo	Sanctus	Agnus Dei
M. Corrente	1	8	13	2 (Sanctus & Benedictus)	0
M. Venite gentes	1	6	16	1	0
M. Sine nominee	0	4	12	2	0
M. La battaglia	0	9	11	2	0
M. Tre pastorelli	1	10	13	2	0
M. O quam gloriosum est	0	7	10	0	0
M. Iste est Ioannes	1	7	13	1	0
M. Tu es Petrus	0	0	0	0	0

<sup>29</sup> O’Regan says that Foggia and Gratiani focus their compositional strength on contrapuntal technique, incisive motives, varieties of texture, changes to triple time and the text. See Noel O’Regan, ‘The Church Triumphant: Music in the Liturgy’, in *The Cambridge History of Seventeenth Century Music*, ed by. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), p. 298.

<sup>30</sup> An exception occurs in the Credo of *M. Venite gentes* where instead of changing from a duple to a triple time a change from  $\frac{3}{2}$  to  $\frac{3}{4}$  time signature is provided between the text-units ‘cuius regni non erit finis’ and ‘Et in Spiritum Sanctum’.

<sup>31</sup> Proportional relationships between duple and triple time are discussed in Proportional Time Signatures in Chapter 1.



Table 2.3 below shows that, throughout all masses, the Kyrie and Christe are set in *c*, whereas the Kyrie II in four masses of the collection is set in triple time and contrasts with the preceding subdivisions (see the change in bold in Table 2.2). In the Kyrie II, a new line with capital letter occurs in the source and the change of time signature may imply an emphasis of this structural subdivision.

Table 2.3: Table of Change of Time Signature in the Kyrie of Foggia’s Mass Collection

TEXT-UNITS/MASSES	M. Corrente	M. Venite gentes	M. Sine nomine	M. La battaglia	M. Tre pastorelli	M. O quam gloriosum est	M. Iste est Ioannes	M. Tu es Petrus
Kyrie eleison	C	C	C	C	C	C	C	C
Christe eleison								
<b>Kyrie eleison</b>	<b>3/1</b>	<b>3/2</b>			<b>3/2</b>		<b>3/2</b>	

Foggia uses particular time signatures in the inner movements in accordance with the various text-units, often combined with a change of time signature from the previous section/movement. This procedure emphasises the strong syllables in combination with the long note values on the first beat of the triple time. Table 2.4 below shows that in the Gloria there is a change of time signature at ‘gratias’ in seven masses, while in five masses there is a change at ‘quoniam’ (highlighted in bold in Table 2.4, below). The change into triple time at ‘gratias’ and at ‘quoniam’ emphasises the strong accent of the text, placing the first long accent of the triple time on the syllable with the strong accent (**gratias; quoniam**).<sup>32</sup> Two additional small sections occur at ‘Cum Sancto Spiritu’ and ‘in gloria Dei Patris. Amen’, where changes of time signature often occur, in either duple or triple time. The text-unit ‘in gloria Dei Patris. Amen’ begins the long conclusion to the movement. The choice of changing time signature may imply an emphasis on the text-unit ‘Cum Sancto Spiritu’ and the conclusion of the movement on ‘in gloria Dei Patris. Amen’.

<sup>32</sup> According to Miller, both Foggia and Gratiani frequently set ‘gratias’ in triple meter for rhetorical purposes. See Miller, ‘Music for the Mass’, ii, p. 431.

Table 2.4: Changes of Time Signatures in the Gloria of Foggia's Mass Collection

Mass/Text-unit	M. Corrente	M. Venite gentes	M. Sine nomine	M. La battaglia	M. Tre pastorelli	M. O quam gloriosum est	M. Iste est Ioannes	M. Tu es Petrus			
Et in terra pax hominibus	C	C	C	C	C	C	C	C			
Bone voluntatis.											
Laudamus te.									3/2		
Benedicimus te.										3/2	
Adoramus te.											
Glorificamus te.											
<b>Gratias agimus tibi propter magnam gloriam tuam.</b>	3/2	3/1	3/2	C	C	3/2	3/2				
Domine Deus,											
Rex caelestis,											
Deus Pater omnipotens.									3/2	C	
Domine Fili Unigenite											3/2
Jesu Christe.									3/1	C	C
Domine Deus Agnus Dei,	C										
Filius Patris.											
Qui tollis peccata mundi											
Miserere nobis.											
Qui tollis peccata mundi											
Suscipe	3/1	C	3/2	3/2	C						
Deprecationem nostrum	C										
Qui sedes ad dexteram Patris,	C					C	3/2	3/2	C		
Miserere nobis.											
<b>Quoniam</b>	3/1					3/2	3/2	C	3/2	3/2	3/2
Tu solus sanctus											

Tu solus Dominus				C				
Tu solus Altissimus				3/2				
Jesu Christe	C	C	C	3/2	C	C	C	
<b>Cum Sancto Spiritu,</b>	<b>3/1</b>	<b>3/2</b>	C	<b>C</b>	<b>3/2</b>	C	C	
<b>In Gloria Dei Patris. Amen.</b>	C	C	C	3/2	C	3/2	C	

There is a consistent change in particular text-units in the Credo. Table 2.5 shows that a change to triple time signature occurs in five masses on ‘**Deum de Deo, lumen de lumine**’. This emphasises the strong accent of the syllables of the mass text with the long accent of the first beat of the triple time. At ‘Et in Spiritum’, a consistent procedure occurs as in five masses there is a change from  $c$  to  $\frac{3}{2}$  (highlighted in bold in Table 2.5) and triple meter is the preferred time signature for this text unit. Here, the change of time signature may emphasise the structural subdivision in the source, where one of the main structural subdivisions begins at ‘**Et in Spiritum Sanctum**’, as well as the strong syllables highlighted by the long accent of the first beat of the triple meter. At ‘Et vitam venturi saeculi’, where the final long section of the Credo occurs, there is a time signature change in six masses. This change seems to emphasise the beginning of the conclusive section of the movement. Table 2.6 shows that either one or two changes of time signature occur in the Sanctus of six masses and the first change always appears at ‘Pleni sunt caeli et terra gloria tua’.<sup>33</sup> The choice of triple metre reflects the natural stresses of the text.

<sup>33</sup> According to Miller, Foggia and Gratiani almost always change to triple meter at this text-unit, probably making an allusion to the trinity. This procedure differs with that of Palestrina who frequently maintains duple meter. See Miller, ‘Music for the Mass’, ii, p. 422.

Table 2.5: Changes of Time Signatures in The Credo of Foggia's Mass Collection

Mass/Text-unit	M. Corrente	M. Venite gentes	M. Sine nomine	M. La battaglia	M. Tre pastorelli	M. O quam gloriosum est	M. Iste est Ioannes	M. Tu es Petrus	
Patrem omnipotentem	C	C	C	C	C	C	C	C	
Factorem caeli et terrae		3/2		3/2	C				
Visibilium omnium et invisibilium		C		C	3/2				
Et in unum Dominum		3/2		3/2	C				
Jesum Chirstum		C		C	C				3/2
Filium Dei unigenitum					C				
Et ex Patre natum					3/2				
Ante omnia saecula					C				
<b>Deum de Deo lumen de lumine</b>	3/1	3/2	3/2	3/2	C	3/2	3/2		
Deum vero de Deo vero		C	C	C	3/2	C	3/2		
Genitum, non factum, consubstantialem Patri:			C						
Per quem omnia facta sunt		3/2	3/2	C	3/2	3/2	C		
Qui propter nos homines, et propter nostram salutem		C	C		C	C	C		
Descendit de caelis.		C	3/2	C	C	C	C	C	
Et incarnatus est de Spiritu Sancto			3/2						
Ex Maria Virgine:									
Et homo factus est.									

Crucifixus etiam pro nobis:		C	C					
Sub Pontio Pilato passus, est sepultus est								
Et resurrexit tertia die, secundum Scripturas.	3/1	3/2	3/1					
Et ascendit in caelum:			3/1		3/2			
Sedet ad dexteram Patris.	C		3/1		C			
Et iterum venturus est	3/1	C	C	3/2	3/2		3/2	
cum Gloria, Iudicare Vivos			3/1		3/2		3/2	
et mortuos:	C		C		C		C	
Cuius regni non erit finis.	3/1 C	3/2		C			3/2 C	
<b>Et in Spiritum Sanctum, Dominum,</b>	<b>3/1</b>	<b>3/1</b>	<b>3/2</b>	<b>C</b>	<b>3/2</b>	<b>3/2</b>	<b>3/2</b>	
Et vivificantem:				C				
Qui ex Patre, Filioque procedit.				C				
Qui cum Patre et Filio				3/2	3/2			
Simul adoratur Et conglorificatur				C	C	C	C	3/2
Qui locutus est per Prophetas.	C	C	3/2	3/2		3/2		
Et unam Sanctam Catholicam	3/1	3/2	C	C				
Et Apostolicam Ecclesiam								
Confiteor unum Baptisma	C	C				C	C	
In remissionem peccatorum								
Et exspecto resurrectionem Mortuorum						3/2 C		
<b>Et vitam venturi saeculi.</b>	<b>3/1</b>	<b>3/2</b>	<b>3/2</b>	<b>3/2</b>	<b>3/2</b>	<b>C</b>	<b>3/2</b>	
Amen			C			C		

Table 2.6: Table of Time Signatures in the Sanctus Movement of Foggia's Mass Collection

Text-units/Masses	M. Corrente	M. Venite gentes	M. Sine nomine	M. La battaglia	M. Tre pastorelli	M. O quam gloriosum est	M. Iste est Ioannes	M. Tu es Petrus
Sanctus, Dominus Deus Sabaoth	C	C	C	C	C	C	C	C
<b>Pleni sunt caeli et terra, gloria tua</b>	<b>3/1</b>	<b>3/2</b>	<b>3/2</b>	<b>3/2</b>	<b>3/2</b>		<b>3/2</b>	
Hosanna in excelsis	C	C	C	C	C		C	

As shown above, Foggia's use of triple time at particular text units indicates his focus on the intelligibility of the text. On words or phrases such as 'quoniam', 'gratias' and 'Deum de Deo', the triple time stresses the first longer syllable of the word, which aids the clarity of the pronunciation. The change of time signature also marks out structural subdivisions, such as on 'Et in Spiritum Sanctum', where one of the main subsections of the Credo occurs, and on 'Et vitam venturi saeculi. Amen', where the final fugal section of the Credo occurs.

#### Use of Time Signatures in Other Composers

Foggia used far more changes of time signatures than his predecessors. For example, in Palestrina and Antonelli's *missae breves* and Cifra's *M. S'allor che più sperai*,  $\phi$  is used throughout. Foggia's practice also differs from his near predecessor Gregorio Allegri's in two ways. First, Foggia uses  $\circ$  and Allegri  $\phi$ .<sup>34</sup> Second, whereas Foggia uses many

<sup>34</sup> In Foggia's masses the use of  $\circ$  is prevalent, implying a *tactus* of four crochets per bar. However, in the case of *M. Tu es Petrus* and *M. Corrente* Miller chose to transcribe using two semibreves per bar, as the music suggests a slower rate of movement. Instead, the use of the *tactus alla breve*, implies a more simple style, according to the eighteenth-century theorist Giovanni Battista Martini, compared to the use of  $\circ$ , and  $\phi$  is typical of the *messe piene*. See Miller, 'Music for the Mass', iii, p. 494. Furthermore, Miller argues that

changes, Allegri uses very few. In his five-voice mass *M. quarti toni* duple time occurs throughout and his *M. Che fa oggi il mio sole* has only a few. It presents only one change of time signature in the Gloria. This is in the conclusive section of the Gloria at the text-unit ‘in gloria Dei Patris. Amen’. There are four changes in the Credo: triple time occurs at ‘et resurrexit’ and changes to duple time at ‘Scripturas’, triple time occurs at ‘Et in Spiritum’ and changes to duple time at ‘Prophetas’. There are no changes in the Kyrie, Sanctus and Agnus Dei and only one in the Benedictus, where at ‘Hosanna’, there is a shift from duple to triple time.<sup>35</sup>

Whereas Allegri uses fewer changes than Foggia, his contemporary Gratiani uses more in his setting of the inner movements. Whilst both composers make extensive use of these changes in time signature, Miller says Gratiani’s writing is more ‘fragmented’ than Foggia’s, as he changes time more frequently.<sup>36</sup> This comparison shows how these changes emphasise passages of the mass text. Tables 2.4 and 2.7 show that Gratiani changes to triple time at ‘gratias’ in six masses and Foggia does so in five. Both composers use triple time to emphasise the strong syllables. There is a change from  $\text{c}$  into  $\frac{3}{2}$  time signatures at the text-unit ‘quoniam’ in most of Foggia’s masses, but only once in Gratiani’s masses. Foggia consistently changes at the text-unit ‘in gloria Dei Patris. Amen’ to highlight the concluding section of the movement and Gratiani does not.

Tables 2.5 and 2.8 compare Foggia, Gratiani and Benevoli’s treatment of the text ‘Deum de Deo lumen de lumine’. Foggia makes changes in five masses, Gratiani in four

---

the use of  $\text{c}$  was used by eighteenth-century composers who sought to revive the *stile antico*; for example, Pitoni wrote *messe piene* in  $\text{c}$  and *messe concertate* in  $\text{c}$ . See Miller, ‘Music of the Mass’, iii, pp. 495-496.

<sup>35</sup> Gregorio Allegri, *Missa Che fa oggi il mio sole*, ed. by Paul R. Marchesano, <[http://www2.cpdll.org/wiki/index.php/Missa\\_che\\_fa\\_oggi\\_il\\_mio\\_sole\\_\(Gregorio\\_Allegri\)](http://www2.cpdll.org/wiki/index.php/Missa_che_fa_oggi_il_mio_sole_(Gregorio_Allegri))> [accessed 3 October 2015]; Gregorio Allegri, *Missa Quarti toni*, ed. by Jonathan Goodliffe, [http://www2.cpdll.org/wiki/index.php/Missa\\_quarti\\_toni\\_\(Gregorio\\_Allegri\)](http://www2.cpdll.org/wiki/index.php/Missa_quarti_toni_(Gregorio_Allegri))> [accessed 4 October 2015].

<sup>36</sup> Miller, ‘Music for the Mass’, ii, p. 462.

and Benevoli in one (his *M. pastoralis*) to emphasise the strong syllables (**Deum** de **Deo**, **lumen** de **lumine**). Another change to triple time occurs on ‘Et in Spiritum sanctum’ in three of Gratiani’s masses, five of Foggia’s and one of Benevoli’s. There are few changes in Benevoli’s Credo, which he places at the same text-units as Foggia (at ‘Deum de Deo’ and ‘Et in Spiritum Sanctum’) to emphasise the strong accents of the mass text and structural subdivisions. While a change from C to  $\frac{3}{2}$  is used at ‘Et vitam venturi saeculi’ in six of Foggia’s masses, in Gratiani’s two masses and Benevoli’s *M. Pastoralis* the time change is reversed, from  $\frac{3}{2}$  to C (compare Tables 2.6 and 2.8).



Table 2.7: Gratiani's Change of Time Signatures in the Gloria (1671 and 1674 Mass Collections)<sup>37</sup>

Mass/Text-unit	M. cursorum	M. Il bianco e il dolce cigno	Missa liquide perle	Missa brevis	M. Vestiva i colli	M. S. Maria de Victoria	Gratiani's M. S. Teresia	Missa St Ioseph	Missa angelica
Et in terra pax hominibus	C	C	C	C	C	C	C	C	C
Bone voluntatis.									
Laudamus te.									
Benedicimus te.									
Adoramus te.									
Glorificamus te.									
<b>Gratias agimus</b>	<b>3/2</b>		<b>3/2<sup>38</sup></b>		<b>3/2<sup>39</sup></b>	<b>3/2</b>		<b>3</b>	<b>3/2</b>
tibi propter magnam gloriam tuam.	C		C			C			
Domine Deus,							C		
Rex caelestis,									

<sup>37</sup> In Tables 2.7-2.10 the time signatures are shown as they appear in the sources. Throughout the mass the partbooks are often inconsistent particularly in the use of  $^3$  and  $\frac{3}{2}$ . In such cases, the choice in the tables follows the majority of the parts. When the partbooks are equally split between one or other time signature,  $\frac{3}{2}$  is included in the tables and footnotes provide details of what is found in each partbook. Since this section concerns itself only with the time signatures in so far as they define structural divisions, the question of proportional relationships that they might imply is discussed elsewhere (see Chapter 1, Proportional Time Signatures).

<sup>38</sup> CI, A, and T have  $^3$ , while CII, B and Org have  $\frac{3}{2}$ .

<sup>39</sup> Most partbooks have  $\frac{3}{2}$ , only the cantus partbook has  $^3$ .

Deus Pater omnipotens.								C
Domine Fili Unigenite					C			
Jesu Christe.								
Domine Deus Agnus Dei,	3/2				3/2		3	
Filius Patris.								
Qui tollis peccata mundi	C						C	
Miserere nobis.								
Qui tollis peccata mundi					C			
Suscipe	3/2	3/2 <sup>40</sup>			3/2 <sup>41</sup>			3/2
Deprecationem nostram								
Qui sedes ad dexteram Patris,						3/2		
Miserere nobis.						C		
<b>Quoniam</b>			C, 3/2 <sup>42</sup>				3 <sup>43</sup>	C
Tu solus sanctus			<b>second occurrence</b>					
Tu solus Dominus								
Tu solus Altissimus								
Jesu Christe	C	C			C		C	
Cum Sancto Spiritu,								
In Gloria Dei Patris.								
Amen.		3/2 <sup>44</sup>						

<sup>40</sup> CI, A, T have 3, while CII, B and Org have 3̄.

<sup>41</sup> 3 appears in CI, A and T, while CII, B and Org have 3̄.

<sup>42</sup> CI, A, T have 3, while CII, B and Org have 3̄.

<sup>43</sup> Only AI has C 3; the remaining partbooks have 3.

<sup>44</sup> CI, A, T have 3, while CII, B and Org have 3̄.

Table 2.8: Benevoli's and Gratiani's (1671 and 1674 Mass Collections) Time Signatures in the Credo

Mass/Text-unit	Benevoli's M. pastoralis	M. cursorum	M. II bianco e il dolce cigno	M. brevis	M. Vestiva i colli	M. S. Maria de Victoria	M. S. Teresia	M. Liquide perle	M. S. Joseph	M. Angelica
Patrem omnipotentem	C	C	C	C	C	C	C	C	C	C
Factorem caeli et terrae										
Visibilium omnium et invisibilium										
Et in unum Dominum										
Jesum Chirstum										
Filium Dei unigenitum										
Et ex Patre natum										
Ante omnia saecula										
<b>Deum de Deo lumen de lumine</b>	<b>3/2</b>				<b>3/2<sup>45</sup></b>	<b>3/2</b>		<b>3/2<sup>46</sup></b>	<b>3</b>	
Deum vero de Deo vero										
Genitum, non factum,	C	3/2		3/2	C	C			C	3/2
consubstantialem Patri:							C			
Per quem omnia facta sunt						3/2		3/2 <sup>47</sup>		
Qui propter nos homines, et propter nostram salutem		C		C	3/2	C		C	3	
Descendit de caelis.								3/2 <sup>48</sup>	C	

<sup>45</sup> CII, T and B have  $\frac{3}{2}$ , while CI, A, Org have  $^3$ .

<sup>46</sup> CI, A, T have  $^3$ , while CII, B and Org have  $\frac{3}{2}$ .

<sup>47</sup> CI, A, T have  $^3$ , while CII, B and Org have  $\frac{3}{2}$ .

<sup>48</sup> CI, A, T have  $^3$ , while CII, B and Org have  $\frac{3}{2}$ .

Et incarnatus est de Spiritu Sancto					C			C		C
Ex Maria Virgine:										
Et homo factus est.										
Crucifixus etiam pro nobis:										
Sub Pontio Pilato passus, est sepultus est										
Et resurrexit tertia die, secundum Scripturas.	C			3/2		3/2 <sup>49</sup>	3/2		3	
Et ascendit in caelum:	3/2			C		C			C	3/2
Sedet ad dexteram Patris.						3/2			3	
Et iterum venturus est cum Gloria, Iudicare Vivos et mortuos:			3/2	3/2	C	C	3/2		C	
Cuius regni non erit finis.	C		C			3/2			3/2 <sup>50</sup>	C
<b>Et in Spiritum Sanctum, Dominum,</b>	3/2	3/2		C	3/2 <sup>51</sup>	C				3/2
Et vivificantem:										
Qui ex Patre, Filioque procedit.										
Qui cum Patre et Filio						3/2			3	
Simul adoratur										
Et conglorificatur										
Qui locutus est per Prophetas.										

<sup>49</sup> Only in CI the time C  $\frac{3}{2}$  appears, while the remaining partbooks have  $\frac{3}{2}$ .

<sup>50</sup> CI, A, T have  $\frac{3}{2}$ , while CII, B and Org have  $\frac{3}{2}$ .

<sup>51</sup> CI, CII and A have  $\frac{3}{2}$ , while T, B and Org have  $\frac{3}{2}$ .

Et unam Sanctam Catholicam		C				C				C
Et Apostolicam Ecclesiam										
<b>Confiteor unum Baptisma</b>										
<b>In remissionem peccatorum</b>										
Et exspecto resurrectionem						3/2				
Mortuorum						C		C		
<b>Et vitam venturi saeculi.</b>	C				C				C	
Amen								3/2 <sup>52</sup>		

Table 2.9: Change of Time Signatures in the Kyrie of Gratiani's Masses

TEXT- UNITS/MASSES	M. cursorum	M. II bianco e il dolce cigno à 4	Missa liquide perle	Missa brevis	M. Vestiva I colli à 5	M. S. Maria de Victoria Concertata à 5	Gratiani's M. S. Teresia piena à 8	Missa St Joseph	Missa angelica
Kyrie eleison	C	C	C	C	C	C	C	C	C
Christe eleison					3/2 <sup>53</sup>				
<b>Kyrie eleison</b>			3/2 <sup>54</sup>		C		3/2	C 3 <sup>55</sup>	3/2

In his 1671 and 1674 collections Gratiani changes into triple time at '**Pleni sunt caeli**' in the Sanctus to highlight the strong syllables in four masses (see the change in bold in Table 2.10 below). Tables 2.6 and 2.10 show that Foggia is more consistent: he changes the time signature at 'Pleni sunt caeli' in six masses, whereas Gratiani does so only in four.

<sup>52</sup> CI, A, T have  $\frac{3}{2}$ , while CII, B and Org have  $\frac{3}{4}$ .

<sup>53</sup> CI, A, T have  $\frac{3}{2}$ , while CII, B and Org have  $\frac{3}{4}$ .

<sup>54</sup> CI, A, T have  $\frac{3}{2}$ , while CII, B and Org have  $\frac{3}{4}$ .

<sup>55</sup> CI, AI, TI, BI and Org have C  $\frac{3}{2}$ , while AII and BII have  $\frac{3}{4}$ .

Table 2.10: Change of Time Signature in the Sanctus of Gratiani's Masses

Text-units/Masses	M. liquide perle	M. Vestiva i colli	M. Il bianco e il dolce cigno	M. brevis	M. angelica	M. S. Teresia	M. cursorum	M. St Joseph	M. S.M. De Victoria	M. Angelica
Sanctus, Dominus Deus Sabaoth	C	C	C	C	C	C	C	C	C	
<b>Pleni sunt caeli et terra, gloria tua</b>	$3/2^{56}$				<b>3</b>			<b>3</b>	<b>3/2</b>	
Hosanna in excelsis	C	$3^{57}$						C	C	

The evidence indicates that some of Foggia's contemporaries, particularly Gratiani, shared his practice of making extensive changes of time signatures in the inner movements. Foggia, Gratiani and Benevoli also used the change to triple time at particular text-units to emphasise them, such as 'Deum de Deo' and 'Et in Spiritum Sanctum' in the Credo. The nature of the strong and weak accents of the text-units for 'Deum de Deo, lumen de lumine' probably led the composers to write in triple time to follow the natural rhythm of the text and to underline the declamation of the mass text. They also used changes of time signatures in 'Et in Spiritum Sanctum Dominum' to indicate the main structural subdivisions at this text-unit. Although they shared these practices, Foggia made much wider use of them. This suggests a greater focus on the declamation of the text of the inner movements and on structural subdivisions as, for example, in Gratiani's masses there are no patterns on 'quoniam' and 'in gloria Dei Patris. Amen' of the Gloria. Foggia and Gratiani share a similar approach to the outer movements: the Kyrie and the Agnus Dei. Table 2.3 shows that in four of Foggia's masses there is a change of time signature at the beginning of Kyrie II, probably

<sup>56</sup> CI and A have  $3$ , while CII, T, B and Org have  $\frac{3}{2}$ .

<sup>57</sup> CI and A have  $3$ , while T, B, CII and Org have  $\frac{3}{2}$ .

highlighting one of the main structural subdivisions of the movement. Similarly, Gratiani also changes to triple time in four of his Kyries (see Table 2.9 above). Neither Foggia nor Gratiani change in the Agnus Dei.

Regarding the relative length of movements, Foggia's practice of placing more weight on the inner movements is shared with his contemporaries. This contrasts with Palestrina's greater emphasis on the outer movements. Foggia's use of double bar lines and capital letters in the outer movements to indicate the main structural subdivisions (with the exceptions of *M. Corrente* and *M. Tu es Petrus*) is consistent with the practices of Palestrina and Gratiani. In the Credo and the Kyrie, Foggia and Gratiani also change time signatures at the same textual units (Benevoli does the same in his limited changes in the Credo). This contrasts with the practices of Foggia's predecessors, who do not change time signatures. Only Foggia's *M. Tu es Petrus* follows their traditional practices as, like the masses of Cifra and Allegri, it is set in  $\text{C}$  throughout.

## CHAPTER 3

### SONORITY AND TEXTURE

The previous chapter examined the relationships between some structural features of Foggia's mass collection and the mass writing practices of other Roman composers. This chapter continues the comparison through the analysis of Foggia's approach to sonority and texture, including the use of particular textures such as homophony and free counterpoint and the emphasis on particular text-units. In this, Foggia's stylistic approach, including his use of full-choir and imitative writing, follows the practices of both his Roman School predecessors and contemporaries.

This chapter broadens the framework of the analysis. It is necessary to go beyond the Roman School and compare Foggia's work with the practices of composers from Northern Italy to define and understand his practice, such as his use of soloistic writing. The chapter evaluates his *stile concertato* to establish whether its features are more typical of his predecessors or his contemporaries. The features analysed include passages in 'rapid movements' and 'soloistic' writing. More innovative elements, such as the use of the cantus firmus in the 'Mula' technique, are examined and compared with the work of Foggia's contemporary, Benevoli.

The variety of sonority and texture is evaluated across two whole movements and these case studies are supported by references to the annotated scores (see the case studies analysis in the appendix of Volume I and annotated score in that of Volume II). The case studies are two samples drawn from inner (the Gloria of *M. Tre pastorelli* and the Credo of *M. Iste est Ioannes*) rather than outer movements for two reasons. The first is that there is a wider variety of sonority and texture in the inner movements. The second is that most of the inner movements of Foggia's masses were not available in modern score before the present study. Miller's doctoral dissertation includes a transcription of only two of



Foggia's inner movements (but these are not from the *Octo missae*), as well as transcriptions of masses by other composers. He includes only the Kyries of masses from the *Octo missae*.<sup>1</sup> On the one hand the case studies allow for analysis of the inner movements and, on the other, allow for conclusions to be made regarding Foggia's mass style and the development of the seventeenth-century concerted motet style, to which he was central (these are included in the section Case Studies Conclusions at the end of this chapter).

## **Sonority**

### Terminology

There is a need to clarify the use of terms of this chapter. A number of terms are contested, because they are both anachronistic and unhelpful when discussing Foggia and his contemporaries. These are *messe piene*, *messe concertate* and *a cappella*. Miller offers an important discussion of the terminology used to describe these Roman composers' style of music. He says that, from the late seventeenth century, the terms *messe piene* ('full voiced') and *messe concertate* ('concerted') were found more extensively in the sources of masses by Giuseppe Ottavio Pitoni (1657-1743) and concludes that by then there was a full understanding of the stylistic distinctions between the two. These were codified by later generations of Foggia's pupils, but Foggia and his contemporaries were not fully aware that they were writing in *stile pieno*. In fact, the term *missa piena*, meaning a mass written in *stile pieno*, does not appear in either Foggia's or Allegri's works. The terms 'piena' and 'concertata' occasionally appear only in the sources of

---

<sup>1</sup> Fourteen Kyrie sections are included in his doctoral dissertation: Stephen R. Miller 'Music for the Mass in Seventeenth-century Rome: Messe Piene, The Palestrina Tradition, and the Stile Antico', 5 vols (unpublished doctoral dissertation, University of Chicago, 1998), iv, pp. 717-996.

Gratiani's masses.<sup>2</sup> Given this, the use of the terms *stile pieno* or *messa piena* for mid-seventeenth century compositions seems misleading. The terms were used mainly in the eighteenth century to define a retrospective style. This chapter uses the term 'full choir' rather than 'coro pieno'. Here 'full choir' describes both the scoring, which employs the full choir, either in small-scale masses or in two-choir masses and a style of writing, contrasted with the soloistic approach.

Roche says the term 'pieno' equates to 'da cappella',<sup>3</sup> but the term 'a cappella' can also be misleading, as it bears several different meanings. In Palestrina's compositions, the term refers to a style where there is no instrumental accompaniment, but it is also used for seventeenth-century accompanied compositions, with the organ often sustaining the full ensemble, such as in Monteverdi's *M. In illo tempore* (1610) and Palestrina's *M. Papae Marcelli* rearranged by Anerio (1619).<sup>4</sup> In *M. In illo tempore*, Monteverdi made a conscious effort to imitate the style of the sixteenth century. In these 'a cappella' masses, the instrumental accompaniment is dispensable.<sup>5</sup> Given the debates about terminology,

---

<sup>2</sup> Miller, 'Music for the Mass', iii, p. 485-485.

<sup>3</sup> Jerome Roche, *North Italian Church Music in the Age of Monteverdi* (Oxford: Clarendon Press, 1984), p. 138.

<sup>4</sup> Dennis Harnold and John Harper, 'Mass, Italy 1600-c.1680', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 07 April 2016].

<sup>5</sup> Giovanni Rovetta, *Masses*, ed. by Jonathan R. J. Drennan, *Recent Researches in the Music of the Baroque Era*, 146 (Middleton, Wisconsin: A-R Editions, 2006), p. xi. Natale Monferrato's *M. a cappella prima*, *M. a cappella seconda*, *M. a cappella terza*, *M. a cappella quarta*, *M. a cappella quinta* are set for four voices and basso continuo accompaniment, although this acts as a basso seguente rather than an independent line. See Natale Monferrato, *Complete Masses*, ed. by Jonathan R. J. Drennan, *Recent Researches in the Music of the Baroque Era*, 186, (Middleton, Wisconsin: A-R Editions, 2014). A wide range of seventeenth-century masses, which do not bear the 'a cappella' title, were written in 'a cappella' style. As Drennan points out, the 'a cappella' masses were traditionally sung during important feasts, such as Rovetta's *M. breve a quattro voci*, which was performed on 6 December for St Nicholas's day. See Rovetta, *Masses*, pp. xi, xiii.

‘full choir’ seems both a more accurate and clearer description of the stylistic type and the forces used in a passage. These ‘full choir’ passages are compared with ‘soloistic’ passages. Here ‘soloistic’ describes passages where the writing signals a change in singing style from a ‘choral’ or ‘full-choir’ blend of voices to one with fewer voices, often including basso continuo.

It is important to note that the term ‘soloistic’ refers to the compositional style rather than the actual number of singers employed during performance. In the principal source used for the critical edition of Foggia’s masses in the current study, no indications of ‘soli’ appear, instead only the number of parts entering as cues for the organist (e.g. ‘a 3’, ‘a 4’). The exact number of singers used in performance is discussed below.

## Full Choir

Foggia's masses extensively employ the full-choir style, which uses longer note values and the full ensemble.<sup>6</sup> It predominates in *M. Venite gentes*, *M. Corrente*, *M. O quam gloriosum est* and *M. Tu es Petrus*. (The remaining masses in this collection also employ two further types of sonority: soloistic writing and rapid movement.) It features mostly in the outer movements, particularly in the Kyrie,<sup>7</sup> in imitative passages, and where the main thematic elements appear. Foggia's extensive use of this style and contrapuntal writing, particularly in the Kyrie, followed the practice of his contemporaries steeped in the Palestrina tradition, such as Gratiani, despite some differences. Miller says that, whilst the imitative texture in the Kyrie is common to both Foggia and Gratiani, there were differences in their contrapuntal writing.

While Foggia (...) seems to be in the grips of a quite fertile contrapuntal imagination, Gratiani, more interested in preserving thematic consistency, develops just a few clearly related variants.<sup>8</sup>

Example 3.1 (below) shows the opening of the Kyrie in *M. Venite gentes*, where full forces are used. All voices open the mass proceeding in imitation and illustrate the main thematic element – beginning with *d'*, *g'*, *a'*, *b'* – mainly in minims and crotchets with some quavers – each voice begins the imitation after a one-bar interval and the basso continuo doubles the voices, supporting each part at the outset of the imitation.<sup>9</sup> Most of

---

<sup>6</sup> Note values no shorter than a quaver, and quavers used only occasionally.

<sup>7</sup> In six masses of the collection, the full-choir style is used throughout the Kyrie. However, there are exceptions in *M. La battaglia* and *M. Sine nomine*, which feature passages in rapid movements and soloistic writing.

<sup>8</sup> Miller, 'Music for the Mass', ii, pp. 471, 370.

<sup>9</sup> Chapter 5 presents examples that involve full choir, long note values and re-presenting the material in further subdivisions of the mass.

the masses in this collection have the Kyrie set in full choir. The exceptions are the Kyrie I of *M. La battaglia* and the Kyrie of *M. Sine nomine* and *M. Tu es Petrus*, which include soloistic or faster passages.<sup>10</sup>

The full-choir style is also used throughout the masses, with different types of texture. Full-choir passages in homophony appear across the inner movements of all masses, such as in *M. Venite gentes*, where a long homophonic passage in full choir occurs in the Credo and in Example 3.2, which shows an excerpt at the text-unit ‘Et in Spiritum Sanctum’. In the passage that follows, either in homophony or in imitation, the full ensemble and long note values are used on ‘Et in Spiritum Sanctum...qui locutus est per Prophetas’ (bb. 152-179). In the two-choir masses in the Credo of *M. O quam gloriosum est* both choirs proceed mainly *in alternatim* (bb. 153-193). In this long passage, the voices proceed in homophony and near-homophony in full ensemble with long note values – mainly minims and semibreves with crotchets and quavers. Contrapuntal passages do occur in this section, such as in choir I on ‘in remissionem peccatorum’ (bb. 189-193), where shorter note values are employed and the two choirs proceed in antiphonal exchange.<sup>11</sup>

---

<sup>10</sup> The most striking exception is in the Kyrie and the Agnus Dei of *M. La battaglia*, as shown in Example 3.3. This may be explained by the exceptional mass type of the battle masses.

<sup>11</sup> Other examples appear in the case studies in the appendix of this volume.

Example 3.1: Foggia's *M. Venite gentes*, Opening of the Mass in Full Choir and in Imitation, Kyrie bb. 1-5

Ky - rie e - lei - - - son, Ky - rie e - lei - son, Ky

Ky - rie e - lei - - - son Ky - rie e - lei - son,

Ky - rie e - lei - - - - -

Ky - rie e - lei - - - -

6 5 5 6 5 6 6 5  
5 (#) 4 (#)

Example 3.2: *M. Venite gentes*, Credo bb. 152-155, Passage in Full Choir in Homophony

152

C Et in Spi - ri - tum san - ctum, Do - mi - num,

A Et in Spi - ri - tum san - ctum, Do - mi - num,

T Et in Spi - ri - tum san - ctum, Do - mi - num,

B Et in Spi - ri - tum san - ctum, Do - mi - num,

Org Et in Spi - ri - tum san - ctum, Do - mi - num,

#

### Reduced Scoring

Foggia uses fewer voices in some sections of his masses and reduced scoring for all of the Christe and Crucifixus sections of the Kyrie and Credo respectively. There is a pattern: the bass part is silent in almost all the masses for four and five voices. The exception is *M. Corrente*, where the bass is *tacet* in the Christe, but appears in the Crucifixus.

Regarding the two-choir masses, the bass is not the only voice omitted, as the greater

number of voices allows Foggia to use more combinations of contrasting sonorities. In the eight-voice *M. Iste est Ioannes*, the scoring of the Christe is for four voices only (CI, CII, AI, TI), whereas the Crucifixus is set for five voices (CI, CII, AI, TI, BI). In the eight-voice *M. O quam gloriosum est* the CI, CII, AI, TI scoring is used for the Christe, whereas CI, CII, AI, AII are used for the Crucifixus, using the sonority of the upper voices. In *M. Tu es Petrus*, Foggia uses four voices in the Christe (CI, CII, AI, TI), but a different pattern for the Crucifixus, where BII is tacet only in the beginning of the section (bb. 67-87), while the other voices alternate in several voice groupings; from the text-unit ‘Et resurrexit’ the full ensemble joins. Whilst Foggia omits the bass part in masses for fewer voices, in two-choir masses there is a wider range of voice groupings. In several text-units, Foggia uses reduced forces, but there seems to be no pattern to this. Sometimes he omits one part for entire sections, as in the Christe and Crucifixus already noted. In both *M. Iste est Ioannes* and *M. Tu es Petrus*, the opening of the Credo on ‘Patrem omnipotentem, factorem caeli et terrae’ is set for Choir I only, with Choir II joining at ‘visibilium omnium’.

Foggia’s use of a reduced number of voices is consistent with the practices of the Roman School composers. Palestrina’s masses use fewer voices in the Crucifixus (in *M. Ascendo ad Patrem* a 5 and *M. Ecce sacerdos magnus* a 4 CI, CII, A, TI and C, A, B are used)<sup>12</sup> and Giovanni Francesco Anerio uses reduced scoring in the Christe and Crucifixus in his masses for two choirs (in the polychoral *M. Costantia*, he uses the four parts C, C, A, T).<sup>13</sup> Foggia’s contemporaries and immediate successors employ a similar

---

<sup>12</sup> See the Crucifixus (bb. 67-116) in Giovanni Pierluigi da Palestrina, *Missa Ascendo ad Patrem*, The Complete Works of Giovanni Pierluigi da Palestrina, 69 (New York: Kalmus, n.d.), pp. 70-73; the Crucifixus of *M. Ecce sacerdos magnus* (bb. 102-180), The Complete Works, 1, pp. 15-17.

<sup>13</sup> Nyel Zeno Williams ‘The Masses of Giovanni Francesco Anerio’: A Historical and Analytical Study with a Supplementary Critical Edition’, 2 vols (unpublished doctoral dissertation, Chapel Hill: University of North Carolina, 1971), i, p. 68.

procedure for the Christe. Angelo Berardi uses four voices (CI, CII, AI, TI) in *M. Exultate Deo* a 5 or a 9.<sup>14</sup> In Benevoli's *M. pastoralis* a 8 both Christe and Crucifixus are set for the highest voices (CI, CII, AI, AII),<sup>15</sup> like Foggia's *M. O quam gloriosum est* and in Gratiani's *M. S. M. de Victoria* a 5 Bassus is tacet in the Christe.<sup>16</sup>

### Rapid Movement

There is another contrasting sonority in five masses of the collection: *M. La battaglia*, *M. Tre pastorelli*, *M. Sine nomine*, *M. Iste est Ioannes* and, to a lesser extent, *M. Venite gentes* and *M. Tu es Petrus*. Example 3.3 shows an excerpt from the Kyrie I of *M. La battaglia*, which is set entirely in lively imitation in shorter note values, where the basso continuo acts mainly as a basso seguente. The voices proceed in imitation on a triadic motif at two- or four-beat intervals. Each imitative entry continues with a melismatic motif characterised by a distinctive dactylic rhythmic pattern occurring either once, twice or three times (the last is indicated with an asterisk in Example 3.3 (below)).

---

<sup>14</sup> Carolyn Jean Fraley, 'Selected Masses of Angelo Berardi: An Analytical Study' (unpublished doctoral dissertation, Washington DC: The Catholic University of America, 1989), p. 111.

<sup>15</sup> Orazio Benevoli, *Missa pastoralis: octonis vocibus concinenda*, ed. by Laurence K. J. Feininger, *Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae. Ordinarium Missae cum duobus choris*, 1 (Rome: Societas universalis Sanctae Ceciliae, 1957), pp. 3, 20-22 (Christe: bb. 1-9; Crucifixus bb. 1-24).

<sup>16</sup> Miller, 'Music for the Mass', v, pp. 1048-1051 (bb. 31-62).



Example 3.3: Foggia's *M. La battaglia*, Kyrie bb. 9-18, Passage in Rapid Movement

The musical score consists of two systems of staves. The first system covers measures 9-13, and the second system covers measures 14-18. The vocal parts are labeled CI, CII, A, T, and B, and the Organ part is labeled Org. The lyrics are written below the vocal staves. A bracketed asterisk [\*] is placed to the right of the first system, indicating a rapid movement passage. The Organ part includes fingering numbers (6, 5, 6) below the staff.

*M. La battaglia* is unusual. It includes a passage of rapid movement in the Kyrie, where Foggia normally adopts the slower movement associated with the full-choir style. He may have done this because of the nature of the battle mass.<sup>17</sup> There is another rapid movement passage in the Kyrie II of *M. Tu es Petrus* (bb. 80-87). Such passages can

<sup>17</sup> According to Dixon, in G. Bartei's *M. sopra La battaglia* (1608) a fanfare-like motif can be found in the opening of the Kyrie and the Credo, echoing the call to the arms. Furthermore, a continuous sound flow occurs. See Graham Peter Dixon, *Liturgical Music in Rome (1605-45)*, 2 vols (unpublished doctoral dissertation, Durham: University of Durham, 1981), i, p. 147.

appear in the inner sections of the masses, as either brief or lengthy moments, often accompanied by the basso continuo (mainly acting as basso seguente) and always use the full ensemble.<sup>18</sup> These are distinguished from the ‘soloistic’ passages, which are often combined with true basso continuo and use fewer voices. They are also distinguished from the passages around them. The case studies of Foggia’s masses show that the passages of rapid movement are surrounded by sections set in longer values and highlight contrasts in sonority. (For an analysis of an extensive passage, see the case studies in the appendixes of volumes 1 and 2; the concluding section of the Gloria of *M. Tre pastorelli*, which is typical in featuring both melodies outlined in triads and in rapid movement).<sup>19</sup>

---

<sup>18</sup> In terms of note values, the passages in rapid movement comprise passages where the main note values employed are not longer than quavers.

<sup>19</sup> There are other examples in the Gloria of *M. Venite gentes* on ‘Domine Deus, Agnus Dei, Filius Patris’ (bb. 42-50) and the final section of the same mass and movement on ‘in gloria Dei Patris. Amen’ (bb. 95-111).



There are passages of rapid movement that include more virtuosic writing.

Example 3.4 is an extract from the Crucifixus of the eight-voice *M. Iste est Ioannes* (the whole section on ‘non erit finis’ is in bb. 158-171), set in reduced scoring (CI, CII, A, T, B). At the line ‘non erit finis’ the full forces outline lively imitation in rapid movement, in which each voice is given semiquaver *passaggi*. Several similar passages occur in the masses, including Example 3.4, where Foggia uses mainly semiquavers and Example 3.6 below.

### Soloistic Writing

Example 3.5: *M. La battaglia*, Agnus Dei bb. 8-14, Soloistic Passage with Subsequent one in Full-choir Style

8

C I mi-se-re-re, mi-se-re-re, mi-se-re-re re no bis, qui

C II mi se-re-re, mi-se-re-re, mi-se-re-re re no bis, A - gnus De - i,

A di, A - gnus De - i,

T di, A - gnus De - i,

B di, A - gnus De - i,

Org 7 6 4 [#B] 5 6 6 7 [#B] 6 5 4 [#B]

In Foggia’s masses soloistic writing occurs in rather short passages, involves a reduced number of voices and often has an independent basso continuo. The opening bars of Example 3.5 are typical.<sup>20</sup> Only the two upper voices are used, as CI and CII in bb. 8-

<sup>20</sup> Examples in the *M. Tre pastorelli* are analysed extensively in the case studies included in the appendix of Volume I and II. This includes the whole Gloria of this mass. Further examples of the kind of Example 3.5 are in the Gloria of *M. Sine nomine* on ‘Domine Fili Unigenite’, where CI and CII outlines a short duet (bb. 40-43); on ‘laudamus te, Benedicimus te’ a duet and trio occur (bb. 9-13) and on ‘Glorificamus te’ a duet (bb. 16-20) a further duet occurs. In the Gloria of *M. La battaglia* on ‘Deus Pater omnipotens’ CI and CII

10 are in duet, where the two voices move in parallel thirds and the text-unit ‘miserere nobis’ is set syllabically. This duet provides a contrast in sonority with the subsequent passage (bb. 11-14), where the lower voices are employed, moving at a slower rate, accompanied by the organ’s basso seguente. This combination of contrasting sonorities is typical of the seventeenth-century *stile concertato*. It reoccurs later in this movement, set on the same text-unit, variously repeated. Throughout the ‘miserere nobis’ section the various choices of voices moving in duets, often in combination with the use of parallel thirds, provide a large range of variety and intensity in terms of sonority. These serve to emphasise the meaning of the text, repeated several times: the devotee’s pleas for mercy. Passages in reduced scoring alternate with full-choir passages in a *concertato* style. Such soloistic writing in the Agnus Dei is rather unusual, as the full choir is typically used in the opening in the other masses. The occurrence of soloistic passages on the repetition of the same text-unit is exceptional in Foggia’s masses.

Example 3.6: Foggia’s *M. La battaglia*, Gloria, Soloistic Passage on ‘bonae voluntatis’, bb. 8-11.

The musical score consists of six staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth staff is for the basso seguente (bus). The sixth staff is for the basso continuo (bc). The score is in 3/2 time. The lyrics are: 'bus Lau - bus Lau - bus bo - - nae, bo-nae vo-lun ta - tis bus bo - - nae, bo-nae vo-lun ta - tis bus'. The number 8 is written above the first staff, and the numbers 6 and 5 are written below the sixth staff.

outline a similar duet (bb. 50-56) and on ‘tu solus Altissimus’ (bb. 113-117). There is an example in *M. Iste est Ioannes* in the Gloria on ‘miserere nobis’, where CI and CII (bb. 67-69) outline a short duet.

Example 3.6 is another soloistic passage. T and A outline a short duet accompanied by a true basso continuo. From b. 9 the two voices begin with a lively imitation and proceed sequentially in parallel thirds (bb.8-9). The lively character of the rhythmic pattern is emphasised by the imitation's start on the off-beat. Typically, the passage is short, lasting only four bars, and begins in a melismatic style and towards the cadence becomes syllabic on the words 'bonae voluntatis' (bb.10-11). At the cadence A and T outline a further short melisma on the penultimate syllable of the word 'voluntatis'.<sup>21</sup> Further similar examples can be found in the Gloria of *M. Sine nomine* (bb. 9-20).<sup>22</sup>

Example 3.7: Foggia's *M. Iste est Ioannes*, Credo bb. 129-136, Soloistic Passage with Subsequent Passage, First Occurrence of 'et mortuos'

The musical score for Example 3.7 consists of nine staves. The vocal parts are C I (Coprino I), A I (Alto I), T I (Tenore I), B I (Basso I), C II (Coprino II), A II (Alto II), T II (Tenore II), B II (Basso II), and Org (Organ). The score is in G major and 4/4 time. The lyrics are: 'glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os, et'. The organ part is in the bass clef and provides a basso continuo accompaniment. The score is numbered 129 at the beginning of the first staff.

<sup>21</sup> Similar duets can be found in the Gloria of *M. La battaglia* (bb. 66-71) on 'Domine Deus, Agnus Dei, Filius Patris, where CI, CII follows A, T from b. 68. A similar trio outlines by the lowest voices can be found in the Credo of *M. La battaglia* on 'factorem caeli, et terrae' (bb. 5-9). In *M. Iste est Ioannes* there is a similar passage in the Credo on 'factorem caeli et terrae', where CI, CII outlines a duet mainly in quavers with semiquavers (bb. 9-15).

<sup>22</sup> Foggia, *Masses*, pp. 120-121.

Example 3.8: Foggia's *M. Iste est Ioannes*, Credo bb. 145-153, Soloistic Passage with Subsequent Passage, Second Occurrence of 'et mortuos'

The musical score for Example 3.8 consists of nine staves. The vocal parts are: C I (Cantus I), A I (Alto I), T I (Tenor I), B I (Bass I), C II (Cantus II), A II (Alto II), T II (Tenor II), B II (Bass II), and Org (Organ). The lyrics are: 'iu - di - ca - re vi - vos et mor - - tu - os' for C I and C II; 'iu - di - ca - re vi - vos' for A I, T I, and B I; and 'cu - ius re -' for A I, T I, and B I. The organ part at the bottom includes figured bass notation: 7 6 # # 4 [B] 7 6.

Examples 3.7 and 3.8 show two versions of a duet, in which shorter note values over an independent basso continuo are used, the two voices proceeding in imitation. When the passage is repeated (bb. 148-149), it is transposed a whole tone higher, while the roles of CI and CII are reversed in that CII enters before CI. The quaver rests in bb. 133-134 and bb. 148-149 before the word 'mortuos' (dead), coupled with the descending seven-note scale, help emphasise this emotive word. As typical of the *stile concertato*, the passages contrast significantly with the longer note values and full-choir scoring of the adjacent passages.

Elements in Examples 3.7 and 3.8 might recall the *concertato alla romana*, characteristic of Foggia's predecessors, where in masses for two or more choirs a passage in reduced forces and in full choir occurs, moving from one section to the other. A reduced number of voices are used for the text-unit 'et mortuos', which is surrounded by *tutti* in the adjacent passages. Graham Dixon defines the *concertato alla romana* as 'the

division of a musical work into non-overlapping sections with contrasting scorings’.

Dixon says that in seventeenth-century polychoral writing ‘Roman composers had a particular attitude towards musical texture’.<sup>23</sup> Foggia’s predecessors also used this style.

An example is in the Gloria of *M. Regina caeli* a 8 by Foggia’s teacher Paolo Agostini.<sup>24</sup>

Whereas in his predecessors’ *concertato alla romana*, the texture changes for longer sections, such as the various verses of a Magnificat,<sup>25</sup> Foggia changes texture and scoring in shorter passages, such as the movement between one text unit to another. It seems that Foggia might have been inspired by the *concertato alla romana* in his approach to texture and scoring.

The discussion now turns from the stylistic approach of Foggia’s sonority to a comparison of his approach with both that of his Roman School and his Northern Italian contemporaries. This comparison provides the basis for determining the extent to which his use of sonority is primarily similar to that of his predecessors or his contemporaries.

---

<sup>23</sup> Graham Dixon, ‘*Concertato alla romana* and Polychoral Music in Rome’, in *La scuola poliorale romana del Sei-Settecento: atti del Convegno internazionale di studi in memoria di Laurence Feininger: Trento, Castello del Buonconsiglio, Biblioteca clesiana, 4-5 ottobre 1996*, ed. by Francesco Luisi, Danilo Curti and Marco Gozzi (Trent: Provincia autonoma di Trento. Servizio Beni Librari e archivisitici, 1997), p. 129.

<sup>24</sup> Noel O’Regan, ‘Sacred Polychoral Music in Rome: 1575-1621’, 2 vols (unpublished DPhil thesis, University of Oxford, 1988), i, pp. 286-287.

<sup>25</sup> See various examples of such practice of composers such as Paolo Tarditi, Vincenzo Ugolini and Domenico Massenzio in Dixon, ‘*Concertato alla romana*’, pp. 129-134.



### Soloistic Passages and Rapid Movement in Other Composers

Foggia's contemporary Gratiani makes much greater use of soloistic and rapid movements. Miller argues that to the listener, the core of Gratiani's masses form around the solo and duet sections and the balance of his masses relies on the *passaggi* sections.<sup>26</sup> He suggests that this might be because of the composers' different backgrounds: even as a young composer, Foggia worked in big Roman basilicas and Gratiani worked in small towns and churches in Marino and Frascati, with only a small choir available. Gratiani wrote for fewer voices singing solos, whereas Foggia could draw on the larger choirs of the big churches.<sup>27</sup> In the Gloria of Gratiani's *M. S. M. de Victoria*, there is a virtuosic duet entirely set in semiquavers on three text-units 'laudamus te, glorificamus te, adoramus te' (bb. 13-24). Other similar passages are in the Kyrie I of *M. Vestiva i colli* which is entirely set for extended virtuosic duets and trios. For example, in bb. 13-15 the two sopranos move in parallel thirds with a melisma entirely in semiquavers, while T accompanies with longer note values. The Kyrie contains other examples, with melismatic duets and trios in the Christe of *M. de St Joseph* in bb. 34-64, as well as in *M. Vestiva i colli* (bb. 1-3, 8-11). Long sections alternating trios and passages in full choir with virtuosic writing can be found in *M. S. M. de Victoria* on 'descendit de caelis' (bb. 67-77) and on 'et homo factus' 91-104, in the Amen of the Credo (bb. 296-310) and (although rather shorter) on 'et ascendit in caelum'. Such writing occurs throughout the

---

<sup>26</sup> Miller, 'Music for the Mass', ii, pp. 461-462.

<sup>27</sup> Miller, 'Music for the Mass', ii, p. 471. For a full discussion of the difference between the roles of *maestro di cappella* versus organist between Foggia and Gratiani and how this may have influenced their compositional styles, see Miller, 'Music for the Mass', ii, pp. 471-477. For a discussion on the singers employed in the *cappelle musicali* where Foggia worked as *maestro* see Number of Singers per Part in Chapter 1.

mass and is complemented by Gratiani's focus on virtuosic duets and trios and in passages in rapid movement.<sup>28</sup>

Gratiani's focus on virtuosity is also shown in the concluding section of the Kyrie I of his *M. Vestiva i colli*, where the full choir outlines a vivacious imitative passage with *passaggi* and an extensive use of melismas in semiquavers occurs often in the voices, which are sustained by a basso seguente. There is a similar passage in the concluding section of the Gloria of Gratiani's *M. S. M. de Victoria*. It occurs at 'in gloria Dei Patris [marked as Allegro]. Amen'. Various voice groupings outline several duets set mainly in semiquavers on 'Amen', while the other voices proceed in stretto at 'in gloria Dei Patris' with incisive rhythmic patterns mainly in quavers and semiquavers.<sup>29</sup>

In the long concluding section of the Gloria of Benevoli's *M. pastoralis* (bb. 37-48), various voice groupings alternate in duets, set in quavers and semiquavers and mainly in parallel thirds, on 'in gloria Dei Patris. Amen', while the other voices hold a long cantus firmus at 'Amen'.<sup>30</sup> Overall, Gratiani and Benevoli set many passages in duets and employed greater virtuosity than Foggia. Foggia uses more shorter and non-virtuosic passages than his contemporaries.

At this point, it is worth considering the *stile concertato*, placing Foggia's music into a wider context of not only Roman, but also other Italian composers. In the seventeenth century the combination of different approaches moving from one text-unit to another is typical of the *stile concertato*, which combines soloistic episodes and choral

---

<sup>28</sup> These masses are available in Miller's transcriptions included his doctoral dissertation: Miller, 'Music for the Mass', v, pp. 997-1159.

<sup>29</sup> Miller, 'Music for the Mass', v, pp. 1069-1073;

<sup>30</sup> Benevoli, *Missa pastoralis*, pp. 12-14. It is worth noting that in Feininger's edition the numbering occurs every two bars compared to my edition and Miller's.

ones. Foggia uses short passages characterised by solo voices and the use of the true basso continuo typical of the *stile concertato* in only a few masses and even then only in brief passages.

The fully developed *stile concertato* is generally used to describe the alternation of choir, solos and instruments found in the sacred compositions of composers such as Monteverdi and Cavalli.<sup>31</sup> The contrast in sonority found in the *stile concertato* masses of Northern Italian composers is due to the use of instruments (often functioning as a ritornello) and the long and virtuosic soloistic sections that occur in the masses of composers such as Florimi, who followed the Bolognese tradition established by Cazzati.<sup>32</sup> Both the use of instruments and long virtuosic passages are absent in Foggia's masses. Another feature of the Northern masses not found in Foggia's soundscape is the distinction between solo voices and the *ripieno*, such as in Rigatti's mass for three solo voices and four *ripieno* parts, as well as a clear distinction between the soli and tutti sections, such as Cavalli's *Messa Concertata* and Grandi's mass bearing the same title.<sup>33</sup> Foggia's approach to sonority is distinct from the more developed *stile concertato* of the Northern composers. He embraces few of the 'new' sonority characteristics of the fully

---

<sup>31</sup> Lorenzo Bianconi, *Il Seicento* (Turin: EDT, 1991), p. 126. Francesco Cavalli, *Messa concertata*, ed. by Raymond Leppard (New York: Faber Music, 1966). For an analysis of Grandi's *Messa concertata* (1630), see Roche, *North Italian Church Music*, pp. 142-145.

<sup>32</sup> Anne Schnoebelen, ed., *Masses by Giovanni Andrea Florimi, Giovanni Francesco Mognossa, Bonifazio Graziani*, *Seventeenth-Century Italian Sacred Music*, 8 (New York & London: Garland Publishing, 1998), p. xii.

<sup>33</sup> Anne Schnoebelen, ed., *Masses by Alessandro Grandi, Giovanni Battista Chinelli, Tarquinio Merula, Giovanni Antonio Rigatti*, *Seventeenth Century Italian Sacred Music*, 4 (New York & London: Garland Publishing, 1995). See in particular the edition of Grandi's *Messa concertata*, pp. 3-82. See also Francesco Cavalli, *Messa concertata*.

developed seventeenth-century *stile concertato*.<sup>34</sup> However, it is indeed true that Foggia's approach to writing reflects the typical usage of Roman masses. Miller states that:

Roman masses, however, never approach the sectionalism of the operatic 'number' mass with its solo aria sections, a trend evident in some northern seventeenth-century compositions. (...)

Violins, so common in the northern masses, are almost entirely absent from both published and manuscript exemplars of seventeenth-century Roman masses.<sup>35</sup>

Foggia's predecessors, such as Palestrina, did not use passages in rapid movement or soloistic writing. Their masses generally featured long note values and were written *a cappella*, without any basso continuo accompaniment. Whilst there is some debate around whether the masses would have been performed in this way, it is reasonable to argue that this was typical of the sixteenth-century style.<sup>36</sup> Foggia's Roman near-predecessors working at the Vatican, such as Allegri, wrote *a cappella* and continued the Palestrinian style. Allegri's *M. che fa oggi il mio sole* and *M. Quarti toni* are set in full choir with relatively long note values and homogenous throughout.<sup>37</sup> O'Regan points out further

---

<sup>34</sup> Jerome Roche and Graham Dixon, 'Motet, III: Baroque', in *Grove Music Online* <<http://www.oxfordmusiconline.com>> [accessed 20 December 2015]. For a complete study of Foggia's other repertoires including psalms, motets, offertorios and oratorios see Ala Botti Caselli, ed., *Francesco Foggia "fenice de' musicali compositori" nel florido Seicento romano e nella storia* (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1998). See also the edition of his motets, where, in contrast with the masses, Foggia includes the use of *concertato* instruments. See Foggia, Francesco, *Mottetti*, ed. by Gunther Morche (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, Centro Studi Palestriniani, 1988).

<sup>35</sup> Foggia, *Masses*, pp. xi, xii.

<sup>36</sup> This matter is still not entirely clear cut. It seems likely that instrumental accompaniment was used to accompany the vocal parts in sixteenth-century music. See, for example, Williams C. Holmes, 'A cappella', in *Oxford Music Online* in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 15 May 2017].

<sup>37</sup> Gregorio Allegri, *Missa Che fa oggi il mio sole*, ed. by Paul R. Marchesano, <[http://www2.cpd.org/wiki/index.php/Missa\\_che\\_fa\\_oggi\\_il\\_mio\\_sole\\_\(Gregorio\\_Allegri\)](http://www2.cpd.org/wiki/index.php/Missa_che_fa_oggi_il_mio_sole_(Gregorio_Allegri))> [accessed 3

differences in writing between Allegri, and Foggia and Gratiani. About Allegri he states that:

He seems preoccupied with bass lines and with their motivic and harmonic potential, so that the impression of undifferentiated, imitation-free counterpoint marks out his Masses from other seventeenth-century music as having been written for connoisseurs at the papal court. By contrast, the mid-century Masses of Gratiani and Foggia, while grounded in contrapuntal technique, pay a great deal of attention to words, using finely chiselled motives, great rhythmic variety including frequent changes of triple metre, and significant contrast of textures.<sup>38</sup>

It is important to note differences among the masses of the *Octo missae*. In terms of sonority the collection can be divided into two groups: the one with a wider range of variety – full-choir writing and rapid movements (mainly with basso seguente) and soloistic writing with a true basso continuo accompanying, found in the five-voice masses – and the other with long note values and the employment of the full ensemble, more typical of his predecessors, used throughout the mass in the four- and eight-voice masses, *M. O quam gloriosum est*, *M. Corrente* and, to some extent, *M. Venite gentes*. The two-choir *M. Iste est Ioannes* can be placed in the middle ground, as it contains soloistic passages, segments in rapid movement with full forces and basso seguente as well as extensive full-choir passages. Rapid movement and soloistic writing contrast with the adjacent passages in full choir and long note values (further discussion on this is included later in the Conclusions on the Case Studies). In the other masses *M. Venite gentes* (apart

---

October 2015]; Gregorio Allegri, *Missa Quarti toni*, ed. by Jonathan Goodliffe, <[http://www2.cpd.org/wiki/index.php/Missa\\_quarti\\_toni\\_\(Gregorio\\_Allegri\)](http://www2.cpd.org/wiki/index.php/Missa_quarti_toni_(Gregorio_Allegri))> [accessed 4 October 2015]. On the matter of Allegri writing unaccompanied music, see Miller, 'Music for the Mass', iii, p. 544.

<sup>38</sup> Noel O'Regan, 'The Church Triumphant: Music in the Liturgy', p. 298.

from the concluding section of the Gloria),<sup>39</sup> *M. O quam gloriosum est, M. Corrente* and *M. Tu es Petrus*, slow motion and full-choir style occurs mainly throughout.<sup>40</sup> The four-voice scoring implies a different style compared to that of five voices. Miller argues that four-voice masses tended to be written in *stile familiare*, a chordal and simpler style compared with that of the five-voice masses.<sup>41</sup>

The discussion above has shown that it is difficult to make sharp definitions of Foggia's style without considering matters of scoring. However, partial conclusions in terms of overall approach to sonority can be assessed. Foggia appears to take the middle ground between his Roman predecessors and contemporaries. Unlike his predecessors, Foggia does use soloistic passages and basso continuo. However, these are short and non-virtuosic. On the one hand, the short and non-virtuosic nature of his soloistic writing contrasts with Gratiani's approach to writing, where long virtuosic duets and trios are prevalent. Foggia's overall approach to sonority reveals similarities with the seventeenth-century Roman approach to writing, which tend to avoid the use of instruments and large solo sections, compared to masses by seventeenth-century Northern composers, which include entire sections outlined by one voice and basso continuo. So, the brevity of Foggia's soloistic writing is not the best point to compare the similarities between his mass styles and those of his contemporaries. Further examinations included in the Conclusions of the Case Studies later in this chapter explore similarities with Foggia's motet style, in connection with similar scoring, as well as contrasting textures as typical

---

<sup>39</sup> Miller points out that *M. Venite gentes* and *M. Pilegra* (published in 1672) are in a transitional position in terms of overall stylistic approach; the two masses 'venture toward the *stile concertato*'. Foggia, *Masses*, p. xv.

<sup>40</sup> Miller points out that *M. Corrente* is written in *stile pieno*, while *Missa Tu es Petrus* is one of the most conservative works; Foggia, *Masses*, pp. xv, xvi.

<sup>41</sup> Miller, 'Music for the Mass', ii, p. 344.

of the seventeenth century style. In addition, the section on textures examines the use of homophonic texture to emphasize passages of the mass text. This point of analysis follows, on the one hand, Foggia's extensive use of imitative types, and, on the other hand, the use of Foggia's cantus firmus reveals elements typical of the seventeenth-century style.

### **Textural Types and Text Declamation**

It is difficult to define precisely the different textures in Foggia's repertoire. This study defines 'homorhythm' as a passage in which all voices move exactly with the same note values and 'homophony' as a passage in which the voices move with almost exactly the same note values. 'Near-homophony' describes a freer treatment of rhythmic values, such as one or more voices entering a few beats earlier than the others, which follow in homophony. This texture allows an overall intelligibility of the text and in Foggia's masses there are often hints of imitation in his textures. 'Free polyphony' is defined as an independent treatment in each voice of both melodic material and rhythm.

#### Homorhythm and Homophony

Foggia often uses homorhythmic and homophonic textures in his few-voice and two-choir masses. With regard to the text-units 'suscipe deprecationem' and 'gratias agimus tibi' in the Gloria and the 'pleni sunt caeli et terra' in the Sanctus (see Example 3.9 shown below), Foggia chooses homorhythmic texture in all his masses, both for few voices and for two choirs. He employs either homophonic or homorhythmic textures on 'Et in Spiritum Sanctum Dominum' in five out of eight masses.<sup>42</sup> Foggia uses this declamatory

---

<sup>42</sup> In the Credo of *M. Tre pastorelli* he chooses mainly an imitative texture on 'Et in Spiritum Sanctum' (bb. 167-181).

approach to emphasise these particular words of the mass text. Foggia's practice for the text-units 'gratias', 'suscipe' in the Gloria and 'Et in Spiritum Sanctum' in the Credo follows Palestrina's usage in a number of his imitation masses.<sup>43</sup> It also features frequently in the masses of Foggia's contemporaries, such as Gratiani and Benevoli. Like Foggia, Benevoli uses a homophonic texture within each choir in the Sanctus of *M. pastoralis* on 'pleni sunt caeli et terra'<sup>44</sup> and Gratiani uses a homophonic texture at the text-unit 'Et in Spiritum Sanctum Dominum' in the Credo of *M. S. Maria de Victoria* of (bb. 228-230).<sup>45</sup>

Example 3.9: *M. Tre pastorelli*, Sanctus bb. 16-19, Homophony on 'pleni sunt caeli et terra'

The image shows a musical score for six voices, arranged in two groups of three. The music is in 3/2 time and features a homophonic texture. The lyrics are: 'Ple - ni, ple - ni sunt coe - li et ter - ra glo' (top staff), 'Ple - ni, ple - ni, sunt coe - li et ter - ra' (second staff), 'Ple - ni, ple - ni, sunt coe - li et te - ra' (third staff), 'Ple - ni, ple - ni sunt coe - li et ter - ra' (fourth staff), 'Ple - ni, ple - ni sunt coe - li et ter - ra' (fifth staff), and 'Ple - ni, ple - ni sunt coe - li et ter - ra' (bottom staff). The score includes a treble clef, a 3/2 time signature, and a key signature of one flat (B-flat). The number '16' is written above the first staff. At the bottom of the score, there are two symbols: a sharp sign (#) and the number 6.

<sup>43</sup> See the tables of texture in Palestrina's imitation masses in Veronica Mary Franke, *Palestrina's Imitation Masses: A Study of Compositional Procedures*, (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2007), pp. 37-38.

<sup>44</sup> Benevoli, *Missa pastoralis*, p. 29.

<sup>45</sup> See Gratiani's mass in Miller, 'Music for the Mass', v, p. 1106.





Homophonic texture in the two-choir masses, combined with different types of exchange between the choirs, was a feature of the sixteenth-century approach, often found in the masses of Palestrina. It features extensively in the music of Foggia's predecessors and contemporaries, such as Giovannelli and Benevoli. In Giovannelli's Sanctus of *M. Vestiva i colli*, there is a large section where the two choirs proceed in homophony within each choir and antiphonal exchange between the choirs at the text-units 'Hosanna in excelsis'. The two choirs move first *in alternatim* (bb. 29-35), then at off-set entries on the second occurrence of the text-unit in bb. 35-38.<sup>47</sup> Another example is the Credo of the same mass on 'Et in Spiritum Sanctum...Et Apostolicam ecclesiam' (bb. 101-137).<sup>48</sup>

Benevoli makes more use of homophonic texture than imitation in his masses. One example of homophonic texture is in the Credo of *M. pastoralis*. The voices move first in antiphonal exchange in bb. 13-14, moving at off-set entries, followed by a further passage where in both choirs all voices move in homophony on 'lumen de lumine, Deum verum' (bb. 15-17). There are examples of antiphonal exchange in other movements of this mass, for example in the Gloria (bb. 1-14) on 'Et in terra...unigenite'.<sup>49</sup>

### Free Polyphony

A textural type with a less strict degree of declamation is free polyphony. Although Foggia does not often use it in his masses, he does employ it particularly when the text refers to Jesus Christ. Example 3.11 shows a passage in free polyphony, where each voice moves freely both in terms of note values and melodic material. In Choir II (b. 107),

---

<sup>47</sup> Ruggero Giovannelli, *Composizioni sacre: Messe, motetti, Salmi*, ed. by Paolo Teodori, Musica e musicisti nel Lazio '400-'800: Fonti musicali, 2 (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, Centro Studi Palestriniani, 1992), pp. 81-82.

<sup>48</sup> Giovannelli, *Composizioni sacre*, pp. 70-74.

<sup>49</sup> Benevoli, *Missa pastoralis*, p. 17; pp. 7-9.

while CII outlines a melisma beginning on the first beat with dotted crotchet and ascending embellishment in quavers, AII states the word ‘Jesu’ only on the second beat on *b* with a minim and crotchet. TII and BII accompany, moving mainly in parallel thirds with minims ending in semibreves at the cadence (bb. 107-109) on the third and fourth beats of b. 108, while CII, TII and BII move towards the cadence in longer note values and AII outlines a further cadential melody in quavers and crotchet (*d, a, d*).

Example 3.11: Foggia’s *M. O quam gloriosum est*, Gloria bb. 103-109, Free Polyphony

The musical score for Example 3.11 shows a free polyphonic texture. It features ten staves: C I (Cantus I), A I (Alto I), T I (Tenor I), B I (Bass I), C II (Cantus II), A II (Alto II), T II (Tenor II), B II (Bass II), and Org (Organ). The music is in C major and common time. The lyrics are: 'mus, Je - su Chri - ste, Je - su Chri - ste. Cum mus, Je - su Chri - ste, Je - su, Je - su Chri - ste. Cum san - mus, Je - su Chri - ste, Je - su Chri - ste. Cum Je - su Chri - ste, Je - su Chri - ste. Je - su, Je - su Chri - ste, Je - su Chri - ste. Je - su Chri - ste. Je - su Chri - ste. Je - su Chri - ste.' The organ part at the bottom has a rhythmic pattern of 4 and 3 eighth notes.

### Near-homophony with Hints of Imitation

The near-homophonic texture with hints of imitation features extensively in masses for one and two choirs. Near-homophony has a similar degree of declamation to the free polyphonic texture and is freer than the homophonic and homorhythmic textures.

In Example 3.12, the opening of the Gloria of *M. Tu es Petrus*, the entrances of the voices at ‘bonae voluntatis’ do not all occur on the same beat. In b. 5, TI and BI begin the passage on the second minim of the bar, while C1I, C2I and AI enter a minim later. AI

and BI vary the general rhythmic patterns in minims and semibreves with a melisma in crotchets. In b. 6, where Choir II joins in antiphonal exchange, AII and TII precede the entrances of CII and BII occurring a minim later. There are other melismas in crotchets, such as AI in b. 7 and AII in b. 8. TI provides a further variant to the general homophony of the passage, delaying the third syllable of 'voluntatis' in b. 7 compared to the other voices of Choir I. Within each choir there is a near-homophonic texture and hints of imitation between them. In bb. 6-7, the musical material, previously presented by BI in b. 5, recurs in BII outlining hints of the thematic element drawn from the motet.<sup>50</sup>

The interaction of the two choirs is as follows. In Choir I the choir moves in a declamatory style (for example in bb. 5-6, highlighting the word 'bonae'). Choir II joins in antiphonal exchange and the two words 'bonae' and 'voluntatis' overlap in bb. 6-7. Examples 3.10 and 3.12 show two different ways of treating the exchanges.<sup>51</sup>

---

<sup>50</sup> Borrowing procedures are discussed in Chapter 5.

<sup>51</sup> Another example of an effective passage in near-homophony is on 'in remissionem' in bb. 209-211 of the Credo of *M. Iste est Ioannes*.

Example 3.12: *M. Tu es Petrus*, Gloria bb.4-9, Near-homophony with hints of imitation <sup>52</sup>

5

S1  
-bus bo- - nae vo- lun- ta- tis. Lau- da-

S2  
-bus bo- - nae vo- lun- ta- tis. Lau- da-

A  
-bus bo- - nae vo- lun- ta- tis. Lau- da-

T  
-bus bo- nae vo- lun- ta- tis. Lau- da-

B  
-bus bo- - nae vo- lun- ta- tis.

S  
-bus bo- nae vo- lun- ta- tis.

A  
-bus bo- nae vo- lun- ta- tis.

T  
-bus bo- nae vo- lun- ta- tis.

B  
-bus bo- - nae vo- lun- ta- tis.

Org.  
4 3 4 3 [6] 4 # [6]

<sup>52</sup> Stephen R. Miller, *Masses*, p. 267. The editor adopts a different editorial approach to mine, as *M. Tu es Petrus* is transcribed at pitch rather than a fourth below according to the rubric *alla quarta*. See the discussion on this matter in Chapter 1 of this volume.

Example 3.13 shows a passage setting ‘Jesu Christe’ where this type of texture often occurs. Like the near-homophony of Example 3.12, in b. 80 of Example 3.13 there are three different entrances of the voices: A begins first on the second minim of the bar, followed by T and B in homophony and on the last beat C outlines the final entrance. There are hints of imitation between T and C in bb. 80-81, where the two voices proceed in imitation with the same melody and rhythm at different octaves (*d, c, b, a, g*). On the second occurrence of ‘Jesu Christe’ (bb. 81-83), the texture moves to homophony, where the clearer declamation emphasises the second evocation of Jesus Christ.

### Textual Patterns

Textures either in near-homophony with hints of imitation or free polyphony occur extensively on the text-units ‘Jesu Christe’ of the Gloria and on ‘Jesum Christum’ of the Credo.<sup>53</sup> This follows the traditional practice of Roman composers. Palestrina adopts a similar approach to these textual units, as do Giovannelli and Gratiani. Either free polyphony or near-homophony with hints of imitation occurs on ‘Jesu Christe’ in Palestrina’s masses: *M. De Beata* (bb. 38-40), *M. Inviolata* (bb. 47-52), *M. Salvum me fac* (bb. 47-50).<sup>54</sup> Franke’s study shows that at these text-units homophonic and quasi-homophonic textures occur in Palestrina’s imitation masses.<sup>55</sup> In Giovannelli’s *M. Iste*

---

<sup>53</sup> Near-homophony with hints of imitation occurs in all masses on ‘Jesum Christum’ of the Credo. With regard to the Gloria on ‘Jesu Christe’, the following exceptions can be found: on the second occurrence of this text-unit of the Gloria of the *M. Tre pastorelli* where homophony occurs (bb. 108-111); on the second occurrence of *M. La battaglia* (bb. 132-133), where homophony is used; on second occurrence in *M. Sine nomine* (bb. 96-99) where four voices in imitation with one accompanying occurs.

<sup>54</sup> Palestrina, *Missa De Beata Virgine*, The Complete Works, 8, p. 4; Palestrina, *Missa Inviolata*, The Complete Works, 8, p. 31; Palestrina, *Missa Salvum me fac*, The Complete Works, 9, p. 134.

<sup>55</sup> Franke, Veronica Mary, *Palestrina’s Imitation Masses: A Study of Compositional Procedures* (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2007), pp. 37-38.

*est qui ante Deum*, there is free polyphony on ‘Jesu Christe’ (Gloria bb. 45-48)<sup>56</sup> and in Gratiani’s *M. S. M. de Vittoria* (Gloria bb. 93-96).<sup>57</sup>

Example 3.13: Foggia’s *M. Corrente*, Gloria bb. 79-83, Near-homophony with Hints of Imitation on ‘Jesu Christe’ and Homophony towards the Cadence<sup>58</sup>

79 C

S Al- tis- si- mus, Je- su, Je- su Chri- ste.

A Al- tis- si- mus, Je- su, Je- su Chri- ste.

T Al- tis- si- mus, Je- su, Je- su Chri- ste.

B Al- tis- si- mus, Je- su Chri- ste.

Org. [6] [b7] 6 4 5 3

Foggia makes extensive use of homophonic textures to emphasise particular passages of the mass text. His use of antiphonal exchanges in the two-choir masses to further emphasise particular text-units was common practice among his predecessors and contemporaries. The use of either near-homophony or free counterpoint on text-units referring to Jesus Christ and homorhythm on ‘pleni sunt caeli’ was a shared usage amongst Palestrina and other Roman School composers.

<sup>56</sup> Giovannelli, *Composizioni sacre*, p. 8.

<sup>57</sup> Miller, ‘Music for the Mass’, v, pp. 1067-1068.

<sup>58</sup> Foggia, *Masses*, p. 38.

## Imitative Types and Elements of Manipulation of Melodic and Rhythmic Material

The section below focuses on the various imitative types with elements of manipulation of the melodic and rhythmic material in Foggia's masses. They are listed from the least complex to the most elaborate imitative type.

### Imitation for Four and Eight Voices

Example 3.14: *M. Venite gentes*, Agnus Dei bb. 1-6, Imitative Types with Regular Entries

The first two examples are simple passages in imitation. Example 3.14 above shows the opening of the Agnus Dei of *M. Venite gentes*. It is a simple passage in imitation, with no particular variants in melodic and rhythmic features. The imitation begins with the highest voice and moves down to the lowest, with each entry one bar after the other. Example 3.15 is another simple type from the two-choir *M. O quam gloriosum est*. Regular entries appear on the beat moving from the highest to the lowest. The first entries between subject and answer appear at an interval of two crotchets, whereas the entry interval is slightly larger, with a four-crotchet interval, for example, between AI and





Example 3.16 shows variations in both entry intervals and the treatment of the rhythm. Foggia's masses for five voices feature more of this imitative type and the more elaborate imitation in pairs occurs more extensively than the linear imitative types shown in Examples 3.14 and 3.15. In Example 3.16, the corner brackets show that the entries are non-regular compared with the regular entries of the previous two examples, and the imitation begins at close interval entries. In b. 63 A starts on the beat, while CI and B follow with an off-beat entry, followed by T on the third beat. CII enters off-beat again in b. 64, followed by A at a one-bar interval. There is a variation of the manipulation of rhythmic patterns at A in b. 63, which moves in diminution (dotted crotchet and quaver) on *f*, while the remaining voices move mainly in minims and crotchet. T in b. 63 has an augmented version, beginning with a dotted minim on *c*.<sup>60</sup>

Example 3.16: *M. Tre pastorelli*, Gloria bb. 63-68, More Varied Type of Imitation

63

C 1  
mi - se - re - re no - - - bis, qui

C 2  
mi - se - re - re no - - - bis, qui

A  
mi - se - re - re mi - se - re - re no - bis,

T  
mi - se - re - re no - - - bis,

B  
mi - se - re - re no - - - bis,

Org  
6 5  
3 4 3

<sup>60</sup> Additional examples of imitation with non-regular entries and variants in terms of diminution can be found in the Gloria of *M. Tre pastorelli* bb. 81-88 and in the Agnus Dei on 'miserere nobis' bb. 15-27; in the Credo of *M. La battaglia* on 'simul adoratur, et conglorificatur' bb. 191-200; in the Christe of *M. Tu es Petrus* (bb. 37-44) an extended passage occurs, where three truncated openings and in diminution can be found.

Example 3.17 offers a further element of variation compared with Example 3.16, as there are also off-beat entries at AI and BI in b. 94 on ‘etiam pro nobis’. A comparison of CI and CII in b. 92 shows that the countersubject (CI: *d, e, f, g, a*) is in diminution *and* inversion in relation to the subject (CI: *d, c, b, a*) – see the labels S and CS at the various pitches in Example 3.17. The subject occurs at different pitches with paired voices moving in thirds. CI and CII move in thirds in bb. 1-2 with the subject beginning with *d* and *b* respectively – see S(b) and S(d) below. The theme, first presented by CI in b. 90, is repeated in bb. 92-93 from CII starting on *d*, and then again in b. 94 by CI beginning on *b*. Two voices in parallel occur, as in b. 94 BI accompanies CI (subject on *b*) with the subject on *g*.<sup>61</sup>

Example 3.17: *M. Iste est Ioannes*, Credo bb. 90-95

The musical score for Example 3.17 consists of nine staves. The top staff (CI) has lyrics: 'Cru - ci - fi - xus e - ti-am pro no - - bis, Cru - ci - fi - xus,' with labels S(d) above the first measure and CS(d) above the second measure. The second staff (AI) has lyrics: 'e - ti-am pro no - bis,' with a label S(b) above the first measure. The third staff (TI) has lyrics: 'e - ti-am pro no - bis,' with a label CS(g) above the first measure. The fourth staff (BI) has lyrics: 'Cru - ci - fi - xus,' with a label S(g) above the first measure. The fifth staff (CII) has lyrics: 'Cru - ci - fi - xus, Cru - ci - fi - xus,' with labels S(b) above the first measure and S(d) above the second measure. The sixth staff (AII) is empty. The seventh staff (TII) is empty. The eighth staff (BII) is empty. The ninth staff (Org) has a bass clef and a key signature of one sharp (F#), with a 7 [F#] marking at the end. The score includes various musical notations such as notes, rests, and bar lines.

<sup>61</sup> In *M. Tre pastorelli*, on ‘qui tollis peccata mundi’ (bb. 58-63) a similar varied passage occurs in two subsequent imitative entries of this text-unit. There are more examples in the Credo of *M. Tre pastorelli* on ‘sedet ad dexteram Patris’ (bb. 125-129), with the subject in augmentation and inversion and two voices moving in thirds; in the opening of the Agnus Dei of the same mass (bb. 1-3) and on ‘miserere nobis’ with the subject in diminution, plus variants in terms of melodic intervals (bb. 19-27).

### Paired Imitation

Foggia uses paired imitation extensively with great variety in terms of the manipulation of the material.<sup>62</sup> Example 3.18 below is a passage where the pairs are set in imitation with the same musical material at the opening of the imitation – T and C beginning with  $b\flat$ ,  $a$ ,  $b\flat$ , and B and A with  $b\flat$ ,  $c$ ,  $d$ . Within each pair the voices move in homophony (T-B and C-A).<sup>63</sup>

Example 3.18: *M. Venite gentes*, Gloria  $b\flat$ . 14-16, Paired Imitation in Homophony

The musical score for Example 3.18 is for the Gloria in  $b\flat$  major, measures 14-16. It features five staves: Contralto (C), Alto (A), Tenor (T), Bass (B), and Organ (Org). The key signature has two flats ( $b\flat$ ). The time signature is 4/4. The organ part is in the bass clef. The lyrics are: C: te. Glo - ri - fi - ca - mus te. A: te.] Glo - ri - fi - ca - mus te. T: Glo - ri - fi - ca - - mus te. B: Glo - ri - fi - ca - - mus te. Org: 6 6  $b$ . The score shows paired imitation between C and A, and between T and B, with homophony within each pair.

<sup>62</sup> There is an exception in *M. Tu es Petrus*, where imitation in pairs is used only occasionally. The prevailing textures are homophony and near-homophony and imitation in two or more voices with further voices accompanying in thirds and sixths.

<sup>63</sup> A longer example of this type is in *M. Sine nomine* (Credo  $b\flat$ . 117-122), where regular and at on-beat entry with paired voices moving in parallel sixths occur (with an overlap of a further imitative type in  $b$ . 121); in the Credo of the same mass ( $b\flat$ . 169-173), where the voices proceed in parallel thirds and in the Credo of *M. La battaglia*  $b\flat$ . 171-172, where the pairs outline the same musical material, as seen in Example 3.18 above.

Example 3.19: *M. Venite gentes*, Gloria bb. 24-29, Paired Imitation with Inversions

Example 3.18 shows two imitative pairs proceeding in homophony within each pair, whereas in Example 3.19, the voices within each pair begin in imitation on ‘Domine Deus’, as underlined by the corner brackets (T-B in b. 24 and C-A in b. 25). A further variant is provided by the subject in inversion: while B first outlines an ascending melody in stepwise motion (*d, e, f#, g*), T in b. 24-25 has a descending melody in inversion (*d, c, b*).<sup>64</sup>

Whereas in Example 3.18 the pairs move in homophony within each pair, Example 3.20 presents a hybrid imitative type as shown by the labels: CI and A in b. 1, and T and B in b. 2 begin simultaneously with subject and countersubject. Regarding the manipulation of the melodic and rhythmic material, the subject that first appears in CI (beginning with *d, g, c*) is further varied in B, which outlines *d, g* and an octave skip in b. 3. The countersubject outlined by A (beginning with *d, e, c*) is reprised by T with a variant with a dotted crotchet in b. 3.

<sup>64</sup> More examples are in the Gloria of *M. Sine nomine* (bb. 51-55), in the Credo of *M. Sine nomine* at ‘et sepultus est’ bb.102-107 and in the Sanctus (bb. 16-20), where in the pairs move in imitation within each pair, but with no inversions. An example with pairs moving in inversion is in *M. Corrente*, Credo bb. 31-37.



Example 3.21 is another hybrid type, where each pair begins in imitation and moves in homophony from the last beat of the bar – CI-CII in b. 86 and A-T on b. 87 outline the first subject and countersubject respectively. The pairs begin the imitation at off-beat entries, as clarified by the corner brackets in b. 86 (CI and CII) and 87 (A and T). There is an off-beat entry in the next text-unit ‘sub Pontio Pilato’, where a second subject and countersubject can be found, beginning with A on the third beat of b. 90 – see the labels and corner brackets. Foggia often uses off-beat entries in his masses, particularly at the opening of movements and main subdivisions.<sup>66</sup>

Example 3.22: *M. Iste est Ioannes*, Sanctus bb. 1-9, Paired Imitation

The musical score for Example 3.22 is a vocal setting of the Sanctus from the Mass 'M. Iste est Ioannes'. It is in common time (C) and G major. The score consists of eight vocal parts and an Organum. The lyrics are: 'San - ctus San - ctus Do - mi nus De - us Sa - ba - oth'. The score shows paired imitation between Cantus I and Altus I, and between Cantus II and Bassus II. Labels like 'CS', 'S', 'Str', and 'Svar' are placed above the notes to indicate specific musical features. The Organum part at the bottom includes figured bass notation: 6 5, 7 6 4 3, 9 8 4 3, and 4#B.

<sup>66</sup> Two more examples are in *M. O quam gloriosum est* in the opening of the Crucifixus (bb. 92-97) and at the opening of the Agnus Dei (bb. 1-6). Other examples are analysed in the chapter on thematic treatment in the openings of the movements.

Example 3.22 is another passage in paired imitation, which includes many of the techniques discussed so far combined across the text-units and different choirs. In the opening of the Sanctus of *M. Iste est Ioannes* the two choirs exchange *in alternatim*. In Choir I A begins the imitation in b. 1, outlining a five-note ascending scale mainly in quavers starting on *d* while CI, entering on the off-beat, outlines a descending five-note scale in inversion and using freely augmented note values (minims and crotchets). In b. 3, TI outlines the subject first presented by A (five-note ascending scale) at the fifth (*g*), while BI provides the countersubject (labelled as CS in Example 3.22), like CI, in augmentation and inversion.

Choir II reprises the material in the following text-unit. In b. 5 the further two pairs of voices present the material, first outlined by Choir I, in a shortened and slightly varied form (as indicated by the labels Svar and CSvar for varied subject and countersubject respectively). CII in b. 5 outlines the first three notes only of the ascending scale (*g, a, b*), first presented by TI in b. 3, and varies the melody with an ascending minor third in beats 3 and 4 of b. 5, followed by a cadential movement in stepwise motion. AII enters a beat later, in the same bar with a three-note descending scale in inversion starting on *b*. The voices that provide the counterpoint vary melodically and rhythmically compared with Choir I. In AII the melody is in diminution this time – dotted crotchet, quaver and crotchet instead of minims and crotchet, as found in CI from b. 1.<sup>67</sup>

The material previously outlined by Choir II is transposed in Choir I (see the labels Ctr and CS for the transposed subject and countersubject). In b. 7 Choir I sets the passage

---

<sup>67</sup> In addition, in the same mass movement, in the large section of the ‘Hosanna in excelsis Deo’ (bb. 27-53) the use of textural exchange between the choirs supplies an effective conclusion of the movement. The two choirs first start in imitation proceeding *in alternatim* (with the inclusion of CII that joins Choir I in the first enter of Choir I). The exchange of the two choirs become increasingly closer providing a closer antiphonal exchange towards the conclusion of the movement. In *M. O quam gloriosum est* a similar imitative passage, in which there is a large variety of imitative material between the two choirs, can be found in the Agnus Dei of *M. O quam gloriosum est* (bb. 16-21).



in *C* major. This passage reaches the highest peak in terms of manipulation of the themes and comprises off beat entries, diminutions, melodic variants and transpositions.

Example 3.23 below shows a type of pairing used only infrequently by Foggia: the addition of a fifth voice to the paired imitation. The two pairs of voices present subjects in inversion and off-beat entries. The two pairs of voices enter at the off-beat in b. 1 (CII-A) and b. 3 (T-B), as often occurs at the opening of movement. The countersubject is the subject in inversion, as shown in CII and A in b. 1, where A outlines an ascending scale starting on *d* and CII follows with a descending scale beginning at the same pitch. In b. 3, the second pair has the material first outlined by the first pair at the fifth (starting on *g*) and, like the first pair, in inversion. A fifth voice (CI) has a further hint of imitation of the countersubject (*d, c, b*) in the last off beat of b. 2.

Example 3.23: *M. La battaglia*, Sanctus bb. 1-5, Paired Voices plus a Fifth Voice Joining in Imitation

The musical score consists of six staves. The top five staves are for vocal parts: Cantus I, Cantus II, Altus, Tenor, and Bass. The bottom staff is for Organum. The time signature is common time (C). The lyrics are: 'San - ctus San - ctus' for the first two staves, and 'Do - mi-nus De -' for the remaining three. The Organum part includes figured bass notation: 4 [#3], 7 6, 5 6.

Example 3.24 shows imitation in pairs, moving in homophony within each pair rather than in imitation like Example 3.23. Here, one pair moves in parallel thirds (T and B in bb. 28-29) and the other moves in sixths (CI and CII in bb. 30-33). As in Example 3.23, another voice joins the imitation (A in bb. 29-31). In Foggia's masses there is extensive use of additional voices accompanying in thirds and sixths, as seen in Example 3.24. This occurs in pairs plus one accompanying and with three voices in imitation plus one or two accompanying.<sup>68</sup>

Example 3.24: *M. Tre pastorelli*, Credo bb. 28-33, Imitation plus Voices Accompanying

The musical score consists of six staves. The top staff is for voice C I, followed by C II, A, T, B, and Org. The lyrics are written below the vocal staves. The organ part is in the bottom staff. The score shows a complex texture of imitation and accompaniment.

<sup>68</sup> An example of imitation with two voices plus one moving in parallel can be found in the Gloria of *M. Venite gentes* (bb. 33-38). Additional examples of two voices plus one accompanying can be found in *M. La battaglia*, Credo bb. 100-102 and in the same mass and movement (bb. 42-50) a passage of four voices plus one accompanying in thirds occurs. Additional imitation of two voices plus one accompanying occurs in *M. Tre pastorelli* Credo bb. 24-28 and in *M. Sine nomine*, Credo b. 51-52. In *M. Tu es Petrus*, this type of texture occurs extensively. For example, in the Sanctus several different voice groupings occur in bb. 28-47.

### Imitative Types in Other Composers

The wide variety of imitative textures in Foggia's masses is typical of the Roman School in the sixteenth and early seventeenth-centuries. They too used imitation in pairs, two voices in imitation plus two accompanying in homophony, as well as the manipulation of melodic and rhythmic material, such as augmentation and diminution and off-beat entries. Palestrina, in the Gloria *M. Jam Christus astra ascenderat*, uses two voices proceeding in imitation plus one accompanying in homophony with different voice groupings (bb. 30-38).<sup>69</sup> This also occurs in the Credo *M. Ascendo ad Patrem*, with two voices with two accompanying (bb. 31-33)<sup>70</sup> and in the Gloria of *M. Spem in alium* where, in bb. 75-79, there are two voices in imitation plus one accompanying, and one of the imitating voices enters in augmentation.<sup>71</sup> Abundio Antonelli, in *M. brevis*, uses the hybrid types of imitation employed by Foggia (Examples 3.20 and 3.21 above) in the opening of the Gloria. At 'et in terra pax', A and B start in imitation – with T accompanying in homophony – while the passage ends with the three voices moving in homophony (bb. 1-3). In Cifra's *M. S'allor che più sperai*, on the two occurrences of the text-unit 'qui tollis peccata mundi' in the Gloria, two voices begin in imitation and two voices accompany in thirds in near-homophony. Between the two occurrences on 'qui' the second time all voices enter in diminution. This type of imitation, where one voice enters and the others follow in homophonic blocks, is employed extensively in this mass. However, Giovannelli's imitative writing is not as varied as that of Foggia or others in the Roman School. Although there are pairs in imitation in *M. Iste est ante Deum*, there are no off-beat entries or inversions.

---

<sup>69</sup> Palestrina, *Missa Jam Christus Astra ascenderat*, The Complete Works, 39, p. 24.

<sup>70</sup> Palestrina, *Missa Ascendo ad Patrem*, The Complete Works, 69, p. 68.

<sup>71</sup> Palestrina, *Missa Spem in alium*, The Complete Works, 14, p. 7.

Sixteenth-century composers often used paired imitation at the opening of the movements and main subdivisions. Cifra includes them at the opening of the *Christe* (bb. 10-18). There is an imitation in pairs at the opening of the *Kyrie* (bb. 1-8) in Palestrina's *M. De Beata Virgine* and in *M. Spem in alium*, and there are imitative pairs in the *Gloria* at 'qui tollis peccata mundi' (bb. 63-69), with regular entries similar to Examples 3.14 and 3.15.<sup>72</sup>

Foggia's contemporaries also use a wide variety of imitative types. In Gratiani's *M. S. Maria de Victoria*, there are many non-linear and off-beat entries and several imitative types. There are irregular entries in the *Gloria* on 'propter magnam gloriam tuam' (bb. 27-33) and on 'miserere nobis' on bb. 56-59. There are paired voices moving in parallel thirds and sixths with a fifth voice joining in imitation in the *Credo* on 'Et una Sanctam Catholicam et Apostolicam' (bb.250-253). Two voices move in imitation with one accompanying in homophony in bb. 47-51 on 'genitum non factum consubstantialem Patri', where the voices alternate with various voice groupings.<sup>73</sup>

In his comparison of the two composers, Miller argues that Foggia puts much more energy into his contrapuntal writing than Gratiani. With regards to Gratiani, the scholar says: 'By comparison with Foggia (...) the contrapuntal fabric seems tremendously impoverished'.<sup>74</sup> While Gratiani does use several imitative types in one mass, overall he focuses on harmony and polarity between soprano and bass rather than counterpoint.<sup>75</sup> Given this, Foggia's use of a range of imitative types suggests greater

---

<sup>72</sup> Palestrina, *Missa De beata Virgine*, The Complete Works, 8, p. 1; Palestrina, *Missa Spem in alium*, The Complete Works, 14, p. 7.

<sup>73</sup> Miller, 'Music for the Mass', v, pp. 1029, 1063, 1108-1109, 1080-1081.

<sup>74</sup> Miller, 'Music for the Mass', ii, p. 470.

<sup>75</sup> Miller, 'Music for the Mass', ii, pp. 465-466.

similarities with his predecessors than his contemporary. However, other aspects of his contrapuntal writing show clear similarities with his contemporaries' style.

## **Treatment of the Cantus Firmus**

### Hints of Cantus Firmus Accompanying Parallel Thirds

Foggia uses the cantus firmus in a range of different ways. In this repertory, it usually uses borrowed material. However, in masses with secular titles (*M. La battaglia* and *M. Tre pastorelli*) or non-liturgical titles (*M. Corrente*), most of the cantus firmi are not plainchants identifiable in the liturgical repertoire of the *liber usualis*. Foggia may have introduced these only to vary the texture. There are, however, exceptions, such as in the opening of the *Christe* of *M. Iste est Ioannes* (bb. 61-63). These include possibly identifiable melodies, although with shorter note values and elaborated polyphonically. A hint of cantus firmus (*d, g, a, b* only) is outlined in AI. This may recall the beginning of the Antiphon *Iste est Ioannes*. In the opening of the *Credo*, the same hint of cantus firmus occurs in CI (bb. 1-3).<sup>76</sup>

Example 3.25 shows a passage where hints of cantus firmus are accompanied by two duets in *M. Tre pastorelli*. In bb. 93-96 CII moves with *d, c, b* in long note values, while CI and A proceed in a duet in parallel thirds starting from *d*. From b. 101 a similar passage occurs at the fifth and with a different voice grouping instead, as this time CI

---

<sup>76</sup> See *Liber usualis: With Introduction and Rubrics in English*, ed. by The Benedictines of Solesmes (Tournai; New York: Desclée Company, 1963). For further discussion on the models for this and other masses of the collection see the beginning of Chapter 4.

supplies the hint of cantus firmus (*a, g, f*), while A and T move in duet with parallel thirds.<sup>77</sup>

Example 3.25: *M. Tre pastorelli*, Gloria bb. 93-107, hints of cantus firmus accompanying a duet

93

C I tu so - - - - - lus Do - mi - nus. Tu

C II Tu so - - - - - lus, tu so - lus Do - mi - nus.

A Tu so - - - - - lus Do - mi - nus. Tu so - - - - -

T Tu so - - - - -

B

Org

# 5

102

C I so - - - - - lus, tu so - lus Al - tis - si - mus,

C II

A - - - - - lus Al - tis - si - mus,

T - - - - - lus Al - tis - si - mus,

B

Org

5 6 6 6 4 #B 5

<sup>77</sup> An additional example where a hint of cantus firmus moves in imitation, although in this case over a passage in free counterpoint, can be found in the Credo of *M. Sine nomine* (bb. 128-133). Another example occurs in the Kyrie of *M. Corrente* (bb. 22-24).

## Short Cantus Firmus as Part of the Imitation

Example 3.26: *M. Corrente*, Sanctus bb. 1-6, Short Cantus Firmus Accompanying the Imitation<sup>78</sup>

The image shows a musical score for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and Org. (Organ). The score is in 4/4 time and B-flat major. The lyrics are: "San - - - ctus, San - ctus, San - - - ctus Do - mi nus" for C; "San - - - ctus, San - - - ctus Do - mi -" for A; "San - ctus, San - - - ctus Do -" for T; "San - - - ctus, San - - - ctus, San - - - ctus," for B; and "4 3 4 ♯ 7 ♯6 4 ♯ 9 8 4 ♯ 9 8 4 ♯" for Org. The C part has a short cantus firmus marked with a square symbol (◻) and a counter-subject marked with a square symbol (◻). The A part has a counter-subject marked with a square symbol (◻). The T part has a counter-subject marked with a square symbol (◻). The B part has a counter-subject marked with a square symbol (◻). The Org. part has a counter-subject marked with a square symbol (◻).

Example 3.26 is from the opening of the Sanctus in *M. Corrente* and the cantus firmus is fully part of the imitation, rather than accompanying. Here C and B (in bb. 1-2 and 2-3 respectively) outline a short cantus firmus (*f, g, a, g*), marked ◻. The countersubject in shorter note values (labelled ◻) is introduced by A (bb. 1-3) mainly on *f, e, f, e, g* (with passing notes in quavers and crotchet, which embellish the melodic material, while T and C present the countersubject for example, at the fifth (bb. 2-3 and 3-4 respectively)).<sup>79</sup>

## Longer Cantus Firmi

Foggia uses the cantus firmus in a different way in *M. Venite gentes*. It is longer than those in previous examples. The cantus firmus in C accompanies A and T, beginning in

<sup>78</sup> My transcription and labels derive from Foggia, *Masses*, p. 55. The round brackets are square in Miller's edition.

<sup>79</sup> A further example, where a short cantus firmus at C accompanies a passage in imitation occurs in the same mass on 'non erit finis' (bb. 130-133).





the Benedictus (bb. 59-62) and the Agnus Dei I (bb. 1-7) and II (bb. 1-11) and through the Kyrie I. In Agnus Dei I, there is a longer cantus firmus in bb. 7-12, where B and T move in thirds.<sup>81</sup> There are several examples of long plainchant in the cantus firmus in Palestrina's *M. Ecce sacerdos magnus*, for example throughout the Kyrie.<sup>82</sup>

#### Even Longer Cantus Firmus with Voices in Unison – The 'Mula' Technique

The next example demonstrates a peculiar use of the cantus firmus: the 'Mula'. Pitoni says this practice of equal voices moving in unison was often mentioned by his teacher Foggia.<sup>83</sup> Foggia used the placement of the two lowest voices in unison to highlight the subject in the remaining voices, particularly in the final sections. It was also much used by Benevoli, but it was unacknowledged until Pitoni's *Guida armonica* drew attention to it.<sup>84</sup>

Oratio Benevoli a 9. voci nell'*In gloria Dei Patris* della Messa *Marsilia*. Questo passo è Canto *fermo* nelli Soprani, quale in questi acuti fa bene, detto volgarmente *Mula*.<sup>85</sup>

This practice is illustrated also by a passage in Benevoli's *M. Si Deus pro nobis*:

Oratio Benevoli à 10. voci nella Messa à 16 *Si Deus pro nobis* nell'*Amen* del *Patrem* verso *il fine*. Li Autori si servono di questo passo, quando vogliono fare, che un soggetto

---

<sup>81</sup> Giovannelli, *Composizioni sacre*: for the opening of the Benedictus on p. 28; the beginning of the Agnus Dei I and II on pp. 32 and 34 respectively; see the Kyrie I of this mass, pp. 1-2.

<sup>82</sup> Palestrina, *Missa Ecce sacerdos magnus*, The Complete Works, 1, pp. 1-4.

<sup>83</sup> Giuseppe Ottavio Pitoni, *Guida armonica: facsimile dell'unicum appartenuto a Padre Martini*, (Rome: c. 1690; repr. Lucca: Libreria Musicale Italiana Editrice, 1989), p. 22.

<sup>84</sup> See Luisi's introduction of Pitoni, *Guida armonica*, p. xii.

<sup>85</sup> Pitoni, *Guida armonica*, p. 30. 'Orazio Benevoli at 'in gloria Dei Patris' of Mass Marsilia a 9. In this passage the soprano parts outline the cantus firmus, properly composed at the highest vocal range, and it is called 'Mula.'

sia bene inteso per lo più nelli finali, dove mettono all'Unisono, ò Soprani, ò Contralti, ò Tenori, ò Bassi à loro arbitrio, facendo da questi sostenere le note con valore, qual forte di Compositione si chiama volgarmente *Mula* (...) questa invenzione fù cominciata à praticarsi da *Rinaldo del Mel Fiammengo*, come più volte hò inteso dire da Francesco Foggia mio Maestro, e poi ampliata da altri, tra quali fù il detto Benevoli.<sup>86</sup>

In Foggia's repertoire the 'Mula' technique is used with the tenors and the soprano moving in unison in the Antiphon *Beatus vir*:

Francesco Foggia à 4 nel Salmo à 5. *Beatus vir nelle medeme parole*. Questo è un modo, che pratica in una compositione, che sia à 5. voci con due Soprani, quali nelli ripieni si fanno canta a i Unisono, e così cantando questi l'istesso fanno una sol voce e la compositione resta à 4 (...).<sup>87</sup>

The 'Mula' is found also in the masses examined. In Example 3.28, the cantus firmus, placed at the two bass parts, is accompanied by the remaining voices, which move in

---

<sup>86</sup> Pitoni, *Guida armonica*, p. 22. 'Oratio Benevoli [in a passage] for 10 parts on 'Amen' towards the conclusion of the Credo in *Messa Si Deus pro nobis* a 16. The composers employ this technique when they aim at emphasizing a subject, mostly in the concluding passages [;] they choose to outline in unison either the sopranos, or altos, or tenors, or basses, using long note values [.] This significant compositional technique is called *Mula* (...) the Flemish [composer] Rinaldo del Mel began to use this new technique, as my teacher Francesco Foggia used to tell me many times, then it was developed by others such as the above-mentioned Benevoli'. See also the analysis of Benevoli's use of the 'Mula' in Wolfgang Witzemann, 'Marazzoli, Carissimi, Benevoli e la musica sacra romana del Seicento' in *La scuola poliorale romana del Sei-Settecento: Atti del Convegno internazionale di studi in memoria di Laurence Feininger: Trento - Castello del Buonconsiglio, Biblioteca clesiana, 4-5 ottobre 1996*, ed. by Francesco Luisi, Danilo Curti and Marco Gozzi (Trent: Provincia Autonoma di Trento, Servizio Beni librari e archivistici, 1997), p. 69.

<sup>87</sup> Pitoni, *Guida armonica*, p. 28. 'Francesco Foggia in Psalm *Beatus vir* à 5 [on a passage] bearing the same words. This is a technique used in compositions for five voices, where the two soprano parts are outlined in unison and, therefore, they outline only one line and the composition remains a 4 (...)'. See the discussion on this technique in Foggia's motets, including *M. Serve bone, et fidelis*, in Francesco Luisi, 'Francesco Foggia nelle esemplificazioni stilistiche della «Guida armonica» a stampa di G. O. Pitoni' in *Francesco Foggia*, ed. by Ala Botti Caselli (Palestrina, Fondazione Giovanni Pierluigi da Palestrina, 1998), pp. 288, 290. Further discussion on the stylistic categories of the *Guida armonica* and its critical reception is included in Chapter 1.

dotted patterns variously repeated at different pitches and stepwise motion, either ascending or descending. The example shows a reduction of the passage in question where only the dotted patterns are highlighted.

Evidence indicates that the ‘Mula’ technique appears in several of Benevoli’s masses. In *M. Pia* the cantus firmus appears in an extended passage where all cantus accompany a passage with the lower voices proceeding in near-homophony moving in free counterpoint (Gloria, bb. 103-140).<sup>88</sup> This recurs in *M. Mattei* on ‘Amen’ in the concluding passage of the Gloria, where the sopranos of Choirs I and II move in unison for the entire final section (bb. 80-121).<sup>89</sup>

---

<sup>88</sup> Orazio Benevoli, *Missa Pia: X vocum*, ed. by Laurence K. J. Feininger, Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae, Horatii Benevoli opera omnia, V, 3 (Trent: Societas Universalis Sanctae Ceciliae, 1971), pp. 18-21.

<sup>89</sup> Orazio Benevoli, *Missa Mattei: X vocum*, ed. by Laurence K. J. Feininger, Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae, Horatii Benvoli opera omnia, V, 2 (Trent: Societas Universalis Sanctae Ceciliae, 1971), pp. 16-19.

Example 3.28: Annotated Score from *M. Tu es Petrus*, Kyrie II bb. 80-87, Long Cantus Firmus Accompanies Cells in Short Note Values<sup>90</sup>

Foggia also uses the ‘Mula’ in the final section of the Agnus Dei of the same mass on ‘miserere nobis’ (Example 3.29). The skeleton score shows the cantus firmus and only the imitative entries with the first pitch and the melismas. Foggia allocates the cantus firmus to the two basses in unison. The lowest voices move either in ascending or descending movement, outlined in quavers and variously repeated at different pitches. There is a longer melisma in b. 30 in BI, whereas there is a short pattern in b. 30 in AI and AII, rising by step and descending by a major or minor third – in AII and AI respectively. The whole passage is accompanied by the basso continuo moving in semibreves.<sup>91</sup>

<sup>90</sup> The Annotated Score shows only the starting pitches and is transcribed according to the rubric *alla quarta*. The passage derives from Foggia, *Masses*, pp. 263-265.

<sup>91</sup> This passage, alongside the final section of the Agnus Dei on ‘miserere nobis’ (see Example 3.29 below), contrasts significantly with the general setting of the *M. Tu es Petrus*, generally set in full choir, with slow movement and with the thematic material drawn from the motet, as we will see in Chapter 5. For the entire passage of the Agnus Dei on ‘miserere nobis’ see Foggia, *Masses*, pp. 342-346.

Example 3.29: Annotated score of *M. Tu es Petrus*, Agnus Dei bb. 28-30, The ‘Mula’ with Embellishments in Quavers

The musical score for Example 3.29 consists of ten staves. The top two staves, Cantus I I and Cantus 2 I, show the Cantus Firmus (CF) in a simple, sustained manner. The middle staves (Altus I, Tenor I, Bassus I) feature more active quaver patterns. Altus I is annotated with 'descending ornated pattern' and 'asc short pattern'. Tenor I has a '(variant)' annotation. Bassus I is annotated with 'asc (inversion)' and 'longer asc ornament'. The bottom three staves (Cantus II, Altus II, Tenor II) also show quaver patterns. Altus II and Tenor II have '(variant)' annotations. Bassus II is annotated with 'disc, asc ornaments'. The Organ part at the bottom is a simple accompaniment. Chord symbols (D, F, E, B, G, C) are placed below the lower voice staves to indicate harmonic support.

Example 3.30 shows the ‘Mula’ in *M. La battaglia*. The cantus firmus is presented in CI and CII; the lowest voices moving in imitation have longer note values, mainly in minims.<sup>92</sup>

<sup>92</sup> Example 3.29 illustrates only an excerpt of the whole passage, where the long cantus firmus appears, as the entire passage lasts 22 bars – see the whole passage in bb. 291-312 of the Credo of *M. La battaglia*.

Example 3.30: *M. La battaglia*, Credo bb. 291-304, Further Example of the ‘Mula’ Technique

The image displays two systems of musical notation for a mass. The first system, starting at measure 291, features six staves: C I (Soprano), C II (Alto), A (Tenor), T (Tenor), B (Bass), and Org (Organ). The lyrics for C I and C II are 'et vi - - - - -'. The lyrics for A, T, and B are 'vi - tam ven - tu - ri sae - cu - li ven - tu - ri sae - cu - li. A - - men,' and 'et vi - tam ven - tu - ri et vi - tam ven - tu - ri sae - - - cu - li,' respectively. The organ part provides harmonic support. The second system, starting at measure 298, continues the vocal parts. C I and C II sing 'tam ven - - - - - tu -'. A, T, and B sing 'et vi - tam ven - tu - ri sae - cu - li. A - - men, et vi - tam ven -' and 'et vi - tam et vi - tam, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri' respectively. The organ part continues with the same harmonic structure.

Luisi argues that at the beginning of the eighteenth century, composers such as Antonio Aursicchio, Pietro Leone and Girolamo Masi perpetuated the ‘Mula’ technique.<sup>93</sup> Given this, Foggia’s use of it shows similarities not only with his contemporaries but also with his successors.

Foggia uses both brief and longer cantus firmi widely in his masses and a variety of techniques for combining other voices with them, both in terms of note values and texture. In this, he both follows the practices of his predecessors, like Palestrina, and departs from them with his use of the ‘Mula’, a technique also used by contemporaries

<sup>93</sup> Luisi, ‘Francesco Foggia’, pp. 290-291.

such as Benevoli. More broadly, the sonority and textures in Foggia's masses follow his predecessors in the use of reduced scoring in the *Christe* and *Crucifixus*, the extensive use of imitative types and full-choir style, and in his employment of homophonic textures to highlight passages in the mass text. However, an element such as the 'Mula' technique is an interesting feature of Foggia's style that is typical of his contemporaries, such as Benevoli, and later composers.

### **Conclusions on the Case Studies**

The chapter on Sonority and Texture has explored a wide range of variety in Foggia's use of sonority and texture. The analysis has shown his use of full-choir as well as soloistic passages, various imitative types and homophonic textures which highlight passages of the mass text. For the listener, the focus of the inner movements is the alternation of homorhythmic and imitative textures.<sup>94</sup> The case studies included in the Appendix show that Foggia's masses contain a variety of contrasting textures and voice groupings, particularly in the inner movements and the conclusion highlights other aspects of Foggia's sonority and textures. The comparison of his mass style with that of his motets highlights practices typical of his predecessors and contemporaries.<sup>95</sup>

The first point of comparison is his use of soloistic passages. Such passages occur often in both the *Gloria* and the *Credo* – the *Gloria* of *M. Tre pastorelli* (bb. 54-55 and 68-70) and the *Credo* of *M. Iste est Ioannes* (bb. 9-15 and 60-63), although short and non-virtuosic. Foggia's motets include soloistic passages, but these are usually longer than those found in his masses. In the motet *Amore Jesu langueo* there is a duo written in a

---

<sup>94</sup> Miller, 'Music for the Mass', ii, p. 461.

<sup>95</sup> Here 'motet style' refers to the stylistic broad definition, which is applicable, not only to the motets, but also to psalms and offertories.

style typical of contemporary operatic repertoire.<sup>96</sup> In the psalm *Dixit Dominus*, Cantus and Altus outline a short duet mainly in parallel thirds on ‘ex utero ante luciferum genui te’.<sup>97</sup> Particularly his motets for fewer than five voices contain features typical of the seventeenth century that do not occur in his masses. There are also motets for two and three voices, where the soloistic passages are considerably longer and more virtuosic. In the motet *Terribili sonitu* for two cantus and basso continuo, long melismatic duets in semiquavers occur. In the motet *In tribulationibus a 2*, there are duets, contrasting textures and changes of time signature<sup>98</sup> similar to the seventeenth-century operatic repertoire.

Other motets are set for voices and instruments, with the voices and strings moving in a *concertato* style. In the motet *Congaudete jubilate* for two violins, cantus and basso continuo, there is an ostinato on a descending tetrachord framed by recitatives originating from the secular repertory. The recitatives, often accompanied by instruments, move to arioso passages.<sup>99</sup> These show significant similarities with the motet style of the Northern composers, such as Rigatti and Grandi.<sup>100</sup> Roche and Dixon notes that by the mid-seventeenth century:

---

<sup>96</sup> For the analysis of this passage, see Miller, ‘Music for the Mass’, ii, p. 221. For the passage shown in his transcription see Miller, ‘Music for the Mass’, v, p. 1186 (bb. 19-27).

<sup>97</sup> For an analysis of this soloistic passage and the madrigalism appearing on ‘de torrente in via bibet’, see Giulia Galasso, ‘Le messe di Francesco Foggia (1603-1688): Preliminari allo studio dell’intero corpus’, *Nuova Rivista Musicale Italiana*, 2 (2011), pp. 191-192.

<sup>98</sup> Francesco Foggia, *Mottetti*, pp. 91-105.

<sup>99</sup> Francesco Foggia, *Mottetti*, ed. by Gunther Morche (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, Centro Studi Palestriniani, 1988), pp. 19-36. For the analysis, see Gunther Morche, ‘Il contributo di Francesco Foggia’, p. 155.

<sup>100</sup> See the following discussion on the main exponents of the concerted motets and Jerome Roche and Graham Dixon, ‘Motet, III: Baroque’ in *Grove Music Online*



With Foggia, Gratiani, Virgilio Mazzocchi in Rome, and Rovetta and Rigatti in the north the new medium had reached maturity and was able to abandon its dependence on *stile antico* models.<sup>101</sup>

The use of instruments and extended solo sections are absent from Foggia's masses. However, as previously mentioned, Miller states that this is typical of the Roman masses.<sup>102</sup> Soloistic and instrumental writing are only two features of the new seventeenth-century style in mass and motet composition. Others include the focus on rhythmic patterns to emphasise passages of the mass text and the case studies show, particularly in the inner movements, the great variety of contrasting sonority and texture (created through alternating note values, speed, changes of time signatures, and employing short passages) to move from one text-unit to the other. The Gloria of *M. Tre pastorelli* contains several elements typical of the seventeenth-century motet and mass style. For the text-unit on 'Jesu Christe' (bb. 108-111), Foggia switches to  $\text{c}$  time signature and slows the motion compared to the previous passage, as typical at this text unit.<sup>103</sup> This provides a significant contrast with the preceding text-unit, where a duet accompanied by a third voice sings the cantus firmus on 'Tu solus Dominus, tu solus Altissimus' with contrasting voice groupings (see both text-units in bb. 93-111). This is typical also of his motet style. The example of 'Tu Solus...Altissimus' is like other

---

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40086pg3#S40086.3>> [accessed 20 December 2015].

<sup>101</sup> Jerome Roche and Graham Dixon, 'Motet, III: Baroque' in *Grove Music Online* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40086pg3#S40086.3>> [accessed 20 December 2015].

<sup>102</sup> Foggia, *Masses*, pp. xi, xii.

<sup>103</sup> For references on the rhetoric of the affects at this text-unit and his homage to Palestrina, see Giulia Galasso, 'Le messe di Francesco Foggia', p. 189. See also Miller, 'Music for the Mass', ii, pp. 428-430.

passages in the motets. In the motet *In memoria aeterna erit*, the cantus outlines a similar passage.<sup>104</sup> The cantus firmus is presented in a passage in triple time, while the two lower voices outline a melismatic duet in minims and crotchets (bb. 19-27). The texture chapter has shown that this is one of the ways that Foggia used the cantus firmus. Also Benevoli used rhythmic contrasts in his masses, for example, setting ‘in gloria Dei Patris’ with material employing rapid motion to create a marked contrast to the longer note values on ‘Amen’ in *M. Victoria*.<sup>105</sup>

Following the passage on ‘Jesu Christe’, there are more changes in time signatures, motifs and voice grouping on ‘cum Sancto Spiritu’ (bb. 112-118), followed by more changes that contrast, particularly in note values and speed, on ‘in gloria Dei Patris. Amen’. Such contraposition in these three subsequent text-units, moving from one textual passage to the other, was typical of the concerted motet style. A parallel occurs in the simple fugue on ‘anima nostra semper in te gaudeat’ (bb. 121-142), which concludes Foggia’s motet *Amore Jesu langueo* in faster speed.<sup>106</sup>

Foggia also uses rhythmic patterns to highlight specific words in the text and themes or subjects in his masses.<sup>107</sup> In terms of patterns that emphasise the mass text, in

---

<sup>104</sup> Francesco Foggia, *Mottetti*, pp. 114-115.

<sup>105</sup> Wolfgang Witzemann, ‘Marazzoli, Carissimi, Benevoli, e la musica sacra romana del Seicento’, in *La scuola poliorale romana del Sei-Settecento: atti del Convegno internazionale di studi in memoria di Laurence Feininger: Trento, Castello del Buonconsiglio, Biblioteca clesiana, 4-5 ottobre 1996*, ed. by Francesco Luisi, Danilo Curti and Marco Gozzi (Trent: Provincia autonoma di Trento. Servizio Beni librari e archivistici, 1997), pp. 68, 75-76.

<sup>106</sup> For an analysis of this passage, see Miller ‘Music for the Mass’, ii, pp. 223-224 and the transcription of the motet in Miller, ‘Music for the Mass’, v, pp. 1196-1199.

<sup>107</sup> According to Miller, Foggia and Gratiani use rhythmic contrasts, particularly in the Gloria, aiming at highlighting rhetorical aspects of the textual passages. See Miller, ‘Music for the Mass’, ii, p. 440.

the Gloria of *M. Tre pastorelli* (bb. 54-58), the dotted figure stresses some of the strong syllables of the text on ‘**D**omine Deus, Agnus Dei. **F**ilius **P**atris’, where mainly either dotted crotchets or dotted minims are used in stronger syllables (those highlighted in bold), contrasting mainly quavers and semiquavers on the weak syllables. This has parallels with Foggia’s motet *Amore Jesu languo*, where on ‘animam’ he uses a dotted crotchet on the first syllable followed by semiquavers on the weak accents (b. 22).<sup>108</sup> For Miller, ‘Foggia takes seriously the challenge of writing a fugue that would appeal to both the learned and ignorant’.<sup>109</sup> Miller argues that there are parallels between the fugal section in the second part of the five-voice motet *Amore Jesu languo* and Foggia’s five-voice masses. In both, he uses incisive rhythms, focuses on contrapuntal combinations, emphasises the text and employs a variety of harmonies.<sup>110</sup> There is a similar passage in the concluding section of the five-voice *M. Tre pastorelli* (bb. 119-134): an incisive pattern in crotchets and quavers, in conjunction with the voices moving in a syllabic movement, that emphasises the subject of the passage. The next chapter shows how this feature is developed across the mass movements.

Given this sketch of Foggia’s rhythmic style, a comparison with Allegri’s compositional approaches shows the rhythmic features in Allegri’s work, the attention to the text and the harmonic elements, are more measured.<sup>111</sup> Foggia’s approach focuses on lively dance-like rhythmic patterns that produce short passages and progressions. These

---

<sup>108</sup> Miller, ‘Music for the Mass’, v, p. 1186.

<sup>109</sup> Miller, ‘Music for the Mass’, ii, pp. 234. This evaluation is taken from Liberati. See the same study and volume on p. 329.

<sup>110</sup> Miller, ‘Music for the Mass’, ii, p. 237.

<sup>111</sup> Miller, ‘Music for the Mass’, ii, p. 237.

distinguish his work from both the sixteenth century motet and mass style and composers such as Allegri.<sup>112</sup>

The seventeenth-century motet style embraces the idiom typical of the seventeenth-century, *stile concertato*. However, there are differences dependent on the scoring, which apply to both masses and motets. Miller states that the four- and eight-voice masses do not have the same variety of contrasting passages found in the five-voice masses. The masses for four and eight voices are cast in a style more typical of Foggia's predecessors: either in the four-voice mainly homorhythmic familiar style or the style of *M. O quam gloriosum est* a 8, which is largely different from the motet *Amore Jesu languet*.<sup>113</sup> The final section of the Gloria in *M. O quam gloriosum est* is much simpler in terms of contrapuntal combinations than the fugal concluding section of the motet *Amore Jesu languet*.<sup>114</sup> In terms of sonority, *M. O quam gloriosum est* a 8, *M. Corrente* a 4 and to some extent to *M. Venite gentes* a 4 and *M. Tu es Petrus* a 9 are stylistically nearer to Foggia's predecessors. Miller's observations on the familiar style of the four-voice masses and the simpler style of those in two choirs are reflected in Foggia's style of motets for four and eight voices. There are motets for four voices written in a similar style to his predecessors, including the motets *Iustorum animae* a 4, *Afferentur regi virginem* a 4 and *Jubilare Deo* a 8.<sup>115</sup>

---

<sup>112</sup> Miller, 'Music for the Mass', ii, p. 224.

<sup>113</sup> Miller, 'Music for the Mass', ii, pp. 237-238, 242.

<sup>114</sup> Miller, 'Music for the Mass', ii, p.246.

<sup>115</sup> Francesco Foggia, *Offertoria quaternis, quinis, senis octonisque vocibus cum organo* (Rome: Mascardi, 1681).

However, Miller's analysis falters when applied to *M. Iste est Ioannes*. He groups together *M. O quam gloriosum est* and *M. Iste est Ioannes*, pointing out that these share the same style:

Thus, despite the difference in fugal procedures between *M. Iste est Ioannes* and *O quam gloriosum est*, in the end they reveal a shared style. (...) these eight-voice works strive to create a full, mellifluous sound that remains rather undifferentiated motivically. These eight-voice works, with their focus on richness of sound and their predominance of non-imitative counterpoint, seem to allude stylistically – at least from our privileged perspective – to some of the large-scale compositions of the late fifteenth and early sixteenth centuries (...)<sup>116</sup>

The point about the undifferentiated motivic style can be applied to *M. O quam gloriosum est* and only to some extent to *M. Iste est Ioannes*, as this is true for the Kyrie and the final fugal sections of the Gloria and the Credo, but not for the other inner sections. *M. Iste est Ioannes* differs from the sixteenth-century composition. Most of the Credo, as shown in the Case Studies, shows a variety of textures, rhythms and motifs, which share similarities with the overall contrasting stylistic features of the five-voice motets and masses. For example, on 'factorem caeli et terrae' (bb. 9-15) there is a duet which contrasts the subsequent passage in full choir beginning on 'visibilium omnium' (b. 16).

In conclusion, the differentiation that Foggia shows in motets for eight voices that echoes his predecessors' style, such as the motet *Jubilate Deo* a 8, and the more varied style of the motet *Amore Jesu langueo* a 5, also feature in his masses. Miller says that the five-voice masses allow for greater flexibility in writing than the four-voice masses.<sup>117</sup> More generally, Miller highlights Foggia's approach to the works for five-voice scoring:

---

<sup>116</sup> Miller, 'Music for the Mass', ii, p. 251.

<sup>117</sup> Miller, 'Music for the Mass', ii, p. 344.

Turning to Foggia's oeuvre (...) five-voice settings manifest *concertato* style with lively rhythms, an independent continuo part, and flexible texture. A plurality of Foggia's masses implement the same scoring – which is true also for Gratiani's masses – and, like those five-voice motets, share the concerted style.<sup>118</sup>

Foggia often wrote his two-choir masses and motets in a style similar to that of his predecessors (there are exceptions, such as *M. Iste est Ioannes*). The alternation of contrasting textures, note values, and motifs in alternation from one text-unit to the other in Foggia's motet and masses are typical of the new seventeenth-century style. Although, he does not embrace virtuosity in his soloistic writing, the overall variety of contrasting textures and sonority between one text-unit and the other is typical of the concerted motet style. It shows Foggia embracing modern approaches to mass writing. Noel O'Regan says:

The mid-century Masses of Gratiani and Foggia, while grounded in contrapuntal technique, pay a great deal of attention to the words, using finely chiselled motives, great rhythmic variety including frequent changes to triple metre, and significant contrasts of textures.<sup>119</sup>

---

<sup>118</sup> Foggia, *Masses*, p. x.

<sup>119</sup> O'Regan, 'The Church Triumphant: Music in the Liturgy', p. 298.

In conclusion, we have seen that Foggia's masses can be divided into two groups: one as typical of the four- and eight-voice masses (with one exception of *M. Iste est Ioannes* a 8) has an approach to writing similar to that of Foggia's predecessors, while the five-voice masses reveal significant similarities with his five-voice motets. In the latter group the non-virtuosic elements (unlike the virtuosic writing found in duets and trios of Gratiani's masses) is only one aspect of Foggia's approach to writing to be considered in order to assess to what extent Foggia's writing is typical of his predecessors or contemporaries. Long sections scored for one voice and basso continuo are typical of the Northern composers, and contrasts the approach to writing found in seventeenth-century Roman masses. Overall, on the one hand, Foggia focuses his mass writing on imitative counterpoint and full-choir style, shown by the large variety of imitative types. This is typical of his predecessors. On the other hand, the large use of contrasting textures and rhythms, moving from one text-unit to the other, is an element of his style and typical of the seventeenth-century *stile concertato*. The use of the 'Mula' technique highlights a particular use of the cantus firmus typical of his contemporaries and still found in eighteenth-century compositions. Further elements of the use of sharp rhythmic patterns and tonal transpositions are explored in the following chapter.

## CHAPTER 4

### TREATMENT OF THEMATIC MATERIAL

This chapter analyses how Foggia treats the main themes across the movements in his masses and in two text-units within individual mass movements. It sketches the melodic shape of the themes and their occurrence across the movements. It explores Foggia's wide range of techniques, moving from the simplest level (identical material) to the most complex, with great variation in melody, rhythm and pitch. The first focus is on an analysis of the openings across the movements; the second is the theme that occurs at the text-units 'Et unam sanctam catholicam' and 'et apostolicam Ecclesiam'; and the third how Foggia treats the subjects across the movements of the mass. It examines his use of melodic variations and incisive rhythmic patterns to emphasise the subject and make it more distinctive across *M. La battaglia*, *M. Iste est Ioannes*, *M. Tre pastorelli* and in *M. Tu es Petrus*.

Chapter 3 examined Foggia's use of homophonic textures to highlight text passages in the mass, a technique used by Roman School composers. This chapter shows how Foggia linked text-units bearing the same textual message to emphasise the mass text. The recurrence of identical musical material in the text-units that refer to the Catholic Church highlights the words of the mass text 'Et unam sanctam catholicam' and 'et apostolicam Ecclesiam'. This leads to an analysis of Foggia's compositional strength in counterpoint. The previous chapter explored Foggia's Roman School focus on imitative textures and his manipulation of motifs through contrapuntal elaborations of various imitative types. This chapter explores whether this focus carries across in Foggia's contrapuntal elaborations across movements.



## Foggia's Imitation Masses

The titles of Foggia's masses suggest that some might be imitation masses. These include *M. Venite gentes*, *M. La battaglia*, *M. Tre pastorelli*, *M. O quam gloriosum est* and *M. Iste est Ioannes*, *M. Tu es Petrus*. A review of Foggia's treatment of the thematic material in these masses offers some tentative conclusions. It includes the examination of the main themes and their appearances in the openings and the beginning of the main structural subdivisions as well as the treatment of the material across the movements.

*M. La battaglia* and *M. Tre pastorelli* are based on secular models (as yet unidentified).<sup>1</sup> *M. La battaglia* does not follow any extant chanson or instrumental battle piece. Miller speculates that *M. Tre pastorelli* is probably based on a popular (now lost) madrigal of the same name.<sup>2</sup> For *M. Iste est Ioannes*, the only reference to monodic pre-existing material is the antiphon of the same name<sup>3</sup> and it has no polyphonic

---

<sup>1</sup> This is confirmed by Miller; see Francesco Foggia, *Masses*, ed. by Stephen R. Miller, *Recent Researches in the Music of the Baroque Era*, 193 (Middleton: A-R Editions, 2017), p. xv.

<sup>2</sup> Stephen R. Miller, 'Music for the Mass in Seventeenth-Century Rome: *Messe piene*, the Palestrina Tradition, and the *Stile antico*', 5 vols (unpublished doctoral dissertation, University of Chicago, 1998), p. 360. Miller says that both the main theme of both Foggia's *M. Tre pastorelli* and Gratiani's *M. S. M. de Victoria*, masses might be based on the same madrigal.

<sup>3</sup> References for the wide range of antiphon collections, see the Antiphon *Iste est Ioannes*, for example, in *Antiphonarium Dominicarum secundum Sanctae Romanae Ecclesiae* (Venice: Giunti, 1572), n.p.; *Antifonario per li Vespero in Organo Communi per la sagr. Chiesa Lateranense* (Rome: Aloisio Gentili, 1851), n.p. For a more recent source, see *Liber usualis: With Introduction and Rubrics in English*, ed. by The Benedictines of Solesmes (Tournai; New York: Desclee Company, 1963). All these collections include the same melody of the beginning of the Antiphon at the text-unit 'Iste est Ioannes'. Therefore, through the centuries this melody was not modified. This antiphon and mass has been traditionally sung during the first Vesper at Magnificat, on the feast of S. Stephen, the 26 December, the day before the feast of S. John the Apostle. With particular regard to *M. O quam gloriosum est*, this mass is traditionally sung on All Souls' Day on 2 November. Comparing the Sixth antiphon at Magnificat, no identifiable hints of melodies were

compositional models. *M. O quam gloriosum est* shares only its name with Tomás Luis de Vittoria's (1548-1611) motet. Miller says that *M. Corrente* does not appear to be an imitation mass, but *M. Sine nomine* could be.<sup>4</sup> *M. Tu es Petrus* is the only mass with a known model, Palestrina's motet of the same title, and this allows for an analysis of the relationships between the two, including the treatment of thematic material (discussed in Chapter 5).<sup>5</sup> The case study of Foggia's *M. Tu es Petrus* is the most explicit, but not the sole example, of an imitation mass. The analysis of the thematic material suggests that also other masses of the collection are probably imitation masses.

### **Analysis of the Themes in the Openings of the Movements**

In Foggia's masses, he tended to repeat the principal theme introduced in Kyrie I in the inner movements. Roman composers recalled the Kyrie's main thematic elements as the principal melodic element of the whole mass, whereas Northern Italian composers, such as Grossi, did not.<sup>6</sup>

Foggia also manipulated the melodic material of the Kyrie subject in the opening of the Gloria. The repetition of the main theme in the opening of the movements is a particular feature of imitation masses and usually includes several contrapuntal

---

found in this mass, such as those reworked polyphonically of *M. Iste est Ioannes*. I take this opportunity to thank Dott. Manfredi at the Vatican Library for his advice.

<sup>4</sup> I take this opportunity to thank Prof. Miller for his advice on this matter.

<sup>5</sup> On the fact that Foggia's *M. Tu es Petrus* is based on Palestrina's motet see also Miller, 'Music for the Mass', ii, p. 240; Miller, 'The Seventeenth-century Mass at Rome: Re-Use, Reference, and Synthesis', in *La recezione di Palestrina in Europa fino all'Ottocento*, ed. by Rodobaldo Tibaldi (Lucca: Libreria Musicale Italiana, 1999), pp. 89, 102.

<sup>6</sup> Miller, 'Music for the Mass', ii, p. 379.

reworkings of the melodic and rhythmic patterns.<sup>7</sup> This chapter explores more contrapuntal levels of elaboration in extended sections of *M. La battaglia*, *M. Iste est Ioannes*, *M. Tre pastorelli* and *M. Tu es Petrus*.

In *M. Sine nomine*, the opening of the Kyrie (shown in Example 4.1) presents the first statement of the main theme with almost identical musical material in all voices in both the opening of the Kyrie and the Gloria; in T the subject starts with *d, g, c* and A enters at the fifth with *g, c, f*, as shown in Example 4.2.<sup>8</sup>

Example 4.1: *M. Sine nomine*, Kyrie, bb. 1-4, Opening<sup>9</sup>

The image shows a musical score for the opening of the Kyrie in *M. Sine nomine*, measures 1-4. The score is written for Soprano 1, Soprano 2, Alto, Tenor, Bass, and Organ. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics are "Ky-ri-e e-lei-son, e-". The organ part includes figured bass notation: ♯, [6], 5, 6, 6, 5, 4, 3, 6, 4, [6].

<sup>7</sup> Oliver Strunk, *Source Readings in Music History: 2, The Renaissance* (London: Faber, 1981), pp. 75-76. See also Lewis Lockwood, 'On "Parody" as Term and Concept in 16<sup>th</sup>-century Music', in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. by Jan LaRue, (New York: Pendragon Press, 1978), pp. 572-573.

<sup>8</sup> The main thematic element recurs at the opening of the Credo, where A and T outline the countersubject this time (bb. 1-4). Similar thematic treatment with subject and countersubject are the opening of the Sanctus in all voices and with different groupings (bb. 1-6).

<sup>9</sup> Foggia, *Masses*, p. 110.

Example 4.2: *M. Sine nomine*, Gloria, bb. 1-4, Opening<sup>10</sup>

The musical score shows the opening of the Gloria in *M. Sine nomine*. It features six staves: Soprano 1, Soprano 2, Alto, Tenor, Bass, and Organ. The lyrics are: "bo- nae vo- lun- ta- Et in ter- ra pax ho- mi- ni- bus bo- nae vo- lun- ta- Et in ter- ra pax ho-". The organ part includes fingerings: 5, 6, 4, 3, 7, 6, 5, 4, 3, 6, 4, 3, [3], [6].

In *M. O quam gloriosum est* in both the Kyrie and the Gloria (see Examples 4.3 and 4.4 respectively), the main subject is stated in paired voices, with a variation of voice groupings. In the Kyrie, the two voices beginning the imitation are AI-CI from b.1 with the subject beginning in stepwise motion with *d, e, f* at AI, and the countersubject in CI starting with *d, b, c*. From b. 5 TI and BI begin, stating the subject and countersubject at the fifth below, whereas in the Gloria AI and TI are the first paired voices to enter. There is also a manipulation of note values in the Gloria. A comparison of the two AI parts in b. 1 of both Examples 4.3 and 4.4 shows that note values are shortened by half (dotted minims become dotted crotchets and crotchets become quavers).<sup>11</sup> There are more variants in terms of note values and voice groupings here than in the *M. Sine nomine* (Examples 4.1 and 4.2).

<sup>10</sup> Foggia, *Masses*, p. 119.

<sup>11</sup> A further statement of the subject occurs at the opening of the Agnus Dei (bb. 1-6), where the main theme presents similar note values to the Gloria, although the voice groupings are different, as TI and BI begin in pairs, followed by CI and AI from b. 3.

Example 4.3: *M. O quam gloriosum est*, Kyrie, bb. 1-12, Opening

Musical score for Example 4.3: *M. O quam gloriosum est*, Kyrie, bb. 1-12, Opening. The score is for a choir and organ. It features ten parts: Cantus I, Altus I, Tenor I, Bassus I, Cantus II, Altus II, Tenor II, Bassus II, and Organum. The lyrics are "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ki - ri - e e - lei - son".

Example 4.4: *M. O quam gloriosum est*, Gloria, bb. 1-6, Opening

Musical score for Example 4.4: *M. O quam gloriosum est*, Gloria, bb. 1-6, Opening. The score is for a choir and organ. It features nine parts: Cantus I, Altus I, Tenor I, Bassus I, Cantus II, Altus II, Tenor II, Bassus II, and Organum. The lyrics are "Et in ter - ra pax ho - mi - ni - bus bo -".

Foggia uses a larger variety of manipulations of the main theme in *M. La battaglia* and *M. Venite gentes*. Examples 4.5 and 4.6 show the opening of the Kyrie and the Gloria in *M. La battaglia*. The Gloria reprises the melodic material of the Kyrie (*d, b, g, d*) and,

although maintaining the dotted pattern, the material is outlined with the notes of the arpeggio partly in a different order: *d, b, d, g* instead in CI, CII, A and T in bb. 1-2. The embellishment in semiquavers is omitted in the Gloria, a simplified rhythmic pattern and varies the first motif with a descending leap of a fifth (*d-g*). In the Gloria, the bass accompanies the imitation with longer note values on *g, e, g, c*. The imitation enters in shorter intervals in the Gloria: it appears in stretto at a one-crotchet interval rather than at a one-minim interval as in the opening of the Kyrie.

Example 4.5: *M. La battaglia*, Kyrie, bb. 1-6: Opening

The musical score consists of six staves. The vocal parts are Cantus I, Cantus II, Altus, Tenor, and Bassus, all in common time (C). The Organum is in the bass clef. The lyrics are: Ky - ri - e e - lei - - - - - son e - lei - son Ky - ri - e e - lei - - - - - son Ky - ri - e e - lei - - - - - son Ky - ri - e e - lei - - - - - son Ky - ri - e e - lei - - - - - son. The Organum part includes figured bass notation: 5, 4[♯B], 6.

Example 4.6: *M. La battaglia*, Gloria, bb. 1-5, Opening

The musical score for the opening of the Gloria in *M. La battaglia* consists of six staves. The vocal parts are Cantus I, Cantus II, Altus, Tenor, and Bassus, with an Organum part at the bottom. The lyrics are: "Et in ter-ra pax et in ter-ra pax et in ter-ra pax et in ter-ra pax". The score shows the vocal entries and the organum accompaniment.

The Kyrie and Gloria of *M. Venite gentes* (Examples 4.7 and 4.8) is similar, but with more elaborate outcomes than in Examples 4.5 and 4.6, in contrapuntal variants and imitative types. In the opening of the Kyrie of *M. Venite gentes*, the main thematic element *d* minim *g*, *a* crotchet *b*, *a* is elaborated both in note values and imitation. At first, the rhythmic values are shortened in the Gloria, including dotted crotchets and quavers (bb. 1-3) rather than mainly minims and crotchets as in the Kyrie (bb. 1-4). A dotted pattern of crotchets and quavers gives a more incisive rhythm to the Gloria's opening. A comparison with the Gloria of *M. La battaglia* (Example 4.6) shows more elaborate variations in note values in *M. Venite gentes* (Example 4.8). In *M. La battaglia* (Example 4.6), the omission of the embellishment in semiquavers is the only significant variant. In terms of imitative entries, in the Kyrie the imitation moves in four voices, with each entering at a one-bar interval. Similar to *M. La battaglia* shown in Examples 4.5 and 4.6, in the Gloria the paired voices present imitation at shorter intervals (for example, at one crotchet interval C and A and at off-beat entries). In *M. Venite gentes* the imitative

type from the Kyrie to the Gloria changes from four-voice imitation (Example 4.7) to imitation in pairs – C-A and T-B in the Gloria (Example 4.8).<sup>12</sup>

Example 4.7: *M. Venite gentes*, Kyrie, bb. 1-7, Opening

C  
Ky - rie e - lei - - - son, Ky - rie e - lei - son, Ky - rie e - lei -

A  
Ky - rie e - lei - - - son Ky - rie e - lei - son, Ky - rie e -

T  
Ky - rie e - lei - - - - - son, Ky -

B  
Ky - rie e - lei - - - - son,

Org  
6 5 5 6 5 6 6 5 [#B] 4 [#B]

Example 4.8: *M. Venite gentes*, Gloria, bb. 1-6, Opening

Cantus  
Et in ter - ra pax ho-mi - ni - bus pax ho - mi - ni-bus bo-nae

Altus  
Et in ter - ra pax ho-mi-ni - bus pax ho - mi - ni-bus bo-nae

Tenor  
Et in ter - ra pax ho - mi - ni - bus bo-nae vo-lun-ta -

Bassus  
Et in ter - ra pax ho-mi-ni - bus bo-nae vo-lun-ta -

Organum  
6 7 4 5 6 6 9 4 3 6 5

There are several degrees of elaboration of the main theme, ranging from the simpler in *M. Sine nomine*, with almost identical incipits in the opening of the Gloria, to

<sup>12</sup> There is a further example of recurrence of the main theme at the opening of the Agnus Dei (bb. 1-5). Further recurrences in some of the main subdivisions of the mass are examined later in this chapter.



the more varied, including melodic manipulations and variants in rhythmic patterns.

These include shorter note values and, as in *M. Venite gentes*, the use of dotted patterns to provide a more incisive rhythmic contour to the main theme.

### Musical Material in the Openings by Other Composers

The openings of the Kyrie and the Gloria in Palestrina's imitation masses follow a different pattern: the Kyrie is often set imitatively and the Gloria is in homophony or near-homophony.<sup>13</sup> In *M. Ascendo ad Patrem*, *M. Assumpta est*, and *M. Salvum me fac*<sup>14</sup> Palestrina only partly reprises the musical material.

Foggia's *M. Sine nomine* and Gratiani's *M. S. M. de Victoria* are alike in the opening of the Kyrie and the Gloria. Similar musical material and voice entry orders appear in both.<sup>15</sup> A similar procedure occurs in Allegri's masses. In *M. Salvatorem expectamus*, the theme of Kyrie I recurs in the openings of the Gloria, the subdivision of the Credo on 'Et in Spiritum Sanctum', the Benedictus and the Agnus Dei. In the opening of the Sanctus, Allegri reprises the cantus firmus first outlined in the opening of the Kyrie, against a contrasting countersubject in shorter note values.<sup>16</sup> He also frequently

---

<sup>13</sup> Veronica Mary Franke, *Palestrina's Imitation Masses: A Study of Compositional Procedures*, Musica e Musicisti nel Lazio, 6 (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2007), p. 37.

<sup>14</sup> The main theme, first presented in the Kyrie, reoccurs in the openings of the Hosanna and the Agnus Dei in *M. Assumpta est Maria* a 6.

<sup>15</sup> A comparison of bb. 1-3 of both the Kyrie and the Gloria shows that CI and A appear with the same musical material, note values and entries: subject beginning with *b, g, e* and reprised by A at the fifth below (*e, d, b*). In b. 6 of both openings of the movements, CI, CII and B in the Kyrie and CII, T and B in the Gloria outline a further statement of the subject starting with identical musical material in both movements. For the transcription of the opening of the Kyrie and the Gloria, see Miller, 'Music for the Mass', v, pp. 1044, 1056.

<sup>16</sup> Miller, 'Music for the Mass', ii, p. 279-280.

uses non-imitative polyphony.<sup>17</sup> Foggia manipulates the themes, while Allegri does not. Miller states that, ‘Allegri presents no particularly distinctive motives, showing the *M. Vidi turbam magnam*’s tendency towards thematic indeterminacy’.<sup>18</sup> However, in Foggia’s writing, such as the theme of the opening of the Kyrie, the themes are defined in terms of thematic elements and rhythmic patterns. This comparison is examined below.

### **Identical Musical Material at the Same Text-unit within the Movement**

This section examines the treatment of musical material across different text-units both within and across movements. It moves from the simplest levels of reworking (identical and near-identical material) to the more complex to identify particular textual patterns.

A comparison of bb. 180-186 and 187-193 in the Credo of *M. Venite gentes* (Example 4.9) shows identical musical material in the two successive sections of ‘Et unam sanctam catholicam’ and ‘et apostolicam Ecclesiam’, both of which refer to the Catholic Church.

---

<sup>17</sup> Miller, ‘Music for the Mass’, ii, p. 279.

<sup>18</sup> Miller, ‘Music for the Mass’, ii, p. 276.

Example 4.9: *M. Venite gentes, Credo*, bb. 180-193, Musical Material at ‘Et unam sanctam catholicam et apostolicam Ecclesiam’

180

C Et u - nam san - ctam Ca - tho - li - cam Ca - tho - - - li -

A Et u - nam san - ctam Ca - tho - - - - - - - - li -

T et u - nam san - - - ctam Ca - tho - li

B Et u - - nam san - ctam Ca - tho - li

Org 5 6 6 5 6 6 6 7 6

186

C cam et a - po - sto - - li - cam Ec - cle - - si - am.

A cam et a - po - sto - - - - li - cam Ec - cle - si - am.

T cam et a - po - sto - - li - cam Ec - cle - si - am.

B cam et a - po - sto - li - cam Ec - cle - si - am.

Org # 5 6 6 5 6 6 6 7 6 #

A similar approach is taken in *M. Corrente* (see Example 4.10). The two passages in bb. 166 and 173 show embellishments with passing notes in minims linking *f, a, f* outlined by A. There is variation in note values between the two text-units at bb. 165 and 172 in CI, but this is to accommodate the different syllabification: ‘sanctam’ has two syllables and ‘apostolicam’ three. The practice of repeating musical material for these two particular text units is also found in *M. O quam gloriosum est* and *M. Tu es Petrus*.<sup>19</sup> Therefore half of the pieces in the *Octo missae* employ this device, probably intended to emphasise the importance of the Church.

---

<sup>19</sup> See the Credo of *M. O quam gloriosum est* (bb. 177-183) and *M. Tu es Petrus* (bb. 147-152), where similar musical material occurs at these text units, mainly in Choir II, although with variants.

Example 4.10: *M. Corrente*, Credo, bb. 164-177, Almost Identical Musical Material at ‘Et unam sanctam catholicam et apostolicam Ecclesiam’<sup>20</sup>

164  $\text{O}_1^3$

S Et u- nam san- ctam, et u- nam san- ctam

A Et u- nam, et u- nam san- ctam ca-

T Et u- nam san- ctam

B Et u- nam san- ctam

Org. [6]

169

S ca- tho- li- cam et a- po- sto- li- cam, et a- po-

A -tho- li- cam et a- po- sto-

T ca- tho- li- cam et a- po-

B ca- tho- li- cam

Org. 7 6

174

S -sto- - li- cam Ec- cle- si- am.

A - li- cam Ec- cle- si- am.

T -sto- li- cam Ec- cle- si- am.

B et a- po- sto- li- cam Ec- cle- si- am.

Org. [6] 7 6

<sup>20</sup> Foggia, *Masses*, p. 51.

## Other Composers' Approach at the Text-unit 'Et unam sanctam catholicam et apostolicam Ecclesiam'

Foggia's use of similar material to emphasise these text-units contrasts with the practice of other composers. Benevoli does not use the same musical material at this point in the mass in *M. pastoralis*, (bb. 17-21), *M. In angustia pestilentiae* (bb. 218-242), *M. Pia* (bb. 124-137) or *M. Tu es Petrus* (bb. 208-241).<sup>21</sup> Neither does Gratiani in *M. S. M. de Victoria* (bb. 250-254).<sup>22</sup>, Palestrina in *M. De Beata Virgine* (bb. 173-180) and *M. Assumpta est Maria* (bb. 137-143)<sup>23</sup> nor Giovannelli in *M. Iste qui ante Deum* (bb. 156-164).<sup>24</sup> It appears to be an individual characteristic of Foggia's style.

## **Identical Musical Material across Movements**

Examples 4.11 and 4.12 show Foggia's uses of identical musical material across the two movements in the Gloria and the Sanctus of *M. Tu es Petrus*. The musical material in bb. 77-81 of the Gloria on 'in gloria Dei Patris. Amen' appears in the Sanctus

---

<sup>21</sup> Orazio Benevoli, *Missa pastoralis: octonis vocibus concinenda*, ed. by Laurence K. J. Feininger, Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae. Ordinarium Missae cum duobus choris, 1 (Rome: Societas universalis Sanctae Ceciliae, 1957), p. 24; *Missa In angustia pestilentiae: XVI vocum*, ed. by Laurence K. J. Feininger, Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae Horatii Benvoli opera omnia, III, 1, pp. 74-78; *Missa Pia: X vocum*, Monumenta, V, 3, pp. 35-36; *Missa Tu es Petrus: XVI vocum*, Monumenta, III, 3, pp. 71-78.

<sup>22</sup> Miller, 'Music for the Mass', v, pp. 1108-1109.

<sup>23</sup> Giovanni Pierluigi da Palestrina, *Missa De Beata Virgine*, The Complete Works of Giovanni Pierluigi da Palestrina, 8, (New York: Kalmus, n.d.), p. 15; Palestrina, *M. Assumpta est Maria*, The Complete Works, 61, p. 232.

<sup>24</sup> Ruggero Giovannelli, *Composizioni sacre: Messe, motetti, Salmi*, ed. by Paolo Teodori, Musica e musicisti nel Lazio '400-'800: Fonti musicali, 2 (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, Centro Studi Palestriniani, 1992), pp. 22-23.

in bb. 28-33, without variation in melodic material or note values. Examples 4.11 and 4.12 show the introductory sections. Foggia re-uses identical musical material in whole sections of 'in gloria Dei Patris. Amen' of the Gloria (bb. 77-98) and 'Hosanna in excelsis' of the Sanctus (bb. 28-49), with some variants (mainly in note values) to accommodate the text's syllables. One possible reason might be to emphasise passages in the text that glorify God the Father. There is a similar passage in the Kyrie and Sanctus of *M. Sine nomine*. As in *M. Tu es Petrus*, the Kyrie I (bb. 1-30) and the 'Hosanna' section (bb. 24-53) include very similar musical material, with variations to accommodate the different underlay.<sup>25</sup>

---

<sup>25</sup> In the same mass the thematic material of the Kyrie II (bb. 56-92) and the Credo on 'Amen' (bb.261-284) recurs in most of the sections – the Kyrie II is 13 bars longer than the section on 'Amen'. The musical material is present in almost identical form apart from some variants at the cadences (Kyrie, bb. 76-79; Credo, bb. 281-284).

Example 4.11: *M. Tu es Petrus*, Gloria, bb. 76-80, Part of the Conclusive Section<sup>26</sup>

The musical score consists of ten staves. The vocal parts are Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass (B), Soprano (S), Alto (A), Tenor (T), and Bass (B). The Organ part (Org.) is at the bottom. The lyrics are in Latin and are distributed across the vocal parts.

Lyrics for S1: -tu, in glo-ri-a De-i Pa-tris, De-i Pa-tris. A-men,

Lyrics for S2: -ri-tu,) in glo-ri-a De-i Pa-tris. A-

Lyrics for A: -tu,) in glo-ri-a De-i Pa-tris.

Lyrics for T: in glo-ri-a De-i Pa-tris. A-men,

Lyrics for B: -tu, in glo-ri-a De-i Pa-tris. A-men, a-

Lyrics for S: San-cto Spi-ri-tu,) in

Lyrics for A: San-cto Spi-ri-tu,) in

Lyrics for T: San-cto Spi-ri-tu,) in glo-ri-a

Lyrics for B: San-cto Spi-ri-tu,) in glo-ri-a

Lyrics for Org.: 6 4 5 3 7 6 [6] 6 6 6 6 5 3

<sup>26</sup> Foggia, *Masses*, p. 281.





### The Use of Identical Musical Material across Movements by Other Composers

As shown in the masses below, Foggia's predecessors and his contemporary Gratiani do not use the same musical material in the final sections of the Gloria and the Sanctus.

These include Giovannelli's *M. Iste est ante Deum* (Gloria and Sanctus) and *M. Vestiva i colli*;<sup>28</sup> Palestrina's *M. de Beata Virgine*, *M. Ascendo ad Patrem* and *M. Tu es Petrus* (Gloria and Sanctus)<sup>29</sup> and Gratiani's *M. S. M. de Victoria*.<sup>30</sup> However, Benevoli does use the same musical material across movements. In *M. pastoralis*, he repeats material in three sections across the mass movements. Two of these are the same as in Foggia's *M. Tu es Petrus*: 'in gloria Dei Patris. Amen' of the Gloria and 'Hosanna in excelsis Deo' of the Sanctus, and one at the end of the Credo where the same musical material recurs mainly towards the cadence (see, for example, the Gloria 'in gloria Dei Patris. Amen' and the 'Hosanna' of the Sanctus).<sup>31</sup> Like Foggia, Benevoli does not do this in all his masses, for example it is not found in *M. In angustia pestilentiae*, *M. Pia* or *M. Tu es Petrus*.<sup>32</sup>

---

<sup>28</sup> Giovannelli, *Composizioni sacre*, pp. 13, 27-28 (*M. Iste est qui ante Deum*); pp. 55-57, 81-82 (*M. Vestiva i colli*).

<sup>29</sup> Palestrina, *M. De Beata Virgine*, pp. 7-8; pp. 19-20; Palestrina, *M. Ascendo ad Patrem*, pp. 65-66; p. 79. Palestrina, *M. Tu es Petrus*, pp. 26-32; pp. 68-70.

<sup>30</sup> Miller, 'Music for the Mass', v, pp. 1069-1073; 1121-1122.

<sup>31</sup> This recurrence appears in the final section of the Credo on 'Et vitam venturi saeculi. Amen' (bb. 35-46). See Benevoli, *M. pastoralis*, pp. 12-14; 30-31 (final sections of the Gloria and Sanctus) and 26-27 (final section of the Credo).

<sup>32</sup> Benevoli, *M. In angustia pestilentiae* (Gloria, bb. 127-167, 41-47; Sanctus, bb. *M. Pia* (Gloria, bb. 79-140, pp. 16-21; Sanctus, bb. 25-37, pp. 44-45); *M. Tu es Petrus* (Gloria bb. 142-287, pp. 35-41; Sanctus bb. 32-44; pp. 91-93).

## Elaborations across Movements

The sections above explored the use of contrapuntal developments at the openings of movements and identical musical material across movements. This one explores rhythmic and melodic elaborations in *M. Iste est Ioannes* and *M. La battaglia*. It also highlights more extensive rhythmic manipulations of the subject and tonal variations across movements in extended sections of *M. Tre pastorelli* and *M. Tu es Petrus*.

In *M. Iste est Ioannes* Foggia offers an extended reworking of the Kyrie's thematic elements in the concluding section of the Agnus Dei. A comparison of this (Examples 4.13 and 4.14) with *M. Tu es Petrus* (Examples 4.11 and 4.12) shows similar but more varied musical material in *M. Iste est Ioannes*. Foggia often uses the same entry order in the two movements, with slight melodic and rhythmic variations and his use of similar musical material at the beginning and end of the mass offers a sense of unity.

Examples 4.13 and 4.14 show the first statement of the theme in the Kyrie and in the 'miserere nobis' section of the Agnus Dei outlined by Choir I (bb. 27-33). Foggia uses the same entry order with shorter note values in the Kyrie I (AI, CI, TI, BI): dotted minims become dotted crotchets and the embellishments in crotchets become those in quavers in the Agnus Dei (as seen in the comparison of bb. 1-3 (Example 4.13) with AI of the Agnus Dei in bb. 27-28 (Example 4.14)). The melodic material in Kyrie I (bb. 1-8 of Example 4.13 and bb. 27-30 of Example 4.14) shows that in CI of both examples, the first twelve notes are the same from *g* to *g*, although with different note values. From b. 8 of the Kyrie, CI outlines three semibreves in *g, d, g*, whereas from b. 30 of the Agnus Dei there is a melodic embellishment mainly in quavers. In TI the melody is the same (in the Kyrie from b. 4-11, Agnus bb. 28-32), whereas from b. 11 TI moves with a cadential melodic movement in stepwise motion and from b. 32 in the Agnus Dei this moves in leaps, with an ascending third, a descending and an ascending fifth (*b, d, g, d, b*).





*d, c, d*) beginning with dotted crotchet and quaver and embellished with a one-quaver and two semiquaver pattern throughout (see, for example, the first entry of CII on b. 1 in Example 4.15). By contrast, the ‘Hosanna’ pattern consists of one crotchet and four quavers, with no dotted pattern and no embellishments in semiquavers (see the little squares in b. 1 of Examples 4.15 and 4.16). A further variant can be found on the last two syllables of ‘excelsis’: in the ‘Hosanna’ A outlines *a, d* minims and in the Kyrie A sings two *a* crotchets (b. 7 and bb. 30-31 of Examples 4.15 and 4.16 indicated by the squares). While in the ‘Hosanna’ the statement of CI beginning in the last beat of b. 27 ends with the melodic cadence in *c* in b. 30, in the Kyrie the melodic line continues for two more bars (see the triangles indicating the two-bar rest in the ‘Hosanna’ and the melody in the Kyrie). The Kyrie I theme reappears on ‘Et vitam venturi saeculi. Amen’ (bb. 243-288) of the same mass,<sup>34</sup> but with a change of metre ( $\frac{3}{2}$  is used in the Credo while *c* in the Kyrie) and longer note values. The Credo and the Hosanna have similar reworking of melodic variants.

---

<sup>34</sup> In the Credo the recurrence of the Kyrie theme does not comprise the whole section as from b. 290 an additional passage of 22 bars is outlined (bb. 290-311). In this final passage the ‘Mula’ technique is found. See the sonority and texture chapter for the analysis of this passage.







is the same in the Kyrie and 'Et vitam' as in Examples 4.15 and 4.16: AI is the first part entering in both sections (b. 1 and b. 222 respectively), CI enters in b. 2 and 22, TI in b. 4 and b. 225, BI in b. 8 and b. 229. The metre changes from  $c$  in the Kyrie to  $\frac{3}{2}$  at 'Et vitam venturi saeculi. Amen', where minims are used at the start rather than dotted crotchets, crotchets and minims (see, for example, the circles in Examples 4.17 and 4.18). There are more melodic variants than in Examples 4.15 and 4.16. In the Kyrie CI outlines a melodic cadence on  $d$  (first three notes –  $b$ ,  $c \#$ ,  $d$  – included in the rectangle in Examples 4.17) and then moves towards the structural cadence in  $E$  minor in b. 9. However, in the Credo's corresponding passage, CI outlines a different melodic line shaping an extended melisma in crotchets (see the rectangle in Example 4.17), ending the first statement of 'Et vitam venturi saeculi' with three  $g$  notes (see the last bar included in the rectangle of Example 4.18).

Example 4.17: *M. Iste est Ioannes*, Kyrie, bb. 1-15

*Alla quarta*

Cantus I Ky - ri - e e - lei - son, e - lei -

Altus I Ky - ri - e e - lei -

Tenor I Ky - ri - e e - lei -

Bassus I

Cantus II

Altus II

Tenor II

Bassus II

Organum

4 #3



Example 4.18: *M. Iste est Ioannes*, Credo, bb. 217-230, Initial Passage on ‘Et vitam ventur  
saeculi. Amen’

217 Adagio

CI  
re-sur - re-cti-o-nem mor - tu - o - rum. Et vi - tam ven - tu - ri

AI  
re-sur - re-cti-o-nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae -

TI  
re-sur - re-cti-o-nem mor - tu - o - rum.

BI  
re - sur - re-cti-o-nem mor - tu - o - rum.

CII  
re-cti - o-nem mor - tu - o - rum.

AII  
re-cti - o-nem mor-tu - o - rum.

TII  
re - cti-o-nem mor - tu - o - rum.

BII  
re-cti - o-nem mor - tu - o - rum.

Org

7 6

225

CI  
sae - - - - - cu - li. A - - - - -

AI  
- - - - - cu - li. A - - - - -

TI  
Et vi - tam ven - tu - ri sae - - - - - cu - li, et vi - tam

BI  
Et vi - tam ven - tu - ri

CII  
- - - - -

AII  
- - - - -

TII  
- - - - -

BII  
- - - - -

Org  
- - - - -

The thematic material reappears in the main subdivisions of *M. Venite gentes*.

Like Examples 4.17 and 4.18 of *M. Iste est Ioannes*, only the first notes of the main theme reappear. Where the main theme recurs in the short passages there is a change of metre and it reappears mainly in longer values: at the beginning of the Kyrie II (bars 41-44), on the words ‘factorem caeli’ (bars 4-9), ‘Et unam sanctam’ (bars 180-183), ‘et apostolicam’ (bars 187-190) in the Credo, and in the ‘Hosanna’ of the Sanctus (bars 31-35).

## Complex Reworkings of the Thematic Material across Movements

Miller says that Foggia makes extensive use of contrapuntal elaborations, as he:

seems to be in the grips of a quite fertile contrapuntal imagination. Each movement presents a substantially varied form of the subject, and each time he clothes it in fresh contrapuntal garb.<sup>35</sup>

*M. Tre pastorelli* and *M. Tu es Petrus* illustrate this. Example 4.19 is an extract from the Annotated Score (included in the Appendix of volume II) that comprises the beginning of each vocal line and not the organ part. It shows that the Kyrie I presents the main themes of *M. Tre pastorelli*. In the opening theme, Theme A is presented in imitation by all voices in bb. 1-18. It is first stated by CII, starting with *a, f* and recurs in A (with a variant in a descending second, rather than third, see the asterisks in Example 4.19) at the fourth below beginning with *d, c* – see the asterisk on b. 3. Theme A recurs in various forms at different pitches and note values throughout the movement. In bb. 12-13, A presents it beginning with *e, c* this time and with a variant in note value – dotted crotchet and quaver in b. 13. There is a pitch variant in b. 11, where CI descends a semitone – *a, g#* rather than *a, f* as appears in the first occurrence of the theme in CII – see Example 4.19.

---

<sup>35</sup> Miller, 'Music for the Mass', ii, p. 370.

Example 4.19: *M. Tre pastorelli*, Kyrie, bb. 1-15, theme A (from Annotated Score)

The image displays a musical score for five systems of staves. Each system contains a single staff with a treble clef and a key signature of one flat (B-flat). The score is annotated with various labels and notes:

- System 1:** Labeled "theme A" above the staff. Chords A and F are indicated below the notes.
- System 2:** Labeled "theme A" above the staff. Chords A and F are indicated below the notes.
- System 3:** Labeled "theme A" above the staff. Chords D and C are indicated below the notes. An asterisk (\*) is placed above the final note of the phrase.
- System 4:** Labeled "theme A" above the staff. Chords D and F are indicated below the notes.
- System 5:** Labeled "theme A" above the staff. Chords A and G# are indicated below the notes. An asterisk (\*) is placed above the final note of the phrase.
- System 6:** Labeled "theme A" above the staff. Chords D and C are indicated below the notes.
- System 7:** Labeled "theme A" above the staff. Chords E and C are indicated below the notes. The text "variant, dotted pattern" is written above the staff.
- System 8:** Labeled "augmentation" above the staff. Chords F and E are indicated below the notes. A note is marked "(variant: E $\flat$ )".
- System 9:** Labeled "theme A" above the staff. Chords A and G are indicated below the notes. An asterisk (\*) is placed above the final note of the phrase.

The Annotated Score in the Appendix of Vol. II shows another theme (from fourth last bar, marked as theme B a in *d* and theme B b in *f*), whereas a third thematic element appears in the same bar at the bass – theme B c in *d*. In bb. 21-23, the three motifs of theme B occur in homophony and not in imitation, as they were for theme A (see the circle in Example 4.20). (All versions of theme B can be seen as variations on the same cadential idea). A different combination of themes occurs from b. 25 (see the square in

Example 4.20). Theme A appears in stretto (at a two-crotchet interval) in CI, CII and A and theme B a occurs one bar later in T.

Example 4.20: *M. Tre pastorelli*, Kyrie I, bb.21-35, theme B (from Annotated Score)

The image shows a musical score for five parts: CI, CII, A, T, and B. The score is divided into two systems. The first system covers measures 21-35, and the second system covers measures 36-40. Annotations include 'theme B a', 'theme B b (countermelody)', 'theme B c', 'distinctive descending line', 'theme A a', 'theme A (with Bb)', 'theme A', 'theme B a', and 'va'. A large circle highlights the first two staves (CI and CII) in the first system, showing the initial entries of theme B in both parts.

The comparison of Kyrie I and Kyrie II (see Examples 4.21 (a) and (b)) shows the main elaborations as being changes of metre and note values. In the first entry of A in the Kyrie II, set in  $\frac{3}{2}$  (bb. 2-3), the first five notes are minims, whereas in the Kyrie I, set in  $\text{c}$ , A outlines the motifs mainly in crotchets.

The order of entries and pitches are similar in Kyrie I and II and the only substantial variant is in bb. 1 and 5 of both movements, where CI and CII enter in the opposite order. The complete Annotated Score, included in Appendix of Volume II, shows that Kyrie II is shorter than Kyrie I and omits the stretto section (from b. 25 in Kyrie I). There are small variants in melodic material, sometimes only allusions to theme A, such as in bb. 9 at CI and 10 in CI and CII.



Example 4.21 (a): *M. Tre pastorelli*, Kyrie I, bb. 1-8, Opening (from the Annotated Score)

Example 4.21 (a) shows the opening of the Kyrie I from *M. Tre pastorelli*. The score consists of five staves. The first staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords A and F are indicated below the first two notes. The second staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords A and F are indicated below the first two notes. The third staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords D and C are indicated below the first two notes. The fourth staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord A is indicated below the first note. The fifth staff is a bass line with notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Chords D and F are indicated below the first two notes. The phrase 'theme A' is labeled above the first staff and below the second, third, fourth, and fifth staves.

Example 4.21 (b): *M. Tre pastorelli*, Kyrie II, bb. 1-9, Opening (from the Annotated Score)

Example 4.21 (b) shows the opening of the Kyrie II from *M. Tre pastorelli*. The score consists of five staves. The first staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords A and F are indicated below the first two notes. The second staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords A and F are indicated below the first two notes. The third staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords D and C are indicated below the first two notes. The fourth staff is a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chord A is indicated below the first note. The fifth staff is a bass line with notes G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Chords D and C are indicated below the first two notes. The phrase 'theme A' is labeled above the first staff and below the second, third, fourth, and fifth staves.

Example 4.22 shows that theme B, outlined by T in the Kyrie II, is in augmentation compared to Kyrie I. In the first five notes minims become semibreves and crotchets turn into minims (compare bb. 19-21 of the Kyrie I and bb. 18-21 of the Kyrie II).

Example 4.22: *M. Tre pastorelli*, Kyrie I and Kyrie II; T, theme B a

theme B a

theme B a (augmentation)

D

D

Miller notes that in a number of Foggia's masses:

The Kyrie II represents a rhythmic manipulation of the Kyrie I, exchanging the duple metrical organization of Kyrie I from triple at the Kyrie II.<sup>36</sup>

The final section of the Credo recalls the note values and succession of entries and pitches from the Kyrie II (see Examples 4.23 (a) and (b)) but, unlike the opening of the Kyrie II, Cantus I and II are inverted and repeat the original form presented in the Kyrie I. There are minor melodic variants, such as octave leaps and pitch variants.<sup>37</sup> The passage analysed in the Annotated Score is only the beginning of the final section of the Credo; the first section recalls the Kyrie themes. The final passage provides a further imitative section with the cantus firmus accompanying.

<sup>36</sup> Miller, 'Music for the Mass', ii, pp. 390.

<sup>37</sup> As shown in the Annotated Score included in Appendix, for example, in b. 24 of the Credo an octave leap occurs in b. 24 of the Credo, instead of stepwise motion. In CI in b. 2. In T the *c* is  $\flat$  rather than  $\sharp$  (compare b. 22 and 25 of the Credo).

Example 4.23 (a): *M. Tre pastorelli*, Kyrie II, Opening

The musical score for Example 4.23 (a) consists of five staves in 3/2 time. The first staff (Soprano) begins with 'theme A' and contains notes for chords A and F. The second staff (Alto) has rests until the fourth measure, then enters with 'theme A' and notes for chords A and F. The third staff (Tenor) has rests until the second measure, then enters with 'theme A' and notes for chords D and C. The fourth staff (Bass) has rests until the fifth measure, then enters with 'theme A' and notes for chord D. The fifth staff (Bass) has rests until the fifth measure, then enters with 'theme A' and notes for chord D.

Example 4.23 (b): *M. Tre pastorelli*, Credo, Beginning of 'Et vitam venturi saeculi. Amen' (from the Annotated Score)

The musical score for Example 4.23 (b) consists of five staves in 3/2 time. The first staff (Soprano) has rests until the fourth measure, then enters with 'theme A' and notes for chords A and F. The second staff (Alto) begins with 'theme A' and contains notes for chords A and F. The third staff (Tenor) has rests until the second measure, then enters with 'theme A' and notes for chords D and C. The fourth staff (Bass) has rests until the fifth measure, then enters with 'theme A' and notes for chord D. The fifth staff (Bass) has rests until the fifth measure, then enters with 'theme A' and notes for chord D.

The section of the Sanctus (see Example 4.24 (b)) shows similarities with Kyrie I, particularly in the order in which the voices enter.<sup>38</sup> The same entries occur in stretto from b. 25 of the Sanctus, although shortened (see Examples 4.24 (a) and (b)). The main elaboration is in note values: in the Kyrie I and II, Foggia uses note values in

<sup>38</sup> Miller says both Foggia's and Gratiani, particularly in the Amen section of the Gloria and the Credo, frequently reprise the Kyrie *soggetto*. See Miller, 'Music for the Mass', ii, p. 435.

augmentation; in the Hosanna, these are in diminution – mainly crotchets and quavers rather than minims and crotchets as in the Kyrie I.

Example 4.24 (a): *M. Tre pastorelli*, Kyrie bb. 1-9, Opening (from the Annotated Score)

Example 4.24 (b): *M. Tre pastorelli*, Sanctus, bb. 25-30, Beginning of the Hosanna (Annotated Score)

Example 4.24 (c): *M. Tre pastorelli*, Gloria, bb. 119-124, Beginning of ‘in gloria Dei Patris.

Amen’ (Annotated Score)

The image displays a musical score for five staves, likely representing different instruments or voices. The music is in common time (C) and features a recurring melodic motif labeled 'theme A'. The notation includes various note values, rests, and accidentals. Chord annotations are placed below the staves: Staff 1 (A, F, A, G#), Staff 2 (A, F, D, C), Staff 3 (D, C, E), Staff 4 (A, F), and Staff 5 (D, C). The score illustrates the beginning of the 'in gloria Dei Patris. Amen' section.

The last section of the Gloria (see Example 4.24 (c) above) is a shortened version of the last section of the Sanctus (34 bars of the Hosanna versus 15 bars of the passage on ‘in gloria Dei Patris. Amen’) – see the Annotated Score in the Appendix of Volume II. Foggia reworks note values and presents even shorter note values than in the Sanctus, set mainly in quavers and semiquavers.

The recurrence of thematic material across the movements of *M. Tre pastorelli* (in Kyrie I, Kyrie II, Credo, Sanctus and Gloria) shows that the main elaboration is through note values. Kyrie II is varied mainly through inversions of CI and CII. Foggia also sometimes shortens sections by omitting imitative passages found in the Kyrie I.

In *M. Tu es Petrus*, the recurrence of the theme of the Christe illustrates other methods Foggia uses to develop thematic material.<sup>39</sup> Two main themes occur in the Christe (see Example 4.25): theme A (subject, starting with *a, d, c, b, a*) and theme B

<sup>39</sup> The analysis of the themes of *M. Tu es Petrus* follows the Annotated Score which is set a fourth below according to the rubric *alla quarta*. In the other chapters the musical examples are taken from Miller’s recent edition which is transcribed at the written pitch instead.

(countersubject, beginning with *d, e, f, g, e*), which occur in many forms, with variants.<sup>40</sup>

Theme B occurs first in minims in CI from b. 40, while later entries employ a truncated opening, such as A in b. 43, whilst diminution is found in CI, b. 46, where the theme starts with three crotchets.

Example 4.25: *M. Tu es Petrus, Christe*, bb. 37-47, Beginning (Annotated Score)

The image displays an annotated musical score for Example 4.25, consisting of two systems of four staves each. The notation is in treble clef with a key signature of one sharp (F#). The score is annotated with various musical themes and their variations.

**System 1:**

- Staff 1: Labeled "theme A" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 2: Labeled "theme B" above and "D" below. It contains a minim on D4, followed by a dotted minim on E4, and a crotchet on F4.
- Staff 3: Labeled "theme B" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 4: Labeled "theme A" above and "D" below. It contains a semibreve note on D3, followed by a dotted semibreve on E3, and a minim on F3.

**System 2:**

- Staff 1: Labeled "theme B" above and "D" below. It contains a minim on D4, followed by a dotted minim on E4, and a crotchet on F4.
- Staff 2: Labeled "theme B" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 3: Labeled "theme B (with C#)" above and "A truncated opening" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 4: Labeled "theme B" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.

**System 3:**

- Staff 1: Labeled "theme B" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 2: Labeled "theme A" above and "A truncated opening" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 3: Labeled "theme B" above and "G" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 4: Labeled "theme B" above and "D truncated opening" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.

**System 4:**

- Staff 1: Labeled "theme A" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 2: Labeled "theme B" above and "D diminution" below. It contains a dotted minim on D4, a crotchet on E4, a dotted minim on F4, and a crotchet on G4.
- Staff 3: Labeled "theme B" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 4: Labeled "theme B" above and "D" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.

**System 5:**

- Staff 1: Labeled "theme B" above and "D" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 2: Labeled "theme B" above and "G" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 3: Labeled "theme B" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.
- Staff 4: Labeled "theme B" above and "A" below. It contains a semibreve note on G4, followed by a dotted semibreve on A4, and a minim on B4.

<sup>40</sup> As shown in the Annotated Score included in Appendix, in CI in b. 1-3 theme A appears as a semibreve, dotted semibreve, minim, semibreve and minim, whereas from b. 15 CI outlines the same notes in diminution from the second note: dotted minim, crotchet, dotted minim and crotchet. There is another variation in bb. 3-4 at A, where a truncated opening occurs and, again, diminution is used (crotchet, dotted minim, crotchet and quaver).

Unlike the elaboration of themes in *M. Tre pastorelli*, where the recurrences appear in shorter forms in successive movements, in this mass the Kyrie II and the Credo are elaborated versions of the *Christe*, particularly in terms of pitch areas (see Examples 4.26 and 4.27 below). Only theme B is developed; theme A does not recur in later movements. In terms of variants in pitch, in the Kyrie II and the Credo theme B is outlined first on *g* and *d* (at the fifth) from b. 56 and then on *a* and *d* (from b. 181 of the Credo and from b. 63 of the Kyrie II).<sup>41</sup> These two movements present broadly the same succession of voice entries and sometimes the same variants in augmentation, such as in CII in b. 61 of Kyrie II and b. 178 of the Credo.

---

<sup>41</sup> The Annotated Score shows that the tonal area moves to *d-g* again and then *c-f#* from b. 20 and modulates to *c*. It turns again to the *d* pitch area towards the cadence.

Example 4.26: *M. Tu es Petrus*, Kyrie II, bb. 56-66, Beginning (Annotated Score)

Musical score for the beginning of "M. Tu es Petrus" featuring Cantus 1 I, Cantus 2 I, Altus I, Tenor I, and Bassus I. The score is in G major and 4/4 time. Cantus 1 I starts with a G chord. Cantus 2 I has a G chord and an augmentation. Altus I has a D chord. Tenor I has a G chord. Bassus I has a D chord.

Musical score for the beginning of "M. Tu es Petrus" featuring C 1 I, C 2 I, A I, T I, B I, C II, A II, T II, and B II. The score is in G major and 4/4 time. C 2 I has a diminution and an A chord. A I has a D chord. B I has a D chord. C II has an A chord. A II has a D chord. T II has an A chord. B II has a D chord.



Example 4.27: *M. Tu es Petrus*, Credo, bb. 173-187, Beginning of 'Et vitam venture saeculi.

Amen'

The musical score is arranged in two systems of staves. The first system includes Cantus I I, Cantus I I, Altus I, Tenor I, and Bassus I. The second system includes Cantus II, Altus II, Tenor II, and Bassus II. The key signature is one sharp (F#). Cantus I I begins with a whole note G. Cantus I I has a whole note G followed by an augmentation. Altus I has a whole note D. Tenor I has a whole note G. The other parts in both systems consist of whole notes on the same pitch as the corresponding part in the first system.

The image displays a musical score for a mass, consisting of nine staves. The staves are labeled on the left as C1 I, C2 I, A I, T I, B I, C II, A II, T II, and B II. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Chord markings 'A' and 'D' are placed below the staves to indicate harmonic support. The score shows a complex interplay of voices and instruments, with some parts featuring more elaborate rhythmic patterns than others.

The two masses have similar patterns of voice entries with similarities across movements. The main variants in *M. Tre pastorelli* are in note values and in tonal areas in *M. Tu es Petrus*. They show Foggia's levels of elaboration, including the recurrence of the main thematic material at the same entries, combined with the distinctive rhythmic patterns of his motifs repeated across the movements. In *M. Tre pastorelli* the manipulation of the rhythmic elements in combination with the same voice entries in several sections across the movements helps to unify the whole mass. This coherence, achieved through sharp rhythmic patterns as well as tonal elaborations, distinguishes Foggia's style from those of his predecessors and contemporaries.

### Comparisons with Other Composers

Foggia uses a greater variety of rhythmic patterns in the Kyrie and the Gloria of *M. Venite gentes* than Giovannelli. Where Foggia uses syncopated entries and variants in voice entries, Giovannelli offers only small variants.<sup>42</sup> Allegri's treatment of the themes raises questions. Miller suggests that 'a listener may not be struck so much by the cohesion of Allegri's writing as by its conventional, even undistinguished sound'<sup>43</sup> and that 'he is predictably reluctant to delineate sharp motives'.<sup>44</sup> Foggia focuses on sharp rhythmic elements.<sup>45</sup> The themes are very incisive and clearly defined in terms of rhythm and tonal elaboration. These transformations occur in particular sections of the mass text, such as the reworkings of the main sections, for example of 'in gloria Dei Patris. Amen' reprised in 'Hosanna in excelsis Deo'. Foggia uses more transformations of the main theme than Gratiani and manipulates the rhythmic elements to elaborate the main themes. Miller points out that:

With Foggia the modifications are more extensive and varied. In some cases the dotted figure becomes a stereotyped pattern, repeated several times. (...). Both Foggia and Gratiani, therefore, wish to unite separate movements of their masses through this kind of motivic coherence, but their levels of inventiveness with regard to 'thematic

---

<sup>42</sup> The opening of the Kyrie of Giovannelli's *M. Iste est qui ante Deum* shows that the rhythmic variant occurs between the two movements. In bb. 2-3 of the Kyrie and the Gloria there are mainly semibreves in the Kyrie and minims and in the Gloria in A. In b. 2 of the Gloria, there are small variants in terms of entries in C as comparing the Kyrie and the Gloria. This occurs on the first beat of b. 3, rather than on the third beat of b. 2 of the Gloria.

<sup>43</sup> Miller, 'Music for the Mass', ii, pp.287.

<sup>44</sup> Miller, 'Music for the Mass', ii, p. 328.

<sup>45</sup> Miller, 'Music for the Mass', ii, p. 331. Miller includes also Gratiani's writing as contrasting with that of Allegri.

transformation' seem to differ. Gratiani, more interested in preserving thematic consistency, develops just a few clearly related variants on the primary subject, and when he hits upon a contrapuntal combination he seems to re-use it (...). Foggia, on the other hand, seems to be in the grips of a quite fertile contrapuntal imagination.<sup>46</sup>

Foggia follows the Roman School by representing the musical material in the opening of the main themes. However, as shown in the opening of the Kyrie and the Gloria, the contrapuntal elaboration of the main theme is more elaborate in Foggia, who presents more rhythmic variants than Gratiani and Allegri. Such a rhythmic manipulation occurs in even more elaborated forms across the mass movements, in the extensive manipulation of rhythmic patterns, as well as in the same order of entries across the movements, as shown in *M. Tre pastorelli* and the tonal variants in *M. Tu es Petrus*. These techniques characterise Foggia's compositional style; none of his predecessors or contemporaries use them in their masses. His presentation of the same musical material on 'Et unam sanctam catholicam' and 'et apostolicam Ecclesiam' in the four masses of this collection is another characteristic of Foggia's work.

Foggia's practice of presenting either identical or slightly reworked musical material in the conclusive sections, such as in the two choir masses, reveals a practice found in *M. Sine nomine* and in the two-choir *M. Tu es Petrus* and *M. Iste est Ioannes*. Only Benevoli does something similar in his *M. pastoralis* for two choirs, where the same musical material appears in the conclusive sections of the Gloria and of the Sanctus as in Foggia's *M. Tu es Petrus*.

In conclusion, the analysis shows Foggia's wide range of contrapuntal developments in the re-working of thematic material. A feature of Foggia's style is the use of incisive rhythms and tonal focus where the thematic material recurs across the

---

<sup>46</sup> Miller, 'Music for the Mass', ii, pp. 369-370.

movements and the same order of entries across the parts to highlight particular passages of the mass text.

These concluding comments indicate which of Foggia's masses are probably imitation masses. Only one has a known model, *M. Tu es Petrus*. In all but *M. Corrente*, thematic material reappears at movement openings and all, except *M. Sine nomine*, bear titles that suggest they could be imitation masses. In *M. La battaglia*, *M. Tre pastorelli* and *M. Iste est Ioannes* the reworking of thematic material is found across the movements. In *M. La battaglia* and *M. Iste Ioannes* three sections include reworkings comprising melodic and rhythmic manipulations of varying degrees of complexity. Foggia uses the same vocal entry order at the recurrence of main themes with a few exceptions. Developments of the main thematic elements are used in *M. Tre pastorelli*, where the main theme is elaborated in five sections, mainly rhythmically, and follows the original order of vocal entries. This suggests that *M. La battaglia*, *M. Tre pastorelli* and *M. Iste est Ioannes* are probably imitation masses.

The cases for *M. Sine nomine*, *M. Venite gentes* and *M. O quam gloriosum est* as imitation masses are less clear-cut. Miller's suggestion that *M. Sine nomine* could be one is important,<sup>47</sup> but apart from the repeated thematic material at the openings, there is only one recurrence of the Kyrie theme in the Hosanna section in an almost identical form. Given that its title does not reference any other composition and there is scarce reuse of thematic material, there is little support for Miller's claim. *M. Venite gentes* presents reworkings at movement openings and main subdivisions, but the reworkings across the movements last only a few bars<sup>48</sup> and *M. O quam gloriosum est* includes material that

---

<sup>47</sup> This comes from personal correspondence with Prof Miller. I take this opportunity to thank him for his advice on this matter.

<sup>48</sup> In *M. Venite gentes* cantus firmi are used often and the title suggests a correspondence the responsorial verse 'Venite gentes et adorete Dominum' sung during the Epiphany. However, according to my research, I

recurs only in the openings. So, despite the titles that imply that they might be imitation masses, analysis of the main thematic material does not corroborate this hypothesis.

---

have not found any melodic parallels with the chants. I take the opportunity to thank Dott. Manfredi at the Vatican Library for his advice.

## CHAPTER 5

### THE IMITATION MASS TU ES PETRUS

#### Introduction

The examination of thematic treatment in both the opening of movements and across them has shown that *M. La battaglia*, *M. Tre pastorelli* and *M. Iste est Ioannes* are probably imitation masses. Among the masses of the 1663 collection only *M. Tu es Petrus* has an identified model: Palestrina's Motet *Tu es Petrus*.<sup>1</sup> That we know in this case what the pre-existing material was allows for a comparison of Foggia's approach to imitation masses with that of Palestrina (as sketched by Quereau, Lockwood and Franke) and other sixteenth-century composers.<sup>2</sup> Such a comparison shows both Foggia's transformation of the mass and his allegiance to sixteenth-century borrowing procedures. Foggia's departures from Palestrina's techniques highlight his own style.

Previous chapters compared Foggia's mass style with those of his contemporaries. This chapter discusses Foggia's technique in the imitation mass in relation to other masses based on the same model: Palestrina's masses *Tu es Petrus* and the mass bearing

---

<sup>1</sup> For further discussion on the imitation masses see the beginning of the Chapter 4.

<sup>2</sup> Studies on Palestrina's technique in the imitation masses include: Lewis Lockwood, 'A View of the Early Sixteenth-Century Parody Mass', *The Department of Music, Queens College of the City of New York Twenty-fifth Anniversary Festschrift*, ed. by Albert Mell (New York, 1964), pp. 53-77; 'On Parody as Term and Concept in Sixteenth-century Music', in *Aspects of Medieval Renaissance Music, a Birthday Offering to Gustave Reese*, ed. by Jan LaRue (New York: Pendragon Press, 1978), pp. 560-575. Quentin W. Quereau, 'Aspects of Palestrina's Parody Procedure', *The Journal of Musicology*, 1 (1982), 198-216; 'Sixteenth-century Parody: An Approach to Analysis', *Journal of the American Musicological Society*, 31 (1978), 407-441. Franke, Veronica Mary, *Palestrina's Imitation Masses: A Study of Compositional Procedures* (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2007).

the same title by his contemporary, Benevoli. The main comparison is between Foggia's mass and Palestrina's Motet *Tu es Petrus*.<sup>3</sup>

Quereau's study explores sixteenth-century composers' approach to imitation masses. It divides their 'borrowings' into the broad categories of literal borrowing and transformations.<sup>4</sup> However, these do not take into account the many different relationships between the model and the masses. He classifies sixteenth-century procedures as follows:

When a parody composer works with the motives from a model, he can borrow literally from the model or he can transform the material he borrows. The literal borrowings can be of four types: (1) single motives from the model; (2) motive entry relationships which appeared in the model; (3) long or short complexes of relationships from the model; and (4) aspects of the large structure of the model point of imitation. The transformations can also be of four types: (1) juxtaposition of relationships or interweaving of complexes of relationships which were separate from one another (...); (2) use of relationships which derive from those of the model through contrapuntal inversion, tonal answer (...); (3) creation of completely new relationships between entries of model motives; and (4) addition of new motives (...).<sup>5</sup>

---

<sup>3</sup> The examples from the Motet *Tu es Petrus* are taken from a transcription in  $\text{C}$  time signature made for this study, in order to correspond with the same time signature in Foggia's *M. Tu es Petrus* (for the complete transcription see the Appendix in Volume II). The themes are subdivided according to the various occurrences of the same text-unit. All musical examples from Foggia's *M. Tu es Petrus* are taken from Francesco Foggia, *Masses*, ed. by Stephen R. Miller, *Recent Researches in the Music of the Baroque Era*, 193 (Middleton: A-R Editions, 2017), pp. 250-346. Examples taken from Miller's publication use the voice names S1, S2 and S, whereas I have used C1I, C2I and CII in my own reprints, in order to correspond to the editions included in Volume II.

<sup>4</sup> Quereau, 'Sixteenth-century Parody', pp. 417-418.

<sup>5</sup> Quereau, 'Sixteenth-century Parody', p. 417.



Regarding Foggia's work, this analysis is important, but limited, and the current study uses different terms to show his borrowings and his procedures. Table 5.1 below lists and categorises Foggia's polyphonic borrowings. They differ from Quereau's<sup>6</sup> in order to capture a wider range of subtypes based on the degree of reworking – from the smallest level of elaboration (almost exact quotes) to more elaborated borrowings (clear quotations). Borrowings might include only half of a theme, but these are absent from Quereau's classification. For example, instead of borrowing from the text unit of the motet 'claves regni caelorum', Foggia only uses Palestrina's setting of 'caelorum' (for example, on 'suspice deprecationem' in the Gloria, see Table 5.1). Even so, these are still to be considered as almost exact quotations, even where Foggia introduces them with free counterpoint.

The more varied quotations, still included in the category of clear quotations, include greater elaborations. One consists of an additional voice (often the soprano) that accompanies the borrowed material with free counterpoint (see, for example, bb. 45-48 on 'miserere nobis' of the Gloria in Table 5.1 below). Whilst a clear quotation, the sonority slightly changes, especially where there is additional free material in the part with the highest range. However, these are still clear quotes rather than 'transformations' (fourth category: addition of new motives) in Quereau's terms.

Where there are many elaborations, Quereau calls them 'reworkings'. These involve more structural developments from the model and focus on tonal elaborations, including but not limited to: transpositions of the borrowed material, passages where the main borrowed elements are between bass and soprano and a focus on tonal elements, such as only adopting a chord sequence (see the Agnus Dei, bb. 1-8, in Table 5.1).

---

<sup>6</sup> Quereau, 'Sixteenth-century Parody', pp. 417-418.

Whereas Quereau's analysis does not explore this type, it is explored below using Franke's model.<sup>7</sup>

'Allusions' have the loosest references to the model. These include allusions to motives borrowed from the model that appear in only one voice and instances where polyphonic passages recall a theme of the model (see for example bb. 13-15 on 'non prevalebunt' of the Credo in Table 5.1).<sup>8</sup> Allusions are not analysed here, but appear in the table of borrowings. Foggia's *M. Tu es Petrus* includes instances where at least two parts are borrowed from one point of imitation. These allusions might only recall the model and their borrowing refer mainly to one voice only, rather than polyphonic borrowing. As Quereau states, linear borrowing does occur in imitation masses, but if they only used linear borrowing, they would not be 'imitation masses', as by definition these works employ polyphonic borrowings.<sup>9</sup>

---

<sup>7</sup> Veronica Mary Franke, *Palestrina's Imitation Masses: A Study of Compositional Procedures*, Musica e Musicisti nel Lazio, 6 (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2007).

<sup>8</sup> In Quereau's terms, intentional allusions drawn from one motive are named 'linear elements'; Quereau, 'Aspects', p. 211.

<sup>9</sup> Quereau, 'Aspects', p. 211.

Table 5.1: Foggia's *M. Tu es Petrus*, Table of Borrowings

Movement/Bars	Clear Quotations		Reworkings (Whole or Half Themes)	Allusions
	Almost Exact Quotations (whole or half themes)	More Varied Quotations		
<b>Kyrie</b>				
1-3 Kyrie eleison	Tu es Petrus			
3-6	Et super hanc petram (theme A)			
6-7	Tu es Petrus			
9-11	Et super hanc petram			
14-15			Tu es Petrus	
16-17			Tu es Petrus	
18-21		Claves regni coelorum		
21-24			Caelorum only (theme D)	
23-27			Aedificabo ecclesiam	
27-28			Tu es Petrus	
28-29			Tu es Petrus	
29-32			Tu es Petrus	Possible allusion to caelorum
<b>Gloria</b>				
5-6 bonae voluntatis				Partial allusion to Tu es Petrus theme
6-7 bonae voluntatis				Partial allusion to Tu es Petrus
9-10 Laudamus te		Tu es Petrus		
10-11 Laudamus te			Tu es Petrus	
15-17 Glorificamus te	Caelorum only			
31-33 Fili unigenite				Tu es Petrus
35-38 Domine Deus, Agnus Dei				Tu es Petrus
42-44 qui tollis peccata mundi		Tu es Petrus		
45-48 miserere nobis		Clear quote of et super hanc petram (theme A)		
48-50 qui tollis peccata mundi				Possible partial allusion to caelorum
53-57 suscipe deprecationem nostrum	Mainly ecclesiam (theme B)			
70-72 cum Sancto Spiritu		Tu es Petrus		
72-74 cum Sancto Spiritu		Tu es Petrus		
74-75 cum Sancto Spiritu			Tu es Petrus	
75-77 cum Sancto Spiritu				

<b>Credo</b>				
1-3 Patrem omnipotentem		Tu es Petrus		
4-7 factorem caeli et terrae		Et super hanc petram (theme A)		
7-10 visibillum omnium				Possible partial allusion to aedificabo
10-13 et invisibillum	Ecclesiam only			
13-15 Et in unum Dominum			Non prevalebunt	
18-22 Filium Dei unigenitum	Non prevalebunt adversus eam (theme A)			
28-30 Deum de Deo	Non prevalebunt only (theme A)			
30-31 lumen de lumine	Non prevalebunt only (theme A)			
31-35 Deum vero de Deo vero	Claves regni caelorum (theme A)			
35-38 genitum non factum	Claves regni caelorum (theme D)			
45-46 Qui propter nos homines				Tu es Petrus
54-57 Et incarnatus est	Et tibi dabo (theme C)			
57-60 de Spiritu Sancto		Claves regni caelorum (theme D)		
64-65 factus est				Partial allusion to Tu es Petrus
67-69 Crucifixus	Tu es Petrus			
69-72 etiam pro nobis	Et super hanc petram			
72-75 Crucifixus	Tu es Petrus			
75-78 pro nobis	Et super hanc petram			
78-82 sub Pontio Pilato		Et portae inferi (theme A)		
82-84 sub Pontio Pilato	Et portae inferi (theme B)			
92-96 tertia die secundum Scripturas		Non prevalebunt adversus eam (theme A)		
96-97 et ascendit in caelum	Claves regni caelorum (theme D)			
100-106 sedet ad dexteram Patris		Aedificabo ecclesiam (theme C)		
126-129 et vivificantem	Regni caelorum only (theme A)			
129-135 qui ex Patre Filioque procedit	Aedificabo ecclesiam (theme A)			
143-145 qui locutus est				Possible allusion to caelorum
154-157 Confiteor		Caelorum (theme A)		
160-162 peccatorum				Non prevalebunt

				theme B
<b>Sanctus</b>				
1-4 Sanctus		Tu es Petrus theme		
4-7 Sanctus		Et super hanc petram		
7-10 Sanctus			Tu es Petrus	
15-16 pleni sunt caeli				Non prevalebunt only
19-20 pleni sunt caeli				Non prevalebunt only
<b>Agnus Dei</b>				
1-2 Agnus Dei			Tu es Petrus	
3-5 Agnus Dei			Tu es Petrus	
6-8 Agnus Dei				Allusion to caelorum
12-16 miserere nobis	Claves regni caelorum (theme A, upper vv)			
16-18 Agnus Dei		Rework of the Tu es Petrus		
17-19 qui tollis peccata mundi				Partly Allusion to Tu es Petrus theme

This chapter analyses three main points. The first uses Quereau’s method to compare the motet and mass texts for word identity, meaning or verbal accentuation. The second explores Cerone’s observations on sixteenth-century techniques linked to the openings and endings of movements. The third follows Quereau and Franke’s work to compare Palestrina and Foggia’s techniques. It uses Quereau’s two studies to identify Palestrina’s early techniques and Franke’s analysis of Palestrina’s approach to late imitation masses;<sup>10</sup> this aims at establishing if Foggia’s approach to borrowing is more similar to Palestrina’s early or late imitation masses.

## Terminology

There is much debate around the use of the terms ‘parody mass’, ‘missa parodia’, ‘imitation mass’ or ‘missa ad imitationem’ to describe masses based on existing

<sup>10</sup> Veronica Mary Franke, *Palestrina’s Imitation Masses*, p. 65.

polyphonic compositions. The present discussion draws heavily upon Lockwood's study. Lockwood states that the term 'parody mass' in reference to a single mass was first used by August Wilhelm Ambros in the eighteenth century. Ambros took it from *Missa parodia*, a mass by Jacob Paix from the second half of the sixteenth century, but extended it to describe a genre of imitation masses. Lockwood adds that this is only *one* designation occurring in this mass by Paix. Based on Ambros' usage, the German musicologist Peter Wagner (1865-1931) used it in *Geschichte der Messe* (1913) from where it gained wider currency.<sup>11</sup>

Lockwood argues that Paix's usage followed classical Greek usage – 'parodia' as 'counter-song' – rather than common and traditional usage and shows that Paix based two masses, his *Messa parodia* (1587) and *Missa ad imitationem* (1584) on motets. This suggests that parody and imitation were interchangeable descriptions, but there was significant variation in usage between through the sixteenth century, complicated by national preferences. Other terms used included 'Missa', 'Missa super...', or 'Missa ad imitationem'<sup>12</sup> and Lockwood concludes that the last best reflects the concept of 'imitatio', the relationship between the pre-existing composition and the new mass.<sup>13</sup>

Whilst this is an important observation, Lockwood does not consider the wider rhetorical usage of *imitatio* that may have inspired the composers of the *missae ad imitationem* in the fifteenth and sixteenth centuries. Brown, Perkins and Burkholder argue that these composers understood the rhetorical concept of *imitatio* as developed in the

---

<sup>11</sup> Lewis Lockwood, 'On "Parody" as Term and Concept in 16<sup>th</sup>-Century Music', in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. by Jan LaRue (New York: Pendragon Press, 1978), p. 561.

<sup>12</sup> Lockwood, 'On "Parody"', pp. 562-565.

<sup>13</sup> Lockwood, 'On "Parody"', p. 563.

Middle Ages and Renaissance.<sup>14</sup> Meconi notes the difficulty in establishing the precise extent of emulation and imitation in music. The practice of composers borrowing from pre-existing compositions increased considerably from the fifteenth century, but they were not trained in rhetorical *imitatio* until the sixteenth century.<sup>15</sup>

The popularity of Palestrina's music inspired others to rework and reference it. Miller notes three types of such adaptation: 're-use', 'reference' and 'synthesis'. Palestrina's *M. Papae Marcelli* was 're-used' by Giovanni Francesco Anerio and Soriano, who adapted the original six-voice mass for four and eight-voices respectively. 'Reference' is typified by seventeenth-century composers who used the same models as Palestrina, for example the masses *Ecce sacerdos magnus* and *Veni sponsa Christi*. Where these composers based their masses upon one of Palestrina's works, making him *auctor classicus*, Miller calls their work a 'synthesis'.<sup>16</sup> In their adaptations, the composers paid homage to the father of their school following the classical idea of *imitatio*. Given this, 'imitation masses' seems a more appropriate description than 'parody masses', especially where they are based on Palestrina's models. This term is used in this chapter.

---

<sup>14</sup> Meconi summarises the scholarly debate, highlighting the differences of opinion. For example, Brown states that those masses based on a cantus firmus do not fall under the bracket of imitation, as only the imitation masses do. By contrast, Burkholder and Perkins assess that all masses based on pre-existing compositions do show awareness of the idea of *imitatio*. Honey Meconi, 'Does *Imitatio* Exist?', *The Journal of Musicology*, 12 (1994), pp. 153-155; 158-165.

<sup>15</sup> Meconi, 'Does *Imitatio* Exist?', pp. 171-172.

<sup>16</sup> Stephen R. Miller, 'The Seventeenth-century Mass at Rome: Re-Use, Reference, and Synthesis' in *La recezione di Palestrina in Europa fino all'Ottocento*, ed. by Rodobaldo Tibaldi (Lucca: Libreria Musicale Italiana, 1999), pp. 75-81.

## Parallels between Motet and Mass Text

### Direct Textual References

This analysis compares the texts of the motet and the related imitation mass to show how particular themes from the motet are attached to similar words, accorded similar meaning, and emphasised through word accents. The treatment of such musical material is discussed more fully below where compositional procedures are outlined in relation to Palestrina's early and late mass techniques. Here the examples range from direct references and word parallels to references based on natural speech rhythms and stressed and unstressed syllables. The discussion focuses on passages where the same words appear in both Foggia's mass text and the model, indicating direct references to the text. It looks at indirect references, where the borrowed passage is built on a text-unit that shares the same meaning as a particular word, although not a literal repetition. The third kind of reference includes textual passages where stressed notes match strong syllable accents.

Example 5.1 (b) (below) shows a passage from Foggia's *M. Tu es Petrus* where, at the words 'et ascendit in caelum' (Credo, bb. 96-100), he uses Palestrina's theme from the statement of 'claves regni caelorum' in his *Motet Tu es Petrus* (bb. 55-59) (see the square for the music passage and the circle for the word 'caelorum' in Example 5.1 (a)). Foggia also makes use of 'sky' in the mass, as he uses the word 'caelum' like 'caelorum' in the motet, showing the relationship between the two works (see the square for the music passage and the circle for the word 'in caelum' in Example 5.1 (b)). There is a direct parallel made between the ascension to the kingdom of heaven and St Peter receiving the keys to that kingdom. This type of referential treatment underlines parallels in word identity and follows Palestrina's imitation masses techniques. For Quereau, this is the



most obvious form of textual reference to the model in the new composition, based on Klassen's study of Palestrina's technique.<sup>17</sup>

Example 5.1 (a): Palestrina's motet *Tu es Petrus*, bb. 55-60

da - bo cla - ves re - gni cae-lo - rum,  
 cla - ves re - gni cae-lo - rum,  
 da - bo cla - ves] re - gni cae-lo - rum, [re - gni cae -  
 da - bo] cla - ves re - gni cae -  
 da - bo] cla - ves re - gni cae -  
 da - bo cla - ves re - gni cae -

Example 5.1 (b): Foggia's *M. Tu es Petrus*, Credo bb. 95-100

Et a - scen - dit in cae - lum.  
 Et a - scen - dit in cae - lum. se  
 Et a - scen - dit in cae - lum.  
 se  
 se - det ad  
 ras. se - det ad  
 ras. se - det ad  
 ras. se - det ad  
 ras. se - det ad  
 Org. [4] 3] 4 3 [6]

<sup>17</sup> Quereau, 'Aspects', pp. 207-208.

### Indirect Textual References

Given the close relationship between the mass and motet texts, Foggia might have intended a looser association in his other borrowings. The passage from the motet *Tu es Petrus* (bb. 3-6), ‘Et super hanc petram’, is borrowed for the text ‘factorem caeli et terrae’, where an association is made between the words ‘petram’ (rock) and ‘terrae’ (earth): see Foggia’s *M. Tu es Petrus*, Credo, bb. 4-7. The text refers to St. Peter as the foundation of the Church – ‘on this rock’ (‘super hanc petram’) – who helps bring religion to humanity. In *M. Tu es Petrus* the Father joins the spheres of heaven and earth (‘factorem caeli et terrae’). As in the motet, St Peter brings the religion to the people and founds the Church (et super hanc petram), unifying the divine and the people. The mass text has a further reference to this unification of heaven and earth (‘factorem caeli et terrae’: the father who creates both the reign of the skies and the earth).

### More Indirect Reference to Text Meaning

Another possible parallel is an indirect reference between the motet’s mention of the doors of Hell (‘et portae inferi’) (bb. 32-35 and bb. 36-40) and where Pontius Pilate (‘sub Pontio Pilato’) orders Jesus’ crucifixion in the Credo of the mass (bb. 78-84). This may have been intended to link Pilate’s action to the opening up of hell. At the statement of ‘glorificamus te’ in the Gloria of the mass (bb. 15-17), Foggia uses the theme from ‘claves regni caelorum’ (see Example 5.1 (a) above) to echo the meaning of the glorification of the kingdom of heaven.

### Borrowings according to Verbal Accentuation

Foggia follows Palestrina’s imitation mass technique to connect ideas in the motet text to those in the mass. He also matches stressed syllables with stressed notes for declamations

in the text.<sup>18</sup> Sometimes, the borrowings seem prompted by similarities in textual accentuation (more strictly, by their quantification as long or short syllables) rather than links between the Latin texts.

Examples 5.2 (a) and 5.2 (b) demonstrate the correspondence of strong musical accents between the model and the mass. There is a strong accent in the text ‘Deum de Deo’ (bb. 28-30 of Example 5.2 (b)), particularly at the ‘e’ vowel of ‘De-o’, which matches the strong accented third syllable of ‘non pre-va-**le**-bunt’ from the motet (see the circles in Examples 5.2 (a) and 5.2 (b)). There are other instances of strong accents in bb. 41, 42, 44 of the motet. In both the model and the mass, the composer selects longer note values for the strong accents and, in some instances, the strong accent of the word is placed on the first beat of the bar, such as on the subsequent text-unit ‘lu-men de **lu**-mine’ (bb. 30-31 of Example 5.2 (b), see the circle). These show Foggia’s precise attention to the text, as do the several instances where he chooses borrowed musical material to match two text-units in the model and the mass, either through more direct references to the same words (as in the case of ‘caeli’ and ‘caelorum’ described above), looser references to the meaning or matching longer note values with strong accents on syllables. These follow Palestrina’s approach.

---

<sup>18</sup> See Quereau, ‘Aspects’, p. 208.

Example 5.2 (a): Motet bb. 40-44

40

C  
ri non pre - va - le - bunt,

Q  
ri non pre - va - le - bunt, non pre - va - le - bunt ad -

A  
ri non pre - va - le - bunt, non pre - va - le - bunt ad -

T  
ri non pre - va - le - bunt, ad -

S  
non pre - va - le - bunt [non pre - va - le - bunt] ad -

B  
non pre - va - le - bunt

Example 5.2 (b): Mass, Credo, bb. 28-31

26

CII  
De - - um de De - o, De

C2I  
De - - um de De - o,

AI  
De - - um de De - o,

TI  
De - - um de De - o,

BI  
De - - um de De - o,

CII  
cu - la. lu - men de lu - mi - ne,

AII  
cu - la. lu - men de lu - mi - ne,

TII  
cu - la. lu - men de lu - mi - ne,

BII  
cu - la. lu - men de lu - mi - ne,

Org.  
5 3 [6] [6]

### Comparisons with Benevoli

Where Foggia makes extensive links between his mass and Palestrina's motet, there are no such references to the text in Benevoli's *M. Tu es Petrus*. There is no obvious word identity, no loose references to the meaning of the text or verbal accentuation. The only possible reference is in the Credo on 'Et apostolicam Ecclesiam', though the technique does not follow Foggia's practice, instead using a cantus firmus for both text units. A short cantus firmus is sung by CI (Credo, bb. 218-221) and recalls the model, where a short cantus firmus occurs at the *Tu es Petrus* theme.<sup>19</sup> At the reappearance of the text-unit 'Et apostolicam Ecclesiam' in Benevoli's mass (bb. 227-236), there is a second, much freer, cantus firmus with longer note values.<sup>20</sup> There may be parallels between St Peter ('Tu es Petrus'), as the first Pope of the Catholic Church, and the apostolic Church ('Et apostolicam Ecclesiam') in these text-units, where in both the model and the mass, a short cantus firmus is used.

### **Openings and Endings of the Movements**

This section explores Foggia's adherence to his predecessors' procedures at the openings and endings of movements. Pietro Cerone (1566-1625) describes the techniques used in sixteenth century imitation masses in terms of their macrostructure, but does not examine the implications of their borrowings from existing compositions. For Cerone:

---

<sup>19</sup> Orazio Benevoli, *Missae Tu es Petrus: XVI vocum*, ed. by Laurence K. J. Feininger, *Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae, Horatii Benevoli opera omnia*, III, 3 (Trent: Societas Universalis Sanctae Ceciliae, 1973), pp. 73-74.

<sup>20</sup> Benevoli, *Missae Tu es Petrus*, pp. 75-76.

- The beginning of the movements should reprise the same subject that occurs at the beginning of the pre-existing composition;
- The *Christe* may be composed using a subordinate subject of the model;
- The *Kyrie II*, the second and third *Agnus Dei* may be based either on newly composed material or on secondary motif from the model;
- The conclusive passages of all movements should include borrowed material from the final passage of the model, although these could be developed in different manners;
- The ending of the major subdivisions, such as the *Christe*, the *Et in terra* and the *Patrem omnipotentem*, of the movements should use the *confinalis* of the tone;
- The greater the use of internal motives, the more praiseworthy the elaboration will be.<sup>21</sup>

As Cerone describes, the majority of Foggia's mass openings draw on the first theme of the model. A comparison of the opening bars of the mass (see Example 5.3 (b), bb. 1-6) and the motet (see Example 5.3 (a), bb. 1-12) demonstrates that the first two themes, on the text units 'Tu es Petrus' and 'et super hanc petram' from the motet can be found in the opening of the *Kyrie* (further small variants on this passage are discussed below).

---

<sup>21</sup> Oliver Strunk, *Source Readings in Music History: 2, The Renaissance* (London: Faber, 1981), pp. 75-76. See also the same rule list reported in Lockwood, 'On "Parody"', pp. 572-573.

Example 5.3 (a): Motet, bb. 1-12

The image shows a musical score for a motet, bb. 1-12, with six vocal parts: Cantus, Quintus, Altus, Tenor, Sextus, and Bassus. The score is in 4/2 time and features the Latin text: "Tu es Pe - trus, et su - per hanc pe - - - tram,". The Cantus part is in the soprano clef, Quintus in the alto clef, Altus in the alto clef, Tenor in the tenor clef, Sextus in the bass clef, and Bassus in the bass clef. The lyrics are written below the notes. The Cantus part has a circled note on "Pe" and a boxed note on "hanc". A blue triangle highlights the interval between the circled note and the boxed note. The Quintus part has a blue oval highlighting the notes "Pe - trus, et su - per hanc".

Cantus  
Tu es Pe - trus, et su - per hanc pe - - - tram,

Quintus  
Tu es Pe - trus, et su - per hanc pe - - - tram,

Altus  
Tu es Pe - trus, et su - per hanc pe - tram,

Tenor

Sextus

Bassus

Example 5.3 (b): *M. Tu es Petrus* Kyrie, bb. 1-12

The musical score consists of the following parts:

- Soprano 1:** Ky- ri- - e e- lei- son, <Ky- ri- e
- Soprano 2:** Ky- ri- e e- (with blue annotations: a circle around the first two notes, a triangle connecting the first two notes to the next note, and a rectangle around the final two notes)
- Alto:** Ky- ri- e e-
- Tenor:** (rests)
- Bass:** (rests)
- Second Soprano:** (rests)
- Second Alto:** (rests)
- Second Tenor:** (rests)
- Second Bass:** (rests)
- Organ:** Accompaniment with figures: [6], [6], 4, 3, [6], [6]. The instruction "Alla quarta" is written below the organ part.

The Credo offers an interesting example of Foggia’s openings. The movement begins with free material in the three upper voices of Choir I before any borrowed material is stated (see the beginning in b. 1 marked with a left brace and continuing in the first beat of b. 2 in Example 5.3 (c)). The link to the motet begins with the second beat of



b. 2, where in the mass AI and TI outline the cadential movement in *G* of the ‘Tu es Petrus’ (see the square in Example 5.3 (c)). There are rhythmic and melodic variants here: the cantus firmus in C2I in the mass is first outlined in minims (bb. 2-3) (see the circle in Example 5.3 (c)) whereas this occurs in semibreves in the motet; see, for example, the big circle in the opening of the motet (Example 5.3 (a)). In the mass C1I provides an additional voice (bb. 2-7), which provides a slight variation on the motet’s thematic material.

Example 5.3 (c): *M. Tu es Petrus*, Credo bb. 1-7

The image shows a musical score for the 'Tu es Petrus' Credo, measures 1-7. The score is arranged in a system with vocal parts and an organ part. The vocal parts are Soprano 1, Soprano 2, Alto, Tenor, and Bass. The organ part is at the bottom. The lyrics are: 'Pa- trem om- ni- po- ten- tem, fa-'. A blue circle highlights the vocal line in measure 4, and a blue square highlights the vocal lines in measures 5-7. A blue vertical bar is on the left side of the vocal staves.

The first two themes are also introduced at the opening of movements in the Sanctus and the Agnus Dei. The borrowing in the Sanctus is less literal than in the Kyrie and is explored below as part of the discussion of variants with one voice added at the top part. The opening of the Agnus Dei has greater tonal variety and features in the discussion of tonal elaborations in Palestrina's later masses below. The exception to this pattern is the opening of Foggia's Gloria, where he uses free material instead of the motet's initial themes. Freely-composed passages also appear at other text units in the movement, following Palestrina's imitation masses procedures.

Foggia's practice does not conform to Cerone's description of composers borrowing from the last theme of the model in the final section of a movement. None of his concluding passages use borrowed material and Example 4 shows that Foggia introduces an entirely new theme at the conclusion of the Agnus Dei.<sup>22</sup>

---

<sup>22</sup> The use of a different theme can be found at the end of the following movements: the Kyrie, where it has short note values (see bb. 80-87); the Gloria on 'in Gloria Dei Patris. Amen' (bb. 77-98); the Credo, where on 'Amen' (bb. 173-200) the passage reprises the long imitative section that appears in the Christe and Kyrie II (bb. 37-80); and the Sanctus, where on 'Hosanna in excelsis Deo' (bb. 28-49) identical musical material from the end of the Gloria is used (this is analysed in Chapter 4).

Example 5.4: Mass, Agnus Dei, bb. 34-37

34

S1 mi-se-re-re no- bis, mi-se-re-re re no-bis.

S2 (mi-se-re-re) no-bis, mi-se-re-re, (mi-se-re-re) no-bis.

A (mi-se-re-re) no-bis, mi-se-re-re, (mi-se-re-re) no-bis.

T no-bis,) (mi-se-re-re,) mi-se-re-re no-bis.

B (mi-se-re-re) no-bis.

S no-bis, (mi-se-re-re no-bis.)

A -re-re no-bis, mi-se-re-re, (mi-se-re-re,) (mi-se-re-re) no-bis.

T mi-se-re-re no-bis, mi-se-re-re no-bis.

B mi-se-re-re no-bis.

Org. 7 6 5 # / 4

Comparison of the Openings and Endings with Benevoli

Foggia's *M. Tu es Petrus* borrows more from its model than does Benevoli's *M. Tu es Petrus*, which includes new themes, free counterpoint or homophonic/near-homophonic sections. In Foggia's mass the motet's first theme occurs in all movements except for the Gloria, but only in the Kyrie and the Sanctus of Benevoli's. In the Kyrie Choir I first

outlines the theme in a clear quotation (bb. 1-6), while further statements are made by other choirs, though these are presented in a more elaborate form (mainly bb. 6-8 and 18-23) – for further details on this passage see below.<sup>23</sup> The much reworked theme reappears at the opening of the Sanctus. In terms of endings, both composers break with typical sixteenth-century practices. Foggia does not use borrowed material and Benevoli includes only a very short reference to the model in the Amen section of the Gloria (bb. 178-180).<sup>24</sup>

### **Borrowing Procedure According to Palestrina's Techniques of Early Imitation Masses**

This section compares Foggia's use of the model with those of his predecessors and contemporaries. Franke says Palestrina's early masses contain many contrapuntal elaborations (extensively analysed by Quereau), whilst the later ones focus on the composition's vertical elements.<sup>25</sup> Foggia uses contrapuntal elaborations in a number of ways that highlight his borrowing techniques and this helps us to unpick their relationships to Palestrina's approach to imitation masses.

Foggia's contrapuntal elaborations are categorised using the definitions used in the table of borrowings (Table 5.1 above). They range from almost exact quotations to

---

<sup>23</sup> Benevoli, *Missa Tu es Petrus*, pp. 1-3.

<sup>24</sup> Benevoli, *Missa Tu es Petrus*, p. 40.

<sup>25</sup> Franke, *Palestrina's Imitation Masses*, pp. 107-108

various reworkings, but where necessary, distinctions are compared with Quereau and Franke's terminology to show where Foggia and Palestrina's technique overlap.<sup>26</sup>

### Clear Quotations, Almost Exact Borrowings

Example 5.3 (b), from the opening of the Kyrie, illustrates the lowest level of elaboration, an almost exact quote. For Quereau, 'literal borrowings' are passages from the model that composers use without substantially reworking them.<sup>27</sup> One such borrowing might be the order of entries with motivic material that appears in the model.<sup>28</sup> In Foggia's mass in the first section of the Kyrie (see Examples 5.3 (a) and 5.3 (b) above): in bb. 1-6 of the mass, as in the motet, the three upper voices are used (see the first statement of the 'Tu es Petrus' and 'et super hanc petram' in bb. 1-6). However, in terms of the order of entries, bb. 1-6 of the mass follow the second statement of the two themes from the motet (bb. 7-12). The melodic and rhythmic material in each part is almost identical. For example, while C in b.4 of the motet has a held *d''* semibreve in the third and fourth beat of the bar, C2I (b.4) in the mass has a melodic variant in crotchets (*d''*, *c''*, *a'*, *b'*) – see the squares in Examples 5.3 (a) and 5.3 (b). There is another such variant in C2I of the mass, where at the last beat of b. 2 and first beat of b. 3 *c''* is in augmentation compared to the *c''* semibreve in the motet (b. 2) (see the circles in Examples 5.3 (a) and 5.3 (b)). In the same voice of the mass, the subsequent *b'* and *a'* crotchets and *b'* minim are in diminution compared to the corresponding passage of the motet, which has a dotted semibreve and

---

<sup>26</sup> As we will see also later in the chapter, in the early procedures the term 'literal borrowing' refers to those borrowings where no (or almost) no elaborations appear in the model, as opposed to 'transformations' where more reworks appear. See Quereau, 'Sixteenth-Century Parody', p. 417.

<sup>27</sup> Quereau, 'Sixteenth-Century Parody', p. 417. For a summary of these procedures see Franke, *Palestrina's Imitation Masses*, p. 68.

<sup>28</sup> Quereau, 'Sixteenth-Century Parody', p. 417.

two minims (see the triangles). A similar variant occurs in AII at b. 8 of the mass, where a further statement of the first two themes is made by Choir II, again as a *c'* dotted semibreve and *b'*, *a'* minims appear.<sup>29</sup>

However, as shown in Example 5.3 (a) and 5.3 (c), Foggia rarely borrows entry relationships from the model, as in the opening of the Credo ('Patrem omnipotentem') the movement begins with free counterpoint (see the left brace in Example 5.3 (c)). Then he inserts a borrowed passage, the cadential pattern of the 'Tu es Petrus' in AI and TI (see the square in Example 5.3 (c)). Table 5.1 includes passages where Foggia borrows only half the theme: 'caelorum' rather than from 'claves regni caelorum'. This moves away from Palestrina's practices, Quereau notes, as references to the model usually occur in the relationships of voice entries.<sup>30</sup>

Another illustration of Foggia's technique is the passage on 'et invisibilium' (Example 5.5 (b)), where he links it to the theme on 'aedificabo Ecclesiam meam' (Example 5.5 (a)). It begins with free material from the text unit 'visibilium omnium', while an almost exact quotation begins at the further text-unit 'et invisibilium'. The main relationship is established from the third beat of b. 10, which almost exactly quotes the thematic material from 'Ecclesiam' on the second beat of b. 17 of the motet (see the big squares). At T in b. 19 of the motet *a, b* crotchets occur and in the mass there is *a* minim (TII, b. 12) (see the little circles); in the last beat of b. 19 of the motet, there is a cadential melisma in quavers on *b, a* at T and in the mass TII has a *b* minim in b. 13 (see the little squares); the final bar of the passage from the mass includes a dotted minim and crotchet

---

<sup>29</sup> Among all themes, those drawn from 'Tu es Petrus' and 'et super hanc petram' are the most frequently used material for borrowing. For example, an almost exact quote of these themes occurs in the Crucifixus of the Credo (two occurrences of the text units 'Crucifixus etiam pro nobi' in bb. 67-78).

<sup>30</sup> Quereau, 'Sixteenth-century Parody', p. 417.

according to the different syllabification, including two syllables ('bi-li') and in the motet, at the single syllable ('me') a semibreve is used.

Example 5.5 (a): Motet, bb. 16-20

15 Theme A

C - tram ae - di - fi - ca - bo Ec - cle - si - am me - am,

Q - tram ae - di - fi -

A - tram ae - di - fi - ca - bo Ec - cle - si - am me - am, [ae -

T ae - di - fi - ca - bo Ec - cle - si - am me - am, [ae di - fi -

S pe - tram ae - di - fi -

B ae - di - fi - ca - bo Ec - cle - si - am me - am.

Example 5.5 (b): Credo bb. 10-14

10

S1 - ni- um, Et in u- num

S2 - ni- um, Et in u- num

A - ni- um, Et in u- num

T - ni- um, Et in u- num

B - ni- um, Et in u- num

S - ni- um, et in- vi- si- bi- li- um.

A -um, et in- vi- si- bi- li- um.

T -um, et in- vi- si- bi- li- um.

B - ni- um, et in- vi- si- bi- li- um.

Org. [6] 6 [5] [6] 7 6 [6]



### Clear Quotations, More Varied

Foggia's inclusion of an additional upper voice in free counterpoint establishes a new relationship to the model and occurs extensively in the mass, such as in Example 5.6 (b). Here TI borrows from A of the model (bb. 3-6 in Example 5.6 (a)), which includes a distinctive melodic pattern of ascending crotchets starting on *d'* (see the squares). The order of the two inner voices is inverted, as C2II borrows from Q of the motet (dotted pattern and cadence in *G*), and AI borrows from C of the motet.<sup>31</sup> In Examples 5.6 (a) and 5.6 (b) the three lower voices (C2I, AI, TI) used in the mass are a literal borrowing from the motet. By contrast, an additional melody is added to the top voice (C1I), starting with *g''* from the last beat of b. 44 in Example 5.6 (b) – see the circle.

Foggia often adds another melody in the upper ranges of his masses, which introduces a slight variation in the overall sonority of the passage. In procedural terms, it is a more varied quote and differs from Palestrina's technique. For Quereau, an additional motif that establishes relationships in the new composition absent from the model is included in the broad category of transformations.<sup>32</sup> The additional melody, examined in Example 5.6 (b) at the circle, is not a motif, but rather free counterpoint, which accompanies the borrowed material used in the other voice parts.

---

<sup>31</sup> Foggia uses contrapuntal inversions extensively in his mass. This contrapuntal technique follows Palestrina's practices and according to Quereau, features such as the contrapuntal inversions described above fall into the category of transformations. See Quereau, 'Sixteenth-Century Parody', p. 417.

<sup>32</sup> Quereau, 'Sixteenth-Century Parody', pp. 417, 420.

Example 5.6 (a): Motet et super hanc theme A, bb. 3-6

Theme A

C  
trus, et super hanc pe - - - tram,

Q  
trus, et su - per hanc pe - - - tram,

A  
trus, et su - per hanc. pe - tram,

T

S

B

Example 5.6 (b): Mass, Gloria bb. 44-48

CII  
mi - se - re - re, mi - se - re - re no - bis. Qui tol -

C2I  
mun - di, mi - se - re - re, mi - se - re - re no - bis. Qui tol -

AI  
mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis. Qui tol

TI  
min - di, mi - se - re - re no - bis. Qui tol

BI  
Qui tol

CII  
Qui tol -

AII  
Qui tol

TII  
Qui tol

BII  
Qui tol

Org.  
[6] [6] [6] 4 # Qui tol

### Clear quotations, Even More Varied

The examples above are almost exact borrowings, characterised by slight changes like inversions in the order of the voices and small melodic and rhythmic changes. Additional melodies included in the clear quotes show how the model was only slightly changed in the mass. The next example shows Foggia's use of greater melodic and rhythmic reworkings. Whereas the examples discussed above last for a few bars, this instance lasts for a few beats, with the borrowed material occurring in both choirs moving in antiphonal exchange.

Example 5.7 (b) borrows the theme 'claves regni caelorum' from Example 5.7 (a). Two voices – first in CII-AII of Choir II mainly from b. 155 and first beat of 156 and in CII-AI of Choir I in bb. 156-157 – outline the distinctive cadential pattern in *g* built on 'caelorum' at C and Q (see the squares). In bb. 155 and 156-157 of the mass, BII and BI accompany using additional melodic lines, outlining *c*, *e*, *d* at different octaves in each choir (see the left and right braces). In AII (b. 154) and AI (b. 156) the passage begins with a melodic reworking of the melisma in crotchets (see the triangle). This can be compared with the corresponding melisma outlined by Q on the last two beats of b. 57 in the motet (see the triangle). While in the mass AI outlines an ascending melisma beginning in stepwise and ending with descending third, in the motet Q delineates a melisma in stepwise in opposite motion, beginning with a descending second; this is accompanied by C moving in parallel thirds (see the triangles in Example 5.7 (a)). In the motet the motif outlined by A (see the circle in Example 5.7 (a)) is reprised by TII in bb. 154-155 and by C2I (bb. 156-257) – see the circles in Example 5.7 (b). In the mass two fifths, first descending then ascending are outlined in both the model and the mass, although in the motet the motif starts with *g*, while in the mass it starts with *d*.

Example 5.7 (a): Motet bb. 55-59

55 Theme A (upper vv)

C da - bo cla - ves re - gni coe - lo - - - rum,

Q cla - ves re - gni coe - lo - - - rum,

A da - bo cla - ves] re - gni coe - lo - - - rum,

T da - bo] cla - ves

S da - bo] cla - ves

B da - bo cla - ves

Example 5.7 (b): Credo bb. 154-157

154

CII cle - si - am. Con - fi - - - te - or

C2I cle - si - am Con - fi - - - te - or

AI cle - si - am. Con - fi - - - te - or

TI cle - si - am.

BI cle - si - am. Con - fi - te - or

CII Con - fi - - - te - or u - num ba -

AII Con - fi - - - te - or u - num ba - pti

TII Con - fi - - - te - or u - num ba -

BII Con - fi - te - or u - num ba -

Org. 4 # 4 # [6] 6 5

Palestrina often uses another type of transformation, the juxtaposition of passages separated in the model. The borrowing draws upon two points of imitation synthesised in the mass to establish a new relationship in a single point of imitation.<sup>33</sup> Foggia borrows from just one point of imitation at a time: he does not copy Palestrina's complexity of contrapuntal elaboration.

### Comparisons with Benevoli

As noted above, Foggia's *M. Tu es Petrus* borrows more extensively from the model than Benevoli's mass of the same name. However, there are borrowings that allow for the comparison. The opening of the Kyrie contains several passages where borrowings from the model move from direct quotation to elaborate variation. Choir I (bb. 1-6) outlines the *Tu es Petrus* theme from the model in an almost exact quote, with the same number of voices and no elaborations. Choir II then elaborates the theme with a variation (bb. 6-8), as an additional inner voice accompanies the two outermost voices who outline the distinctive cadential pattern of the *Tu es Petrus* theme in homophony. The next two passages present material borrowed from the same theme (bb. 17-23), but with greater contrapuntal elaborations, leading to the borrowed material almost being 'hidden'.<sup>34</sup> Another example is the subsequent entrances of the choirs. The theme on 'claves regni caelorum' (model, bb. 59-63) is borrowed (mass, bb. 78-86); in a further point of imitation of the Kyrie the theme on 'claves regni caelorum' is used (model, bb. 74-78; mass, mainly bb. 102-108). Where Benevoli presents an almost exact borrowing and then elaborates on it in succeeding passages, Foggia does not necessarily present his elaborations in succession.

---

<sup>33</sup> Quereau, 'Sixteenth-Century Parody', p. 417.

<sup>34</sup> See the whole passage of the Kyrie in Benevoli, *Missa Tu es Petrus*, pp. 1-3.

## **Borrowing Procedure According to Palestrina's Late Imitation Masses**

### Musical Material Newly Composed According to Specific Text-units

In Palestrina's later imitation masses, he introduces new musical material at particular text-units, such as in *M. Tu es Petrus* where new material is used for the same text unit 'Filius Patris'.<sup>35</sup> Foggia uses this technique in this mass, choosing not to include material from the model, especially at the text-unit 'Filius Patris' of the Gloria, highlighted in Example 5.8 below.

---

<sup>35</sup> Veronica Mary Franke, *Palestrina's imitation masses*, p. 86. In addition, on the text unit 'Jesu Christe' in the Gloria of Foggia's *M. Tu es Petrus* again newly composed material is used. This is a technique shared with Palestrina's early imitation procedures; see also Quereau, 'Aspects', p. 207.



41

S1  
- li- us Pa- tris. mi-

S2  
-us Pa- tris. Qui tol- lis pec- ca- ta mun- di,

A  
Pa- tris. Qui tol- lis pec- ca- ta mun- di,

T  
Pa- tris. Qui tol- lis pec- ca- ta mun- di, mi-

B  
Pa- tris.

S  
Pa- tris.)

A  
Pa- tris.

T  
Pa- tris.

B  
- tris.)

Org.  
4 3 [6] [6]



## Transposed Themes

In borrowing the ‘Tu es Petrus’ theme, Foggia employs the elaboration of tonal elements. Example 5.9 incorporates the borrowed ‘Tu es Petrus’ theme, outlined first in the original tonal area of the model (*G* major: Choir I, bb. 9-10 at the square), then transposed to *C* (ending with a final cadence on the *F* chord (first beat of b. 12) – see bb. 10-12 at the circle). In the motet the tonal area does not move to *C* and there are no such transpositions of the ‘Tu es Petrus’ theme. Palestrina uses this technique in *M. Tu es Petrus* on the text-unit ‘Benedicimus te. Adoramus te. Glorificamus te’, where the theme is transposed to *C* major.<sup>36</sup>

Example 5.9: Gloria bb. 7-12

Example 5.10, from the opening of the Agnus Dei, is another tonal elaboration of the ‘Tu es Petrus’ theme. Here the material is shown only in the transposed version in *C* major, unlike the Gloria example, which presents it at the original pitch before transposing it. The opening of the Agnus Dei is rather more varied, with AI outlining a melisma mainly in quavers and crotchets (*c''*, *b'*, *a'*, *g'*, *a'*) in b. 1, which does not occur in the model (see the circle in Example 5.10 and the opening of the motet in Example 5.3

<sup>36</sup> Franke, *Palestrina's Imitation Masses*, p. 85.

(a)). In b. 3 there is an antiphonal exchange, as Choir II joins with a recurrence of the 'Tu es Petrus' theme in *C* major (see the label). At the last beat of b. 4, another transposition is outlined by both choirs in *F* major this time, with Choir II joins again in *F* major on the last beat of b. 5 (see the label). A comparison of Examples 5.9 and 5.10 indicates that the reference to the model is more literal in the Gloria than in the Agnus Dei (although in the Gloria the transposed version of it occurs) and that the opening of the Agnus Dei includes more free material, establishing a looser borrowing relationship.<sup>37</sup>

---

<sup>37</sup> Another example of this procedure is found in the Gloria at 'cum Sancto Spiritu'. There is an antiphonal exchange between the choirs, where the tonal set of the theme moves from *G* major (bb. 70-73, Choirs I and II) to *C* major (bb. 74-75) to *f* (bb. 75-76).

Example 5.10: Mass, Agnus Dei bb. 1-8

The musical score is arranged in a system with ten staves. The vocal parts are Soprano 1, Soprano 2, Alto, Tenor, and Bass. The organ part is at the bottom. The lyrics are: A- gnus De- i, A- gnus De- i, A- gnus De- i, A- gnus De- i, A- gnus De- i, A- gnus De- i, A- gnus De- i, A- gnus De- i. A blue circle highlights a melodic phrase in the Alto part, consisting of a quarter note G4, an eighth note A4, and a quarter note B4. The organ part features four chords marked with a [6] above them, indicating a sixth chord.

C

F

5

S1  
- gnus De- i, qui tol- lis pec-

S2  
- gnus De- i,) qui tol- lis pec-

A  
- gnus De- i, qui tol- lis pec-

T  
- gnus De- i, qui tol- lis pec-

B  
- gnus De- i, qui tol- lis pec-

S  
— A- gnus De- i,

A  
- i, A- gnus De- i,

T  
A- gnus De- i,

B  
-i, A- gnus De- i,

Org.  
[6 4] [5 3] 4 3 4 #

F

### Soprano-bass Polarity and Tonal Setting

The following example describes the use of the soprano and bass lines as the main borrowing elements. Example 5.11 (b) shows a passage where BII borrows from ‘claves regni caelorum’ (compare it with Example 5.11 (a) from the motet) at the ascending stepwise motion in crotchets starting with *f* (see the circles). CII borrows the distinctive melodic cadence on *G* from the motet, outlining an ascending melody in crotchets (see the squares). The remaining voices mainly present free material in imitation. The principal borrowing is from the model’s bass and partly from the soprano line, suggesting a compositional focus on the polarity between bass and soprano parts.<sup>38</sup> Franke shows that Palestrina uses a similar technique in his late masses, such as *M. Tu es Petrus*, where the borrowings focus on the ‘vertical dispositions’.<sup>39</sup>

Example 5.11 (a): Motet bb. 74-78

The image shows a musical score for six voices: Contralto (C), Quarta (Q), Alto (A), Tenore (T), Soprano (S), and Bass (B). The score is for measures 74-78, labeled 'Theme D'. The lyrics are 'claves regni caelorum, [claves rum,] [claves rum,] [claves rum,] [claves rum,] [claves rum,] [claves rum,]'. Annotations include a blue box around the Soprano part in measure 75, a blue circle around the Bass part in measure 75, and a blue circle around the Soprano part in measure 76.

<sup>38</sup> There is a further example of borrowing from this theme in the preceding passage of the Kyrie (bb. 18-21), although with a less incisive borrowing of the soprano part.

<sup>39</sup> Franke, *Palestrina's Imitation Masses*, p. 85.

Example 5.11 (b): Kyrie, bb. 17-24

Other passages show Foggia’s predilection for harmonic over contrapuntal elaborations. Foggia does this in Examples 5.12 (a) and 5.12 (b) in the Credo on ‘Et in unum Dominum’, by alluding to chord progressions of the theme found on ‘non prevalebunt’. In Examples 5.12 (a) and (b) the progression *C* major, *G* (in first inversion), *C* major, *F* major, *C* major occurs both in the motet and the mass (see the annotated score). In the Gloria (bb. 31-33) on the ‘Tu es Petrus’ theme, all voices proceed in homophony, recalling the chords appearing in the model – *C* major, *G* major (in first inversion), *C* major, *F* major, *C* major. This differs from the presentation of the borrowed passage with the typical cadential pattern of the theme with two voices only proceeding in homophony, as seen in the opening of the Kyrie in Example 5.3 (b).

Example 5.12 (a) – Motet, bb. 40-44

40

C  
ri] non pre-va - le - bunt,

Q  
ri] non pre-va - le - bunt, non pre-va - le - bunt ad - v

A  
ri] non pre-va - le - bunt, non pre-va - le - bunt ad - v

T  
ri] non pre-va - le - bunt ad v

S  
non pre-va - le - bunt, [non pre-va - le - bunt] ad - v

B  
ri] non pre-va - le - bunt,

C G C F C

(first inversion)

Example 5.12 (b): Mass, Credo bb. 13-15

13

CII Et in u - num Do - mi - num

C2I Et in u - num Do - mi - num

AI Et in u - num Do - mi - num

TI Et in u - num Do - mi - num

BI Et in u - num Do - mi - num

CII bi - li - um. Je - - - -

AII li - um. Je - - - -

TII li - um. Je - - - -

BII bi - li - um. Je - - - -

Org. 7 6 [6] [4]

C G C F C

(first inversion)

Comparisons with Benevoli

Foggia highlights the vertical element of the compositions through his use of transposed themes, polarity between soprano-bass parts and tonal structure. In his *M. Tu es Petrus*, however, Benevoli offers a limited focus on vertical elements and only uses the transposition of themes. For example, in the Agnus Dei, the theme from the model on ‘caelorum’ (model, bb. 60-63) is stated in  $B\flat$  major (bb. 29-31), rather than the original version in  $G$  major.<sup>40</sup> This is typical of Benevoli: the passage follows an exact borrowing

<sup>40</sup> Benevoli, *Missa Tu es Petrus*, p. 98.



of the same theme outlined at the original tone of the model (bb. 21-24).<sup>41</sup> Another more freely developed example is in the Gloria: the ‘Tu es Petrus’ theme (bb. 1-3 and 7-9) is presented first in *G* major by Choir I, as in the original form (bb. 156-159), then transposed in *C* major presented by Choir II (bb. 157-159).

The evidence suggests that Foggia’s attention to the text is shown in word identity, ‘loose’ references to the model, and verbal accentuation. It also shows that he only followed the sixteenth-century ‘guidelines’ for imitation masses in the openings of movements. His concluding passages do not follow the approaches of his predecessors. Foggia blends Palestrina’s early and late approaches to imitation masses. Both use transformative counterpoint techniques for transformation, such as contrapuntal inversions, and literal borrowings, including the retention of entry relationships from the model in the mass. However, Palestrina’s contrapuntal elements are more elaborate than Foggia’s. Foggia prefers the tonal elaborations and vertical elements characteristic of Palestrina’s late procedures and shows a willingness to treat borrowed material, often preceded by free counterpoint, with greater freedom than his predecessor.

Despite a shared title, there are few similarities between Foggia and Benevoli’s masses. Benevoli offers a homage to Palestrina’s model in his limited reworking of the model, where Foggia borrows and transforms it extensively. However, they both use contrapuntal and tonal elaborations, especially in the use of transposed themes.

Foggia’s imitation mass *M. Tu es Petrus* reveals his attachment to past models and his willingness to move away from them. Foggia uses his mass to imitate the work of his predecessor with significant points of contrast in the procedures they employ. He uses contrapuntal reworkings, but there is an absence of complex contrapuntal elements and clear entry relationships. Foggia’s borrowings are usually preceded by free counterpoint

---

<sup>41</sup> Benevoli, *Missa Tu es Petrus*, p. 97.

and he seems more interested in developing vertical elements and exploring different sonorities, such as the addition of an upper part that transforms the borrowed passages.

## CONCLUSIONS

The examination of the stylistic features of an entire collection of Foggia's masses allows for an evaluation of his mass style. Its availability in modern score allows for a reassessment of the view that placed Foggia firmly in Palestrina's tradition. Miller's doctoral dissertation compared Foggia with other composers, but his reassessment was ambiguous, given that his access to transcriptions was largely limited to Foggia's Kyries and only two entire masses. With the availability of eight masses and comparisons with other composers, the current study offers a fuller evaluation of Foggia's style.

Foggia's mass structure follows the Roman tradition of his predecessors and contemporaries. He employs subdivisions in the outer movements and a reduced scoring for the *Christe* and *Crucifixus* sections. He makes extensive use of the full choir and imitative types in movement openings and throughout the masses. In his imitation masses it is evident that, although Foggia employs counterpoint, he uses it in a simpler manner, in favour of more tonal elements. These blend techniques from Palestrina's early imitation masses with later procedures that focused on transposition. The case study of *Foggia's M. Tu es Petrus* has allowed for an analysis of the relationships between the model and the mass. In the other masses of the collections, where models are unknown, the examination of Foggia's treatment of the thematic material occurring at the beginning of the movements as well as across them, has revealed that *M. La battaglia*, *M. Tre pastorelli* and *M. Iste est Ioannes* are probably imitation masses.

Scoring influences mass writing. *M. O quam gloriosum est* and *M. Tu es Petrus* widely employ a full-choir style. *M. Corrente a 4* and, to some extent, *M. Venite gentes a 4*, are in the *stile familiare*,<sup>1</sup> a chordal style, which allows less flexibility in textural and sonority variety. The five-voice masses, *M. La battaglia*, and *M. Sine nomine* and the case

---

<sup>1</sup> Miller, 'Music for the Mass', ii, p. 344.

study of the Gloria of *M. Tre pastorelli* show more variety, including duets, trios and other textures. In *M. Iste est Ioannes*, Foggia uses various techniques (as shown in the sonority chapter and case studies), including the use of solo passages (although very short) and *passaggi* alongside passages in full choir.

Foggia, Gratiani and Benevoli use elements of sonority in similar ways. Both Foggia and Benevoli use the ‘Mula’ technique (an innovative practice still used in the eighteenth century) and reuse the thematic material in the same sections – in the concluding section of the Gloria ‘in gloria Dei Patris. Amen’ and on ‘Hosanna in excelsis Deo’ of the Sanctus. These similarities might spring from their involvement in the performances organized by the Congregazione dei musici di Santa Cecilia. Both Foggia and Gratiani’s masses include extensive changes in time signature (a feature of Foggia’s motets), but with significant differences in their approach to sonority, as Foggia uses less virtuosic writing than Gratiani.

Overall, Foggia stands midpoint between his contemporary Gratiani, who fully embraced the seventeenth-century *stile concertato*, and his predecessors and Allegri, who tended toward the *a cappella* style. Foggia does use the basso continuo and *stile concertato*, but less extensively than Gratiani and the composers of the North, who employ a wider variety of contrasting elements, such as the use of instruments.<sup>2</sup> Although both Foggia and Gratiani worked in the Congregazione dei musici, their places of employment might have encouraged their different mass writing styles, with Foggia working in big basilicas and Gratiani in small churches near Rome.<sup>3</sup>

Any assessment of Foggia’s style needs to include a consideration of his use of soloistic passages and textural and rhythmic treatment. His limited use of soloistic and

---

<sup>2</sup> Miller highlights the extent to which Foggia’s approach to mass composition looks back to the past, compared to the modern features found in Gratiani’s masses. See Miller, ‘Music for the Mass’, pp. 476-477.

<sup>3</sup> Miller, ‘Music for the Mass’, ii, p. 477.

non-virtuosic passages suggests that Foggia did not fully embrace the typical seventeenth-century style. However, the frequent change of textures, which divide the pieces into short passages according to each text-unit, the rhythmic patterns in short note values and the transposition of thematic material across the movements, are characteristics shared with his contemporaries.

Both Foggia's motets and masses feature a wide variety of textures and rhythmic patterns to draw attention to the meaning of the words. The division of the movements at various text units contrasts with the homogeneity of his predecessors and their tendency to compose with uniform sound and style. Foggia shows a greater variety of textural elements and treatment of rhythmic patterns compared with his Roman predecessors. The case studies show how, both in the few-voice masses and in the eight-voice *M. Iste est Ioannes*, Foggia uses a wide range of textures moving from one text-unit to the other. Another characteristic of Foggia's style is his treatment of various rhythmic patterns around the recurrence of thematic material (which became an innovative feature in the seventeenth century).

Miller analysed Foggia's mass style alongside those of other Roman composers.<sup>4</sup> He noted Foggia's treatment of rhythmic patterns but did not emphasise his treatment of textures throughout the masses, which also links him with his contemporaries. While Miller's assessment was a little ambiguous, he did conclude that Foggia's overall style made him the last composer of the Roman School:

Imitative openings to mass movements are common, but the motives are sharply chiselled in terms of their rhythm and tonal focus, and robust triple-meter passages provide frequent metrical contrast. Foggia's compositional orientation seems predominantly

---

<sup>4</sup> Miller, 'Music for the Mass', pp. 476-477.

polyphonic and probably justifies Martini's assertion that he was the last composer of the Roman School.<sup>5</sup>

Miller's doctoral study does not highlight the mix of styles in Foggia's masses and follows Martini and Pitoni's view that Foggia simply fully embraced his Roman predecessors. This viewpoint influences modern assessments of Foggia's style, particularly his motets, but Miller extends it to all his works, including his masses. Even so, the present study argues that this is a limited conclusion given the evidence now available.

In his recently-published biography of Foggia and critical edition of his masses<sup>6</sup> Miller seems to have reconsidered his view. Writing of three masses from the *Octo missae*, two masses from 1672 and one published in 1650 (*M. La piva*), he notes:

Their sound could never be mistaken for that of Palestrina or another earlier mass composer: their new, attractive style presupposes an awareness of contemporary developments and a willingness to couple *gravitas* with a sense of delight.<sup>7</sup>

This reassessment indicates that a full evaluation of Foggia's mass style requires at least a larger sample available in a modern edition. The current study has explored Foggia's movement between *gravitas* and delight in *Octo missae* and how his unique blend of styles makes it difficult to categorise him. The masses mix features typical of his

---

<sup>5</sup> Stephen R. Miller, 'Foggia, Francesco', in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 02 June 2012]. Miller, 'Francesco Foggia (1603-88): A Biography', 5.13.

<sup>6</sup> Miller, Stephen R., 'Francesco Foggia (1603-88): A Biography', *Journal of Seventeenth-Century Music*, 19 (2013) <<http://sscm-jscm.org/jscm-issues/volume-19-no-1/francesco-foggia-a-biography/>> [accessed 29 March 2017], 5.13. The study was actually published in 2017. Francesco Foggia, *Masses*, ed. by Stephen R. Miller, *Recent Researches in the Music of the Baroque Era*, 193 (Middleton: A-R Editions, 2017).

<sup>7</sup> Foggia, *Masses*, p. xiii. Miller's observations about *gravitas* and delight echo Liberati's view that Foggia could delight the more informed, as well as the ignorant listener ('tanto al sapiente quanto all'ignorante'). See Antimo Liberati, *Lettera scritta dal Sig. Antimo Liberati in risposta ad una del Sig. Ovidio Persapegi* (Rome: Mascardi, 1685), pp. 27-28.

predecessors— the focus on contrapuntal elements, full-choir style and extensive use of imitative types – with those characteristics shared with his contemporaries, such as use of textural variety, rhythm and tonal elements. He embraces both the full-choir tradition and elements of the seventeenth-century style, such as sharp rhythmic patterns and focus on tonal elements. Foggia’s mass style is a point of transition between the ‘old’ and the ‘new’. These make him an interesting transitional composer. For example, where scholars initially noted that Foggia’s use of recitatives and arioso in his motets had been under-explored, he was finally considered an exponent of the concerted motet;<sup>8</sup> his treatment of rhythm, tonal elements and textures in his masses should be highlighted to fully assess his style.

The current study evaluates Foggia’s mass style in the collection *Octo missae*. A full evaluation of his mass style will only be possible when all his masses are available in modern score. The production of a critical edition of the remaining masses for study and performance would develop the current study. Miller’s publication of *M. Exultate Deo* and *M. Andianne a premer latte, e coglier fiori* published in 1672 and *M. ‘La piva’*, issued in 1650 is a contribution towards that project.<sup>9</sup> This leaves four left to be edited: *M. Laeti cantate*, *M. pilegra* and *M. breve*. Should this be done then a complete analysis and comparison of all of Foggia’s published masses will be feasible.

The comparison of Foggia’s published masses to his two *unica* manuscript masses, *M. Decantabat populus* and *M. Ascendens Christus a 12*, which are both

---

<sup>8</sup> This was pointed out by various studies included in Ala Botti Caselli (ed), *Francesco Foggia: «fenice de’ musicali compositori» nel florido Seicento romano e nella storia: Atti del primo Convegno internazionale di Studi nel terzo centenario della morte: (Palestrina e Roma, 7-8 ottobre 1988)*, ed. by Ala Botti Caselli (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1998). More recently his motet style was reassessed, see Jerome Roche and Graham Dixon, ‘Motet, III: Baroque’, in *Grove Music Online* <<http://www.oxfordmusiconline.com>> [accessed 20 December 2015].

<sup>9</sup> Foggia, *Masses*.

accessible and complete, would also deepen our understanding of his mass styles.<sup>10</sup> The latter shows Foggia's approach to the mass writing for three choirs, an interesting prospect, given that none of his published masses present a similar scoring. The present study is the first to focus solely on a complete edition of Foggia's masses and offers a starting point for the analysis of his mass writing style and its relationship to those of the Roman mass composers.

---

<sup>10</sup> Two other *unica* manuscript masses survived: *M. Serve bone et fidelis* and *M. Quadragesimalis*.

However, while of the former is incomplete, the latter, held at the archive of Order of the Knights with the Red Star (CZ-Pkrevisoviž), is not accessible to scholars. For a survey of Foggia's masses, including other manuscript sources of the above-mentioned masses, see Giulia Galasso, 'Le Messe di Francesco Foggia (1603-1688): Preliminari allo studio dell'intero *corpus*', *Nuova Rivista Musicale Italiana*, 2 (2011), 198-200. My thanks to Marc Niubo for confirming that the archive in Prague is not accessible.



## APPENDIX

### CASE STUDIES

The aim of these case studies is to demonstrate the kaleidoscopic nature of Foggia's approach towards sonority and texture. This analytical perspective highlights the variety of sonority and texture moving from one text unit to the other in a whole movement. The chapter on sonority and texture categorizes these features as presented in Foggia's works in a number of ways, for example in terms of compositional virtuosity or contrapuntal elaborations.

This chapter includes an analysis that is complementary to my earlier discussions of sonority and texture. It gives an overview of the main characteristics according to each text-unit (such as number of voices employed, use of basso continuo and basso seguente, prevalent texture), bringing details relating to sonority and texture together into the analytical frame. The sonority and textural terminology follows that which was outlined in the chapter of sonority and texture.

Such analyses are important to this thesis because, as the following case studies demonstrate, its conclusions bear significant similarities with Foggia's motet style. This, in turn, will allow scholars to make a more informed assessment of Foggia's place in musical developments, especially the *stile concertato* of the seventeenth century.

The case studies are structured as follows: the Gloria of the five-voice *M. Tre pastorelli*; and Credo of the eight-voice *M. Iste est Ioannes* were chosen as the focus of this analysis. The annotated scores of these two movements are included in the appendix of Volume II to aid the analysis of sonority, counterpoint and texture subdivided according to each text-unit. The conclusions emerging from the case studies, which are

included in the final section of Chapter 3 exploring Foggia's sonority and texture, will also aid a broader comparison of Foggia's stylistic approach in his motets and masses.

For the present analysis, I have selected the inner movements as only two inner movements of other masses are included in modern score in Miller's study of Foggia's masses, the only study of its kind to date. Indeed Miller's study does include some analysis of passages of those included in his transcriptions as well as others, although not available in modern score, as noted. However, it is important to expand the examination of the inner movements considerably and place greater focus on the details of the inner movements, which, to some extent, include different features compared to the outer movements of some masses.

## Case study 1: *M. Tre pastorelli* (Gloria)

**1-7 Et in terra pax hominibus** C, mainly  with  and 

All voices. Organ: mainly b.s. but independent in 1-2 and 5.

Imitative.

A lively point of imitation in syllabic movement outlines the triad and spans an octave or more, with prominent leaps, mainly in quavers. The five voices enter at one-bar intervals (CII, A, CI, B, T) on alternating pitches: *d'*, *a'*, *d'*, *a'*. Several voices have other, freer entries – CII in syncopation at b. 3 (on *a'*) and again at b. 4 (on *e'*); CI at b. 5 (on *d'*) with the opening dotted rhythm and syllabic quavers, though in this case the triadic movement is replaced by an octave leap and repeated quavers. A has a different motif at bb. 4 and 5 (on *a'* and *d''*) and begins with scalic quavers – see the square brackets.

**7-14 bonae voluntatis.** C, mainly  and , with occasional  and 

All voices. Organ: mainly b.s. with some independence in bb. 11 and 13.

Imitative.

Whereas the preceding section is almost entirely syllabic, this one has extensive melismas on 'volun-ta-tis'. The three lower voices enter in imitation on a point similar in rhythm to the preceding section but begin with pairs of repeated notes in stepwise motion and outline a rising four- or five-note scale. The distance between entries is now much closer: the A entry on the strong beat on *c'* is immediately followed by the entry of T and B in thirds, respectively on *a* and *f*, on the ensuing weak beat. CI and CII do not enter until b. 9 (on *c'* and *f'* respectively), the former on the weak beat, the latter on the ensuing strong

beat. This reverses the stress-pattern of syllables from the previous entries. Neither entry is strict: the first note of CI, on the off-beat, is a quaver rather than a dotted crotchet; the CII entry on the following strong beat retains the dotted rhythm of earlier entries, but has greater melodic freedom, retaining only the rising contour.

At b. 11 the initial material of this section is recapitulated as a lower-voice trio, but now one step higher and with the stress patterns reversed: the A entry (on *d'*) occurs on the off-beat and the T-B entry (on *b* and *g*) on the next strong beat. CI and CII enter in the following bar, on *f'* and *g'* respectively, both on weak beats. While the initial rhythm of CI resembles the start of this section, CII adopts that of the CI entry in b. 8.

**14-16 Laudamus te.**      C, ♩ with some ♪ and ♫

CI, CII, A, T. Organ: b.s.

Imitative.

Three of the four voices are freely imitative, CII and CI enter at a crotchet's distance with a rising fifth on *d'*, while T enters a crotchet later on *a* with a rising fourth. After the initial leap, there is no further resemblance between the voices. The remaining voice, A, has a free entry with a rhythm that shadows that of T, but is melodically unrelated. The word setting is syllabic.

**16-25 Benedicimus te. Adoramus te. Glorificamus te.**  $\frac{3}{2}$ , ♩ with occasional ♩, ♩ and very occasional ♩

(a) CI, A, T, B; (b) CI, CII, A, T; (c) all voices. Organ: mainly b.s., with some independence at bb.16, 19 and 20.

Three contrasting textures.


This section, the first in triple time, allots a contrasting texture to each of the three short clauses of text. The first (bb. 16-18), for four voices, is the first homorhythmic passage in the movement and its declamatory character is enhanced by a syllabic word setting. The second (bb. 19-22), for a different combination of four voices, consists of irregular paired imitation; all voices begin with a rising third. CII and A enter together in parallel thirds (on *a''* and *f'*), freely imitated three beats later by CI and T: both begin on *g'* and *g* respectively, but T augments the first note. The word setting is syllabic throughout this section. The third section combines all five voices in climactic homophonic movement, relieved by a brief melisma for CII.

**26-30 Gratias agimus tibi** C, ♩ with some ♩ and ♩

All voices. Organ: b.s.

Homorhythmic and near homophonic.


The syllabic movement and syncopated dotted rhythms on 'gratias' create a declamatory character. The rhythm slackens towards the cadence, where the inner voices have melismas, while the marking *adagio* suggests a further broadening of the tempo.

**31-35 propter magnam gloriam tuam.** C,  and  with occasional  and 

All voices. Organ: b.s.

Mainly imitative.

The voices enter in stretto at one-beat intervals – CII, T and A in b. 31 (on *a'*, *a* and *e'*), then B and CI in b. 32 (on *e* and *a'*). These imitations contrast with the homorhythmic projection of 'gloriam', first by the three inner voices (bb. 32–33), then by CII and B (33–34).

**35-37 Domine Deus, Rex caelestis,** C,  and  with occasional  and 

C1, A, T. Organ: b.s. an octave below the lowest-sounding voice

Imitative.

The syncopated entry of CI on *g'* is imitated in parallel thirds on the following strong beat by A and T (on *e'* and *c'*). The setting is mainly syllabic, though melismas are present on the penultimate syllable, 'cae-*le*-stis'.

**37-41 Deus Pater omnipotens.** C,  and  with occasional  and 

All voices. Organ: b.s.

Imitative.

The parts enter in rapid succession, mainly at one-beat intervals: CII, B, A, CI, T, with a second entry for A, CII, B and CI. All entries are on *c'/c''* or *f'*, save for the last one (on *e''*). These entries are presented in strict rhythmic imitation (two quavers followed by a

minim), though not in their pitches. Each voice begins with a downward leap (variously a 4th, 5th or 8ve), followed by upward movement. It is wholly syllabic.

**42-49 Domine Fili unigenite**  $\frac{3}{2}$ , ♩ and ♪ with some ♩

CI, CII. Organ: wholly independent b.c.

Homorhythmic.

This is the first 'soloistic' passage in the movement. The two voices, in lilting syllabic movement, duet entirely in thirds over an independent basso continuo.

**50-54 Jesu Christe.** C, ♩ and ♪ with some ♩ and ♪

All voices. Organ: wholly basso seguente

Polyphonic with hints of imitation.

All voices except CI enter together in b. 50, first beat, whereas CI enters at the third beat of the bar. It is partly syllabic and partly melismatic. It is mainly free polyphony, although hints of imitative material occur. T begins on first beat of b. 50 with *c', a, b, a, g#, a* followed by CI imitating with *c', b', a', g#, a'* in diminutions. T presents a descending minor third (*c', a*) in minims, while B presents the same interval (*f, d*) in semibreves (augmentation).

**54-58 Domine Deus, Agnus Dei, Filius Patris.** C, ♩ and ♪ with occasional ♫, with ♪ and ○

CI, CII only. Organ: bc independent throughout

Two contrasting textures: homorhythmic and imitative with polyphony at cadence.

In the first passage ('Domine Deus Agnus Dei') CI and CII proceed in parallel thirds.

This passage resembles the earlier passage on 'Domine fili unigenite' (bb. 42-45): the two voices move in parallel thirds creating similar chords (A, D, G, C), although these move in different rhythmic values.

In the second passage ('Filius Patris') - the word 'Filius' occurs twice at CI – the texture is imitative. CI begins at the first beat of b. 56, followed by CII on second beat of the bar. CI opens with dotted crotchet, quaver and crochet (*f'*, *g'*, *a'*) and CII follows imitatively with the same starting pitches. CI and CII then proceed with free polyphony (CII resembles only the descending movement – CI presents a descending major third and CII a descending fifth).

**58-62 Qui tollis peccata mundi,** C, mainly ♩ and ♪ with ♫ and ♪

All voices. Organ: basso seguente with some independence in b. 60 only

Imitative.



In the first passage of this text-unit, there is a sonority contrast between the initial trio of the lower voices and a trio of the high voices. At the first occurrence of the text-unit (bb. 58-60) three voices (A, T, B) enter in stretto. B presents the subject in *d* in b. 58, answered by T one crochet later. The subject is transposed upwards in b. 60, and the subject (CI) and countersubject (CII) are presented in inversion. The countersubject outlined by A (starting in bb. 58 and 60) is also presented in inversion.

**63-68 miserere nobis.** C, ♪ and ♫ with some ♪

All voices. Organ: mainly b.s. with some independence in bb. 63, 67

Imitative.

The first four voices (A, CI, C, T) enter at a closer interval compared to the fifth voice (CII). A enters at the first beat of b. 63, whereas CI enters at the second beat of the bar. In all voices, except CI, the motif features a rising major third followed by a descending fourth. In particular, A begins with an ascending leap of major third (*f'-a'*) before proceeding with free counterpoint. CI follows with an ascending leap of minor third (*a'-c'*) in augmentation compared of the first entry of A; then the two voices proceed with free polyphony. B enters at the second beat of b. 63 in imitation and augmentation compared to A. In the first three bars, B proceeds in homophony with CI. T – the fourth voice enters at the third beat of b. 63, with an ascending major third (*c'-e'*), followed by a descending fourth (*e'-c*) and proceeds with free counterpoint. The same melody of T is retained by CII, the fifth voice entering the imitation.

**68-70 Qui tollis peccata mundi,**

C, mainly  and  with  and 

CI CII. Organ: basso continuo independent, with basso seguente in the last beat of  
b. 68 only

Homorhythmic.

This is a short technically ‘non-overtly soloistic passage’. The two voices in syllabic movement, duet entirely in sixths over an independent bass.

**71-76 suscipe deprecationem nostram.**

$\frac{3}{2}$ , mainly  with  and 

CI, CII, A, T (bass is tacet). Organ: basso seguente

Homorhythmic.

At this text-unit, the change of time signature to a triple time creates a contrast with the preceding passage. The rhythmic pattern in dotted minims placed on the strong syllables of the text combined with the homorhythmic texture to emphasise the meaning of the text; the prayer for piety.

**76-81 Qui sedes ad dexteram Patris,**

$\frac{3}{2}$ , mainly  with  and 




All voices. Organ: b.s.

Initially homorhythmic, then polyphonic towards the cadence

There is syllabic movement on ‘dexteram’ and dotted rhythms help to create a declamatory character. Towards the cadence, CI, T, B move in free polyphony with

melismas on the first syllable of 'Patris', while A accompanies with longer values. In the final bar of this passage, the rhythm slackens towards the beginning of 'miserere nobis'.

**81-88 miserere nobis.**

C, mainly  and  with 

CI, CII, A, T (bass enters at b. 85 only). Organ: basso seguente with some independence in b. 81.

Imitative.

The text 'miserere nobis' is repeated twice. At the second occurrence of the imitative passage (bb. 85-88) is a version of bb. 82-84 (first textual occurrence), transposed a fifth below. At b. 81 (CII) and b. 84 (CI) the rising third of CII is varied by a rising semitone (CI). In both passages, the procedure is the same: a syncopated anticipated entry with the initial semitone; two voices entering in parallel thirds, again in syncopation; and a contrasting entry on the first beat of the bar (bb. 83, 86).

**89-92 Quoniam tu solus sanctus.**

$\frac{3}{2}$ , mainly  with  and 

All voices at quoniam; CI is *tacet* at 'tu solus sanctus'. Organ: basso seguente

Mainly homorhythmic.

Homorhythmic in all parts except CII at b. 90. CI is silent on 'tu solus Sanctus' – see the squared box.

**93-107 Tu solus Dominus. Tu solus Altissimus,**  $\frac{3}{2}$ , mainly ♩ and ♪. with ♩

CI, CII, A (Tu solus Dominus), CI, A, T (Tu solus Altissimus). Organ: mainly b.s.

Homorhythmic (CI-A), then A, T, with accompanying cantus firmus (CII then CI)

On 'Tu solus Dominus' the passage begins with CI A proceeding in parallel thirds with long melismas, while CII presents a contrasting cantus firmus in longer note values (*d''*, *c''*, *b'♯*). Towards the cadence, the three voices end the passage in homorhythm.

On 'Tu solus Altissimus' the texture is the same of the previous text-unit transposed a fourth below, although this time a contrasting voice grouping is used. A T proceed in thirds, while CI outlines the cantus firmus. Towards the cadence, the passage ends in homophony like the previous text-unit.

**108-111 Jesu Christe.**




C, ♩ and ♪ with one ♩ only

All voices. Organ: b.s.

Near-homophonic.

The combination of the time-signature change, the simultaneous entry of all the voices on the third beat – following a minim rest – and the indication of 'adagio' enhance the declamation of the words 'Jesu Christe' which is set in a near-homophonic texture with long note values.

**112-118 Cum sancto Spiritu,**

$\frac{3}{2}$ ,  with  and 

All voices (B is tacet at the first occurrence of the text-unit; T is *tacet* at the first occurrence of 'cum sancto'). Organ: b.s.

Homophonic and near homophonic.

At the first occurrence of the text-unit CI, CII, A begins a syllabic movement that serves to establish a declamatory presentation of 'cum Sancto'. The words are further emphasised by B, which joins the remaining voices on the second occurrence of these words. On 'Spiritu' CII, A – in homophony starting with *a'* and *f'* respectively in b. 114, are followed by CI, T at the second beat of the bar outlining a rhythmic pattern in dotted minim and crotchet on 'Spiritu'. This highlights this text unit with dotted minim on the strongest syllable of the word.

In bb. 116-118, all voices begin with a similar texture in a declamatory style similar to bb. 113-115. On 'Spiritu' A starts on the first strong beat of b. 117 followed by CI, CII, T, B proceeding in homophony. The rhythmic pattern of dotted minim and crotchet occurs in four voices rather than two as in the previous text occurrence and enhances the declamatory character on 'Spiritu'.

**119-134 in gloria Dei Patris. Amen.**

C, mainly  and  with  and

occasional 

All voices. Organ: mainly b.s. with some independence in bb. 119, 121.

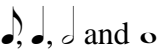

Imitative

This passage is the longest sub-section in the piece. It is a lively imitative passage that outlines a triadic theme, in shorter note values compared to the two previous sections. The tonal setting in *D* minor recalls the imitation with triadic movement of the first text-unit of the movement on 'Et in terra pax hominibus'. It is syllabic on 'in Gloria Dei Patris' and melismatic on 'Amen', where all voices proceed in free polyphony.

Overall, the section is composed in a style that one might argue is rather reminiscent of a fugue, particularly until b. 122, where the first exposition of the themes occurs. Theme A is divided into subject (*a*) and answer (*d*). These can be divided into two motifs (see noted score marked as *x* and *y*). Themes B and C occur on the text-units 'Amen' – with theme C presenting a sort of cadential *coda*. These motives either accompany the main theme A, such as in bb. 120-121, or occur on their own, as in bb. 128-129.

The passage shows a numerous combination of these short themes with voices moving in leaps in a defined tonal setting. The initial entries are in pairs (bb. 119-121) in quick succession of subject (*Ax*) and answer (*Ay*), with themes A and B providing a cadential link between the first and second point of imitation (b. 121). In b. 128–129 theme B and C supplies a 'bridge' linking the first section, with points of imitation with each voice starting with *a', d'; a', d; a-d''* (119–123); *e', c''-a, e', a', d''* (bb.124-127) and the final last entries on *d, a', a'* (bb. 130-134).

## Case study 2: *M. Iste est Ioannes (Credo)*

**1-9 Patrem omnipotentem,** C, with  and 

Choir I: all voices. Organ: independent in bb. 1-2, thereafter b.s.

Imitative.

This is a paired imitation that involves a slow-moving subject (a) and faster countersubject (b), both of which are syllabic until the penultimate syllable, ‘omnipo-**ten-**tem’. The imitation is announced by CI and AI, which enter together at the start of b. 1 on an octave on *d''/d'*. The subject and countersubject are taken up at the lower octave in b. 3 by TI and BI, again on *d''/d'* placed on the first beat. The countersubject is reintroduced in AI at b. 6 on *d'*, together with a subsequent free entry of [a] in CI in the same bar, which is offset from the countersubject by two beats. Melodic material from (b) occurs at bb. 5-8 as part of the continuation of TI’s version of (a).

**9-15 factorem caeli et terrae,** C, with  and 

CI CII. Organ: independent b.c.

Imitative.

This is a ‘soloistic’ section that involves the soprano from each choir over an independent organ accompaniment. The subject begins syllabically and ends with an extensive melisma on the penultimate syllable, ‘*ter-rae*’. It is announced by CI in b. 9 and taken up two beats later by CII in canon at the fifth above, with the canon remaining strict for the first 22 notes (see \*).

**15-18 visibilium omnium,** C, with ♩, ♪, ♫ and ○

Choirs I and II: all voices. Organ: b.s.

Homophonic.

The simultaneous entry of all voices on the second strong beat of b.15 forms a dramatic contrast to the preceding duet. This is enhanced by the declamatory repeated notes on 'visibilium' and on 'om-nium', where the homophony is decorated by four voices.

**18-20 et invisibilium.** C, with ♩, ♪ and ♫

Choir I: all voices. Organ: b.s.

Near-homophonic).

The syllabic text is set to dotted rhythms and sung by CI, AI and BI, with the outer voices (CI and BI) being in parallel 10ths. Their entry is anticipated by TI, which has similar material, but begins on the preceding weak beat, resulting in the dotted rhythms being placed in syncopation against the other voices.

**20-22 Et in unum Dominum** C, with ♩, ♪ and ♫

Choir II: all voices. Organ: b.s.

Imitative.

This phrase appears to function as an antiphonal response to the preceding one. It transposes some material from that phrase down a 4th and manipulates it thus: the lines previously sung in parallel 10ths by CI and B1 (bb. 19-20) are now allocated to AII and



BII in bb. 21-22, still mainly in 10ths. CI and TII freely anticipate this material, respectively on the previous strong and weak beats, to create a series of rapid entries on freely related material.

**22-26 Jesum Christum,** C, with ♩, ♪ and ♫

Choirs I and II: all voices. Organ: b.s.

Polyphonic with hints of imitation.

In this passage, all voices, except CI and AI, enter together at b. 23, mainly in free polyphony, though some of the parts are related thematically. AI and BI enter on successive strong beats with a rising scale figure that begins with a dotted minim (labelled as 'x'), while CI and BII sing an inversion of this figure (labelled as 'y').

**26-30 Filium Dei unigenitum.** C, with ♩, ♪ and ♫

Choirs I and II: all voices. Organ: b.s.

Antiphonal exchange in homophony.

For the first time in this movement, the two choirs engage in an antiphonal exchange on the same passage of text. The declamatory homophony of Choir I at b. 26 is taken up and adapted six beats later by Choir II. The notes and rhythms of BII are almost identical to those of BI, while the other three voices adopt similar rhythms to those of Choir I, though these are accorded greater melodic freedom.

**29-33 Et ex Patre natum**

C, ♩ and ♪ with ♪

Choir I: all voices. Organ: b.s.

Near-homophony with polyphony at the cadence

The passage begins in a syllabic style and a melisma occurs on the first syllable of 'natum'. CI TI BI are in near-homophony on 'et ex Patre' at the first weak beat of b. 30, while in b. 32 the three voices ends the passage in imitation on the word 'natum'. Their entry is anticipated by TI's entry on the weak beat of the preceding bar.

**33-40 ante omnia saecula.**

C, ♩ and ♪ with ○

Choirs I and II: all voices. Organ: mainly b.s. with some independence in bb. 36, 37

Antiphonal exchange in imitation with free polyphony at the cadence

Choir II begins the imitation on a triadic motif in b. 33. TII begins on the first strong beat and the notes *d'*, *b* are taken up on the second strong beat of b. 34 by CI presenting the material in inversion (*b'*, *d''*). The second entry of Choir II is BII with *g*, *e*, entering on the second strong beat of b. 33, while CII moves in strict homophony in thirds. In Choir I BI takes up the same notes (*g*, *e*) entering on the first strong beat of b. 35, while TI, similarly to CII in bb. 33-35, moves in strict homophony in thirds with BII. The third entry of Choir II on first strong beat of b. 34 is AII presenting *g'*, *e'*. The same notes are taken up from AI entering, not on a strong beat but on the last weak beat of b. 35. In CI (b. 38), the dotted crotchet and quaver emphasises the declamation of 'omnia'. All voices then move on with free polyphony. The style is syllabic throughout for CI, AI, TI, BI and CII and in AII, TII, BII there are melismas on the first syllable of 'saecula'.

**41-50 Deum de Deo, lumen de lumine, Deum verum de Deo vero.**  $\frac{3}{2}$ , mainly  $\downarrow$  with

$\circ$  and a few  $\downarrow$  only

Choir I: all voices. Choir II: CII only. Organ: b.s. Bc has some independence in b. 44 only.

Homorhythmic.

Here the change of time signature coincides with a passage for reduced forces. These are used throughout in strict homophony in syllabic style. Three voices alternate in contrasting voice groupings, except for the last text unit where four voices are used. The succession of voice groupings are as follows: AI, TI, BI begin on 'lumen de lumine' (bb. 43-44); CI, AI, CII on 'Deum verum' (bb. 45-46); AI, TI, BI on the second occurrence of 'Deum verum' (bb. 47-48); CI, AI, TI, CII on 'de Deo vero' (49-50).

**51-59 Genitum, non factum...facta sunt.**  $\frac{3}{2}$ , mainly  $\downarrow$  and  $\circ$  with  $\downarrow$

Choirs I and II: all voices ('genitum non factum'); Choir II only: all voices ('consubstantialem Patri'); Choir I and II: all voices ('per quem omnia facta sunt'). Organ: b.s. B.c. with some rhythmic independence in bb, 56, 57, 58.

Three contrasting textures: Homorhythmic, homophonic, antiphonal exchange in homophony

Within the overall homophonic texture, the main variant among the text-units is provided by the alternation of the use of both choirs and one choir. In bb. 54-56 a more intimate sonority contrasts with the preceding and subsequent passages, where both choirs are

used, either in homorhythm (bb. 51-53) or in the more lively antiphonal exchange (bb. 55-59). The declamatory style of this passage is enhanced by syllabic word setting.

**60-63 Qui propter nos homines, et propter nostram salutem** C, ♩ and ♪ with



CI CII. Organ: b.c. independent

Homorhythmic.

A technically ‘non-overtly soloistic’ passage. It involves CI and CII moving in parallel thirds over and independent organ accompaniment.

**63-68 descendit de caelis.** C, ♩ with ♪ with ♩ and ○

CI, AI, CII. Organi: mainly b.s.

Imitative.

Like the previous passage, this one is in reduced scoring and mainly syllabic. Whereas, the previous one is homorhythmic and uses two upper voices, this one is imitative and uses three voices. The weak accents of the Latin text are highlighted by the use of quavers on ‘descen-**dit de** caelis’. The subject, beginning with *e''*, *c''*, *g#'*, features a prominent diminished fourth (*c''*, *g#'*) and is presented by three voices which enter on the off-beat – CI and CII are in the higher octave compared to AI (*e'*, *c'*, *g#'*). AI begins the imitation in b. 63, followed by CI on the second beat of b. 64 and CII on the second beat of the same bar. At the second occurrence of the subject, CI and CII enter at the fifth (beginning with

*b', g'*) again at offbeat entries – CI in b. 65 and CII in b. 66 – whereas AI supplies the subject again on *e'*.

**70-74 Et incarnatus est** C, ♩ and ○ with ♪ and a few ♫ only

Choirs I and II: all voices. Organ: b.s

Polyphonic with hints of imitation.

In b. 69 a whole bar rest occurs and signals that a new section begins at ‘Et incarnatus est’. This full-choir passage contrasts significantly with the more intimate and imitative texture of the previous passage. AI and AII present hints of imitation in b. 70. The passage, mainly in free polyphony, is mostly syllabic, with some melismas on the penultimate syllable of ‘incarnatus’ in CI, AII and BII.

**74-76 de Spiritu Sancto** C, ♪ and ♫ with ♩

Choir I: CI CII TI; Choir II: CII. Organ: b.s. with some independence in b. 75.

Homophonic.

This passage, in a syllabic style, though in reduced scoring, maintains a texture similar to that of the preceding section.

**77-81 ex Maria Virgine:** C, mainly ♪ with ○ and ♩

Choirs I and II: all voices. Organ: b.s.

Near homophonic starting in antiphon.

The use of the full choir contrasts with the reduced scoring of the previous passage. In b. AII and AI enter a minim before the other voices on ‘**Virgine**’.

**83-89 Et homo factus est.** C,  with only a few 

Choirs I and II: all voices. Organ: b.s.

Free polyphonic.

Like the bar before ‘Et incarnatus est’, the whole bar rest that precedes this passage marks the start of a new section. The texture is similar to that of ‘Et incarnatus est’ (bb. 70-74) and within each choir on ‘et’ entries at different beats occur. CI, CII, BI enter on the first strong beat of b. 83; TI, TII, BII enter in homophony on the second strong beat of this bar, whereas AII enters on the first strong beat of b. 84.

**90-101 Crucifixus etiam pro nobis:** C,  and 

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: two contrasting procedures. Wholly b.c. independent in bb. 90-93; b.s. thereafter

Imitative.

The Crucifixus section is entirely in reduced scoring. The first two voices, CI and CII, proceed with a duet and enter in strict homophony. CI outlines a slower moving subject in a descending four-note scale (*d''*, *c''*, *b'*, *a'*). The subject is often presented in parallel thirds or tenth – CI in parallel thirds at b. 90; CI and BI in parallel tenth at b. 94 and CI and CII in parallel thirds in b 96.

At b. 92 CI outlines a faster counter-subject in a rising five-note scale starting on *d'*, proceeding in inversion and diminution – with rhythmic patterns in dotted crotchet and quavers. In b. 94 TI outlines the counter-subject a fifth below (starting with *g, a, b,*), entering on the first strong beat of the bar. On the first weak beat of the same bar AI outlines the first three notes of the countersubject in *d'*, then move in free polyphony. On b. 96 AI begins on the first strong beat of the bar with the faster counter-subject in *g*. At the offbeat of b. 98 a further entry of A providing the countersubject in *d* occurs. At b. 99 CII outlines the countersubject a fifth above in inversion this time (beginning with *a'*).

**101-104 sub Pontio Pilato** C, ♩ and ♪ with ♫

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: b.s.

Declamatory near-homophonic

The voices proceed in a syllabic movement, with CII, AI and BI moving in the same rhythmic patterns. TI enters before the other voices, as the first syllable of ‘Pilato’ occurs on the last weak beat of b. 102. The other voices present this same syllable on the first strong beat of the following bar.

**104-108 passus, et sepultus est.** C, ♩ and ♫ with ♪ and ♩

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: mainly b.s. with some independence in bb. 106, 107

Imitative.

The imitative texture of this passage contrasts with the previous homorhythmic passage. All voices proceed in a syllabic motion. The motif comprises mainly descending thirds

outlining a seventh chord. The voices enter in rapid succession alternating on weak and strong beats, proceeding in broken chords.

**108-112 Et surrexit tertia die,** C, ♩ and ♪ with ♩

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: b.s.

Homorhythmic.

This syllabic declamatory movement contrasts with the previous imitative passage. The text-unit occurs twice and on the second occurrence, the addition of BI highlights the text-unit.

**112-115 secundum Scripturas.** C, ♩ with ♩ and ♪

Reduced forces – CI, CII, TI. Organ: b.s. with some independence in bb. 113, 115.

Imitative.

This section recalls the imitative passage on ‘passus, et sepultus est’; it outlines an imitation in broken chords and in a syllabic motion, but with a more intimate sound, as only three voices are employed.

**115-118 Et ascendit in caelum:** C, ♩, ♩ and ♪

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: first part independent (bb. 115, 116; second part b.s. (bb. 117-118)

Imitative.



This passage is characterised by paired imitation. The alternating pairs move mainly in parallel thirds and outline a six-note rising scale.

**118-120 sedet ad dexteram Patris.**

C,  and  with 




Reduced forces – CI, CII, TI. Organ: mainly b.s. with some independence in b.

120

Imitative.

The reduced scoring in three voices contrasts with fuller, five-voice texture of the previous passage. The imitation is in two voices. CI provides the first entry in b. 118, while AI and TI enter a crotchet later and proceed in parallel thirds. The passage is mainly syllabic, though there is a melisma on the first syllable of ‘Patris’ in AI and TI.

**121-128 Et iterum venturus est**

$\frac{3}{2}$ , , with  and 

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: first part b.c. independent (bb.121-124); second part b.s. (bb. 124-127)

Imitative.

The five voices proceed in imitation at a distance of three minims. The first three entries are on *g*, and the remaining two are on *d*. This passage is mainly syllabic and characterised by an unusually striking regularity compared to other imitative passages, in which free polyphony passages tend to occur towards the cadence.

**128-132 cum gloria, iudicare vivos**  $\frac{3}{2}$ ,  with  and 

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: b.s. with some independence in b. 129

Homophonic.

There is syllabic movement in this passage and the dotted rhythms on ‘gloria’ and ‘iudicare’ help to create a declamatory character. On ‘gloria’ all voices are involved, whereas on ‘iudicare vivos’ CI is tacet.



**133-135 et mortuos:** C,  and  with one  only

CI, CII. Organ: independent basso continuo with b.s. in b. 134

Imitative.

In contrast with the reduced scoring of the previous passage, this short soloistic section involves only CI and CII, placed above an independent organ accompaniment. It includes semiquaver melismas outlining a descending seven-note scale. The melody initiated by CI is taken up in canon by CII one bar later. Although very short, this passage adopts a style typical of Foggia’s smaller-scale motets.

**136-144 Et iterum venturus est (second recurrence of the text-unit)**  $\frac{3}{2}$ , ,

with  and 

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: first part mainly b.c. independent (bb. 137-139), second part b.s. (bb. 139-143)

Two contrasting textures: imitative and homorhythmic

This passage contrasts with the duet in the previous text-unit as it is in reduced scoring, though it does hold a resemblance to the preceding passage on ‘et iterum venturus est’. Like the previous passage, the subject is stated with a similar regularity with entries at a three-minim distance. The thematic material is treated similarly, with the voices providing the same intervals. However, in this passage the material is transposed down a fourth. The first two entries (CII at b. 136 and AI at b. 137) are in *d'*, while CI, TI and BI provide the answer in *a*.

**144-147 cum gloria, iudicare vivos (second occurrence)**  $\frac{3}{2}$ ,  with  and 

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: b.s.

Homophonic.

This passage uses an identical texture to that seen in the text-unit's first occurrence. There is general syllabic movement and dotted rhythms on ‘gloria’ and ‘iudicare’ create a declamatory character. The five voices are involved on ‘cum gloria’. In contrast with the first occurrence, CI is *tacet* in this passage and BI is *tacet* on ‘iudicare vivos’.



**148-151 et mortuos: (second occurrence)** C,  and  with one  only

CI, CII. Organ: independent basso continuo with b.s. in b. 134

Imitative.

This passage is a repeat of bb. 130-134, transposed up one degree and with CI and CII exchanged.

**152-157 cuius regni**





$\frac{3}{2}$ ,  and 

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: b.s.

Homophonic.

Three voices alternate in homophony and syllabic movement between the two occurrences of the text-unit: first AI, TI, BI and then CI, CII, AI.

**158-171 non erit finis.**

C, ,  and  with 

Reduced scoring – Choir I: all voices; choir II: CII only. Organ: mainly b.s. with independence in bb. 158-159, 161, 164.

Imitative.

The passage shows a lively imitative passage on rapid movement on ‘non erit finis’. The five voices begin in syllabic movement on the first occurrence of ‘non erit’ followed by a vivacious melisma in semiquavers. The imitative cells with various occurrences follow the order first outlined by AI, CI and TI starting in bb. 158-160. These are first presented in *d* (AI in b. 158, see the cross the annotated score) and then fourth above – second entry of CI in *g* at b. 158, see the star. In bb. 161-162 (see the cross and the star) CII and CI outline the second recurrence of the subject, with a similar one-crotchet entry to that found in b. 158 for AI and CI. TI in b. 163 reprises the first entry of TI (see the stars in round brackets), first presented at b. 159, at one-bar entry with CI. BI and CII in *d* and *g* respectively from b. 165, follows the same entry order of interval entry first presented by CII and CI in b. 158. From b. 168 all voices end the passage in free counterpoint towards the cadence.

**172-183 Et in Spiritum Sanctum, Dominum...Filioque procedit.**  $\frac{3}{2}$ ,  $\circ$  and  $\downarrow$  with



Choirs I and II: all voices ('Et in Spiritum Sanctum, Dominum'); Choir I only: all voices ('et vivificantem'); Choir II: all voices ('qui ex Patre, Filioque procedit').

Organ: b.s.

Homorhythmic and homophonic.

The full eight-voice texture is deployed in this strictly homophonic section where exactly the same rhythms are used, with different employment of the choirs according to each text-unit. Both choirs are used on 'Et in Spiritum Sanctum', Choir I on 'et vivificantem' and Choir II outlines the passage on 'qui ex Patre, Filioque procedit'. The dotted patterns emphasise the mass text. These patterns (dotted minim and croTchet) highlight the strong and weak accents of the syllables of the text-units, especially on the words '**Spiritum**', '**Dominum**', and 'et vivificantem'.

**183-186 Qui cum Patre, et Filio**  $\frac{3}{2}$ ,  $\downarrow$  with  $\circ$  and  $\bullet$

Choirs I and II: all voices. Organ: b.s. with some independence in bb. 184, 185

Antiphonal exchange in homorhythm.

This time the two choirs engage in an antiphonal exchange on the same passage of the text, rather than the full ensemble or *in alternatim* as seen for previous text-units. The declamatory homorhythm of Choir I in bb. 183-185 is taken up and adapted three beats later by Choir II. The rhythms are identical in all eight voices.

**187-194 simul adoratur, et conglorificatur:**

C, , ,  and 

Reduced forces - Choir I: SI, AI, TI. Choir II: SII only. Organ: b.s. with some independence in b. 191.

Homophonic, with free polyphony at cadences.

There is a similar homophonic texture for the settings of ‘simul adoratur’ and ‘et conglorificatur’. In both passages, the four voices begin on the first weak beat of the bar. The note values are generally shorter on ‘et conglorificatur’, as mainly crotchets are used rather than minims as used for ‘simul adoratur’.

**195-199 qui locutus est per Prophetas.**



$\frac{3}{2}$ ,  and  with 

Choirs I and II: all voices. Organ: b.s.

Homophonic.

All voices join in a homophonic passage to create a declamatory character, which is a marked contrast to the reduced forces of the previous passage. Identical note values occur in all voices across bb. 195-196, whereas in the last few bars, these are almost identical. Towards the cadence, only TI and AII supply a rhythmic variant to the homorhythmic sound of the hemiola provided in the other voices.

**200-205 Et unam sanctam catholicam et apostolicam Ecclesiam.**

$\frac{3}{2}$ ,  with  and



Choirs I and II: all voices. Organ: b.s. with some independence in bb. 200, 202.

Antiphonal exchange in homorhythm.

There is an antiphonal exchange on the two text-units and a declamatory homorhythm in both choirs.

**205-207 Confiteor** C, ♩ and ♪ with ♪

Choirs I and II: all voices. Organ: b.s.

Antiphonal exchange in near-homophony.

The two choirs are involved in an antiphonal exchange on the same passage of text. The declamatory homophony of Choir I is taken up by Choir II four beats later, proceeding in near-homophony. The rhythms are almost identical in both choirs. While there is some resemblance between the melodic materials of the various voice parts of each choir, this is treated with some freedom.

**207-221 unum Baptisma...mortuorum.** C, ♩ and ♪ with ○ and ♪

Choir I only. Organ: b.s.

Various contrasting textures: homophony ('unum baptisma'); homorhythm in antiphonal exchange ('in remissionem'), near homophony ('peccatorum'), near-homophony and homophony in antiphonal exchange ('et exspecto resurrectionem'), free polyphony ('mortuorum').

The passage begins with Choir I only on 'unum Baptisma' in near homophony. From 'in remissionem' through to 'resurrectionem' (bb.209-218), the homophonic section is energised through various musical exchanges between the choirs. In the concluding passage of this section (bb. 219-221), the rhythm is treated with more freedom, outlining

a passage in free counterpoint. This precedes the change of time signature from duple to triple time.

**222-273 Et vitam venturi saeculi. Amen.** 3/2, ♩ and ♪ with ♫

Choir I and II. Organ: mainly b.s.

Mainly imitative, near-homophonic, either within each choir or in antiphonal exchange.

This passage is characterised by syllabic writing for minim-based passages, and melismatic material on crotchets on the first syllable of 'saecula'. The main thematic element is divided into subject (d) and answer (g), with the voices mainly moving in stepwise motion. In the first section (bb. 222-253), the pairs move in imitation and the two choirs alternate in outlining the main theme. The section starts with Choir I moving in imitation with paired voices. These outline subject and countersubject and enter at one-bar intervals within each pair and at three- or four-bar intervals when the next pair enters. One pair of voices which have a short-interval entry can be found at AI and CI in bb. 222-223 and BI and TI in bb. 229-230).

By contrast, from b. 252 the section increases *momentum* with the two choirs moving in antiphonal exchange. There is also a textural change from imitation to near-homophony within each choir, with shorter entries being found towards the end. From bb. 252-255 the two choirs enter at three-bar intervals and in bb. 263-265 and bb. 265-267 they interact at two-bar intervals. Where each choir moves in imitation, the intensity is increased by the entries in stretto within each choir. In b. 260 CI and TI enter at a two-minim interval and CI and AI at a one-minim interval in b. 265. Another variant occurs in



bb. 263-264 and bb. 265-266, where the main theme begins in inversion in AI and AII.

Towards the cadence Choir I outlines the final passage in free polyphony from b. 269.