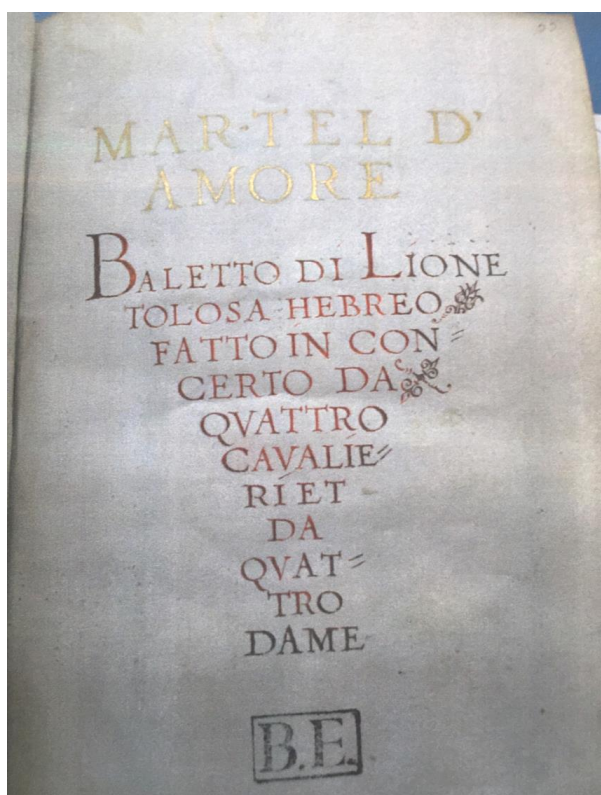


Perception and Reception in the Reconstruction of the Ballet *Martel d'Amore*; from Lione Tolosa To Barbara Sparti

Laura Fusaroli Pedrielli, Gloria Giordano & Silvia Rambaldi (for the music section)

In 2006, during the International Course of Ancient Music at Urbino, Barbara Sparti recommended that her “Reconstruction Class” students should work on *Martel d'Amore Baletto di Lione Tolosa hebreo fatto in concerto da quattro cavalieri et da quattro dame*¹ (Fig.1). Barbara had come to know this very rare manuscript through the musicologist Kathryn Bosi, who had discovered it and published an essay on it for the magazine “Recercare”². Reconstruction was resumed in December of the same year by the study group known as the “Curiosi”³, who worked on it intermittently for about five years, between 2006



and 2011⁴. The first public performance of *Martel d'Amore* – after being staged in 1582 – took place in July 2010 at Urbino and in June of the following year at Ferrara, directed by Laura Fusaroli Pedrielli⁵.

This paper focuses on the analysis of the *perception* and *reception* process of the document during the various reconstruction stages of the origin, development and conclusion of one of Barbara Sparti's last works of reconstruction, interpretation and revival.

Figure 1 - Leone Tolosa, *Martel d'amore*, title page, c. 33. Gallerie Estensi, Biblioteca Estense Universitaria. By concession of the “Ministero per i Beni e le Attività Culturali e per il Turismo”.

Martel d'Amore and “Concerto delle Dame”

Martel d'Amore is one of the first “para-theatrical” geometric dances that have come down to us⁶, a typical choreographic composition of the period, performed usually by noble dancers at festivities. It was performed for the first time on 21 January 1582 at the d'Este Court at Ferrara. The performers included the new Duchess Margherita Gonzaga⁷, who in 1579, just fifteen years old, married Alfonso II d'Este⁸, 31 years older. His no longer youthful age and awareness of being unable to produce a direct heir led to Alfonso's growing interest in music and singing. The Court of Ferrara, during Alfonso's reign, became famous throughout the Italian peninsula for the performances of female musicians, renowned for their singing, their skilful playing and, in some cases, their compositions, who took the name of “Concerto delle

Dame”⁹. Margherita became the focus of the “Concerto”, and made her own rooms available for the preparation of concerts¹⁰. Her interests also included dancing, and she was a skilled performer, leading Fabritio Caroso to dedicate to her his ballet *Este Gonzaga*, which is found in his treatise *Il Ballarino*¹¹. Margherita also organised “Balletti di dame” in which she took part with the three singers Laura Peperara, Anna Guarini and Livia d’Arco, and other ladies of the Court, who also performed male characters. The ballets performed in the 1580’s were however only occasional, connected with Carnival or visits by persons of importance¹². Performances consisted of dancing, music and poetry, mostly based on the texts of the Italian playwright and poet Giovanni Battista Guarini¹³, set to music in a madrigal format by Luzzasco Luzzaschi¹⁴ and Ippolito Fiorino¹⁵.

The dance master Leone Tolosa and his *Martel d’Amore*

When *Martel d’Amore* was composed, the dance master Leone Tolosa¹⁶ was presumably about forty-five or fifty years old and he had served the Court of Ferrara for about twenty years. Following a consolidated custom in dance treatises of the time, the ms. is introduced by a dedicatory sonnet, presumably also by Tolosa, whose content places it almost assuredly among the “Balletti della duchessa”¹⁷. The sonnet exalts song and dance, and praises the young Margherita Gonzaga, as the sun among lesser stars, marking her name - “Margarita” – with a gilded small capital (Fig. 2). For the time being, *Martel d’Amore* is the sole choreographic description of a “Balletto delle dame” that has come down to us.

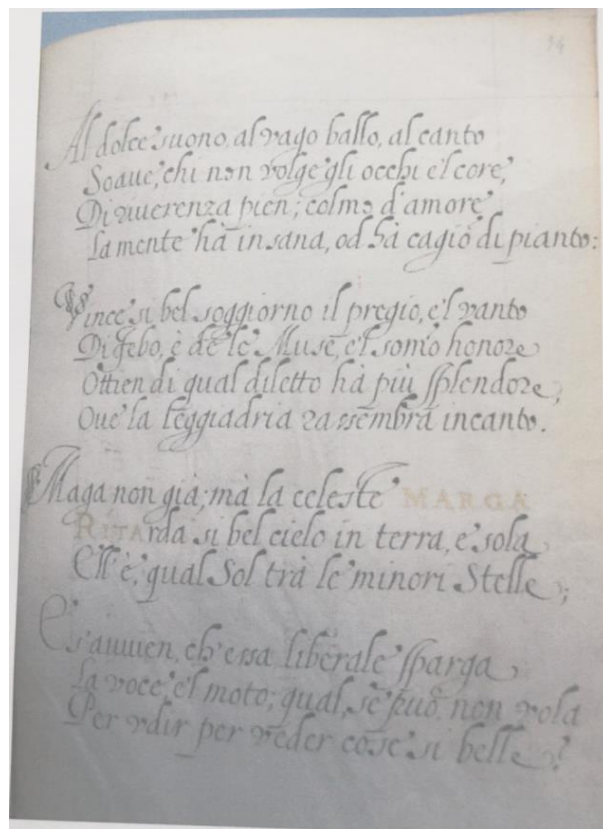


Figure 2 - Leone Tolosa, *Martel d’amore*, Sonnet preceding the choreographic description, c. 34. Gallerie Estensi, Biblioteca Estense Universitaria. By concession of the “Ministero per i Beni e le Attività Culturali e per il Turismo”.

Unlike other “Balletti”, performed by four, ten, or twelve ladies, the *Martel d’Amore* was danced by eight noblewomen, four dressed as Shepherds (Donna Marfisa, and the ladies Bradamante, Peperara and Marcia, the lady-in-waiting of Donna Marfisa), with short costumes, probably just below the knee, and four as Nymphs (the Duchess, the ladies Scandianina, Vittoria Bentivoglio and another lady-in-waiting whose name is unknown, probably Anna Guarini). The costumes, which may have been designed by the Duchess herself, appear to have been made of showy, but not expensive materials, except for the capes, four black and four white, of *voile* embroidered in silver and gold. The head-dresses were decorated with large quantities of feathers “pennachi alti a guisa di cimieri da elmetto” (“long plumes like helmet crests”) with

sprigs of silk and gold. The *Martel d'Amore* lasts about three quarters of an hour and was performed twice, “con maschera e senza” (“with masks and without”). It was judged extraordinarily beautiful, even though the stage was too small, to the extent that the Duke, as usual dressed as Zanni, had to attempt to make space by brandishing a torch¹⁸. *Martel d'Amore* was performed again, once certainly in February of the following year, in a more low-key production, with just the accompaniment of tabors¹⁹.

Perception and reception in the reconstruction phases

Of the same period as the choreographic ms. is a literary document with a similar subtitle *Martel d'Amore: ballo a due chori di quattro Pastori e quattro Ninfe*²⁰ (Fig. 3), which Bosi attributes to Guarini, owing also to the descriptions of preparations and the performance, indicated by ambassadors and chroniclers of the time²¹. In the poetic text, Shepherds and Nymphs hymn the Spring as the season of new loves, amorous entanglements with numerous lovers, lastly celebrating the triumph of fidelity. It is highly indicative that Tolosa had no dramaturgic plot for his choreographic composition, that the title and description of *Martel d'Amore* makes no reference to Nymphs and Shepherds, merely indicating as performers *Dame* and *Cavaliere*. The description of the costumes seems to confirm that Tolosa had no intention of creating a dance to represent the poetic text, since the dancers were not provided with accessories that would have identified them with the characters of the poem, as occurs

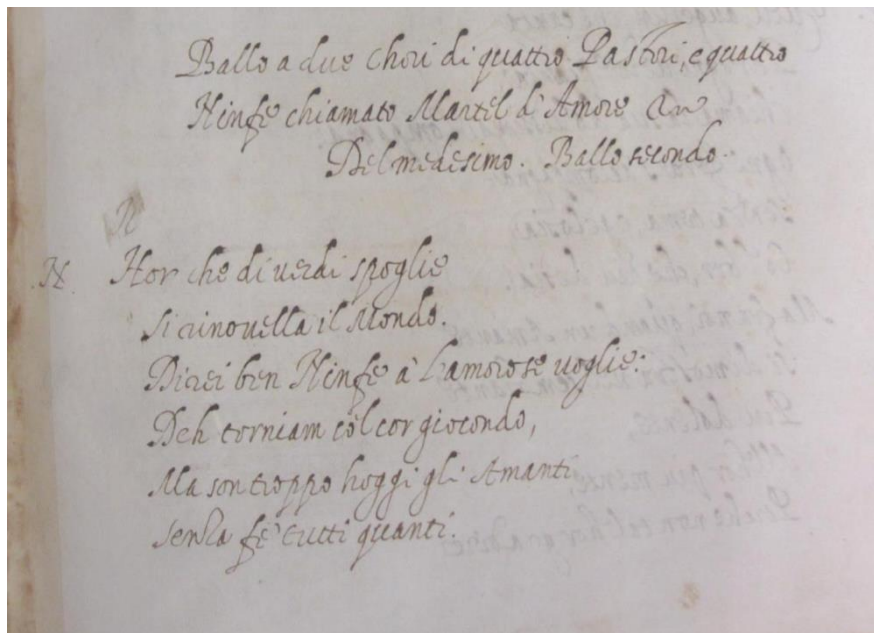


Figure 3 - *Martel d'Amore: ballo a due chori di quattro Pastori e quattro Ninfe*, c. 38r. Gallerie Estensi, Biblioteca Estense Universitaria. By concession of the “Ministero per i Beni e le Attività.

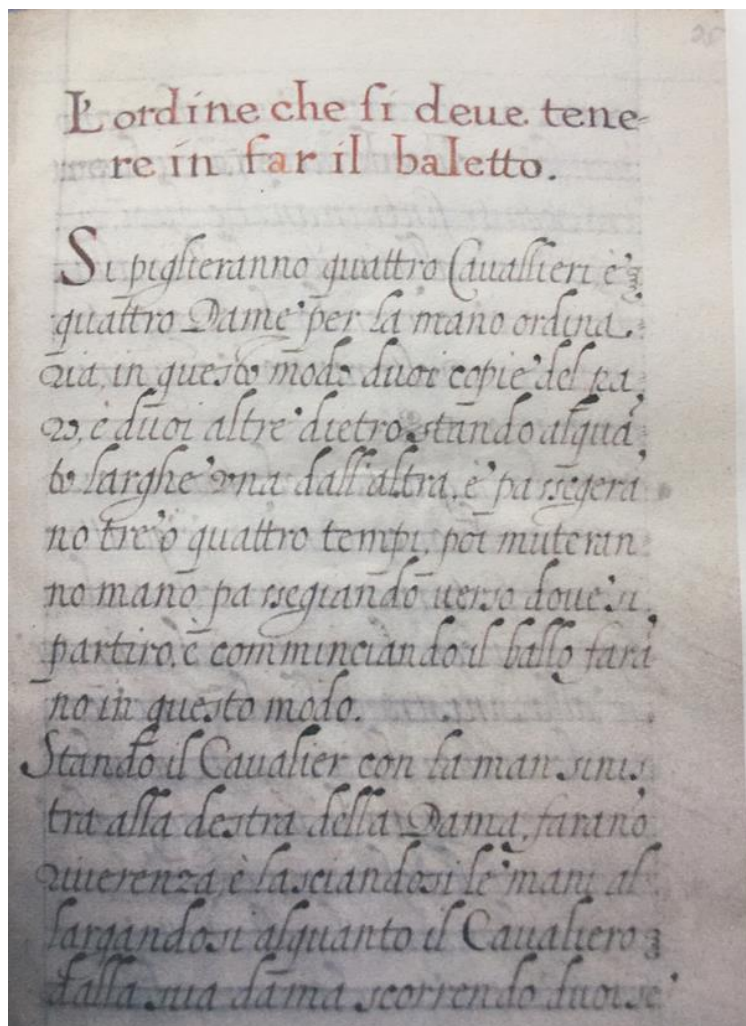
for example in *Brando Alta Regina* by Cesare Negri, in which the shepherds hold a staff and the nymphs a dart²². Owing to this shortcoming, the poet deemed Tolosa incapable of producing a choreography that was consistent with a text, following a narrative thread or plot. At the same time, this may not have been of great importance to Tolosa, who conceived

Martel d'Amore – and perhaps other works too – according to that purely abstract logic so emblematic of the period, based on geometric figures that were amazing in their complexity and harmony.

The choreographic and literary sources are unequivocally linked, but cannot be juxtaposed to the musical source. It is considered however that the poetic text may have been set to music, most probably in madrigal form.

Lacking the music, our work began with choreographic reconstruction. The movements were only coordinated with the poetic text later on, an approach of “parallel identification” between readings of the choreography and the poetry, never tried out before²³, in order to achieve a period musical score to match the choreography²⁴.

In reflecting on its *reception*, before describing the choreography, it is worthwhile considering the use of the term *balletto*. At that time, in the repertoire of court dances, the term *balletto* is used to indicate a choreographic composition featuring changes of tempo, achieved musically by the so-called “mutazione della sonata” (“when the music changes” [Transl. Julia Sutton, *Courtly Dance...*, p. 243]), meaning by varying the dance melody according to the various musical tempos typical of the period: *pavana*, *gagliarda*, *saltarello*. In view of the few pages of choreographic repertoire now available to us, we may consider that the term had the same acceptance in theatrical or para-theatrical contexts, that is with no implication connecting it to any dramaturgical content. In the case of *Martel d'amore*, without any music it is possible only to hazard a guess, but it seems very likely that, following a consolidated tradition, in both titles – of the choreography and the poem – the term referred to the structure rather than the dramaturgical content.



The first stage of the work was based on interpreting the *Ordine che si deve tenere in far il balletto* (Fig. 4), the seventeen pages, of seventeen lines each, following the dedicatory sonnet, in which the dance is carefully described in all due detail.

Figure 4 - Leone Tolosa, *Ordine che si deve tenere in far il balletto*, c. 35. Gallerie Estensi, Biblioteca Estense Universitaria. By concession of the “Ministero per i Beni e le Attività Culturali e per il Turismo”.

Each choreographic “Part” is identified by a new paragraph²⁵. Unlike the choreographies in the treatises by Caroso and Negri and similar to other descriptions of “para-theatrical” dances, the *Martel d'Amore* gives no indication of changes of tempo (such as, “Farassi la detta Sonata in Gagliarda” [The Piece is Played as a Gagliarda], or “Questa Sonata farassi in proportione, in Tripla, à modo di Saltarello” [The Piece is Played in Triple Proportion, as a Saltarello], or again “Alla Sonata del Canario” [When the Canary Music], etc., in the expressions used at the time [Transl. Julia Sutton, *Courtly Dance...*, p. 75-76]).

With regard to the choreographic vocabulary adopted in this type of dance, Tolosa does not distance himself from the customs of the period. He limits to little more than a dozen the steps utilised²⁶, identifying them by terms also used in contemporary treatises. With a reconstruction to consider, without any description by Tolosa of the steps, it was necessary to give shape to the vocabulary he adopts, bearing in mind that at that time dance vocabulary had not been standardised and that the names of the steps did not necessarily refer to any precise technical content. Most probably they were nuanced from school to school and from town to town, and more particularly the execution of any single step varied on the dance floor and in the theatre.

A great distinction must be made between dances performed on the dance floor and those onstage, since the subtleties performed on the dance floor delight and astonish spectators, whereas performed on stage they are not enjoyed in the same way when contemplated close to or far off²⁷.

Many terms used by Tolosa agree with those of Caroso's *Ballarino*²⁸, for which reason we have agreed to adopt the descriptions by the Maestro di Sermoneta, except for *ripresa cambiata*²⁹, a terminological novelty, which we have interpreted as a *scambiata*. Tolosa also includes *balzetti*, *seguiti finti* forward, *ripresе cambiate* and, when the dancers have to cover wide spaces, form chains and turns, *seguiti spezzati* are employed and, more particularly, *seguiti scorsi*³⁰.

What did our work consist of? In some cases we had to decide, for example, on the rhythmic duration of the steps. Let us analyse two cases. The first concerns the proportion between two steps of different duration, performed simultaneously: the *ripresa* and the *seguito scorso* (Part 8). As a rule, the duration of the *ripresa* is half that of a *seguito scorso*, so that for the two steps to be performed together, they had to have the same duration. In consequence, instead of *ripresa* we have used *ripresa minuuta* (or *minuta*)³¹, defined by Negri as *ripresa doppia*, because it lasts twice as long. Musically, the two steps match the phrase “e credi meno” (“and distrust it”³²), in which we have lengthened the “e” of the word “meno” musically, to suit the proper time space. The second case concerns the number of *seguiti scorsi*, which at some points we have increased by one, or a maximum of two, for reasons of space or to suit our musical version³³.

Going on to analyse the figures and choreographic movements, it becomes clear to what extent Tolosa was consistent with the compositional customs of his time typical of geometric dances, closely related to the tradition of the Italian repertoire of the fifteenth century. Chains, circles, snake-like lines, a snail-like ‘winding up the ball of yarn’, Z-shapes, file of dancers criss-crossing, etc., in many cases are the stylisation of choreographic models belonging to popular tradition, which Tolosa and his colleagues also utilized in theatre and “para-theatrical” dances³⁴. However, since *Martel d'Amore* is one of the first “para-theatrical”

types that have come down to us, we think Tolosa can be placed as a continuer of a consolidated compositional tradition, but also as the precursor of spatial solutions encountered slightly later in other dance performances, such as the final dance in the *Intermedi* of the *Pellegrina* dated 1589 (*O che nuovo miracolo*)³⁵, or the dances by Cesare Negri linked to special scenic settings, such as the torch dances³⁶ and the *Brando Alta Regina*³⁷.

Other choreographic details in common with these dances are:

- a fairly elaborate entrance;
- a central part with alternating figures typical of the court social dances, with focus on the centre of the group, which can be read from all sides – such as Negri's *Bizzarria d'amore* ;
- figures introducing symmetrical paths, such as cast-offs;
- a final figure conceived with a favourite front-line, such as the “semicircles”;
- the reforming of the procession of couples, for the final exit.

In our reconstruction, the *Martel d'Amore*, albeit not part of an *Intermedio*, reflects the typical choreographic aesthetics of “para-theatrical” dances by noble dancers of the period. It contains all the passages described above, except the cast-offs, to form processions or semicircles, and virtuoso-type *mutanze* (choreographic variations), traditionally performed by men, owing to the steps adopted; *capriole*, jumps and turns³⁸. The performers of the “Balletto delle dame”, although acting male roles, would not have been able to use steps from the male repertoire, which would have been incompatible with Court decorum.

The choreography seems to have been designed for the space available in the ballroom, with the audience on all four sides, rather than for a stage facing one way. However, the impression received on terminating the reconstruction led Barbara to opt for an arrangement with a single viewpoint for the performance at Ferrara, rather than having the audience on all sides, since many choreographic phases, seen sideways on, would not be easily viewed or appreciated, according to our way of looking at a choreography nowadays.

Martel d'Amore opens with a processional entrance, with two couples side-by-side and two more behind. All holding hands in “mano ordinaria” fashion (the man offers his right hand and the woman her left), they pace “tre o quattro tempi” (three or four tempi) and then, changing hands, return to where they started. The vagueness of the expression “tre o quattro tempi”, leaving open the hypothesis that the entrance was not fully defined by the music, led us to compose the “passeggio” (promenading) on the first strophe “Hor che di verdi spoglie” (“Now that the world renews itself”) and begin the dance with the next one “Hor che Febo ritorna” (“Now that Phoebus returns”). Then comes a part in which the couples, still one behind the other, turn first to one side of the hall and then the other, ending with “mano ordinaria” where they had started. With a series of *seguiti ordinari* and *scorsi* they proceed, always holding hands, in a chain in which the couples move in parallel, ending in two rows facing each other. At this point we have a series of figures typical of social dances (for two or four dancers), at the end of which each is again with his/her own partner. Examples include turns, in which all face the same side; changing places with the lady in front, with or without using hands. Many of these figures, first performed with the left foot, are then repeated with the right, according to the theory of “tempo Terminato” used by Caroso in *Nobiltà di dame*.

Et perche questo è un tempo solo, ove ci vanno tanti belli Moti, lo chiamo Tempo Terminato, quasi dicat, che à diuidere un pezzo di Terra frà due fratelli, vi si pone il termine, per riconoscer ogn'uno la sua parte; & però essendo amendue i piedi fratelli, hò fatto ch'amendue habbian tanti Moti l'uno, quanto l'altro, (e però questo lo chiamo, quando ch'è un tempo di Sonata solo, Terminato) perche è con vera Theorica fatto: & non al modo come si soleua far per prima, quale era falsissimo; per questo l'hò corretta, & ridutta à vera perfettione, & oltra che siano giustissimi i detti Moti, farà alli astanti gratiosissima vista³⁹.

Each of these figures is followed by a sequence that we have termed “quadratinì” (small squares, Part 6, 9, 11). A sort of reprise in which the couples, drawing apart and drawing together, first “per il longo” (lengthwise) and then “per il traverso” (crosswise) to the hall, first back-to-back, and then facing each other, perform two *balzetti* and three *spezzati*. Even in its simplicity, this figure presents innovative features for the Italian style of the time. The dancers not only move in opposite directions, but also use the other foot, going beyond the concept of symmetry expressed by Caroso and paving the way for the mirror-image path of the so-called “figure reguliere” in the French style⁴⁰.

About halfway through the dance, a “trecciata” (“chain”, Part 12) of eight *seguiti scorsi* launches the circular figures, first with the Nymphs in the centre and the Shepherds on the outside, and then the contrary, alternating paths on the circle and its radii. Standing face-to-face crosswise, they move in opposite directions, turning in two concentric circles, to end up side-by-side in open couples, whence they perform slight sideways movements with *riprese cambiate*, to draw apart, and *spezzati* “all'incontro” (face-to-face), to draw together. Or else, after the turns, they meet face-to-face with a new partner and, taking both hands, execute a jump, a figure similar to the one in the Sixth Part of Negri's *Brando di Cales*⁴¹. Then, all together, they turn to the centre in a single circle, and execute a short sequence of *balzetti* and three *spezzati*, ending with the Shepherds in the centre and the Nymphs on the outside, ready to repeat the turning part. At the end of the circle sequence, they once again form couples, in two rows face-to-face. The last movement is a chain of couples, recalling the *Furioso alla Spagnola* by Caroso⁴², performed with a series of *scorsi*, and ending in the position of the final semicircle at which point the dance concludes with a *riverenza*.

The next stage of the work consisted of matching our choreographic reconstruction with the poetic text. Initially, we tried to find matches between the poetry and the choreographic drawings, but it became immediately clear that the choreographic parts are more numerous than the poetic stanzas (20 parts and 16 stanzas). Sometimes they are repeated following Tolosa's precise instructions, as for example: “torneranno a fare questi tre capi di sopra” (they will repeat the three items above, Part 16). This custom is also confirmed by Guarini himself who, in sending the text of the dance to Vincenzo Gonzaga, wrote:

*Non mi son curato di replicar ciascuna di quelle particelle che van secondo l'ordine del ballo reiterate, parendomi ciò soverchio a chi solamente desidera le parole*⁴³.

In our opinion, the choreographic repetitions must have been performed to the same lines of poetry, or lines with the same metre, associated with the same tune. The first case – choreographic repetitions to the same lines of poetry – corresponds, for example, to the part identified as “quadratinì”. Each of the three repetitions foreseen by the choreography (Part 6, 9, 11) has been made to coincide with the same poetic line, starting from “Mira ben anima ingrata” (Observe well, ungrateful lover)⁴⁴. The second case is that of the steps in Part 13, repeated in Part 16, in which the same choreography has been adapted to different phrases

with the same metre (8-8-5-5-11)⁴⁵. The following chart shows how the steps are distributed over two different stanzas, and in bold face the phrase we have repeated to complete the sequence of the steps.

Stanzas	Steps	Stanzas
Mira ben	2 spezzati	Sola te
cor dispietato	1 scorso	nel petto albergo
qual amante	balzetto	ad ogn'altra
hai disprezzato	2 spezzati	volto il tergo
Ben fugge presto	1 continenza	ah perché fuggi
ma pur s'arresta	1 continenza	Perché mi struggi
e sua pietà non nega a chi la prega	2 scorsi	così sei tu crudele al tuo fedele
e sua pietà non nega	2 riprese	così sei tu crudele
a chi la prega	1 riverenza	al tuo fedele

As regards the correlation between the steps and the metric construction, we matched the steps with the syllables, so as to achieve a plausible rhythmic solution, suitable for setting to music⁴⁶. For the composition of the music score, close collaboration was required with the harpsichordist Silvia Rambaldi, who agreed the new composition with Barbara bar by bar, so that on 28 June 2010 Barbara could write to Silvia “Thanks again for the most beautiful music, Signora Luzzaschi!” (“grazie ancora per la bellissima musica, Signora Luzzaschi!”).

Conclusions

Going over the reconstruction process of *Martel d'Amore* after several years and following the guidelines proposed by the Conference has given us the opportunity to: assess our work in a more detached fashion; analyse the decisions taken to solve the various problems inherent in the choreography; observe more attentively the choreographic choices and interpretations that determined the composition of the music.

We became increasingly convinced that although *Martel d'Amore* was one of Tolosa's first compositions for the “Concerto delle Dame”, it is a work that belongs to his maturity. For the time being, without similar works by him or by other Italian dance masters, whether previous or contemporary, it is impossible to ascertain whether certain choreographic ideas were specific solutions by Tolosa for *Martel d'Amore* or had already been experimented by him. In

analyzing his work and other period sources, however, it is clear that in the 1580s, in Italy, albeit politically split up and subject to different cultural influences, the technical vocabulary, the way of combining the different steps, the construction of the spatial layout and of the choreographic figures, albeit not standardized, had already assumed common features throughout the Italian peninsula. It is inevitable that our reading of the *Martel d'amore*, as of other choreographies of the period, falls into the context of the choreographic repertoire of Caroso and Negri, and that our perception is thus oriented to such references. It is equally important to emphasize however that, read in such a way, the choreographic text may have influenced our reception, impeding our understanding in ways other than those we are accustomed to.

If we had to answer the question: What kind of *Perception* and *Reception* did we experience during our reconstruction, we could answer that Leone Tolosa succeeded in showing us a rich assortment of technical, stylistic and aesthetic elements typical of “para-theatrical” dances, summarizing them in a particularly harmonious and varied composition.

To the question: What kind of *Perception* and *Reception* would be possible today after our reconstruction under the guidance of Barbara Sparti and what value would a revival of it have, our answer could be that our intention at the time was to remain as true as possible to the text by using a philological kind of approach. This notwithstanding, as Barbara would say, our reconstruction has a value as “the 2010 version”, and nowadays would require further revision. At the same time, we can still hear her voice echo, “È BRUTTISSIMO LAVORARE DA SOLA. Non so se quello che ho scritto può essere d'aiuto per voi che invece vi incontrerete. Spero di sì!!”⁴⁷.

The Music

by Silvia Rambaldi

In composing the music for *Martel d'amore* the first decision concerned the form in which it should be composed. I opted for short arias⁴⁸, with a recognisable tune so that they could be coupled with the poetic/choreographic strophes, accompanied by a written basso.

The harpsichord accompaniment that I prepared can be performed, as is customary, adding one or two voices in a counterpoint improvised extempore in the style of the compositions by Luzzaschi in the madrigals published in 1601⁴⁹, or else it can be integrated by adding chords played by the left hand, in the style of the *Balli d'Arpichordo* by Facoli, by Picchi⁵⁰ and the various collections of Renaissance harpsichord music, such as the *Intabolatura nova di varie sorte de balli da sonare* published by Gardano in Venice in 1551.

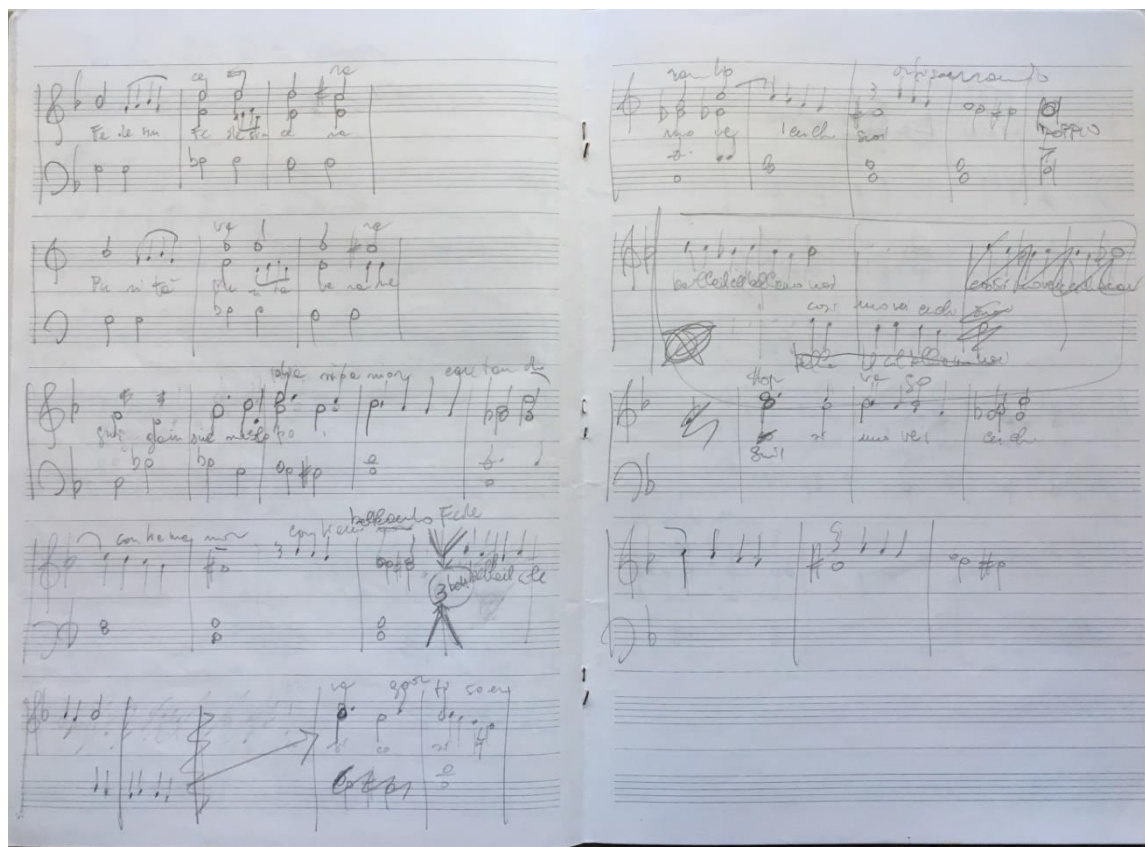


Figure 5 - Manuscript page of the music composed for the text “*Fede sincera*”.

The arias are for one or two voices and, in the latter case, are imitative in style. The key chosen is G, declined both in the major and in the key of D transposed (which from now on I shall call “minor” for simplicity’s sake), the better to portray the poetic situation. The tempo alternates between binary and ternary rhythm, according to choreographic requirements.

To create melodies to combine with the poetic strophes relating to the choreography, I sought inspiration from the madrigals by Luzzasco Luzzaschi⁵¹, who was at that time the Court composer at Ferrara and presumably the author of the Balletto. I also made use of simple madrigal devices, such as rapid runs on the scale on the words “fuggi” or “fuggite”, to suit the music better to the text. My sources of inspiration include Gastoldi’s *Balletti*, the *Frottole* by Tromboncino and, generally speaking, the tunes and rhythmic trend of dance music of the time.

Performance requires a minimum of two singers and a harpsichord, which may also of course be supplemented by supporting bass instruments, such as violas, archlutes, as well as high-pitched instruments that, by ‘counterpointing’, as Agazzari writes in 1607, form a dialogue with the tunes sung.

In analysing the composition in detail, at the beginning we have a tune for “Hor che di verdi spoglie” [Now that the world renews itself] (binary, one voice, major), a similar tune for “Hor che Febo ritorna” [Now that Phoebus returns] (binary, one voice, major), and a tune combining both for “Quell’augellin che canta” [The little bird who sings] (binary, two voices echoing each other, major).

The atmosphere changes completely when, in the choreography, the couples pace in a circular motion and change places, and the Nymphs sing “Ma fra noi, quand’un amante” [But with us, the more a lover]. The tune becomes ternary, still major, and remains ternary in the

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Shepherds' reply "Chi si fida", even though the tune features hemiolas and long notes, which underscore the text "Ah! Ben è stolto" and the two *continenze* of the choreography. The whole piece was composed in close collaboration with Barbara Sparti. During our meetings on the composition of the piece, she made several very precise demands: the insertion of beats (fig. 5); the addition or deletion of musical phrases, in keeping with both the rhythmic accentuation of the poetry and the choreography.

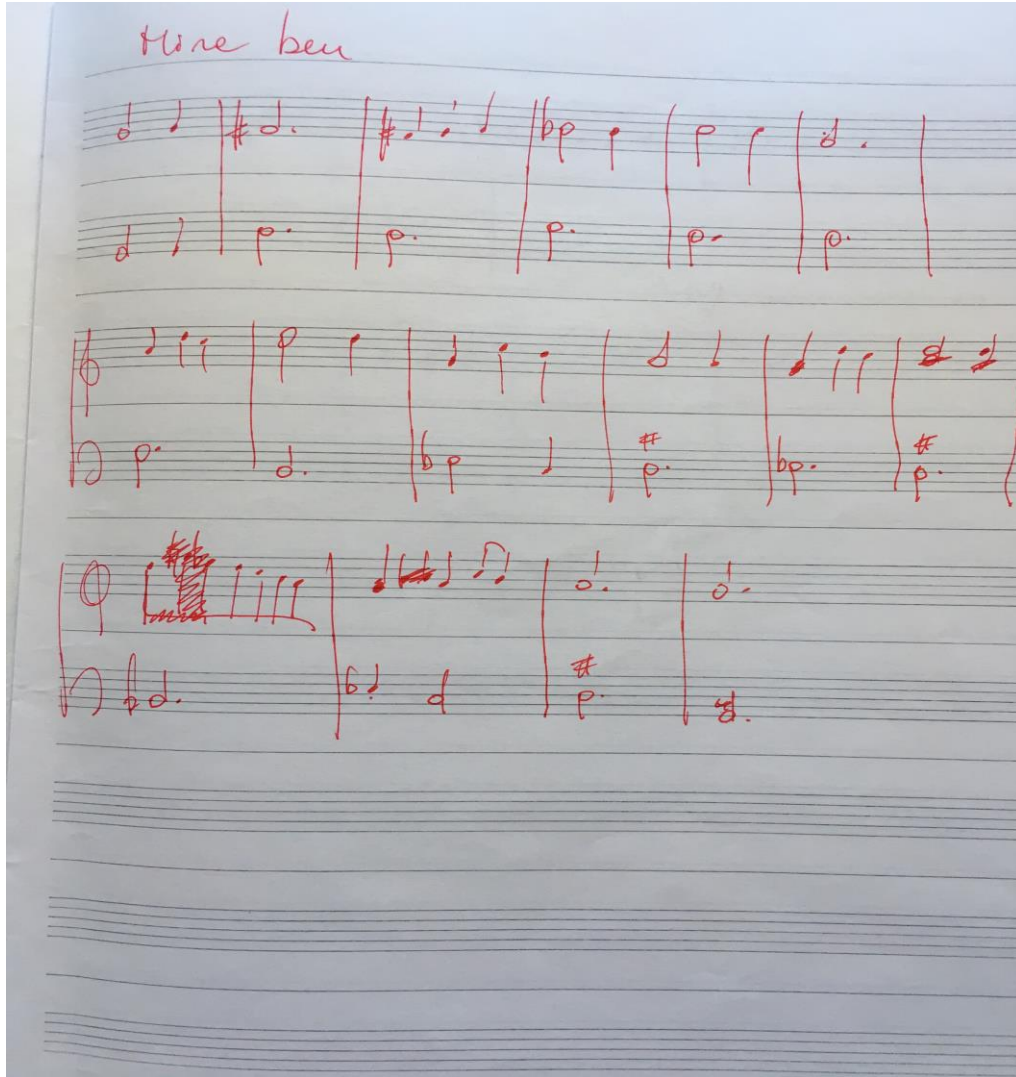


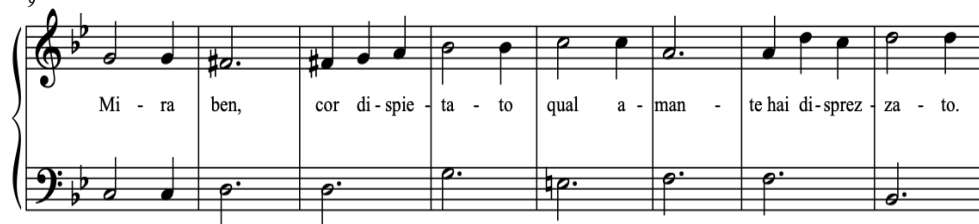
Figure 6 - Melody composed for the various strophes beginning with "Mira ben".

Mira ben

Pastori

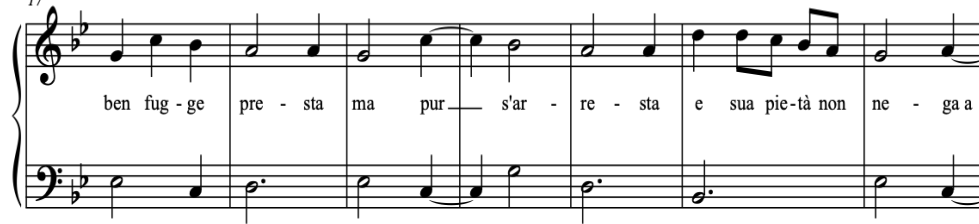


9



Ninfe

17



24



© Silvia Rambaldi

Figure 7 - Final version of the piece *Mira ben*, cor dispietato.

“Mira ben anima ingrata” (one voice) (fig. 6 & 7) presents a tune in a minor key with a ternary trend, followed by a brief fugue in three octaves, with dotted rhythm, on the words “Fuggi fugace” [Flee swiftly].

From this point onwards, the various thematic proposals alternate following the repetitions of the choreography⁵² (Fig. 8). From here on, we abandon the tunes utilised to open the dance

Perception and Reception in the Reconstruction of 'Martel d'Amore'.

and adopt an alternation of ternary rhythms in major and minor, up to an interesting fugue for two voices “Fuggirò se fuggirai” [I will flee if you flee] (ternary, major).

Before entering the final phase, featuring a complete change of melody, we have again a minor ternary on the words “Volgi il piè” [Turn your feet].

Very interesting, in my opinion, is the last part, which draws its compositional inspiration from Luzzaschi’s madrigal “Deh, vieni omai”. Of the boundless material, kept rigorously private, we would know nothing if, after Alfonso’s death and the return of Ferrara to the Papal States, Luzzaschi had not published in Rome in 1601, a precious volume dedicated to Cardinal Pietro Aldobrandini comprising 12 titles, the *Madrigali per cantare e sonare a uno e*

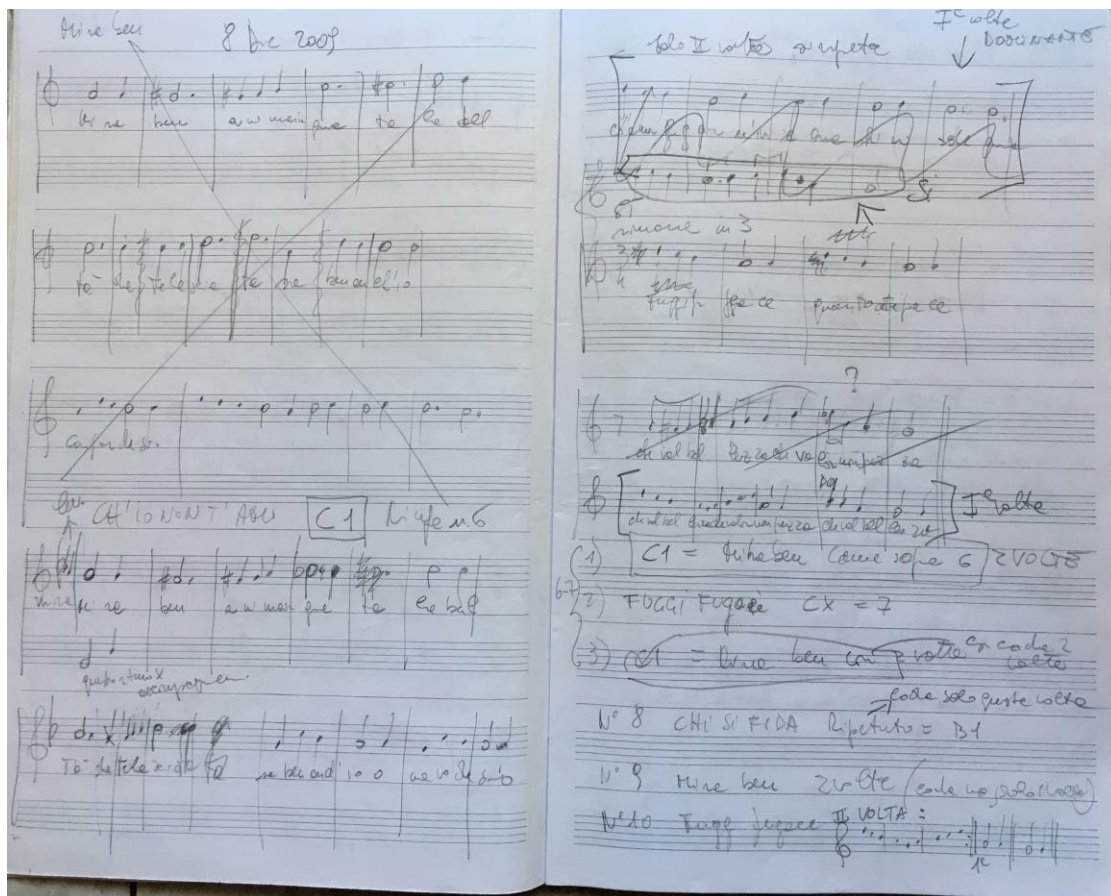


Figure 8 – Fragments of melodies dated 8 December 2009

doi e tre soprani: “tra le più rare meraviglie c’hebbe nella sua Corte la gran memoria del S.r Duca Alfonso mio sig.re rara et singulare per giuditio di tutti fu la musica di Dame principalissime le quali servendo alla sig.ra Duchessa Margherita moglie di lui rendevano col canto loro in un tempo ossequio e diletto a quelle Ser.me Altezze”. Significantly, the madrigal “Deh, vieni omai” ends the collection, and even in *Martel d’amore* the derived tune, minor, binary, again with two voices, provides an excellent ending, being repeated three times on the strophes “Fede sincera” [Let sincere faith], “Cosi viene” [Thus comes] and “Cosi ridente” [Thus smiling].

A very brief finale “Fuggite scaltri” [Fly sagely] for two voices concludes the piece in a light and spirited manner.

My collaboration with Barbara Sparti and Laura Fusaroli was a very pleasant and concrete synergy.

Translation by Ken Hurry

End Notes

¹ The ms. is to be found at the Biblioteca Estense at Modena belonging to a miscellanea from the library of the Marchese Ferdinando Ceppelli, catalogue n° Alpha K. 2.14. It consists of twelve parchment sheets, bound in a parchment cover decorated with gilding (dimensions 17 × 11.5 cm.). On the title page, *Martel d'Amore* is written in gold, while the rest of the title uses an ink that varies from violet blue at the margins to red in the centre of the page. The transcription of the ms., edited by the authors of this paper, is given in Appendix 1.

² Kathryn Bosi, *Leone Tolosa and Martel d'amore: a balletto della duchessa discovered*, in «Recercare: rivista per lo studio e la pratica della musica antica», XVII, Lucca, LIM, 2005, p. 5-70.

³ The “Curiosi”, who include the authors of this work, is a study group comprising advanced-level students of Barbara’s course and teachers then working at the Corso Internazionale di Musica antica at Urbino.

⁴ It should be emphasised that meetings of the “Curiosi” are limited to once or, at the most, twice per year.

⁵ At Urbino the performance was preceded by an introduction presented by Barbara Sparti and Silvia Rambaldi, the author of the music. At Ferrara the *Presentazione del manoscritto 'Martel d'Amore'. Balletto delle Dame di Ferrara, 1582* took place on 19 June 2011 at the Casa Romei, on the occasion of the tribute to Thomas Walker “Musica, poesia e arte per Ferrara”. The dance performance was preceded by a presentation by Barbara Sparti, Kathryn Bosi and Silvia Rambaldi. On both occasions, the performers were Santina Tommasello and Miho Kamiya, sopranos, Silvia Rambaldi harpsichord and, at Ferrara, also Daniele Salvatore, flute-player. – We are pleased to note that a new reconstruction of the *Martel d'Amore* has been edited and produced in Russia. The author is Ekaterina Mikhailova-Smolniakova, an Art History PhD student at the European University of St. Petersburg, and friend and student of Barbara Sparti, who followed many of the latter’s courses in Italy and Russia. Ekaterina Smolnyakova’s reconstruction, based on the transcription by K. Bosi, was performed on 26 April 2017 at the European University of St. Petersburg, as the conclusion of her lecture “Historical ballroom dances of 15-17th century in social and symbolical contexts”. Ekaterina, with whom we had an interesting exchange of information in February 2018, was unaware of the work of Barbara and the “Curiosi”. She started by reconstructing the choreography and, later, had new music composed by the lutist, composer and director Konstantin Schenikov-Arharov. The dance was performed by the Renaissance dance ensemble “Vento del Tempo” (directed by her), and by the Early music ensemble “The Rossignols”.

⁶ The other geometric dances, theatrical and “para-theatrical”, referred to in the text are: the final dance (*O che nuovo miracolo*) in the *Intermedi* of the *Pellegrina* (1589), the torch dances and *Brando Alta Regina* by Cesare Negri.

⁷ Belonging to a dynasty traditionally allied to the Duchy of Ferrara, Margherita (Mantua, 27 May 1564 – Mantua, 6 January 1618) was the daughter of Guglielmo Gonzaga, Duke of Mantua, and Eleonora of Austria, daughter of the Emperor Ferdinand I of Hapsburg. On 24 February 1579 she married Alfonso II d'Este, Duke of Ferrara, Modena and Reggio since 1559.

⁸ Alfonso II d'Este (Ferrara, 24 November 1533 – 27 October 1597) was the fifth and last Duke of Ferrara from 1559 to 1597. He was the elder son of Ercole II d'Este and Renée de France, the daughter of Louis XII of France and Anne of Brittany. As a young man, he fought in the service of Henry II of France against the Habsburgs. On the death of his father Ercole II immediately left to return to Ferrara. At the precise request of Pope Pius IV, who did not appreciate his Calvinist positions, he removed his mother, Renata di Francia from the Este court, in 1560. At the time of the investiture he was married to Lucrezia de' Medici, who died in 1561 leaving him without children. Later he decided to marry Barbara of Austria, but the wedding was delayed due to the death of her father, Ferdinand I of Hapsburg. When they were finally celebrated, in 1565, Alfonso had now tightened a strong alliance with Austria and the following year he went with his forces in support of Emperor Maximilian II of Hapsburg, engaged in the Austro-Turkish war. At the death of Barbara, in 1572, still without a lineage, he sought a new wife, and the choice fell on Margherita Gonzaga, belonging to a family traditionally close to the Este family.

⁹ The “Concerto delle Dame” reached its highest artistic level with the arrival at Ferrara of the singer and harpist Laura Peperara, who came with Margherita from Mantua in 1580, and Anna Guarini (daughter of the poet Giovanni Battista Guarini), of Ferrara, an expert singer and luteist. They were later joined by Livia d'Arco, a singer from Modena, who had studied the viola da gamba with Luzzasco Luzzaschi and Ippolito Fiorino.

¹⁰ The correspondence for February 1581 of the Florentine ambassador Orazio Urbani mentions “musica secreta” as the preponderant element in musical entertainments for Carnival: the “customary music by the ladies, performed every day and never lacking” (“consueta musica delle dame, la quale si fa ogni giorno senza mancare mai”) (Elio Durante - Anna Martellotti, *Cronistoria del concerto delle Dame principalissime di Margherita Gonzaga d'Este*, Firenze, SPES, 1989, p. 18, 142-143).

¹¹ Fabritio Caroso, *Il Ballarino*, Venezia, Francesco Ziletti, 1581, facsimile New York, Broude Brothers 1967, p. 9v-12v.

¹² Alfonso forbade publication of the texts, music and choreographies of these entertainments, sometimes granting his ducal assent to the presence of favourite courtesans and privileged guests at such performances. This secrecy, together with the hasty and badly organised transfer of the ducal library to Modena on the death of Alfonso – with serious and almost disastrous consequences for the integrity and preservation of these documentary assets – long convinced scholars that the documents concerning the performances of the *Dame* had been irremediably lost. Of this repertoire of music scores, texts and probably choreographies, as well as of the musical instruments in Alfonso's possession, an *Inventario* was drawn up in 1598 commissioned by Cesare d'Este, in which under n°. 2825 appears *Il libro de balletti et le carte medesime, che si servevano per essi, quando si facevano nelle sale delle feste, n.1*. Another inventory of the same year mentions two other documents concerning dance: *Un libro de i balli scritto a penna in foglio* and *Cinque libri dai balli et altre carte vecchie dai balli* (E. Durante - A. Martellotti, *Cronistoria...*, p. 58, 206-207).

¹³ Giovanni Battista Guarini (Ferrara, 10 December 1538 – Venice, 7 October 1612). Born from a family of Veronese origins that boasted among its members the fifteenth-century humanist Guarino Veronese, studied law in Padua, and was a professor of eloquence in the same city, until in 1567 it passed to the service of Alfonso II d'Este, where it was court poet - along with Torquato Tasso. After about 20 years of service, differences with the Duke led him to resign. After residing successively in Savoy, Mantua, Florence and Urbino, he returned to his native Ferrara. There he discharged one final public mission, that of congratulating Pope Paul V on his election (1605). He was the father of Anna Guarini, one of the famous *virtuose* singers of the Ferrara court, the three women of the “Concerto delle Dame”.

¹⁴ Luzzasco Luzzaschi (Ferrara 1545-1607), from 1563 cantor in the Cappella Ducale and subsequently chief organist, in about 1570 succeeded Alfonso della Viola, who had been one of his teachers, as director of chamber music. An organist and esteemed composer of madrigals, he composed music for religious services and for Margherita's “Balletti”. The head of the “musica segreta” at the Court of Alfonso II, he was known throughout Italy, and particularly at Naples, in the circle of the composer Carlo Gesualdo Prince of Venosa. Famous in all Europe, he taught many other famous musicians, including Girolamo Frescobaldi.

¹⁵ Ippolito Fiorino (1547c.-1621), a composer and lutist of Ferrara, *Maestro di Cappella* at the Court of Alfonso II from 1568 to 1597. As a composer, he was the equal of Luzzaschi, his inseparable friend and collaborator. A letter by Leonardo Conosciuti states that he also composed music for Margherita's “Balletti”. (E. Durante - A. Martellotti, *Cronistoria...*, p. 37).

¹⁶ Little or nothing is known of the origins of Leone Levi Tolosa, commonly known as Levi Tolosa or Leone Levi. A dance master and choreographer, his work at the Court of Ferrara is documented starting from 1560. He was continuously in the service of Alfonso II from 1567 to 1597 and followed the ducal family when the Este family retreated to Modena on the devolution of Ferrara to the papal dominions. At Modena he continued to work as dance master from 1600 to 1627. He was probably of a Jewish family in which the profession of dance master was handed down from generation to generation. The “Tanzmaister und Harffenschlager” Daniel Levi, who may have been his brother, in 1565 requested permission from the Emperor Ferdinand II to move his family from Ferrara to Innsbruck, where he wished to live among the Hebrew community and find work. His son Moisè is also known as a dance master. In various documents the name of Leone Tolosa is often included among the “hebrei” employed at Court, but his profession is unspecified. His average monthly salary was 11 lire, as compared to the 23 of one of the Court musicians, Paolo Virchi. Leone's final years seem to have been marked by poverty, his petitions to the Duke always concern financial assistance for himself and his family. We have no information after his petition dated 1615. The professional activities of Leone Tolosa, at the outset of his career, include the choreographies for the staging of tournaments and banquets. With the arrival of Margherita Gonzaga at the Court of Ferrara, Leone's talent was enhanced, thanks to his collaboration with Giovanni Battista Guarini and with the Court composers Luzzasco Luzzaschi and Ippolito Fiorino, in producing splendid performances known as the “Balletti della Duchessa”. See Fabio Mòllica, *Tre secoli di danza in un collegio italiano. Il Collegio San Carlo di Modena 1626-1921*, Bologna, I libri della Società di Danza, 2000, II, p. 26, 32, 98; Barbara Sparti, *Dance, Dancers and Dance-Masters in Renaissance and Baroque Italy*, Gloria Giordano and Alessandro Pontremoli (Edited by), Bologna, Massimiliano Piretti, 2015, p. 64-66, 68; Kathryn Bosi, *Leone Tolosa...*, p. 37-44, 62-64.

¹⁷ The “Balletti della duchessa”, in which Margherita herself took part, were a form of entertainment linked to the Carnival or to visits by persons of importance. These “Balletti” have roused the interest of historians of music and dance since they were first made known by Solerti in 1891. Angelo Solerti, *Ferrara e la corte estense nella seconda metà del secolo decimosesto. I discorsi di Annibale Romei*, Città di Castello, 1891, in particular p. CXL, CXLV.

¹⁸ Details about the staging of *Martel d'Amore* are taken from the accounts dated 21, 22 and 24 January 1582, written by Leonardo Conosciuti to Cardinal Luigi d'Este and by the Ambassador Orazio Urbani to the Grand Duke of Tuscany (see E. Durante - A. Martellotti, *Cronistoria...*, p. 146-147. See also the documents transcribed by Kathryn Bosi, *Leone Tolosa...*, p. 56-58).

¹⁹ Kathryn Bosi, *Leone Tolosa...*, p. 60.

²⁰ This second document was also discovered by Kathryn Bosi in the Biblioteca Estense of Modena in the manuscript collection of poetry Alpha T.5.13, a collection not directly linked to that of the choreographic ms.

²¹ Kathryn Bosi, *Leone Tolosa...*, p. 14-16.

²² Cesare Negri, *Le Gratie d'amore*, Milano, Pacifico Pontio & Gio. Battista Piccaglia 1602, facsimile New York, Broude Brothers 1969 and Bologna, Forni 1969, p. 291-296.

²³ Barbara had already tackled dance reconstruction without any musical score, but only for sixteenth-century dances. During one of her courses at Urbino, for example, she worked on reconstructing the ballet *La Fortuna* by Mariotto da Perugia, the choreography of which is found in a copy of the ms. of Guglielmo ebreo del maestro Giorgio (MGZ MBZ- RES. 72-254, New York, Public Library, Dance Collection, Lincoln Center, f. 27v). For the development of the musical accompaniment, she collaborated with the lutist Peter Dechant, who at that time accompanied the dance courses at Urbino. The music was published on the CD “All about Urbino 1991-2005. Italian Dances of the 15th Century”. *Martel d'Amore*, so far as we know, was her first experience with a 16th century text.

²⁴ To develop a period musical score, Barbara collaborated with Maestro Silvia Rambaldi.

²⁵ In our reconstruction and in the examples indicated in this text, we make reference to the paragraph numbering adopted by Kathryn Bosi in her transcription.

²⁶ *Balzetto, Balzetto a piè pari, Continenza, Ripresa, Ripresa cambiata, Riverenza, Seguito finto, Seguito ordinario, Seguito scorso (scorrere: to slide/run and declinations), Seguito spezzato, Seguito spezzato finto, Spezzato, Trabucchetto.*

²⁷ “Gran distinzione si deve fare tra i balli che si fanno in terra a quelli che si fanno in scena, poiché quelle vaghezze e sottigliezze, le quali rappresentate da un che balli in una sala arrecano diletto e meraviglia agli spettatori, rappresentate in una scena non sono godute nella medesima maniera essendo rimirate da persone che si ritrovano chi vicine e chi lontane” (*Il Corago o vero alcune osservazioni per metter bene in scena le composizioni drammatiche* (1623-37), P. Fabbri and A. Pompilio (edited by), Firenze, Olschki, 1983, p. 101-102.

²⁸ Tolosa sometimes employed *seguito spezzato finto*, used by Caroso in the *cascarde* and in the *sciolta della sonata* of ballets such as *Alta Vittoria*, i.e. in three time. At the time, we did

not notice that this passage is duly explained in *Nobiltà di dame* by Caroso, and we consequently interpreted it as an ordinary *seguito finto*. (Fabritio Caroso, *Nobiltà di dame*, Venezia, presso il Muschio, 1600, facsimile Bologna, Forni, 1970, p. 5, 57-8. An English translation is provided by Julia Sutton, *Courtly Dance of the Renaissance: A New Translation and Edition of the "Nobiltà di Dame" (1600)*. Fabritio Caroso, with musical transcription by F. Marian Walker, New York, Dover Publications, 1995).

²⁹ In contemporary treatises, the term “cambiata” is never used with “ripresa”. Both in the *Ballarino* and in *Nobiltà di Dame* Caroso speaks of “cambio overo scambiata” (“change or rather exchange”, *Ballarino*, p. 13; *Nobiltà*, p. 48). Negri, on the other hand, never speaks of cambio but only of exchanged of feet (*Le Gratie...*, p. 32).

³⁰ From a terminological point of view, in some cases he adopts the contracted forms *spezzati* and *scorso* or *scorsi* respectively. In the case of *scorsi* he also uses paraphrases, such as “scorrendosi dietro tutte le copie quattro seguiti” (“flowing behind all the four copies followed”), which we have constantly interpreted as *seguiti scorsi*. (Parte 12, *Martel d'amore*, c. 39v).

³¹ See, for example, the First Part of the *Balletto So ben mi chi ha buon tempo* (Cesare Negri, *Le Gratie...*, p. 222).

³² For the excerpts from the poetic text, we have used the translation by Kathryn Bosi in her article *Leone Tolosa...*, p. 21-24.

³³ For example, in Part 12, at the words “ne formò la natura, anzi pur folli, / ch'un sospiruzzo perfido e bugiardo / ne fa benigno il cor”.

³⁴ Barbara Sparti, *Dance, Dancers and Dance-Masters...*, p. 245-264.

³⁵ The performance of six musical *Intermedii*, as prelude, interlude and epilogue to the five acts of the comedy *La Pellegrina*, was one of the most spectacular events staged in Florence to celebrate the marriage of the Grand Duke Ferdinando of Tuscany and Christina of Lorraine in 1589. The performance was the result of the collaboration of a rather illustrious group of artists of that time. Contributions to the music were by Luca Marenzio, Cristofano Malvezzi, Jacopo Peri, Giulio Caccini, Giovanni de' Bardi and Emilio de' Cavalieri, who also described the final dance to the chorus “O che nuovo miracolo”. The text of the *Intermedii* was by the young poet Ottavio Rinuccini. The *Intermedii*, with a profusion of devices and marvellous stage machinery invented to amaze the audience by the Medician architect Bernardo Buontalenti, was staged at the then-operating Teatro degli Uffizi (now dismantled), designed and built a few years earlier by Buontalenti himself.

³⁶ Reference is made to the *Ballo fatto da sei Dame* and the *Ballo fatto da sei Cavalieri*, performed at the Teatro del Palazzo Ducale in Milan and composed by Cesare Negri to celebrate the marriage of Isabella of Austria, Infante of Spain, and the Archduke Albert of Austria. Cesare Negri, *Le Gratie...*, p. 271-273, 274-276. On the event, see also Alessandro Pontremoli, *La danza nelle corti di antico regime. Modelli culturali e processi di ricezione fra natura e arte*, Bari, Edizioni di Pagina, 2012.

³⁷ The *Brando Alta Regina*, for four Shepherds and four Nymphs, was performed at the end of play *Armenia Pastorale*, in the presence of Isabella of Austria and Albert of Austria. Cesare Negri, *Le Gratie...*, p. 291-296.

³⁸ In some of the sources on stage dancing, we note that dance masters and/or professional dancers distinguished themselves from others by executing, as a solo, virtuoso-type “mutanze” (choreographic variations), presumably improvised, of the galliard and/or canary.

³⁹ Fabritio Caroso, *Nobiltà...*, p. 103-104. “Now because this part [of the dance] in which there are so many beautiful movements, takes one playing [of the music], I call it a Symmetrical Section [“tempo Terminato”, n.d.a.], just as, when dividing a piece of land between two brothers, one marks the boundaries so that each will know his own section; thus since both feet are brothers, I have arranged for each foot to do just as many movements as the other (since this occurs while one section of the piece is played through, I call it a Symmetrical Section) so that it is correct in theory, and is not what was done before, which was quite wrong. Therefore I have corrected it and brought it to absolute perfection; now aside from the correctness of these movements, they will appear very graceful to those present” (Julia Sutton, *Courtly Dance...*, p. 158). Among the studies of the choreographic figures of “para-theatrical” dances, see: Pamela Jones, “Spectacle in Milan: Cesare Negri’s torch dances”, *Early music*, XIV, 1982, pp. 182- 196; Julia Sutton, “Musical forms and dance forms in the dance manuals of sixteenth-century Italy: Plato and the varieties of variation”, *The marriage of music and dance*, papers from a conference held at the Guildhall School of Music and Dance, 9th-11th August 1991, Cambridge, National Early Music Association, 1992; Jennifer Nevile, “Cavalieri’s Theatrical Ballo ‘O che nuovo miracolo’: A Reconstruction”, *Dance Chronicle*, Vol. 21, No. 3, 1998, p. 353-388; *ibid.*, ‘Cavalieri’s Theatrical Ballo and the Social Dances of Caroso and Negri’, *Dance Chronicle*, Vol. 22, No. 1, 1999, p. 119-33. For the concept of symmetry, see also Angene Feves, “Fabritio Caroso and the changing shape of the dance, 1550–1600”, *Dance chronicle*, Vol. 14, No. 2-3, 1991, pp. 159–74.

⁴⁰ Raoul-Augur Feuillet, *Chorégraphie ou l’Art de décrire la dance, par caractères, figures et signes démonstratifs. Recueil de dances composées par Mr. Feuillet. Recueil de dances composées par Mr. Pécour*, Paris, Chez l’auteur, Michel Brunet, facsimile New York, Broude Brothers 1968, p. 92.

⁴¹ Cesare Negri, *Le Gratie...*, p. 152-155.

⁴² Fabritio Caroso, *Nobiltà...*, p. 278-281.

⁴³ Cit. in Kathryn Bosi, *Leone Tolosa...*, p. 58-59. “I didn’t bother to re-write those stanzas that, according to the choreography, have to be repeated, because I thought it unnecessary for anyone who needed just the words”.

⁴⁴ In particular, the melody for the various strophes beginning with “Mira ben” was composed during meetings between Barbara Sparti, Laura Fusaroli Pedrielli and Silvia Rambaldi. At these meetings, Silvia’s musical proposals were adapted to the poetry and to the choreography. “Mira ben” was a tune that particularly delighted Barbara, and at Urbino the students of the dance class even sang it outside their lessons.

⁴⁵ Part 16 consists of a repetition of Parts 13, 14 and 15.

⁴⁶ In an e-mail dated 17 July 2007 to Laura Fusaroli Pedrielli, Barbara wrote: “Tornando a Roma sul treno c’era Lavinia Bertotti, l’insegnante di canto di Urbino!!! Mi ha riconosciuta lei e così ho raccontato del lavoro di Ferrara e lei era affascinata. Ha detto che SÌ, LE NOTE POSSONO CORRERE O ALLENTARE SUL TESTO COME VOGLIAMO. Cioè non dobbiamo rispettare ritmicamente le sillabe ma le possiamo far

entrare, per esempio, in battute di 4 ecc. Sono contenta di avere questa conferma da una cantante. Cioè, come diceva Silvia, si fa una scelta musicale--che va bene per la musica e per la voce, insieme con una scelta che va bene per la coreografia.

Siamo sulla giusta strada!”.

“Returning to Rome on the train was Lavinia Bertotti, the singing teacher from Urbino!!! She recognised me and so I told her about the Ferrara job which fascinated her.

She said YES, THE NOTES CAN SPEED UP OR SLOW DOWN ON THE TEXT AS WE NEED. This means we needn’t keep rhythmically to the syllables, but can make them fit, for example, a beat of 4 etc. I’m pleased to have this confirmation from a singer. That means, as Silvia said, one can choose the music—which suits both the music and the voice, together with a choice that suits the choreography.

We’re on the right track!”.

⁴⁷ “It’s UNPLEASANT WORKING ALONE! I don’t know whether what I’ve written can be of use to you, to you who will meet again. I hope so!!”. E-mail from Barbara Sparti on 23 September 2007, addressed to Laura Fusaroli Pedrielli and Silvia Rambaldi.

⁴⁸ The term ‘Aria’ used here means a Renaissance-type piece, such as the *Aria detta la Frescobalda* or the *Aria detta Balletto* di Girolamo Frescobaldi, or else the *Arie strumentali* by Marco Facoli dated 1588, dedicated to various ladies, in *Il Secondo Libro d’Intavolatura di Balli d’Arpichordo*.

⁴⁹ Luzzasco Luzzaschi, *Madrigali per cantare et sonare a uno e doi e tre soprani fatti per la Musica del già Ser. Duca Alfonso d’Este*, Roma, Simone Verovio, 1601.

⁵⁰ Giovanni Picchi, *Intavolatura di balli d’arpicordo*, Venezia, Alessandro Vincenti, 1620.

⁵¹ See Note 11 above.

⁵² “Mira ben” for two voices, minor; “Mira ben” one voice, major; followed by “Fuggi fugace”, by “Mira ben” for two voices and again by “Fuggi fugace”, performed only by the instruments (all the pices can be performed by instruments only, or by harpsichord only, as required).