

25

mar di san - gue. è po - co og - ni tor - men - to

mar di san - gue. è po - co og - ni tor - men - to

mar di san - gue. è po - co og - ni tor - men - to

mar di san - gue. è po - co og - ni tor - men - to

7-6 6-5
4-3 5 9-8
4-3

28

è po - co og - ni tor - men - to è

è po - co og - ni tor - men - to è

og - ni do - lo - - - re è

og - ni do - lo - - - re è

og - ni do - lo - - - re è

4-3 5 4-3

31

po - co og - ni do - lo - re og - ni do - lo - re

po - co og - ni do - lo - re og - ni do - lo - re

po - co og - ni do - lo - re og - ni do - lo - re

po - co og - ni do - lo - re og - ni do - lo - re

po - co og - ni do - lo - re og - ni do - lo - re

♯ 6 ♯ ♯ 4-3 ♯

34

O - d'ec - cel - sa pie - tà no - bi - le in - seg - na ch'a voi se

2 6#

37

qua - ci - - - il ne - ro cal - le ad - di - ta di Vin - cer Mor - te,

37

37

37

37

37

37

37

6#

b 6 #

40

e d'e - ter - na - [sti?] in Vi - - - ta. e ac - cer - a n'in

40

40

40

40

40

40

40

40

40

6-5
4-3

43

reg - na che di sa - ler di ve - ra glo - ri - a al -

reg - na che di sa - ler di ve - ra glo - ri - a al -

reg - na che di sa - ler di ve - ra glo - ri - a al -

reg - na che di sa - ler di ve - ra glo - ri - a al -

reg - na che di sa - ler di ve - ra glo - ri - a al -

reg - na che di sa - ler di ve - ra glo - ri - a al -

46

tro - no.

tro - no. e le pen - ne ei mar - tir le pen - ne

tro - no. e le pe - ne ei mar - tir le

tro - no.

tro - no.

tro - no.

tro - no.

49

49 e le pen - - - - - ne ei mar -

49 so - - - - - no e le pen - ne ei mar -

49 pen - ne so - - - - - no

49 e le pen - ne ei mar - tir le pen - - - - -

49

6 7-6 4-#3 7-6 b6 7-6 b3

52

52 tir e pen - ne so - no

52 tir e - le pen - ne ei mar - tir le pen - ne

52 e le pen - ne ei mar - tir e le

52 ne le pen - ne so - - - - - no le pen - ne so - - - - -

52 e le pen - ne ei mar - tir e le pen - ne ei mar -

52

7-6 b # 7-6#

55

so - - - no ei mar - tir le pen - - - ne
 pen - ne ei mar - tir le pen - ne so - - - no le
 no e le pen - ne ei mar -
 tir le pen - ne so - - - - no

6 ♭ #6 4-3♯ 7-6

58

e le pen - ne ei mar - tir le pen - - - - ne
 so - - - - no e le pen - ne ei mar - tir le pen - ne
 pen - - - - ne so - - - - no e le pen - ne ei mar -
 tir le pen - - - - ne so - - - - no e le pen - ne ei mar -
 e le pen - ne ei mar -

7-6 5-6 ♭ 7-6

61

le pen - ne ei mar - tir le pen - ne le pen - ne so - - -

e le pe - ne ei mar - tir le pen - ne le pen - ne so - no

tir e le pen - ne ei mar - tir le pen - ne le pen - ne so - - -

tir e le pen - ne ei mar - tir le pen - ne le pen - ne so - - -

tir e le pen - ne ei mar - tir le pen - ne le pen - ne so - - -

tir e le pen - ne ei mar - tir le pen - ne le pen - ne so - - -

♭ † † 6/5 4-3

64

no le pen - - - ne so - - - - - no.

le pen - - - ne so - - - - - no.

no e pen - - - ne so - - - - - no.

no e pen - - - ne so - - - - - no.

no le pen - - - ne so - - - - - no.

no le pen - - - ne so - - - - - no.

♭ † 6/5 4-3

Excerpt from Peri's *Le Musiche sopra l'Euridice*:⁴⁸

The following is a scene from the first extant opera, Jacopo Peri's famous *Euridice* from 1600. This dialog takes place between Orfeo and Plutone, king of the underworld, with appearances by his wife, Proserpina, and the ferry pilot on the River Styx, Charonte. The *lirone*, which was thought to be a recreation of Orfeo's lyre, should be used to accompany only Orfeo. Once again, the figures are fairly straightforward, though some difficult passages have been realized below:

Fig. A12

The figure displays a musical score for an excerpt from Peri's *Le Musiche sopra l'Euridice*. It consists of four staves: Cantus, Lirone, Chord Reduction, and Bassus. The Cantus staff shows the vocal line in G-clef with a common time signature. The Lirone staff is a six-stringed lyre with a G-clef and a common time signature, with fret numbers indicated by numbers 0-7. The Chord Reduction staff shows the harmonic structure in G-clef. The Bassus staff is in C-clef with a common time signature. The lyrics are: "cor con si io a ves-pem - e ma - te al mio pian - to". Measure 9 is marked with a double bar line, and Measure 51 is also marked with a double bar line. The Lirone staff has a green line for the first string, a red line for the second, and a blue line for the third. The Chord Reduction staff shows chords for measures 9, 10, 11, 51, 52, and 53. The Bassus staff shows the bass line for the same measures.

Other notes and particularly difficult places:

Measure 5: The C# on the first beat should be realized as a 6 chord. This is “rule of the octave” material, and should be adhered to in most similar circumstances. When in doubt, look to the melody for clues.

Measure 31: The Eb on the third beat should be a root position triad.

⁴⁸ Peri, Jacopo. *Le musiche sopra l'Euridice*. Rome: Reale Accademia d'Italia, 1934.

13 Venere

L'o - scu - ro var c'o - de sian guin - ti a ques - te - ri - ve pal - li - d'e mes - te

16

Oc - chio nó vi - d'an cor d'al - cun mor - ta - le Ri - mi - ra in - tor - no e

11.#

19

ve - di gl'os - cu - ri cam - pi, è la Cit - tà fa - ta - le Del Re che sou - ra

22

l'ó - bre, ha sce - tro, e reg - no Scio - gli l tuo no - bil can - to Al suon dell' aur - eo leg -

6 6 #.11 11.#

25

no. Quan - to mor - te t'ha tol - to i vi - di - mo -

6 11.10

28

ra Pre - ga sos - pi - ra, e plo - ra for - s'av-ver - rá che

28

#

31

quel - so a - ve pian - to che mos - s'a il ciel pie - ghi l'In - fer - no an - co -

31

11.10

Venere si parte, e lascia Orfeo nell'Inferno
Orfeo

34

ra. Fu - ne - ste piag - ge om - bro - si or - ri di

34

b

37

cam - pi che di stel - lé, o di So - le Non ve - de - ste gia mai scin - til - ò lam - pi

37

b #6 # #

40

Rim - bom - ba - te do - len - ti al suon dell' an - go scio - se mie pa - ro - le

40

b b #6 #6 11.#

43

Men-tre có-mes - ti ac - cen - ti Il per-du - to mio ben con voi sos - pi - ro

43

b b # # 11.# #

46

E voi dhe per pie - tà del mio mar - ti - ro Che nel mi - se-ro cor di mo -

46

b # # # #

49

ra, e - ter - no La - cri - ma - - te al mio pian - to

49

7. #6

52

Om - - - bre d'in - fer - no Ohi - me

52

#.4 4.# #

55

Ohi - me Che su l'au - ro - ra giun se all' - oc - ca - so il Sol

55

b b

73

Om - - - bre d'in - fer - no. E tu

73

#11 11.#

76

mé - tr'al ciel Piac - que lu - ce di ques - ti lu - mi fat - ti al tuo di par -

76

10 11 b # #

79

tir fon - ta - ne, e fiu - - - mi Che fai che fai per en

79

3 4 b # b

82

troi te - ne bro - si or ro - ri for - se t'af - flig - gi, e piag - ni l'a - cer - bo fa - -

82

b # b b 6 # # # 4. #3 2

85

to e glin - fe li - - - ci a - - - - mo ri

85

6 4. #3

88

Dhe Dhe se scin-til l'an - co - ra - ti scal - da'l sen -

88

10 10. 10 # # #

91

di quei si ca ri ar - do - ri sen ti sen - ti mia vi - ta

91

6 6 7.#6 # #

94

sen - - ti Quai piá - ti e quai la-men - ti Ver - sal' tuo ca - ro Or - feo

94

#.4 4.# # b b

97

dal cor in - ter - no La - cri - ma - te al mio pian - to

97

11.# 11. 11.# # # # 7. 6

100

om - - - bre d'in - fer - no

100

#.4 4.#

Plutone

On - d'e co -

103

tan - to ar-di re ch'a van - ti al di fa - ta - - - le Scé - d'a miei

103

106

bas - si reg - ni un huó mor - ta - - - le

106

11.#

109 Orfeo

O de glor - ri - di, e me - ri cam - pi d'in-fer - no O dell' al-tre ra

109

#

112

Di - te Ec - cel - so Re Ch'al - le uud' ób - re im -

112

6 6 4 #3 2 # # #

115

pe - ri Per im - pe - trar mer - ce de ve - dou - o Am -

115

7 6 # # 6

133

van ri - tro - sa, e schi - - - va sem - pre ti sco - pri, e

133

5 6

136

gi - ri Se - re ni, i rai del - la ce - le - ste fron - te Mo -

136

11 #

139

vat' il tris - to suon de miei so - spi - - - - ri

139

b b #

142

Va - glia - mi il dol - ce can - to Di ques - ta no - bil cet - ra Ch'io ri - cou - ri da - te l'a -

142

4 # # b

145

ni - ma mi - a L'al - ma dhe ren - di a ques - to cor do - len - te Ren -

145

#.11 11.# # # # 6 #

148

di a - quest' occh' - il de si - a - to So - le A quest' or - ec - chie il

4 #

151

su - o - no ren - di del - le dol - cis - si - me pa - ro - le O me rac - cog - li an -

b b b

154

co - ra Tra l'om - bre spen - te ov - e il mio ben di - ro - - ra

#6 11.#

157

Plutone

Den - tro l'in - fer - nal por - te Nó li - ce ad huó mor -

157

160

tal fer mar le piá - - - te Ben

160

163

di tua du - ra for - te Non so qual nuou' af - fet - to m'in-te ne ri se'il pet - to Ma

#

166

trop - po du - ra leg - ge leg - ge scol-pi - ta In ri - gi-do dia-má - te Cót -

#

#

169

ra - st'a pre-ghi tuoi mi - ser' a - má - te Ahi ch pur d'og-ni leg -

#

172

ge Sciolt' - e co-lui che gl'al - tri as - tre - na, e reg - - - ge Ma tu del

6

#

#

#

175

mi-o do-lo-re Scin - til - la di pie-tá non sen-ti hai las - so Ahi las - - so e non ram -

b

b

#

4

#

#

4

#

178

men - ti Co - me tra fig - - gha a - mor co - - - me tor -

6

#

181

men - ti E pur s'ul mon - te del - l'e - ter - no ar do - re Lag - ri mas - ti an - cor tu fer - uo d'a - mo - re

#

#

b

6

#

#6

#

#

184

Ma dhe sel pian - to mi - o Nó può nel du - ro sen -

187

de - star pie - ta - te ri - vol - gi il guar - do a - quell' al - ma bel ta - te Che t'ac -

10.11

11.10

b

#

4.6

#

190

ce se nel cor - si bel di - si - o Mi - ra sig - nor dhe mi - ra

#

#

#

b

#

193

Com' al mio lag-ri-mar dol-ce so-spi-ra Tua bel-la spo-sa E co-me dol-ci i lu-mi Ru-gia-do-si di

193

5.6 6 # # #

196

pian-to a me pur gi-ra Mi-ra sig-nor dhe mi-ra quest' om-bre in tor-

196

6 # 6 # # # 4.#3 2

199

no e quest' os-cu-ri Nu-mi Co-me

199

#

202

d'al-ta pie-tà vint' al mio duo-lo Par-che cias-cun si

202

#

205

stug-ga e si con-su-mi O Re

205

Proserpina

#.11 11.#

208

nel cui sé - bian - - te m'ap - pa - go - si ch'el

208

#

211

ciel se - ren - o e chia - ro con quest ó - bre cá - giar m'e dol - c'e

211

214

ca - ro Dhe se gra - di - to a - man - te un qua tro - va -

214

4. #3 2 # # #

217

st in ques - to sen rac - col - to. On - da so - ave al - l'a mo - ro la

217

#

220

se - te s'al cor li - be - ro, es - ciol - to dol - ci sur - ques - te chio - me, elac - ci, e - re - te

220

7.#6

223

di si gen - til' a - man - te ac - que - ta l pian - to.

223
223
223

#

#.11 11.#

226 Orfeo

A si so - a - vi pre - ghi A si ser - vi d'a - man - te Mer - ced' an - co pur nie - ghi Che

226
226

5

#

229

sia pe - ró se fra tant' al - me, e tá - te ried' Eu - ri - di - ce, a ri - mir -

229
229

#

#

5

#

#

#

232

rar il fo - le. Ri - mar - ran ques - te piagg' in - gnu - d'e fo - le.

232
232

#

#

#

5

#6

#

235

Ahi che me se - co e mil - l'e mill' in sie - me. Di -

235
235

b

b

b

#

#

238

man te - co ve - drai nel tuo gran reg - no. Sai pur che mor - tal

238

5 5 # #

241

vi - ta al or' - es - tre - me vo - la più rat - - ta che fa et

241

b # #

244

Plutone

tal seg - no. Dun - que dal reg - n'o - scu - ro tor - ne - ran l'al - m'al

244

11.# #

247

Cie - - - lo et, io pri - mie - ro, le

247

b b

250

Caronte

leg - gi sprez - ze - ró del nos - str'im - pe - ro. Sou - ra l'ec - cel se stel - le

250

#6 11.#

253

Gioue - a ta - lé - to suo co - má - da, e reg - ge. Net - tú -

10.11 11.10

256

no il mar cor-reg - ge E muov 'a suo vo - ler tur - bi, e pro - cel - le

6 #

259

tu sol dé - tro a i con - fin d'an - gu - sta leg - ge hau - rai l'al - to gou - er - no, non

b #

262

li - be - ro sig - nor del vast in - fer - - - no.

#

265 Plutone

Rom - per le pro - prie leg - gi, e - vil pos - san - - -

6 11 10

268

za. An - zi re - ca so - ven - te, e bia - smo, e dan - no.

268

11 10

271 Orfeo

Ma degl' - af - flit - - - ti con - so - lar l'af - lan - no e

271

b # 4 #

274

pur di re - gio, cor gen - til u - san - - -

274

b #.11 11.#

277 Caronte

za. Quà - to ri mi - ra'l Sol vol gend' in - tor - no la lu - mi - no sa

277

#

280

fa - ce, al ra - pi-do spa-rir d'un bre - ve gior - no ca - de mo - ren - do, e sa qua giù

280

#

283

ri - tor - no sa pur leg - gie, o grá Re quan - - - to a te pia -

#, 11 11.# # # # 11 11.#

286

Plutone

ce. Tri - on - fi og - - gi pie - tá ne

#

289

cam - pi in - fer - - - ni, e sia la glo - ria el van - to

#6 11.# #

292

del - le la - gri-me tue del tuo bel can - to O del - la

11.#

295

re - gia mi - a mi - ni - stri e-ter - ni Scor - ge - te voi per en - tr'al

295

298

l'aer os-scu - ro l'a - ma - tor fi - do al - la sua don n'a - van - te

298

11.10

301

scen - di gen - til a - man - te Scen - di lie - to, e si cu - ro En - tro loe nos - tre sog -

301

#

11.#

304

lie E la di - let - ta mog - lie te - co re - men - a' Ciel fè - ren - no, e pu -

304

307

Orfeo

ro O for - tu - na - ti miei dol - - ci so -

307

310

spi - ri O ben ver - sa - ti pian - ti O me fe - li - ce sou - ra - gl'al - tri a - man - ti.

310

b # # 4.3

Further Repertoire:

The following is a list of pieces comprising the entire known repertoire of *lirone*-specific works.⁴⁹ Instrumentation has been included for most of these works.

The *lirone* is occasionally given a specific line in a score, but more often it is included as part of the continuo group, and to be used where appropriate. It is up to the director and/or performer to decide when exactly to use it.

Intermedii: La Pellegrina with music from Mantua and Rome (1589)

Alessandro Striggio: "Oh, altero miracolo novello."

a 4: Cupid, Zephyrus, Playfulness, Laughter

Musica: Lirone, four lutes, viola d'arco:amoretti

3 gravicembalo, leuto grosso, viola soprano, traverso contr'alto, flauto grande tenore, trombone basso, cornetto muto, che sonava una quinta parte aggiunta di soprano

Alessandro Striggio: "Fuggi speme mia."⁵⁰

a 5: Psyche, Soprano solo, 4 violoni off stage

4 trombones, lirone off stage.

Francesco Corteccia: "Dal bel monte Helicon."

a 4: 2 cornetto muti, 2 trombone, dulcian, stortina, lirone, lira, ribechino, 2 lutes.

_____: "Himeneo dunque ogn'un chiede."

a 8: lira, lirone

Cristofano Malvezzi: "Io che l'onde raffreno."

a 5: Water nymphs: chitarrone, arciviolata lira (*lirone*).

⁴⁹ David, 84-85

⁵⁰ A full realization of this piece is available in:

Brown, Howard Mayer. "Psyche's Lament: Some Music for the Medici Wedding in 1565." *Words and Music: The Scholar's View. A Medley of Problems and Solutions Compiled in Honor of A. Tillman Merritt by Sundry Hands.*

Laurence Berman, Elliot Forbes, et al., editors. Boston: Harvard University Press, 1972.

Malvezzi: "O qual risplende nube."

a 6: 24 singers, 4 liuti, 4 viole, 2 bassi, 4 trombones, 2 cornetti, cetera, salterio, mandola, arciviola, lira, violine

Malvezzi: "O fortunate giorno."

a 30: in seven choirs.

Francesca Caccini: 'O quanto muto.'

Arciviola, 5 viole, Organo di Legno, Strumenti di Tasti.

Pieces as examples:

Marin Mersenne (1636) includes a tablature of le Baillif's *Laudate Dominum* in his treatise, *Harmonie Universelle*. (see p. 108)

Cerreto, "Della Prattica Musica vocale, et strumentale." (1601): an accompaniment for soprano voices with lirone.

From Roman, Venetian, and Florentine opera and sacred dialogs:

E. Cavalieri (1600): "Rappresentatione di Anima et di Corpo, Prologo."

Lira, 3 violini, arpe, lauti, gravicembali, tiorbe & violini

Listed in the foreward to the work:

"Una lira doppia, un clavicembalo, un chitarone, o tiorba

Come ancora un Organo suave con un Chitarrone."

Stefano Landi (1631): "Il Sant' Alessio." in A. della Corte: *Drammi per musica dal Rinuccini allo Zeno*, i (Turin, 1958), 195-265.

Rossi or Pasqualini (1653): Oratorio "Mi son fatto nemico," Cantata a 5 con strumenti

Lira Basso solo

Lira Alto solo

Lira a 4 et violone, soprano, Lute, 2 violins

Lira Tenor Solo, cembalo, violone

Rossi or Pasqualini: Oratorio "O cecità," Cantate a 5 con stromenti se si vuole.

Lira Soprano, Alto, e violone

4 viole (ritornello)

4 viole and cembalo (ritornello)

Lira Basso solo e violone

Lira Basso solo e violone
 Lira Tenore solo e violone
 Madrigal a 5, lira (lirone) in basso continuo tutti.

Jacopo Peri (1601), "Sopra L'Euridice," Florence, with arias by Giulio Caccini
 Instruments and Performers:
 Una lira grande, Messer Giovanbattista dal Violino
 Un Gravicembalo, Signor Jacopo corsi, sono
 Un Chitarrone, Signor Don Grazia Montaluo
 Un Liuto grosso, Messer Giovanni Lapi

Domenico Belli (1616): "Orfeo dolente," Orfeo sonando con la lira il seguente ritornello.

Rossi (1641-45, approx.): *Giuseppe*
Oratorio per la Settimana Santa

Domenico Mazzochi (1664): "Lamento di David," puo servire con la lira

Bernardo Pasquini (1710): "Cain et Abel," con la lira.

Recommended Recordings:

The following is a partial list of recordings that feature *lirone* player Erin Headley.

Le Canterine Romane
 Luigi Rossi
 Tragicomedia
 Teldec 4509 90799-2

Il Ballo Delle Ingrate
 Claudio Monteverdi
 Tragicomedia
 Teldec 4509-90798-2

Madrigali Concertati
 Claudio Monteverdi
 Tragicomedia
 Teldec 4509-91971-2

*Heinrich Ignaz Franz von Biber The
 Mystery Sonatas*
 John Holloway, violin
 Virgin Veritas
 VCD 7 90838-2

Amor Amor, Roman Cantatas c. 1640
 Suzie Le Blanc/ Tragicomedia,
 Vanguard Classics 99140

Madrigali Concertati
 Claudio Monteverdi
 Tragicomedia
 Teldec 4509-91971-2

La Dolce Vita
 Tragicomedia, directed by Stephen
 Stubbs / The King's Singers
 EMI (Classics/Reflexe)
 CDC 7 54191 2

Sprezzatura
 Tragicomedia, directed by Stephen
 Stubbs
 EMI (Classics/Reflexe)
 CDC 7 54312 2

Capritio - Instrumental Music
 Tragicomedia, O'Dette, et al
 Harmonia Mundi
 CD 9304672942

Monteverdi: Che Soave Armonia
 Challenge Classics
 CD 0891720352

Love and Death in Venice
 Conductor: Stephen Stubbs
 Emi Records [All429] - #45263

*Una <<Stravaganza>> dei Medici:
 Intermedi (1589) per <<La pellegrina>>*
 Taverner Consort - Taverner Choir -
 Taverner Players/ Andrew Parrott
 EMI
 CDC7479982

The Continuo Group:

As indicated in Chapter 3, one must exercise some discretion when choosing combinations of instruments for a continuo group, especially with regards to the doubling of the bass line by a sustaining instrument. Though most seventeenth century theorists give only vague guidance on most of these issues, much has been gleaned from ensembles specified in a number of compositions. A summary of a few basic guidelines is as follows:

- 1) In sacred music, the organ is the most common continuo instrument. Harpsichord, archlute, theorbo, and harp are more common in secular genres.
- 2) "At no time during the 17th century did there exist a general practice of doubling the basso continuo."⁵¹ This holds true for secular instrumental and vocal music in general.
- 3) Occasions when bass line doubling is appropriate:
 - a. Doubling is appropriate in Intermedii. or Opera: Continuo instruments and single-line bass instruments are often specified by the composer
 - b. Doubling is appropriate in pieces in which there is a good deal of melodic interest in the bass line, or in which the bass line is an integral part of the counterpoint. This includes much sacred vocal music written after 1650.
 - c. If extra reinforcement is required to keep the ensemble on pitch.⁵²

The job of the continuo in the 17th century is to clarify the harmonic structure on which the rest of the ensemble's parts are based. If doubling the bass line seems to make a given piece become too bass-heavy or obscures lines being played or sung by other voices or instruments in a similar range, it is

⁵¹ Tharald Borgir, "The Performance of the Basso Continuo in Seventeenth Century Italian Music" (Ph.D. diss., University of California, Berkeley, 1971), 241.

⁵² Michael Praetorius, *Syntagma Musicum v. III, Wolffenbuette. Holwain, 1619*. Reprinted as vol. 15 of *Documenta musicologica, Erste Reihe*, Kassel, Baerenreiter.

probably best to leave off the doubling. Doubling may be appropriate, though not always stylistically necessary, when the chordal instrument does not possess a strong bass range, as can be the case with some harpsichords, small organs, and especially the *lirone*.⁵³ If you decide to include a single-line bass instrument in your continuo group, it is advisable to avoid instrumental anachronism. As mentioned above, composers did occasionally prescribe bass instruments in their score, though the plethora of different names, some of which indicate the same instrument, can cause confusion for modern players. The following chart clarifies many of these terms:⁵⁴

Pre -1650:

Basso di viola = a bass of either the violin or the viol family

Contrabasso = a bass viola da gamba

Viola = any member of the viol or violin families

Viola da gamba = any member of the viol family

Violone = generic term for the viol family, or an Italian bass viola da gamba tuned GG - e'.

Post-1650:

Bassetto = a cello.

Basso di viola = Italian bass viola da gamba

Contrabasso = double bass violin

⁵³ Agazzari, *Del sonare sopra 'l basso* (Seina, 1607).

⁵⁴ Borgir, 189.

Viola = alto violin

Viola da braccio = Venetian term for the cello until 1720.

Viola da gamba = the Italian tenor gamba, tuned D-b'.

Violoncello = cello.

Violoncino = used to refer to the cello between 1640 and 1680.

Violone = Italian bass viola da gamba, cello, or an instrument functioning as a double bass after 1750.

It should be noted that the bass viola da gamba was rarely used for a continuo bass line outside of France in the late-17th century. The cello and its early variants are most common in Italy and Germany throughout the Baroque period.⁵⁵ Though bowed basses were by far the most frequently used and preferred, Agazzari and Praetorius both suggest the use of a trombone to double the bass line in sacred music when necessary, and the bassoon was also used occasionally in later secular music.⁵⁶

Further Continuo Study:

In addition to the list of treatises in Chapter 1, the following is a partial list of materials for the further study of continuo practice and figured bass realization. Primary sources mainly include those of early 17th century Italian authorship, though a number of later French, English, Spanish and German sources have been included to encourage a more diverse perspective on the

⁵⁵ Henry Brunett, "The Bowed String Instruments of the Baroque Basso Continuo (Ca. 1680-1752) in Italy and France" (Masters Thesis, Queens College 1970), 10.

⁵⁶ Borgir, 4-5.

practice.⁵⁷ Though these sources concentrate on figured bass as applied to keyboard and plucked string instruments, the same principles of figured bass realization, of course, apply to the *lirone* as well.

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⁵⁷ Peter Williams and David Ledbetter, *Continuo [Basso Continuo]*, <<<http://www.grovemusic.com>>>, accessed 01-05-2004.

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R. Zappulla, *Figured Bass Accompaniment in France* (Turnhout, 2000)

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775 329-1905

Linda Shortridge
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505 822-1311

String Makers:

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Aquila Corde Armoniche
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67 - 36100 VICENZA - ITALY.
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