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Original scientific paper

# Music and rhetoric for the victory of Lepanto: The eight-voice “military” masses of Giovanni Croce (1596)

The *Messe a otto voci* of Giovanni Croce published in 1596, when he was vice-maestro di cappella at St Mark in Venice, could be considered a musical expression of the programme of political and military self-celebration promoted by the *Serenissima*, about the end of the sixteenth century, between the two coasts of the Adriatic Sea. Particularly suggestive are the *Missa Percussit Saul* and the *Missa sopra la Battaglia*, whose unusual brevity and parody technique for double choir based on the close imitation of two warlike songs (a Croce’s own motet and a Janequin’s chanson) gives them a real military character, strengthened by a suitable use of rhetori-

cal-musical figures (especially of melodic repetition and of interval) and onomatopoeic effects, mostly aimed to reproduce the excited sounds of a battle. So they could remark the famous Venetian victory against the Turks at Lepanto in 1571, even if it cannot be excluded their referring to the Battle of Sisak (22 June 1593), where the Croatian and Slovene forces defeated the Ottomans.

## Keywords:

tarantizam, *pizzica*, *pizzicare*, Ernesto de Giovanni Croce, Lepanto, *Messe a otto voci*, Military music, Music and rhetoric, Sisak

The *Messe a otto voci*<sup>1</sup> are the first Giovanni Croce’s collection of masses, pub-

1 *Messe a otto voci* di Giovanni Croce chiozzotto, *Vice Maestro di Capella della Serenissima Signoria di Venetia in San Marco, Nuovamente composte, e date in luce. Con privilegio*, Venezia, presso Giacomo Vincenti, 1596, quoted in *Répertoire International des Sources Musicales*, A I: *Einzeldrucke vor 1800*, hrsg. von Karlheinz Schlager, Otto E. Albrecht, Ilse und Jürgen Kindermann, Getraut Haberkamp, 9 voll.+ 3 of supplement, Kassel, Bärenreiter, 1971-1999 (= RISM A I), C 4441; reprints in 1600 (RISM A I, C 4442), 1604 (RISM A I, C 4443), 1607 (RISM A I, C 4444), 1612 (RISM A I, C 4445); moreover *Répertoire International des Sources Musicales*, B I: *Recueils imprimés XVI<sup>e</sup>-XVII<sup>e</sup> siècles*, ouvrage publié sous la direction de François Lesure, München-Duisburg, G. Henle, 1960 (= RISM B I), 1599<sup>1</sup>, which contains the *Missa Decantabat populus*. For further information, see *Enciclopedia della Musica*, vol. I, Milano, Giovanni Ricordi & C., 1963, p. 576; DAVID BRYANT, *The ‘cori spezzati’ of St Mark’s: Myth and Reality*, in «Early Music History», I (1981), pp. 165-186; TARCISIO CHINI, *Croce, Giovanni*, in *Dizionario Enciclopedico della Musica e dei Musicisti. Le biografie*, diretto da Alberto Basso, Torino, UTET, 1985-1990, 8 voll. + 1 Appendice (= DEUMM, *Biografie*), vol. II, 1985, p. 363; ANTONIO DELFINO, *Croce, Giovanni*, in *Die*

lished one year after his appointment to *vicemaestro di cappella* at the Basilica of St Mark in Venice. The anthology consists of three masses (*Missa Percussit Saul*, *Missa sopra la Battaglia*, *Missa Decantabat*) which intonate all five movements of the Ordinary. Croce uses a repertory for four-voice double choir, which represents the majority of his production: besides the three masses, survive two collections of motets and sets of music for Terce, Verpers and Compline<sup>2</sup>.

These masses are unusual not only for their brevity, but also because they are parody-masses, not often composed by Venetians for a double choir.

In particular, the *Missa Percussit Saul* is a parody on Croce's own motet, from *Motetti a otto voci* of 1594. Despite the brevity of the motet, and thus the relatively scarce material available, the mass is one of Croce's most impressive achievements. As Denis Arnold emphasizes, it «is a particularly splendid work, full of virile rhythms and containing harmonic asperities not unlike those of English composers of the period»<sup>3</sup>.

The *Missa sopra la Battaglia*, instead, is a parody on Clément Janequin's<sup>4</sup> cele-

*Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik begründet von Friedrich Blume. Zweite neuarbeitete Ausgabe. Personenteil*, hrsg. von Ludwig Finsher, Kassel etc., Bärenreiter, 1998-2007, 18 voll. (= MGG<sup>2</sup>, *Personenteil*), vol. V, 2001, cols. 112-118: 113, 116; DENIS ARNOLD, *Croce, Giovanni*, in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, London, Macmillan, 2001<sup>2</sup>, 29 voll. (= NG<sup>2</sup>), vol. VI, pp. 710-711; PAOLO PADOAN, *L'originalità musicale di Giovanni Croce detto il Chiozzotto*, in «Chioggia. Rivista di studi e ricerche», 35 (2009), pp. 7-26: 15-16, 22; *Quatercentenary Edition of the Sacred Music of Giovanni Croce. II: Messe a otto voci 1596*, edited by Michael Procter, Weingarten (Baden), Germany, 2009; LUCIA BOSCOLO FOLEGANA, *Messe a otto voci di Giovanni Croce chiozzotto, Vice Maestro di Capella della Serenissima Signoria di Venetia in San Marco, Nuovamente composte, e date in luce. Con privilegio*, Venezia, presso Giacomo Vincenti, 1596, in *Tesori della musica veneta del Cinquecento. La policoralità. Giovanni Matteo Asola e Giovanni Croce*, Catalogo della mostra (Venezia, Biblioteca Nazionale Marciana, Sale Sansoviniane, 17 aprile-2 giugno 2010), a cura di Iain Fenlon e Antonio Lovato, Venezia, Edizioni Fondazione Levi, 2010, pp. 154-155.

- 2 *Compietta a otto voci*, Venezia, Giacomo Vincenti, 1591 (RISM A I, C 4428); *Motetti a otto voci... comodi per le voci, e per cantar con ogni stromento... [libro primo]*, Venezia, Giacomo Vincenti, 1594 (RISM A I, C 4429); *Motetti a otto voci... libro secondo*, Venezia, Giacomo Vincenti, 1595 (RISM A I, C 4436); *Salmi che si cantano a Terza, con l'inno Te Deum, & i salmi Benedictus e Miserere a otto voci*, Venezia, Giacomo Vincenti, 1596 (RISM A I, C 4448); *Vespertina omnium solemnitatium psalmodia octonis vocibus decantanda*, Venezia, Giacomo Vincenti, 1597 (RISM A I, C 4449).
- 3 DENIS ARNOLD, *Croce, Giovanni*, cit., p. 711; see *Quatercentenary Edition of the Sacred Music of Giovanni Croce. II: Messe a otto voci 1596*, cit., p. IV and note 10.
- 4 Clément Janequin (Châtellerault, 1485 - Paris, 1558) was a French composer of the Renaissance which had a very large fame and diffusion all over the Europe. Very appreciated by contemporaries, he obtained the title of *chantre* of the king, probably thanks to the chanson *Chantons, sonnons trompetes*, written to celebrate the triumphal entry of Francis I in Bordeaux, after the Peace of Cambrai, which in 1530 freed the king's sons. In the latest years of his life he became *compositeur ordinaire du roi*. His career was singular because, although he was an excellent and famous composer, celebrated by every people when he was still alive, he never had an important and continuative musical position in some institution. For his memory remains the uninterrupted popularity of his music. See FRANÇOIS LESURE, *Janequin, Clément*, in DEUMM, *Biografie*, vol. III, 1986, pp. 736-743; HOWARD MAYER BROWN - RICHARD FREEDMAN, *Janequin, Clément*, in NG<sup>2</sup>, vol. XII, pp. 795-799; MARIE-ALEXIS COLIN, *Janequin, Clément*, in MGG<sup>2</sup>, *Personenteil*, vol. IX, 2003, cols. 903-911.

brated chanson *La bataille de Marignan*, also known as *La guerre* (*Escoutez tous gentilz Galloys*), first edited in Paris by Pierre Attaignant in 1528<sup>5</sup>. Croce’s setting is suitable martial, often at the expense of his usually sensitive word-setting<sup>6</sup>.

So it might be thought that the two “military” masses, *Percussit Saul mille* and *La Battaglia*, could have been produced to mark briefly a Venetian victory. Martin Morell suggests that either mass might have been sung at the annual celebrations of the great naval victory of the Venetian forces against the Turks at Lepanto in 1571, superficially linked with the Feast of St Justine the Virgin Martyr on October 7th, when the Doge and Senate used to process to the church of the saint in Castello. Unfortunately the only record of this custom, contained in an added note in one Venetian source studied by Giulio Cattin<sup>7</sup>, does not supply with liturgical-musical details<sup>8</sup>.

Iain Fenlon<sup>9</sup>, examining the high number of musical settings composed in Venice for ceremonial or state occasions during the sixteenth century, points out the great difficulty of identification of pieces performed to celebrate the victory of Lepanto, because their texts belonged to the liturgy, so they could have been executed in other occasions. Certainly in the second half of the century the civil and religious ceremonial became more elaborated, the vocal and instrumental organic of St Mark’s musical chapel had a strong increase, the polychoral style spread abroad for the splendid solemnization of the public feasts, and a stimulation could have been the victory of Lepanto.

Suggestive is Croce’s motet *Percussit Saul*, published in his first book of eight-voice motets of 1594, whose text, based on a passage from the Old Testament, contains explicit references to battle:

5 Modern edition in CLÉMENT JANEQUIN, *Chansons polyphoniques. Édition complete avec une Introduction*, edited by Arthur Tillmann Merrit and François Lesure, Principato di Monaco, L’Oiseau-Lyre, vol. I (*Périod Bordelaise*), 1965, no. 3.

6 See *Quatercentenary Edition of the Sacred Music of Giovanni Croce*. II: *Messe a otto voci 1596*, cit., p. VII.

7 GIULIO CATTIN, *Musica e liturgia a San Marco. Testi e melodie per la liturgia della Ore dal XII al XVII secolo. Dal graduale tropato del Duecento ai gradualini cinquecenteschi*, vol. III, Venezia, Edizioni Fondazione Levi, 1990, p. 158.

8 See *Quatercentenary Edition of the Sacred Music of Giovanni Croce*. II: *Messe a otto voci 1596*, cit., p. I and note 4.

9 IAIN FENLON, *Music and culture in late Cinquecento Venice: Croce, Venice and the Turks*, in *Dal canto corale alla musica policorale. L’arte del «coro spezzato»*, a cura di Lucia Boscolo Folegana e Alessandra Ignesti, Padova, Università di Padova - Regione del Veneto - Fondazione Levi, 2014 (Fonti e studi per la storia della musica veneta, 2), pp. 203-213: 204-205, 207.

Percussit Saul mille & David decem millia quia manus Domini erat cum illo. Percussit Philistaeum & abstulit opprobrium. Nonne iste David de quo caneba[n]t in choro dicentes: Percussit Saul mille & David decem millia quia manus Domini erat cum illo?

It is taken from the words of the Israelite women following David's killing of Goliath, so it could allude to the Venetian military success of Lepanto.

Recently Martin Morell<sup>10</sup> has suggested that Croce composed the motet in celebration of the victory of the Croatian and Slovene forces over the Turks at Sisak (Croatia) on 22 June 1593. This supposition seems also confirmed by the unusual long dedication of Croce's *Motetti a otto voci* to Raimondo della Torre, the ambassador of the Holy Roman Empire for Venice, probably connected with the engagements between the Hapsburg Empire and the Ottoman one, inaugurated by the capture of Bihac in 1592. Raimondo, «who himself had seen service against the Turks in Croatia in the earlier years, devotes much energy, although without notable success, to obtain financial and material support for the war effort, both in Venice and elsewhere in Italy»<sup>11</sup>. According to Morell, «The Battle of Sisak, whose significance is recognized in German, Croatian and Slovenian sources but not widely elsewhere, has some parallels to Lepanto, albeit on a smaller scale. Like Lepanto, it reinforced the general morale of the forces of Christendom»<sup>12</sup>. But Fenlon objects that, «although the dedication [...] praises past members of the Della Torre for their military valour, it does not refer specifically to either the current war or to the battle for Sisak»<sup>13</sup>; moreover, even if the victory at Sisak was momentarily seen as an important event, «By the end of August Sisak was once again in Turkish hands»<sup>14</sup> and the indecisive Long War between the Ottomans and the Austrians had begun in earnest. So the hypothesis of Lepanto seems more reasonable.

*La bataille de Marignan*, the most successful Janequin's programmatic song,

10 MARTIN MORELL, *Giovanni Croce, his non-Venetian dedicatees, and the relationship between Venice, the Hapsburgs and the Holy See*, in *Dal canto corale alla musica policorale. L'arte del «coro spezzato»*, cit., pp. 215-231: 219-220.

11 Ivi, p. 216.

12 Ivi, p. 220, note 16.

13 IAIN FENLON, *Music and culture in late Cinquecento Venice: Croce, Venice and the Turks*, cit., p. 208, note 19.

14 Ivi, p. 208.

is also connected with the Venetian military history. The battle of Marignano, also called “battle of Giants”, was an engagement happened on 13-14 September 1515 at Melegnano for the control of the Dukedom of Milan. It concluded with the victory of the French-Venetian alliance (constituted around the League of Cambrai), that is with the supremacy of the French of Francis I supported by the lansquenets and, about the end of the battle, by the Venetian forces, against the Swiss.

Janequin’s chanson is also the first composition of the Renaissance on the *Battaglia* theme. It was not a music played before or during the engagements to encourage the spirit of the soldiers and to incite them to fight, but a programmatic representation of the battle after the event. Janequin imitates the battle sounds, as shots and cries of the wounded. Onomatopaeic effects as these ones became a common place in music at the end of the sixteenth century<sup>15</sup>.

Inspired by the two motets, Croce gives the corresponding masses a military character, nevertheless not restricted to a simple quotation of the melodic model, but strengthened by various rhetorical-musical elements, which will be illustrated afterwards with a special attention to the *Missa Percussit Saul*.

In this work Croce uses four rhetorical-musical devices: 1) figures formed by the repetition of melodic formulas or musical phrases, 2) figures formed by particular intervals or successions of intervals, 3) hypotyposis figures<sup>16</sup>, 4) sound figures.

Below are specified the identified figures with their definition and the general effect they produce (tab. 1)<sup>17</sup>.

15 See *Dizionario Enciclopedico della Musica e dei Musicisti. Il lessico*, diretto da Alberto Basso, Torino, UTET, 1983-1984, 4 voll. (= DEUMM, *Lessico*), vol. I, 1983, p. 291, s.v. «Battaglia»; ivi, vol. III, 1984, pp. 143-144, s.v. «Militare, Musica»; WERNER BRAUN, *Battaglia*, in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik begründet von Friedrich Blume. Zweite neuarbeitete Ausgabe. Sachteil*, hrsg. von Ludwig Finsher, Kassel etc., Bärenreiter, 1994-1998, 10 voll. (= MGG<sup>2</sup>, *Sachteil*), vol. I, 1994, cols. 1294-1304; ALAN BROWN, *Battle music*, in NG<sup>2</sup>, vol. II, pp. 915-917.

16 The hypotyposis figures (also known with the common expression «madrigalism» or «word painting») use musical analogies to illustrate the contents of a poetical text.

17 For more details on rhetorical-musical figures and their historical development, see GIULIA RADICATI, *Retorica*, in DEUMM, *Lessico*, vol. IV, 1984, pp. 79-81; FERRUCCIO CIVRA, *Musica poetica. Introduzione alla retorica musicale*, Torino, UTET Libreria, 1991; HARTMUT KRONES, *Musik und Rhetorik*, in MGG<sup>2</sup>, *Sachteil*, vol. VI, 1997, cols. 814-852; HUGH DAVIES, *Rhetoric and music*, in NG<sup>2</sup>, vol. XXI, pp. 260-275; SILVANO PERLINI, *Elementi di retorica musicale: il testo e la sua veste musicale nella polifonia del '500-'600*, Milano, BMG Ricordi, 2002; HANS HEINRICH UNGER, *Musica e retorica fra XVI e XVIII secolo*, a cura di Elisabetta Zoni, prefazione di Franco Ballardini, Firenze, Alinea, 2003 (Materiali per la storia dell'estetica, 55); FERRUCCIO CIVRA, *Musica poetica: retorica e musica nel periodo della Riforma*, Lucca, Libreria Musicale Italiana, 2009 (Musica ragionata, 1).

**TAB. 1.** *Missa Percussit Saul*: rhetorical-musical figures

<i>A) Figures of melodic repetition</i>		
<i>Figure</i>	<i>Definition</i>	<i>Effect</i>
ANAPHORA	The repetition of a melodic statement on different notes in different vocal parts.	It creates small variations of the sound texture in an imitative context.
PALLIOLOGIA	The repetition of a melodic idea on the same notes and in the same vocal part.	It musically describes the obstinacy of a gesture illustrated in the poetical text or the insistence of an exhortation or of an invocation (with imperative verbs). It also creates an effect of echo, especially if there is an equivalence of the two choirs.
PARONOMASIA	The repetition of a musical idea on the same notes, but with new additions or alterations.	It creates emphasis.
POLYPTOTON	The repetition of a melodic idea on the same notes in a different register or different vocal part.	It produces a sense of standstill and it is used to confirm an image or an idea.
CLIMAX	The repetition of a melody in the same vocal part a 2nd higher.	It gives a sense of upward progression.
ANTICLIMAX	The repetition of a melody in the same vocal part a 2nd lower.	It gives a sense of downward progression.
ANAPLOCE	The frequent repetition of a word or of a same idea in successive segments. It is mostly present in pieces for four-voice double choir. The repetition of a statement of a choir is committed to the other one, also for two or three times, near or into the cadenza.	It makes redundant the expressed idea.
HOMIOPTOTON	The repetition of a closing section at the end of other sections.	It gives emphasis to the jubilation.
<i>B) Interval figures</i>		
<i>Figure</i>	<i>Definition</i>	<i>Effect</i>
EXCLAMATIO	Every melodic leap up or down by intervals larger than 3rds and either consonant or dissonant, depending on the character of the exclamation.	It musically describes an exclamation of the text caused by a strong and unexpected impression.
ANTICIPATIO	A note pronounced before it takes part in the successive harmony.	It anticipates an element or an idea which will be retaken or amplified successively.

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<i>C) Hypotyposis figures</i>		
<i>Figure</i>	<i>Definition</i>	<i>Effect</i>
ANABASIS	This occurs when a vocal part or musical passage reflects the textual connotation of ‘ascending’.	It expresses the idea of haughtiness, height, elevation, divinity, sanctity, heaven
CATABASIS	This occurs when a vocal part or musical passage reflects the textual connotation of ‘descending’.	It expresses the idea of pity, fall, evil, earth, scourge, cry.
CIRCULATIO	The musical description of circular or crossing-over motion.	It suggests the idea of the incessant alternation of events or actions.
COLORATUIRA	The flourishing of a melodic passage obtained by the employment of small values.	It suggests a sense of grace and lightness.
<i>D) Sound figures</i>		
<i>Figure</i>	<i>Definition</i>	<i>Effect</i>
FALSO BORDONE	Homorhythmic and accordal passage in which the Bassus always forms intervals of 3rd, 5th or 8th with the Cantus.	It emphasizes the declamatory and recitative character of the liturgical text, especially in Gloria and Credo.

Needless to say the majority consists in figures of melodic repetition and of interval, more adapt to illustrate a warlike context with their character of imitation, obstinacy and insistence of an exhortation or invocation, echo, emphasis and redundance, standstill and confirmation, progression and regression, jubilation, exclamation, anticipation of something which will be amplified successively.

In tab. 2, for each figure of typologies A and B is given the quotation of a passage in which it can be found, with more focused observations about their effect and the cross-reference to a musical example put in the Appendix.

**TAB. 2.** *Missa Percussit Saul*: “warlike” figures

<i>Figure</i>	<i>Localization</i>	<i>Liturgical text</i>	<i>Effect</i>	<i>Reference</i>
ANAPHORA	Agnus Dei, 15-16 (choir II, CAB)	dona nobis	It reproduces the shouting of those ones who ask the Lord the gift of the peace.	Ex. 1
PALLIOLOGIA	Kyrie, 1-4 (choir I, CATB), 4-7 (choir II, CATB)	Kyrie eleison	It points out the insistent request of pity to the Lord. The equivalence of the two choirs creates an echo effect.	Ex. 2
PARONOMASIA	Credo, 28-30 (choir I, CATB), 29-31 (choir II, CATB)	genitum non factum, consubstantialem Patri	It emphasizes Christ's divine nature	Ex. 3
POLYPTOTON	Credo, 68-69 (choir I, AB)	Et resurrexit	It confirms the image of resurrection.	Ex. 4
CLIMAX	Gloria, 38 (choir II, C), 39 (choir I, C)	deprecationem	It expresses the reinforcement of the supplication to God.	Ex. 5
ANTICLIMAX	Agnus Dei, 15-16 (choir II, C)	dona nobis	It illustrates the eager but also humble request of peace.	Ex. 6
ANAPLOCE	Credo, 92-95 (choir I-II)	non erit finis	The quadruple close repetition of the text emphasizes the idea of the eternity of God's kingdom.	Ex. 7
HOMIOPTOTON	Sanctus, 23-28, repeated at 34-39 (choir I-II and organ <i>Partidura</i> )	Osanna in excelsis	The repetition of the final section of Sanctus, after Benedictus, emphasizes the jubilation.	Ex. 8
EXCLAMATIO	Kyrie, 30-31 (choir I, T)	Kyrie	The leaps up of 8th and 5th well express the exclamation.	Ex. 9
ANTICIPATIO	Credo, 117 (choir I, T)	Et expecto resurrectionem	It points out the hope during the waiting for Christ's resurrection.	Ex. 10

More generic are hypotyposis and sound figures, even if they contribute to embellish the mass with vivid musical images, as one can see in the examples given in tab. 3.

**TAB. 3.** *Missa Percussit Saul*: other musical figures

<i>Figure</i>	<i>Localization</i>	<i>Liturgical text</i>	<i>Effect</i>
ANABASIS	Credo, 75-77 (choir I)	et ascendit in caelum	It describes the Lord's Ascension.
CATABASIS	Credo, 37-40 (choir I-II, CA)	descendit de caelis	Particularly significant is the descending scale in the Cantus (in the range of 8th) and in the Altus (in the range of a 6th).
CIRCULATIO	Credo, 126- 127 (choir I-II)	Amen	The waving movements of ascending and descending quavers illustrates the incessant alternation of the final exclamation.
COLORATURA	<i>ibidem</i>	<i>ibidem</i>	The employment of small values suggests a sense of grace which suitably adorns the end of the piece.
FALSO BORDONE	Credo, 10-12 (choir I, CA)	Visibilium omnium et invisibilium	It intends to reproduce the swift recitative pronunciation of the text in this point.

Particularly impressive are various military calls corresponding to the rhetorical figure of ONOMATOPOEIA. In music, the terms is used – not very properly – to indicate the imitation of sounds and non musical noises by voices and instruments<sup>18</sup>.

Examples are the frequent leaps up and down of 3rd, 4th, 5th and even of 8th, which remind us the blare of trumpets during the battle, as in the typical descending triad of the *Missa Percussit Saul*, Kyrie, 1-2 (choir I, CT), on «Kyrie» (ex. 11); or the quick repercussion of quavers imitating the roll of drums, as in the *Missa Percussit Saul*, Credo, 79-80 (choir I), on «sedet ad dexteram», where the literary rhetorical figure of ALLITERATION of dental consonants *t* and *d* in the text contributes to emphasize the obstinate hammering noise (ex. 12); moreover, the dotted notes suggesting the martial rhythm, as in the *Missa sopra la Battaglia*, Kyrie, 1-3 (choir I), on «Kyrie» (ex. 13); and the repercussion of a note periodically alternated by leaps up and down of 3rd, 4th and 8th, reproducing cavalry signals<sup>19</sup>, as in the *Missa sopra la Battaglia*, Credo, 74-75 (choir I), on «etiam pro nobis sub Pontio Pilato» (ex. 14).

In conclusion, the *Messe a otto voci* of Giovanni Croce, with their surprising richness of rhetorical-musical figures, seem strongly influenced by the pro-

18 See DEUMM, *Lessico*, vol. III, 1984, p. 394, s.v. «Onomatopea».

19 For some cavalry signals and other military calls used in sixteenth and seventeenth centuries, see KATE VAN ORDEN, *Music, discipline and arms in early modern France*, Chicago, The University of Chicago Press, 2005, chapter 1 (*Music intime of war*).

gramme of political and military self-celebration promoted by the *Serenissima*, about the end of the sixteenth century, between the two coasts of the Adriatic Sea.

## APPENDIX

### “Warlike” figures in the *Missa Percussit Saul*

15

cem, do - na no - bis pa - cem,  
pa - cem, do - na no - bis, do - na no - bis pa - cem,  
bis, do - na no - bis pa - - - cem,  
do - na no - bis pa - cem,  
do - na no - bis pa - cem, do - na no - bis, do - na no - bis  
cem, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na  
no - bis, no - bis pa - cem, do - na no - bis pa -  
Do - na no - bis pa - cem, do - na no - bis pa -

Ex. 1. Anaphora: Agnus Dei, 15-16 (choir II, CAB), on «dona nobis»

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This musical score system includes parts for the Primus Chorus (Cantus, Altus, Tenor, Bassus) and the Secundus Chorus (Cantus, Altus, Tenor, Bassus). It also includes parts for the Primo Choro and Secundo Choro. The lyrics are: Ky - ri - e e - lei son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

This musical score system continues the vocal parts from the first system. The lyrics are: -lei - son, e - lei - son, -lei - son, -lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Ex. 2. Pallilogia: Kyrie, 1-4 (choir I, CATB), 4-7 (choir II, CATB), on «Kyrie eleison»

ge - ni - tum non fa - ctum con - sub - stan - ti -  
 ge - ni - tum non fa - ctum con - sub - stan - ti -  
 ge - ni - tum non fa - ctum con - sub - stan - ti -  
 ge - ni - tum non fa - ctum con - sub - stan - ti -

De - o ve - ro Ge - ni - tum non fa - ctum  
 de De - o ve - ro Ge - ni - tum non fa - ctum  
 de De - o ve - ro Ge - ni - tum non fa - ctum  
 de De - o ve - ro Ge - ni - tum non fa - ctum

- a - lem pa - tri per quem o - mni - a fa - ctasunt,  
 - a - lem pa - tri per quem o - mni - a fa - ctasunt,  
 - a - lem pa - tri per quem o - mni - a fa - ctasunt,  
 - a - lem pa - tri per quem o - mni - a fa - ctasunt,

con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a fa - cta  
 con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a fa - cta  
 con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a fa - cta  
 con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a fa - cta

Ex. 3. Paronomasia: Credo, 28-30 (choir I, CATB), 29-31 (choir II, CATB),  
 on «genitum non factum, consubstantialem Patri»





- Music and rhetoric for the victory of Lepanto: The eight-voice "military" masses...

- a tu - - a. O - san - na in ex - cel -  
 - tu - - a. O - san - na in ex - cel -  
 - - - a. O - san - na in ex - cel -  
 - a tu - - a. O - san - na in ex - cel -  
 tu - - - a.  
 tu - - - a.  
 - ri - a tu - - a.  
 tu - - - a.

25  
 sis, O - san - na  
 sis, O - san - na  
 sis, O - san - na  
 sis, O - san - na  
 O - san - na in ex - cel - sis,  
 O - san - na in ex - cel - sis,  
 O - san - na in ex - cel - sis,  
 O - san - na in ex - cel - sis,  
 O - san - na in ex - cel - sis,  
 O - san - na in ex - cel - sis,

in ex - cel - sis.  
in ex - cel - sis, in ex - cel - sis.  
in ex - cel - sis.  
in ex - cel - sis.  
O - san - na in ex - cel - sis.  
O - san - na in ex - cel - sis.  
O - san - na in ex - cel - sis.  
O - san - na in ex - cel - sis.

Ex. 8. Homoiototon: Sanctus, 23-28, repeated at 34-39 (choir I-II and organ Partidura), on «Osanna in excelsis»

<sup>30</sup>  
Ky - ri - e, Ky - ri - e - lei -  
Ky - ri - e - lei - son, Ky - ri - e - lei -  
Ky - ri - e, Ky - ri - e, Ky - ri - e,  
Ky - ri - e - lei -  
- ri - e e - lei - - son,  
Ky - ri - e, Ky - ri - e e - lei - son,  
Ky - ri - e e - lei - son, e - lei - son,  
- ri - e e - lei - son, e - lei - son,

Ex. 9. Exclamatio: Kyrie, 30-31 (choir I, T), on «Kyrie»

- Music and rhetoric for the victory of Lepanto: The eight-voice “military” masses...

The image shows a musical score for a choir and piano. The top system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Et ex - pe - cto'. A rectangular box highlights the word 'Et' in the Tenor and Bass parts. The bottom system continues the vocal parts with the lyrics 'mis - si - o - nem pec - ca - to - rum re - sur -'.

Ex. 10. Anticipatio: Credo, 117 (choir I, T), on «Et exspecto resurrectionem»

### Military calls

The image shows a musical score for a choir and piano. On the left, four vocal parts are listed: Cantus, Altus, Tenor, and Bassus. The main score shows the vocal parts and piano accompaniment. The lyrics are 'Ky - ri - e e - lei - son, Ky - ri - e e -'. A rectangular box highlights the word 'Ky-ri-e' in the Tenor and Bass parts. The piano accompaniment features a rhythmic pattern characteristic of military calls.

Ex. 11. Missa Percussit Saul, Kyrie, 1-2 (choir I, CT), on «Kyrie»: blare of trumpets

dit in cae lum Se-det ad de-xte-ram, ad de-xte-ram, se-det ad de-xte-ram  
 scen-dit in cae lum Se-det ad de-xte-ram, se-det ad de-xte-ram, se-det ad  
 a-scen-dit in cae lum Se-det ad de-xte-ram, se-det ad de-xte-ram Pa-tris,  
 et a-scen-dit in cae lum Se-det ad de-xte-ram, se-det ad de-xte-ram,

Ex. 12. Missa Percussit Saul, Credo, 79-80 (choir I), on «sedet ad dexteram»: roll of drums

Primus Chorus  
 Cantus Ky-ri-e, Ky-ri-e e-le  
 Altus Ky-ri-e, Ky-ri-e  
 Tenor Ky-ri-e, Ky-ri-e  
 Bassus Ky-ri-e, Ky-ri-e e-

Ex. 13. Missa sopra la Battaglia, Kyrie, 1-3 (choir I), on «Kyrie»: martial rhythm

75  
 Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se-  
 Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se-  
 Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et  
 Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se-

Ex. 14. Missa sopra la Battaglia, Credo, 74-75 (choir I), on «etiam pro nobis sub Pontio Pilato»: cavalry signa

## Musica e retorica per la vittoria di Lepanto: le messe “militari” a otto voci di Giovanni Croce (1596)

Le *Messe a otto voci* edite nel 1596 da Giovanni Croce, all'epoca vicemaestro di cappella a San Marco in Venezia, sono insolite non solo per la loro brevità, ma anche perché si tratta di messe-parodia, che non furono spesso composte dai Veneziani per doppio coro.

In particolare, la *Missa Percussit Saul* è una parodia su un mottetto dello stesso Croce pubblicato nei *Motetti a otto voci* (1594), mentre la Missa sopra la Battaglia è una parodia sulla famosa chanson di Clément Janequin *La bataille de Marignan* (1528).

Si tratta di due messe particolarmente splendide, piene di ritmi marziali e suoni onomatopeici contenenti espliciti riferimenti alla battaglia, forse composte per commemorare la vittoria veneziana contro i Turchi a Lepanto nel 1571, oppure per celebrare quella delle forze croate e slovene contro i Turchi a Sisak (Croazia) il 22 giugno 1593. Questa ipotesi sembra

confermata anche dall'insolita lunga dedica dei *Motetti a otto voci* di Croce a Raimondo Della Torre, ambasciatore del Sacro Romano Impero per Venezia, ricollegabile agli scontri tra l'impero asburgico e quello ottomano inaugurati dalla presa di Bihac nel 1592.

Il carattere militare delle due messe sembrerebbe ulteriormente comprovato dall'uso di numerose figure retorico-musicali, tra cui prevalgono quelle caratterizzate dall'iterazione di formule o frasi melodiche, oppure costituite da particolari intervalli o successioni di intervalli, o ancora di suono, rispetto a quelle di ipotiposi (madrigalismi o *word painting*), più adatte ad illustrare immagini visive che a riprodurre i suoni concitati di una battaglia.

### **Parole chiave:**

Giovanni Croce, Lepanto, Messe a otto voci, musica militare, Sisak

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