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# Preface

## About the Composer

Ippolito Baccusi, a friar of the Order of Hermits of Saint Augustine, was born in Mantua, probably during the reign of Francesco III Gonzaga (r. 1540–50), although in the absence of concrete evidence, scholars have proposed birthdates as early as 1530.<sup>1</sup> The earliest surviving biographical records are contradictory. On the one hand, a document from the *libri dei camerari* of Spilimbergo notes that Baccusi was hired as maestro di cappella at the Duomo of Santa Maria Maggiore and began “singing and officiating” there on 1 July 1568.<sup>2</sup> On the other, in a letter written in the spring of 1570 in Ravenna, Baccusi suggests he had been in that city since 1568 to hone his compositional skills.<sup>3</sup> The nature of the evidence suggests that either the Spilimbergo document is in error or that Baccusi was indeed hired there in 1568 but took a leave of absence to study in Ravenna. In any event, by the summer of 1570, Baccusi was certainly working in Spilimbergo. In his letter from Ravenna, Baccusi also makes reference to a superior at Sant’Agnese, home of the Augustinian

Hermits in Mantua, which must mean that he took his vows before 1570. Baccusi’s first publications—a book of madrigals (RISM A/I B 36) and his first book of masses, the *Missarum cum quinque et sex vocibus liber primus* (RISM A/I B 22; RISM B/I 1570<sup>1a</sup>)—appeared in 1570.

Using this concentration of information from 1570, we can speculatively fill in some early biographical details. While the earliest proposed birthdate (ca. 1530) makes it hard to explain the complete lack of biographical information and printed music until 1570—that is, for almost half of Baccusi’s life based on his presumed death date of 1608 or 1609—the latest date (ca. 1550) conflicts with the available records of Baccusi’s achievements: it is unlikely that a composer could have become maestro di cappella in Spilimbergo or manage to publish two collections by the young age of twenty. All things considered, a birthdate between 1540 and 1545—meaning that Baccusi was between twenty-five and thirty years old in 1570—seems the safest hypothesis.

According to Oscar Mischiati, before arriving at Ravenna, Baccusi studied with Adrian Willaert (1490–1562) and became a singer at the Basilica of San Marco in Venice.<sup>4</sup> Anna Maria Monterosso Vacchelli, Fiorenza Gilioli, and Patricia Ann Myers go even further, claiming that Baccusi was assistant choir director at San Marco, yet they do not provide any evidence in support of this conclusion; moreover, in his pioneering historical portrait of the cappella, Francesco Caffi makes no reference to Baccusi’s presence at San Marco.<sup>5</sup> Unfortunately, two massive fires broke out in the Doge’s Palace and San Marco in 1574 and 1577 and destroyed most of the relevant archival documentation.<sup>6</sup> While there is no explicit evidence that Baccusi studied and worked at San Marco, a pair of allusions by Baccusi’s student Lodovico Zacconi (1555–1627)

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1. MGG, s.v. “Baccusi, Ippolito” (col. 1261), by Therese Bruggisser-Lanker; *DBDF*, s.v. “Baccusi Ippolito,” by Franco Colussi, <https://www.dizionario biografico dei friulani.it/baccusi-ippolito/>; Fiorenza Gilioli, “Baccusi Ippolito,” in *Dizionario enciclopedico universale della musica e dei musicisti: Le biografie*, ed. Alberto Basso (Torino: UTET, 1985), 187; Oscar Mischiati, *Bibliografia delle opere pubblicate a stampa dai musicisti veronesi dei secoli XVI–XVIII* (Rome: Torre d’Orfeo, 1993), 346; *GMO*, s.v. “Baccusi, Ippolito [Baccusii, Hippolyti],” by Patricia Ann Myers, <https://doi.org/10.1093/gmo/9781561592630.article.01668>; Carlo Schmidl, *Dizionario universale dei musicisti*, 2nd ed. (Milan: Sonzogno, 1937), s.v. “Baccusi Ippolito” (1:89); *DBDI*, s.v. “Baccusi (Boccusi, Baccusio, Bacchusi), Ippolito,” by Anna Maria Monterosso Vacchelli, [https://www.treccani.it/enciclopedia/ippolito-baccusi\\_%28Dizionario-Biografico%29/](https://www.treccani.it/enciclopedia/ippolito-baccusi_%28Dizionario-Biografico%29/). Proposed birth dates for Baccusi are ca. 1530 (Schmidl), ca. 1540 (Bruggisser-Lanker, Colussi, and Gilioli), ca. 1545 (Mischiati), and ca. 1550 (Myers and Monterosso Vacchelli).

2. “Libro dei camerari, 1565–1583,” I-SPLp, busta 96, fol. 43v.

3. “Lettere, Corrispondenza estera, Roma,” I-MAg, busta 904 IV.

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4. Mischiati, *Bibliografia*, 346.

5. Francesco Caffi, *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797*, 2 vols. (Venice: Antonelli, 1854).

6. Caffi, *Storia della musica sacra*, 1:101.

# Introduction

## The Masses of Baccusi's *Liber primus*

*Missarum cum quinque et sex vocibus liber primus* was published in Venice by Girolamo Scotto in 1570, the year Baccusi began to work as maestro di cappella at the Duomo of Santa Maria Maggiore in Spilimbergo. The collection survives in a single exemplar thanks to British legal writer, bibliophile, and collector Thomas Bever (1725–91).<sup>1</sup> The print, consisting of five upright quarto partbooks, is now preserved at the British Library.<sup>2</sup> All four of the masses are *ad imitationem*—in other words, derived from polyphonic models (see table 1). The first three are based on sacred motets, though unfortunately the model for *Missa Illuminare Hierusalem* has not been identified. The model for the last mass, “Standomi un giorno,” is a setting by Orlando di Lasso of a six-section canzone by Petrarch. An edition of the three identifiable models is included in the appendix of this volume.

While the title page bears Baccusi's name alone and thus presents the collection as a single-composer print, the attribution “Falcidii foriuliensis” appearing atop the third mass, *Missa Tribularer*, identifies it as the work of another composer, Giovanni Battista Falcidio.<sup>3</sup> Born in Cividale del Friuli, Falcidio worked as an organist from 1564 to 1573 at Santa Maria Maggiore, where he had a close working relationship with Baccusi. Later, Falcidio was appointed maestro di cappella at the Duomo of Cividale, where he remained until his death in 1580. His surviving output is limited to a book of

masses, *Missarum cum quinque vocibus liber primus* (Venice: Gardano, 1570; RISM A/I F 68), and pieces or parts of pieces included in three prints of Baccusi. Archival records suggest that Falcidio also composed other now-lost works such as a collection of psalm settings, which he donated to the chapter of Cividale, and a “Vespri a nove voci.”<sup>4</sup>

Falcidio's *Missa Tribularer* appeared in his own single-composer print published by Gardano the very same year as Baccusi's book of masses. Information about the chronology of the two prints is not available, but some conclusions may be drawn from their comparison. The first concerns the dedication of Falcidio's print: while Baccusi's collection has none, Falcidio's is dedicated to the apostolic prothonotary of Cividale, Niccolò Riccio. Secondly, the title page of Falcidio's collection states that the masses it contains are published for the first time. From this, it would seem reasonable to hypothesize that Baccusi's collection appeared after Falcidio's (one might assume that Falcidio would not dedicate an already-published work) and that Falcidio agreed to contribute one mass to the later publication. This hypothesis, however, is not convincing, for there is evidence that Scotto and Gardano were not working with the same manuscript source: apart from the differences in format and text underlay between the two prints, there are significant variants in the music. For example, the quintus part from Falcidio's print appears in Baccusi's Tenor partbook in the “Christe” (Kyrie) and the “Et iterum” (Credo) sections; there are also two further significant mistakes in the “Et iterum” section of Baccusi's print (see the critical report), potentially caused by a rush to publication. This evidence suggests that Baccusi's *Liber primus* was published first and that Falcidio later corrected the mistakes for his own print. More speculatively, Falcidio's

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1. For information about Bever's music library, which was disassembled and distributed among several European institutions, see Richard Charteris, “Thomas Bever and Rediscovered Sources in the Staats- und Universitätsbibliothek, Hamburg,” *Music & Letters* 81, no. 2 (2000): 177–209, <https://doi.org/10.1093/ml/81.2.177>.

2. GB-Lbl D.30. The copy has been digitized and is available online at <http://purl.org/rism/BI/1570/1a>.

3. Pace Jane Bernstein, who attributes the model, rather than the mass, to Falcidio; see Bernstein, *Music Printing in Renaissance Venice: The Scotto Press, 1539–1572* (New York: Oxford University Press, 1998), 801, <https://doi.org/10.1093/acprof:oso/9780195102314.001.0001>.

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4. Alba Zanini, “Giovanni Battista Falcidio musicista cividalese,” in *Alessandro Orologio (1551–1633) musicista friulano e il suo tempo: Atti del convegno internazionale di studi, Pordenone, Udine, S. Giorgio della Richinvelda, 15–17 ottobre 2004*, ed. Franco Colussi (Udine: Pizzicato, 2008), 409.

# Missa Illuminare Hierusalem

## Kyrie

Cantus

Altus

Tenor

Quintus

Bassus

6

C

A

T

Q

B

Ky- ri-

Ky- ri- e

Ky- ri- e e - -

-e e - - le- i- son,

- lei- - son, (Ky-

Ky- ri- e

- - - -

# Missa Aspice Domine

## Kyrie

Cantus

Ky- ri- e\_e- le- i- son, <Ky- ri-

Altus

Ky- - ri- e\_e- le-

Tenor

Quintus

Ky- -

Bassus

6

C - e e- le- i- son,) <Ky- ri- e e- lei-

A - i- son, <Ky- ri- e\_e- le- i- son,) \_\_\_\_\_

T Ky- ri- e e- lei-

Q -ri- e\_\_\_\_\_ e- lei- son, \_\_\_\_\_

B Ky- - ri-

# Missa Tribularer

## Kyrie

Giovanni Battista Falcidio

Cantus

Ky- ri-

Altus

Ky- ri- e e- le-

Tenor

Ky- ri- e e- le- i- son, <Ky- ri- e

Quintus

Ky- - ri- e

Bassus

Ky- - ri- e e- lei- son,

6

C  
- e e- le- i- son, <Ky- - ri- e e- - lei- son,) —

A  
- i- son, <Ky- ri- e e- lei- son,) <Ky- ri- e e-

T  
— e- le- i- son,) <Ky- ri- e e- lei- son, Ky- ri-

Q  
e- - lei- son, <Ky- - ri- e e-

B  
<Ky- - ri- e e- lei- son,) <e- - lei- son,) —





# Critical Report

## Sources

### Primary Source

*Liber primus 1570.* The primary source for all the masses in this edition is Baccusi's first mass publication, published in 1570 in Venice by Scotto. The title page reads:

HIPPOLYTI BACCVSII MISSARVM | CUM QVINQVE,  
ET SEX VOCIBUS | LIBER PRIMVS. | Nunc primum in  
luce[m] Æditus. | Missa Illuminare Hierusalem. | Missa  
Aspice domine. | Missa Tribularer. | Missa Standomi  
un giorno. cum sex vocibus. | VENETIIS, | APVD  
HIERONYMVM SCOTVM. | MDLXX.

The sole extant copy (GB-Lbl D.30) was consulted for the edition. The five partbooks, each measuring 21.5 cm × 14.5 cm, are designated Cantus, Altus, Tenor, Bassus, and Quintus. RISM A/I B 22; RISM B/I 1570<sup>1a</sup>.

### Concordant Source

*Falcidio 1570.* Giovanni Battista Falcidio's *Missa Tribularer* is also transmitted in the composer's own 1570 book of masses, published in Venice by Gardano. The title page of that print reads:

IOANNIS BAPTISTÆ FALCIDII | FOROIVLIENSIS  
MISSARVM CVM QVINQVE | VOCIBVS LIBER  
PRIMVS NVNC PRIMVM IN LVCEM EDITVS. | MISSA  
A Qualunqu'animal. | MISSA Tribularer. | MISSA  
Descendit Angelus. | Missa Sancta & immaculata. |  
LIBER PRIMVS | Venetijs apud Filios | Antonij Gardani.  
| 1570

The copy I-FZac F 68 was consulted for the edition. Of the original five partbooks, only four (Cantus, Altus, Quintus, and Bassus) survive. RISM A/I F 68.

### Plainchant Sources

Chant intonations for the Gloria and Credo of each mass have been supplied from the following contemporaneous chant books:

*MR. Missale Romanum ex decreto sacrosancti concilii Tridentini restitutum: Pii V Pontificis Maximi jussu editum.*

Venice: Joannem Variscum et haeredes Bartholomaei Faletti, 1570.

*GS. Graduale ad consuetudinem Sacrosanctae Romanae Ecclesiae. Vol. 2, Graduale Sanctuarium: Ad consuetudinem Sacrosanctae Romanae Ecclesiae, Nuper cum Missali novo Romano, diligenter collatum.* Venice: Giunta, 1572.<sup>1</sup>

## Editorial Methods

The masses are presented in the order in which they appear in the source and retain their original titles (with some minor adjustments to spelling and capitalization). In the transcriptions, original voice names are retained with the exception of "sestus" and "sesta pars," which are replaced with the standard Latin designation "sextus." The voices have been arranged in a choral score according to range, with the highest voice placed in the top staff; where the quintus and sextus share a clef with another voice in the source, they are placed below that voice. Clefs have been modernized and assigned based on range. Incipits indicate the original clef, mensuration, key signature, and initial note or ligature with any preceding rests. The range finder that follows the modern clef, key signature, and meter signature indicates the range of the part according to the modern clef.

Plainchant intonation melodies are set below movement titles for each Gloria and Credo; these are drawn from the contemporaneous chant books listed above under "Plainchant Sources." The melody for all Credos is a *passee-partout* used in the sixteenth century, as presented in *MR*. The Gloria intonations all come from *GS*: the intonation for *Missa Illuminare Hierusalem* is taken from the *Missa in festiuitatibus maioribus semiduplicibus*, as the Sanctus and Agnus Dei movements of that plainchant mass provides a *cantus firmus* for the corresponding movements of Baccusi's composition; the intonations for the other three masses were chosen

1. For a facsimile edition of *GS*, see Marco Gozzi, ed., *Il graduale Giunta, Venezia 1572* (Lucca: Libreria musicale italiana, 2013).