

TRANSCRIPTIONS OF FROTTOLE FOR  
INTERMEDIATE INSTRUMENTAL CHAMBER ENSEMBLES

by

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B. A., Marymount College, 1975

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1978

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Major Professor

## CONTENTS

PART I-INTRODUCTION . . . . .	1
PART II-TRANSCRIPTIONS. . . . .	9
<i>Sancta Maria, ora pro nobis.</i> . . . . .	10
<i>Salve, croce, unica spene.</i> . . . . .	14
<i>Vergine benedicta.</i> . . . . .	19
<i>O Sacrum convivium . . . . .</i>	22
<i>Per quella croce . . . . .</i>	30
<i>Adoramus te, Christe . . . . .</i>	33
<i>Salve, mundi salutare. . . . .</i>	36
<i>Arbor victorioso, arbor fecondo. . . . .</i>	40

**THIS BOOK  
CONTAINS  
NUMEROUS PAGES  
WITH DIAGRAMS  
THAT ARE CROOKED  
COMPARED TO THE  
REST OF THE  
INFORMATION ON  
THE PAGE.**

**THIS IS AS  
RECEIVED FROM  
CUSTOMER.**

## INTRODUCTION

Chamber music in the public school system at the intermediate level has been considered an important part of the instrumental curriculum for several years. Colwell<sup>1</sup> points out that "the small chamber group presents the greatest musical challenge, the best training, the heaviest individual responsibility, and the highest musical pleasure of any activity." Research shows that the chamber music experience is beneficial to the total development of the instrumental student. Zorn<sup>2</sup> randomly divided a ninth grade band into two groups. One had chamber music experience twice a week while the other had section rehearsals of the band music. At the end of a 32-week period, the participants were evaluated through individual auditions. Those with the chamber music experience had improved slightly more, gained somewhat more knowledge of music, and developed a more positive attitude towards music.

Although chamber music experience is considered to be beneficial, many obstacles can stand in the way of implementing

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<sup>1</sup>Richard J. Colwell, The Teaching of Instrumental Music (New York: Meredith Corporation, 1969), p. 42

<sup>2</sup>Charles H. Benner, Teaching Performing Groups (Washington, D. C.: M.E.N.C., 1960), p. 9.

chamber groups in the curriculum. Finding literature suitable for the intermediate ensemble is a very important part of a successful chamber experience. In 1947, Morgan<sup>3</sup> addressed the problem of finding literature suitable for intermediate chamber ensembles, expressing concern that more was needed. Graded music reviews in current issues of the Instrumentalist magazine suggest that some attempts have been made to produce literature suitable for intermediate ensembles; that is, the selections are well scored, made interesting for intermediate students, are within the technical capabilities of young students, and ranges are well suited to the intermediate ensemble.

There are several criteria which must be met in choosing literature that will most benefit any instrumental program. Hall<sup>4</sup> suggests that: 1) music be clearly printed on good paper, 2) have interesting moving parts, 3) each part should be accessible but also, 4) somewhat of a challenge, and 5) have educational value.

Music available from the pre-classic era can be a valuable and plentiful resource of for additions to existing literature available for intermediate chamber ensembles.

I have chosen to transcribe late 15th-century and early 16th-century frottole from Die Mehrstimmige Italienische Laude Um 1500. The prevailing chordal and non-imitative polyphonic

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<sup>3</sup>Hazel Nohavec Morgan, ed., Music Education Source Book (Washington, D. C.: M.E.N.C., 1947), p. 83.

<sup>4</sup>Archie N. Jones, ed., Music Education in Action (Boston: Allyn Bacon, Inc., 1960), p. 294.

style and simple harmonic idiom of the frottola make them a valuable resource for additional literature. Many of the characteristics can be valuable for the training of ensemble techniques. The length of each frottola chosen is generally 20-25 measures which enables the ensemble to polish a selection without extreme endurance being required. The individual parts of the frottola are somewhat independent; however, movement is sometimes doubled in two voices adding a dimension of security within the ensemble. The rhythmic activity is held to a minimum with some of the frottola being almost entirely chordal.

The frottola, the secular song of late 15th and early 16th-century Italy, is believed to have flourished from around 1480-1530.<sup>5</sup> Between 1504 and 1514, eleven books of frottola were published by Petrucci. The most important composers represented were Marchetto Cara (c. 1470-1525) and Bartolomeo Tromboncino (c. 1470-1535). Both lived in Mantua, an important musical center of 16th-century Italy.

Written for four voices, the frottola has a cantus (soprano) which generally lies within the range of an octave and is rather conjunct. The altus (alto) and tenor span a wider range and can either be rhythmically active or move in the same note values as the cantus. This produces a sometimes homorhythmic, sometimes polyphonic, texture. The bassus (bass) rounds out the texture by also moving in both slow and rapid passages.

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<sup>5</sup>William F. Prizer, "Performance Practices in the Frottola," Journal of Early Music (1975), p. 227.

Frottole are usually short compositions with poetic texts in the form of the Italian formes fixes. In the original manuscripts, the text was complete only in the cantus. The bassus generally had too few notes to accomodate the text, while the altus and tenor contained too many. "Documentary evidence from Mantua, the center of frottole production, tends to confirm a solo practice rarely mentioning more than one singer."<sup>6</sup>

Frottole were performed several ways in the 1500's; however, it is certain that instruments were used in some performances. Because of the high degree of non-imitative polyphony, Prizer<sup>7</sup> suggests that "a mixed consort be used so that the individual lines can be heard more clearly." It is for this reason that I have chosen to score the transcriptions for brass, woodwind, and brass-woodwind combinations. The distinctive timbres of modern instruments should also assist in bringing out each of the individual lines.

The task of transcribing frottole was undertaken in order to add to existing literature for intermediate chamber ensembles and to tap the vast amounts of music from the past.

Care was taken that each transcription be technically accessible to the intermediate instrumental student. However, challenges are not completely ignored. The dotted-eighth note combination must be executed by members of the ensemble and fit into the otherwise homorhythmic texture.

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<sup>6</sup>Prizer, p. 227.

<sup>7</sup>Prizer, p. 231.

Dynamic markings, desired tempos, phrases and articulations have been clearly indicated. The ranges for each of the parts is given at the beginning of the conductor's score.

None of the ranges are extreme; however, a few times the student is expected to produce notes that might be a challenge. If the note given is difficult to produce at a soft volume level, the dynamic markings have been altered accordingly.

Dynamic markings also have been used as a means of indicating important moving parts, thus assisting the young student with the interpretation of his own part in relation to the other three. Since cadence points in the altus and tenor lines often overlap, the dynamic markings also overlap.

Transcriptions of the frottola were taken from a modern edition<sup>8</sup> with each part still written in moveable C clefs. Once the parts were transcribed into traditional G and F clefs, the parts had to be transposed to fit comfortable ranges of present day instruments.

Most of the frottola are in duple time with mensuration signs of either  $\frac{C}{2}$  or C. "Many of the compositions, however, have a rhythmic logic that is opposed to the meter."<sup>9</sup> The phrases most often begin in a duple feeling moving to a hemiola-like rhythm in the middle of the phrase, ending with a feminine cadence.

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<sup>8</sup>Dr. Knud Jeppesen, Die Mehrstimmige Italienische Laude Um 1500 (Leipzig: Breitkopf & Hartel, 1935).

<sup>9</sup>Prizer, p. 227.

Ex. 1. Marchetto Cara: "Io non compro piu speranza"  
 (Frottole, libro primo. Venice: Petrucci, 1504)<sup>10</sup>



(ex. 1: \* = rhythmic stress)

The note values of the transcriptions have been reduced with the original half notes becoming quarter notes, quarter notes becoming eighth notes, etc. The whole note is much more familiar to intermediate students than the double whole-note (long) of the original manuscript. I felt the reduction of the note values to be beneficial in helping the young student interpret the music without added complication.

I have chosen to write most of the works in common time, altering the tempo to create the desired rhythmic flow. What the student will encounter through the rhythmic stress is a feeling of syncopation. It will be important for the student to keep the pulse of the underlying quarter note constant in his mind while playing each work. It would be helpful for the student to mark quarter note beats on dotted-quarter, half and whole notes in order to keep the rhythmic pulse flowing.

The revival and authentic performance of early music (pre-classic) has been an important movement in the field of music for several years. Most major universities have initiated

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<sup>10</sup>Prizer, p. 227.

Collegium Musicum groups to educate students in the performance practices of Medieval, Renaissance and Baroque periods. The transcriptions made no attempt at authenticity, but are meant to bring this colorful music into the hands of young music students, giving them a link with the past. The titles of the works will seem foreign to young students; however, the original titles seemed appropriate.

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PART II  
TRANSCRIPTIONS

## Tromboncino

Sancta Maria, ora pro nobis.  
transcribed by W. DeKisté

$\text{♩} = 100$

Trumpet Bb

Trumpet Bb

Horn F

Trombone

mp      simili      simili      simili

mp      simili      simili      simili

mp      simili      simili      simili

5

mf      V

mf      V

mf      V

mf      V

<sup>11</sup>  
Sancta Maria (cont.)

10

f

f

f

f

V

V

V

V

15

mf

mf

mf

mf

Sancta Maria (cont.)

A handwritten musical score for Sancta Maria (cont.) page 12. The score consists of two systems of music. The first system has four staves. The top staff is in G major (G clef), the second is in F major (F clef), the third is in C major (C clef), and the bottom is in G major (Bass clef). The first measure of each staff contains two notes. The second measure of each staff contains one note. Slurs connect the notes in pairs across all staves. Dynamics 'f' (fortissimo) are placed at the end of the second measure of each staff. The second system starts with a bass clef staff, followed by an empty staff, and then another empty staff. A brace on the left side groups the first three staves of the first system.

The second system of the handwritten musical score for Sancta Maria (cont.) page 12. It begins with a bass clef staff, followed by two empty staves. A brace on the left side groups the first three staves of the first system.

## 18. Sancta Maria ora pro nobis

B.T &amp; M.C. (Tromboncino und Marchetto Cara)

1  
San . cta Ma . ri . a o . ra pro nobis, Sancta Ma . ri . a o . ra  
 5  
Sancta Ma . ri . a o . ra pro nobis, Sancta Ma . ri . a o . ra pro  
 San . cta Ma . ri . a o . ra pro nobis, Sancta Ma . ri . a o . ra pro  
 Sancta Mari . a o . ra pro nobis, Sancta Mari . a o . ra pro

10  
pro no . bis, San . cta Ma . ri . a o . ra pro no . bis,  
 no . . . bis, San . cta Ma . ri . a o . ra pro no . bis,  
 no . . . bis, San . cta Ma . ri . a o . ra pro no . bis,  
 no . . . bis, San . cta Ma . ri . a o . ra pro no . . . bis,

15  
San . cta Ma . ri . a o . ra pro no . bis, no . . . bis.  
 San . cta Ma . ri . a o . ra pro no . . . bis.  
 San . cta Ma . ri . a o . ra pro no . . . bis.  
 San . cta Ma . ri . a o . ra pro no . . . bis.

D. Nicolo  
Salve, croce, unica speme,  
transcribed by W. DeLisle

Allegro

Clarinet Bb      oboe      Clarinet Bb      Bassoon

mf

mf

mf

5

mp

mp

mp

>mp

Salve, croce unica (cont.)

10

Handwritten musical score for measures 10-14. The score consists of four staves. Measures 10-11 show eighth-note patterns with dynamic marks > f and > f. Measure 12 shows sixteenth-note patterns with dynamic > f. Measure 13 shows eighth-note patterns with dynamic > f. Measure 14 shows eighth-note patterns with dynamic > f.

15

Handwritten musical score for measures 15-19. The score consists of four staves. Measures 15-16 show eighth-note patterns with dynamic > mf and mf. Measure 17 shows sixteenth-note patterns with dynamic > mf. Measure 18 shows eighth-note patterns with dynamic > mf. Measure 19 shows eighth-note patterns with dynamic > mf.

Salve, croce unica (cont.)

Musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. Measure 20 starts with a whole note in soprano, followed by eighth notes in alto, tenor, and bass. Measures 21-24 show various patterns of eighth and sixteenth notes. Measure 24 ends with a half note in soprano and a whole note in bass.

Musical score for four voices continuing from measure 24. Measures 25-29 show eighth and sixteenth-note patterns. Measure 25 includes dynamic markings: > mp for soprano, alto, and tenor, and > f for bass. Measures 26-28 also have dynamic markings: > mp for soprano, alto, and tenor, and > f for bass. Measure 29 concludes with a dynamic marking > mp for all voices.

Salve, croce unica (Cont.)

30

*mp*

*mf*

*mf*

*mp*

35

*j=j*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*FINE*

## 11. Salve, croce, unica spene

D. Nicolo

5

Tenor  
Altus  
Bass  
Contraclavier

10 15

20 25

30 35

\*) Wenn sonst nichts angegeben, ist die Reihenfolge der Stimmen von oben nach unten hier immer die gewöhnliche: Cantus, Alt, Tenor, Bass.

Vergine benedicta  
transcribed by W. De Lisle

*Oboe*

*Clarinet B♭*

*Clarinet B♭*

*Bassoon*

$\text{♩} = 100$

*f*

*mf*

*mf*

*mf*

$\text{♪}^5$

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

Vergine benedicta (cont.)

10

cresc.

cresc.

cresc.

cresc.

15

ff

f

ff

f

FINE

## 70. Vergine benedicta

In. Dam.

5

Ver - gi - ne be-ne-decta, Del ciel im - pc - ra - tri - ce,  
Vergine benedicta.  
Vergine benedicta.  
Vergine benedicta.

10

E - le - cta ge - ne - tri - ce Dal no - stro sal - va - to - re, Glo -  
ri - a et ho - no - re a te, ma - dre di - le - cta.

15

ri - a et ho - no - re a te, ma - dre di - le - cta.

Tromboncino  
O Sacrum Convivium  
transcribed by W. De Lisle

*J=126*

*Clarinet Bb*

*Clarinet Bb*

*Clarinet Bb*

*Clarinet Bb*

5

Legato *mp*

legato

Legato *mp*

Legato *mp*

mp Legato

f

f

f

f

O Sacrum (cont.)

Handwritten musical score for a three-part vocal arrangement (SATB). The music consists of two systems of four measures each, with a key signature of one sharp (F#) throughout.

**Measure 1:** The first measure starts with a forte dynamic (f). The soprano part begins with a half note on A. The alto part follows with a half note on C. The tenor part begins with a half note on E. The bass part begins with a half note on G. Measures 2 through 4 continue this pattern. Measure 5 concludes with a half note on G.

**Measure 6:** The soprano part begins with a half note on A. The alto part follows with a half note on C. The tenor part begins with a half note on E. The bass part begins with a half note on G. Measures 7 through 9 continue this pattern. Measure 10 concludes with a half note on G.

**Measure 11:** The soprano part begins with a half note on A. The alto part follows with a half note on C. The tenor part begins with a half note on E. The bass part begins with a half note on G. Measures 12 through 14 continue this pattern. Measure 15 concludes with a half note on G.

**Measure 16:** The soprano part begins with a half note on A. The alto part follows with a half note on C. The tenor part begins with a half note on E. The bass part begins with a half note on G. Measures 17 through 19 continue this pattern. Measure 20 concludes with a half note on G.

**Measure 21:** The soprano part begins with a half note on A. The alto part follows with a half note on C. The tenor part begins with a half note on E. The bass part begins with a half note on G. Measures 22 through 24 continue this pattern. Measure 25 concludes with a half note on G.

**Measure 26:** The soprano part begins with a half note on A. The alto part follows with a half note on C. The tenor part begins with a half note on E. The bass part begins with a half note on G. Measures 27 through 29 continue this pattern. Measure 30 concludes with a half note on G.

O Sacrum (cont.)

24

mf.

mf

mp

25

30

f

f

f

f

O Sacrum (cont.)

35

mf

mf

mf

mf

40

mp

mf

## O Sacrum (cont.)

26

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems separated by a double bar line. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign and continues with a dynamic instruction 'V'. The score includes various note heads, stems, and rests. The bass staff has a bass clef, and the alto staff has an alto clef. The soprano staff uses a soprano clef. Measure numbers 1 through 10 are indicated above the staves. The score concludes with a dynamic instruction 'mp' under the bass staff.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in D major, 2/4 time. The score includes dynamic markings (f, mp, mf), rehearsal marks (50), and measure numbers (1-10).

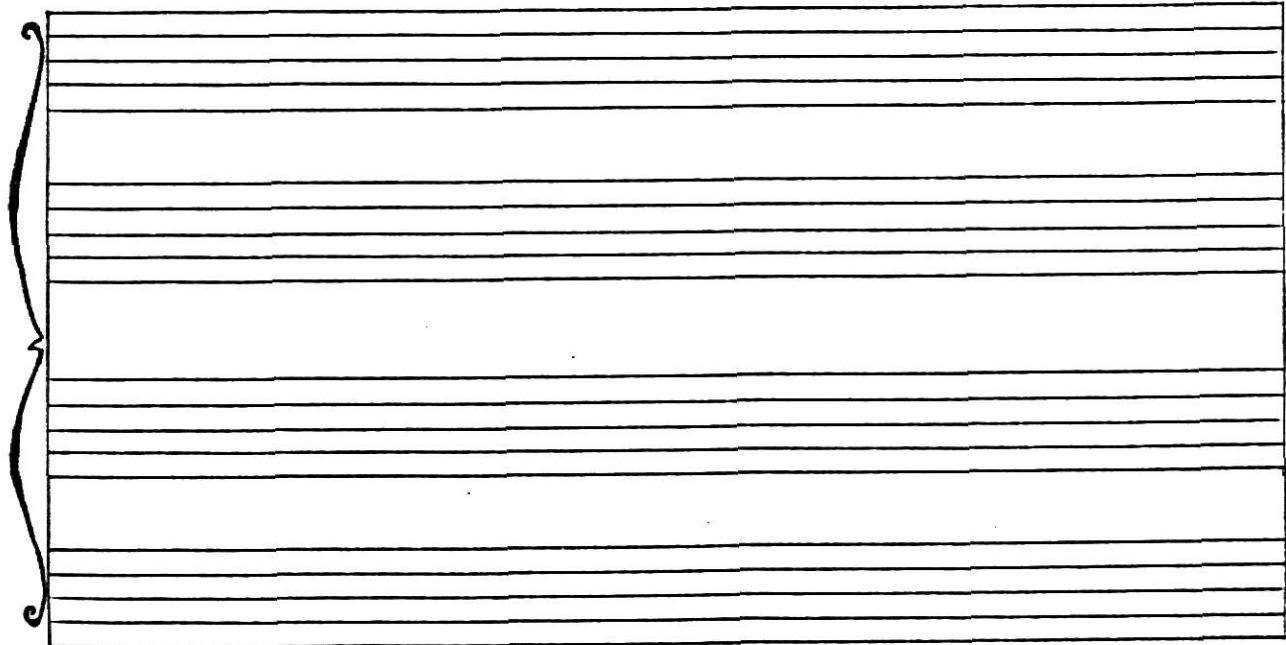
The score consists of four systems of music, each with a clef, key signature, and time signature. The first system starts with a treble clef, D major, and 2/4 time. The second system starts with an alto clef, G major, and 2/4 time. The third system starts with a tenor clef, C major, and 2/4 time. The fourth system starts with a bass clef, F major, and 2/4 time.

Dynamics include forte (f), mezzo-forte (mf), and piano (mp). Measure numbers 1 through 10 are indicated at the beginning of each system. Rehearsal mark 50 is located above the first system.

O Sacrum (cont.)<sup>27</sup>

55

FINE



## 35. O sacrum convivium

B. T. (Bartolomeo Tromboncino)

5 (??) (?)

O sa - crum con - vi - . vi - um

O sacram convivium.

O sacram convivium.

O sacram convivium.

This system shows four staves of music for voices. The vocal parts are labeled with 'O sa - crum con - vi - . vi - um', 'O sacram convivium.', 'O sacram convivium.', and 'O sacram convivium.' respectively. Measure numbers 5, (??), and (?) are indicated above the top staff.

10

in quo Chri - stus su - mi - tur, Re - co - li -

This system shows four staves of music for voices. The vocal parts are labeled with 'in quo Chri - stus su - mi - tur, Re - co - li -'. Measure number 10 is indicated above the top staff.

20

tur me - mo - ri - a pas - si - o - nis e -

This system shows four staves of music for voices. The vocal parts are labeled with 'tur me - mo - ri - a pas - si - o - nis e -'. Measure number 20 is indicated above the top staff.

13 ius, e - - - ius, Mens im - ple - - tur

30

13 gra - - - ti - - a, et fu - - tu -

35

13 - - re glo - ri - e no - bis pi - gnus

40

13 da - - - tur, no - bis pi - gnus da - - tur.

45

13 da - - - tur, no - bis pi - gnus da - - tur.

50

13 da - - - tur, no - bis pi - gnus da - - tur.

55

<sup>a)</sup> Originalgetreu, dürfte aber Druckfehler sein, wahrscheinlich anstatt: f

Trombonecino

30

Per quella croce.

transcribed by W. Delisle

Moderato

Oboe

Clarinet Bb

Trumpet Bb

Trombones

mf

cresc.

mf

cresc.

mf

5

f

mp

f

mp

f

mp

p

< f mp

Per quella croce (cont)

10

cresc.

cresc.

cresc.

cresc.

mf

#f

mf

mf

mf

15

mf

cresc.

cresc.

cresc.

mf

cresc.

f

f

f

mf

cresc.

f

FINE

## 7. Per quella croce

Tromboncino

5

Per quella croce o - ve sparge - sti el san - gue  
Per quella croce.  
Per quella croce.  
Per quella croce.

10

Per li - be - rar la gen - te che e - ra persa.

15 20

A - - - men, A - - - men.

## Tromboncino

Adoramus te, Christe  
transcribed by W. De Lisle

Allegro  $\text{J}=120$

Flute

Oboe

Clarinet B $\flat$

Horn F

5

10

## (Adoramus te, Christe (cont.)

15 ,

*cresc.*

*mf*

*f*

*mf*

*mf*

*mf*

*f*

20 , A

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

*FINE*

## 31. Adoramus te, Christe

B. T. (Bartolomeo Tromboncino)

5

Tenor  
Adoramus te, Christe.

Altus  
Adoramus te, Christe.

Bass  
Adoramus te, Christe.

10

15

mus ti - bi Qui - a per cru - cem tu - am

20

Red . e . mi - sti mun - dum.

Salve, mundi salutare  
transcribed by W. De Lisle

*Allegro*

Flute

B $\flat$  Clar.

Oboe

Bass Clar.

Salve, mundi (cont.)

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score includes dynamic markings like crescendo (cresc.), decrescendo (decresc.), and various dynamics (f, mf, p). Measure numbers 10 and 15 are indicated above the staves.

Continuation of the handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score continues from measure 15, featuring dynamic markings such as *mf*, *mp*, and crescendo/decrescendo markings. Measure number 15 is indicated above the staves.

*Salve mundi* (cont.)

Handwritten musical score for four voices (SATB) in common time. The key signature changes between G major (two sharps), F major (one sharp), C major (no sharps or flats), and D major (one sharp). Measure 17 starts with a bass note. Measures 18 and 19 continue with various vocal entries and dynamics (mf, mp, f). The score concludes with a repeat sign and a bass note.

20

Handwritten musical score for four voices (SATB) in common time. The key signature changes between G major (two sharps), F major (one sharp), C major (no sharps or flats), and D major (one sharp). Measures 20-22 show complex vocal parts with many eighth and sixteenth notes. Dynamics include f, mf, and f. The score ends with a bass note and the word "FINE".

## 61. Salve, mundi salutare

In. Dam.

5

13

Salve, mundi salutare, Salve, salve, Je . su cha.re,

Salve, mundi salutare, salve.

Salve, mundi salutare, Salve, salve, Jesu chare.

\*)

Salve, mundi salutare, salve, salve.

10

15

Cru . ci tu . e me a - pta . re

Vel . lem ve . re, tu scis

20

qua - re, Pre . sta mi . hi co - - - pi . am, co . - - - pi . am.

<sup>a)</sup> Originalgetreu.

## Tromboncino

Arbor victorioso, arbor feondo  
transcribed by W. Delisle

Moderato

Trumpet B<sub>b</sub>

Trumpet B<sub>b</sub>

Horn F

Trombone

5

f.-mp

## (Arbor victorioso (cont.))

10

*mf*

*mf*

*mf*

*mf*

15

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

*f* *FINE*

## 10. Arbor victorioso, arbor seconde

Tromboncino

5

Ar . bor vi - cto . ri . o . so, arbor fe - con - - do,

Arbor victorioso, arbor seconde.

Arbor victorioso, arbor seconde.

Arbor victorioso, arbor seconde.

10

Che con la tua fa - mo - sa e ri - cha sal - - ma A . pri . stiel

15 p

cie - lo a pe - re - grin del mon - - do.

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

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MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1978

### ABSTRACT

Chamber music experience for the instrumental student has long been considered beneficial. The author has chosen to transcribe late 15th-century and early 16th-century frottole for intermediate chamber ensembles. The transcriptions are intended as a contribution to existing literature for intermediate chamber ensembles and not as an historical edition. The works are scored for brass, woodwind and brass-woodwind combinations. The intermediate student should find most of the parts interesting and technically accessible.