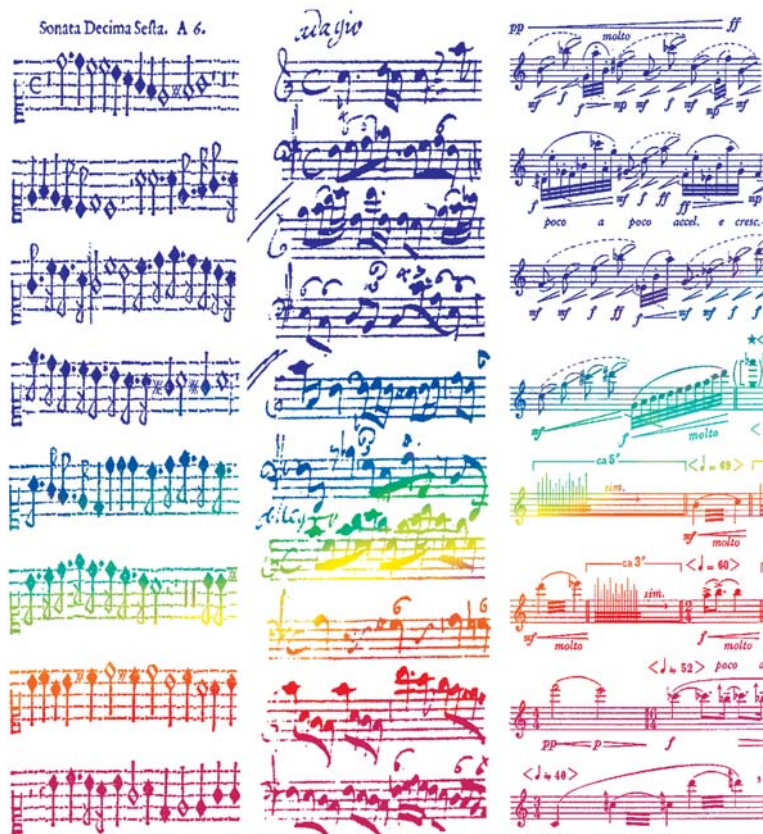


F. Rognoni  
Vestiva i colli

Edition Moeck 2547

# FLÖTEN

# BLÖCK



KAMMER  
MUSIK  
UND  
STUDIEN  
LITERATUR  
HERAUS  
GEBEN  
VON  
ULRICH  
THIEME  
UND  
GERHARD  
BRAUN

# REPERTOIRE

Sopran-  
blockflöte  
Cembalo

Francesco Rognoni  
(um 1600)  
Vestiva i colli

Herausgegeben  
von  
Katrin Krüger

**MOECK**

FRANCESCO ROGNONI  
(um 1600)

## Vestiva i colli

Diminutionen über ein Madrigal von Giovanni Pierluigi da Palestrina  
für Sopranblockflöte und Cembalo

herausgegeben von KATRIN KRÜGER  
Cembalosatz: SIEGFRIED PETRENZ

Partitur und eine Stimme

Edition Moeck Nr. 2547

MOECK VERLAG CELLE

## Vorwort

Francesco Rognoni gehörte einer Mailänder Musikerfamilie an, spielte u. a. Violine und Viola und war als Kapellmeister und Komponist tätig. Gestorben ist er vermutlich vor 1626. Der gelegentlich erscheinende Doppelname *Rognono Taeggio* verdeutlicht die ursprüngliche Herkunft – *Val Taveggia*.

Aus der in der Renaissance gängigen Praxis des *ad hoc*-Diminuierens ergab sich die Notwendigkeit, gewisse Grundregeln schriftlich festzuhalten, um diese kunstvolle Technik erlernbar zu machen. Es gab die unterschiedlichsten Diminutions-sammlungen, die alle meist didaktisch orientiert waren. Beispiele hierfür sind u. a. Ortiz (1553), dalla Casa (1584), Bassano (1585 bzw. 1591) sowie auch das Lehrwerk von Francesco Rognoni, das unter dem Titel *Selva de varii passaggi secondo l'uso moderno per cantare et suonare divisa in due parti* 1620 in Mailand von Filippo Lamazzo herausgegeben wurde. Der erste Abschnitt ist ein reiner Übungsteil, in dem Beispiele für das Diminuieren einzelner Intervalle und Kadenzanführungen werden, die im folgenden Teil in musikalischem Zusammenhang zur Anwendung gelangen. Diesen Diminutionsbeispielen lagen oft sehr bekannte Vorlagen (meist aus der Vokalmusik) zugrunde. So ein häufig verwendetes Original war auch das Madrigal *Vestiva i colli* von Giovanni Pierluigi da Palestrina (~1525–1594).

Die vorliegende Ausgabe greift die von Rognoni vorgenommenen Diminutionen des Palestrina-Madrigals auf. Der Tonumfang lässt auf eine ursprüngliche Besetzung mit Zink, Violine oder Viola da Gamba schließen. Bei der Einrichtung für Sopranblockflöte und Cembalo wurde an zwei Stellen (Takt 43 bzw. Takt 51) eine Oktavversetzung notwendig. Der Cembalopart ergab sich durch eine Art „Klavierauszug“ der originalen fünfstimmigen Madrigalvorlage.

Palestrina vertonte zwei vierzeilige Strophen, deren harmonischer Verlauf identisch ist. Als *Coda* wird die letzte Textzeile wiederholt. Entsprechend verläuft auch Rognonis Fassung, wobei er lediglich vor dem Schluss einen Kadenztakt einfügt.

## Preface

Francesco Rognoni was born into a family of musicians in Milan. He played amongst other instruments the violin and the viola and was active as a conductor and as a composer. He died probably before the year 1626. Occasionally his name appears as *Rognono Taeggio*, which explains its origin – *Val Taveggia*.

The art of *ad hoc* ornamentation (German Diminution) as practiced in the Renaissance, led to the need for putting-down in writing the basic rules of this difficult technique so that it could be more easily taught. The variety of collections of florid ornaments was considerable, most of them written for didactic purposes. Examples of this are amongst others Ortiz (1553), dalla Casa (1584), Bassano (1585/1591) as well as Francesco Rognoni's treatise, published by Filippo Lamazzo in Milan (1620) under the title *Selva de varii passaggi secondo l'uso moderno per cantare et suonare divisa in due parti*. The first part consists purely of exercises, where examples are given of how to ornament particular intervals and cadences; in the following part these examples are shown in a musical context. These demonstrations of ornamentation were often based on well-known pieces (usually vocal music). Such a frequently used original was the Madrigal *Vestiva i colli* by Giovanni Pierluigi da Palestrina (~1525–1594).

The present edition makes use of Rognoni's ornamentations of this madrigal by Palestrina. The instrumental range suggests that the original was played either on the cornett, the violin or the viola da gamba. In the arrangements for descant recorder and harpsichord it was necessary to transpose the recorder part an octave at two points (bars 43 and 51). The harpsichord part has been arranged as a kind of "piano-score" from the original five-part madrigal. Palestrina set to music two verses, each of four lines, each identical in its harmonic progression. The last line is repeated as a *coda*. Rognoni's version is similar, he merely inserts a bar's cadence before the end.

## Préface

Francesco Rognoni appartenait à une famille milanaise de musiciens, jouait entre autre du violon et de la viole. Il était chef d'orchestre et compositeur également. On suppose qu'il est décédé avant 1626. Le double nom qu'il portait *Rognono Taeggio* fait état du lieu de son origine: *Val Taveggia*.

La pratique de la diminution ad-hoc, très utilisée à la Renaissance, engendra la nécessité de fixer par écrit quelques règles de base, pour que cette subtile technique puisse enfin être enseignée. Il existait différentes collections de diminutions, très variées, et qui possédaient presque toutes un caractère didactique. Voici quelques exemples: Ortiz (1553), dalla Casa (1584), Bassano (1585 et 1591), ainsi que l'ouvrage de Francesco Rognoni, qui fut publié à Milan par Filippo Lamazzo en 1620 et qui portait le titre suivant: *Selva de varii passaggi secondo l'uso moderno per cantare et suonare divisa in due parti*. La première partie comporte uniquement des exercices. Elle contient des exemples de diminution des différents intervalles ainsi que de cadences. Ces exemples trouvent leur application musicale pratique dans une seconde partie. Ils sont souvent tirés d'œuvres très célèbres (de musique vocale pour la plupart). La version originale du madrigal *Vestiva i colli*, de Giovanni Pierluigi da Palestrina (~1525–1594) a également souvent été citée en exemple.

La présente édition reprend les diminutions faites par Rognoni dans le madrigal de Palestrina. L'ambitus laisse à penser que la pièce avait été composée pour cornet à bouquin, violon ou viole de gambe. Dans l'arrangement pour flûte à bec soprano et clavecin, la composition a dû être transposée un octave vers le bas à deux reprises (mesures 43 et 51). La partie de clavecin a été conçue à partir d'une sorte d'«adaptation pour piano» de la version originale à cinq voix du madrigal.

Palestrina a mis en musique deux strophes de quatre vers chacune, dont les développements harmoniques sont identiques. Une répétition de la dernière ligne du texte forme la *coda*. La version de Rognoni est identique, à la différence près que ce n'est que juste avant la fin qu'il ajoute une mesure de cadence.

In seinem Diminutionslehrwerk gibt Francesco Rognoni sowohl für Streicher als auch Bläser Interpretationshinweise. Vorbild für alle Instrumente stellt die menschliche Stimme dar, und daher sollte im Normalfall jeder Ton artikuliert werden. Für die Zungenartikulation benennt Rognoni folgende Silben:

– einfache Zunge	te
– lingua dritta	te-re
– lingua riversa	le-re
	de-re
	de-re te-re
– Doppelzunge	te-che
– lingua morta (legato)	--

In his treatise on ornamentation, Francesco Rognoni gives advice on interpretation for both stringplayers as well as windplayers. The ideal for all instruments is the human voice, so that normally every note should be articulated. As regards tonguing, Rognoni names the following syllables:

– single-tonguing	te
– lingua dritta	te-re
– lingua riversa	le-re
	de-re
	de-re te-re
– double-tonguing	te-che
– lingua morta (legato)	--

Translation: R. Grocock

Dans son ouvrage d'enseignement de la technique de la diminution, Francesco Rognoni donne des consignes d'interprétation pour les instruments à cordes et à vent. C'est à la voix humaine que tous les instruments doivent se référer. Par conséquent, chaque note doit être en règle générale articulée. Rognoni utilise les syllabes suivantes pour exprimer les articulations de langue:

– articulation simple	te
– lingua dritta	te-re
– lingua riversa	le-re
	de-re
	de-re te-re
– articulation double	te-che
– lingua morta (legato)	--

Traduction: A. Rabin-Weller

*Katrin Krüger*  
Berlin, Januar/January/janvier 1994

Literatur: Italienische Diminutionen, herausgegeben von Richard Erig, Amadeus Verlag, Zürich 1979

# Vestiva i colli

Diminutionen über ein Madrigal von  
Giovanni Pierluigi da Palestrina  
für Sopranblockflöte und Cembalo  
herausgegeben von KATRIN KRÜGER

Francesco Rognoni (um 1600)

Sopranblockflöte

Cembalosatz: Siegfried Petrenz

Cembalo

First system of musical notation. The upper staff (treble clef) begins at measure 8 with a melodic line. The lower staff (bass clef) begins at measure 10 with a bass line. The system contains three measures.

Second system of musical notation. The upper staff (treble clef) begins at measure 8. The lower staff (bass clef) begins at measure 15. The system contains three measures.

Third system of musical notation. The upper staff (treble clef) begins at measure 8. The lower staff (bass clef) begins at measure 15. The system contains three measures.

Fourth system of musical notation. The upper staff (treble clef) begins at measure 8. The lower staff (bass clef) begins at measure 15. The system contains three measures.

8

25

This system contains two staves. The upper staff is a single treble clef staff with a measure rest at the beginning, followed by a melodic line starting at measure 8. The lower staff is a grand staff (treble and bass clefs) with a complex accompaniment. Measure 25 is marked in the upper staff.

8

25

This system contains two staves. The upper staff is a single treble clef staff with a key signature change to two sharps (F# and C#) at the beginning, followed by a melodic line starting at measure 8. The lower staff is a grand staff with accompaniment, including some notes connected by dashed lines.

8

30

This system contains two staves. The upper staff is a single treble clef staff with a melodic line starting at measure 8. The lower staff is a grand staff with accompaniment, including a long note with a slur extending to measure 30.

8

This system contains two staves. The upper staff is a single treble clef staff with a melodic line starting at measure 8. The lower staff is a single treble clef staff with a few notes.

8

35

This system contains the first two systems of music. The first system has a treble clef staff with a melodic line starting on a whole note and moving through eighth notes. The second system is a grand staff with a treble clef staff containing a melodic line with a slur over measures 35 and 36, and a bass clef staff with a bass line.

8

40

This system contains the third and fourth systems of music. The third system features a treble clef staff with a complex melodic line consisting of many sixteenth notes. The fourth system is a grand staff with a treble clef staff containing a melodic line with a slur over measures 40 and 41, and a bass clef staff with a bass line.

8

This system contains the fifth and sixth systems of music. The fifth system has a treble clef staff with a melodic line of eighth notes. The sixth system is a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a bass line.

8

This system contains the seventh and eighth systems of music. The seventh system has a treble clef staff with a melodic line of eighth notes. The eighth system is a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a bass line.



8

First system of musical notation. The top staff is a single treble clef staff with a melodic line starting at measure 8. The bottom part consists of two staves (treble and bass clefs) with a harmonic accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The top staff continues the melodic line from measure 8. The bottom part consists of two staves with a harmonic accompaniment. Measure 50 is marked at the beginning of the bottom staff.

Third system of musical notation. The top staff continues the melodic line. The bottom part consists of two staves with a harmonic accompaniment. Measure 55 is marked in the middle of the bottom staff.

Fourth system of musical notation, showing the final measures of the piece. It consists of two staves (treble and bass clefs) with a melodic line and a harmonic accompaniment.

8

60

This system contains two staves. The upper staff is a single treble clef staff with a measure rest at the beginning, followed by a melodic line starting at measure 8. The lower staff is a grand staff (treble and bass clefs) with a measure rest at the beginning, followed by a piano accompaniment starting at measure 60. A slur is present over the piano accompaniment in the final measures of this system.

8

65

This system contains two staves. The upper staff is a single treble clef staff with a measure rest at the beginning, followed by a melodic line starting at measure 8. The lower staff is a grand staff (treble and bass clefs) with a measure rest at the beginning, followed by a piano accompaniment starting at measure 65. The piano accompaniment consists of chords and single notes.

8

This system contains two staves. The upper staff is a single treble clef staff with a measure rest at the beginning, followed by a melodic line starting at measure 8. The lower staff is a grand staff (treble and bass clefs) with a measure rest at the beginning, followed by a piano accompaniment starting at measure 8. The piano accompaniment consists of chords and single notes.

8

This system contains two staves. The upper staff is a single treble clef staff with a measure rest at the beginning, followed by a melodic line starting at measure 8. The lower staff is a single treble clef staff with a measure rest at the beginning, followed by a piano accompaniment starting at measure 8.

8

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth notes and rests. The grand staff contains a bass line with eighth notes and chords.

8

75

Second system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff continues the melodic line with eighth notes and a flat sign. The grand staff contains a bass line with eighth notes and chords, including a long note with a slur.

8

Third system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff contains a melodic line with eighth notes. The grand staff contains a bass line with eighth notes and chords.

8

Fourth system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff contains a melodic line with eighth notes. The grand staff contains a bass line with eighth notes and chords.

8

85

This system contains two staves. The upper staff is a single treble clef staff with a measure rest at the beginning, followed by a melodic line. The lower staff is a grand staff (treble and bass clefs) with a measure rest at the beginning, followed by a piano accompaniment. A measure number '85' is placed above the second measure of the piano part.

8

This system contains two staves. The upper staff is a single treble clef staff with a melodic line. The lower staff is a grand staff with a piano accompaniment.

8

90

This system contains two staves. The upper staff is a single treble clef staff with a melodic line. The lower staff is a grand staff with a piano accompaniment. A measure number '90' is placed above the first measure of the piano part.

8

This system contains two staves, both in treble clef. The upper staff has a melodic line, and the lower staff has a piano accompaniment.