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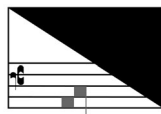
37

KEYBOARD MUSIC AT  
CASTELL' ARQUATO

Edited by  
H. Colin Slim

VOLUME 3

Ricercari, Mass Movements, Motet,  
Chanson, and Madrigal Arrangements



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# Fascicle I

## 1. Occhi miei lassi ben (Jacques Arcadelt)

f.1

Musical notation for measures 1-6. The piece is in G minor (one flat) and common time. The first measure has a fermata over the treble clef. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

7

Musical notation for measures 7-12. The melody continues in the treble clef, featuring some chromaticism and grace notes. The bass line provides harmonic support with chords and moving lines.

13

Musical notation for measures 13-18. The melody is more active in the treble clef, with frequent eighth and sixteenth notes. The bass line remains steady with chordal accompaniment.

19 f.1v Secunda pars

Musical notation for measures 19-24. Measure 19 has a fermata. The section is labeled 'Secunda pars' starting at measure 20. The melody in the treble clef is more melodic and expressive, with some rests. The bass line continues with harmonic accompaniment.

25

Musical notation for measures 25-30. The melody in the treble clef continues with a mix of eighth and sixteenth notes. The bass line provides a consistent harmonic foundation.

## 4. R(i)cercada de ma(r)ca(natonio) in bologna

f.5v

6

11

17

22

f.6

26

The image displays a musical score for a piece titled "4. R(i)cercada de ma(r)ca(natonio) in bologna". The score is written for piano and is divided into six systems, each containing two staves (treble and bass clef). The first system begins with a dynamic marking of *f.5v*. The second system is marked with a measure number of 6. The third system is marked with a measure number of 11. The fourth system is marked with a measure number of 17. The fifth system is marked with a measure number of 22 and a dynamic marking of *f.6*. The sixth system is marked with a measure number of 26. The music features a variety of rhythmic patterns, including sixteenth-note runs and chords, and includes several accidentals (sharps, flats, and naturals) throughout the piece.

48 See Slim, H. C., "Keyboard Music at Castell'Arquato by an Early Madrigalist," *JAMS*, 15 (1962), pp. 35-47; D'Accone, F., "The Intavolatura di M. Alamanno Aiolli," *Musica Disciplina*, 20 (1966), pp. 151-74. 49 In Gombert's *O adorandum/Quod transiturus* (nos. 29-30), for example, which employs the *chiavette*, the more wide-ranging bass (which falls to A in the original) forces the scribe below F to two low E's.