

Tomaso Cecchini

**Il terzo libro delle messe ariose...
a tre, quattro, cinque e otto voci
(1624)**

Opera omnia
Sv. / Vol. 7

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Pripremio / Edited by
Vincent Besson

Uvodnu studiju napisao / Introduction by
Ennio Stipčević

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Koncertna dvorana Vatroslava Lisinskog, Muzički informativni centar
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Zagreb, 2023



Tomaso Cecchini. Opera omnia

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Vatroslav Lisinski Concert Hall, Croatian Music Information Centre

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Naslovna stranica / Title page:

CANTO PRIMO CHO/IL TERZO LIBRO/DELLE MESSE ARIOSE/Appropriate per Cantar con l'Organo./A TRE, QUATTRO, CINQUE/ET OTTO VOCI/ Con alcuni Salmi intieri per il Vespero ; in deversis,/Et variati modi concertati./Con il Basso continuo per l'Organo/DI TOMASO CECCHINO/ VERONESE/OPERA DECIMA NONA./Novamente.composta, & data in luce./ CON PRIVILEGIO./[editors sign]/IN VENETIA./Appresso Alessandro Vincenti. MDCXXIII. A/



Posveta / Dedication :

ALLI ILLUSTRY, ET MOLTO REVERENDI SIGNORI/LI SIGNORI CANONICI/ET CPITULO DELLA CHIESA/
METROPOLITANA DI SPALATO./TOMASO CECCHINO./

*Se bene alquanti anni sono (Illustri, & Molto reverent/di Signori) ch'io da gravi miei interessi astretto, partij/ dal servitio di colestà Chiesa, non però giamai scordato/ mi sono del cortese affetto, che nel corso di quel tempo/ mi fù da VV. SS. Illustri & Molto Reverende in più/ maniere dimostrato. Onde per me sempre s'è desiderata/ occasione di poterne dar loro alcun segno di grata corrispondenza. Dovendo/ io per tanto mandar in luce queste mie fatiche musicali ; parmi di lasciarle/ uscire dedicate alle riguardevoli virtù loro ; accioche mentr'io, secondo la/ debolezza del mio potere, havero tentato disodisfare in alcuna parte al de-
bito di chi teme il biasimo dell'ingratitude, elle ancora restino servite di/ continovarmi nel possesso della medesima benevolenza. Si comptaceranno pe-
rò di receive questo dono con quel animo benigno che sempre è stato proprio/ della lorgentilezza. Et io pregando Nostro Signor che le colmi d'ogni felici-
tà, con molta riverenza lor m'inchino./*

Di Venitia li 22. di Ottobre. MDCXXIII.

Tomaso Cecchini (Verona, about 1582 – Hvar, 1644) is the most important Italian composer to have worked in what is now Croatia in the first half of the 17th century. He acquired a solid education in music, very likely in his native city, or elsewhere in Italy. He arrived in Dalmatia for the first time in 1603, probably at the invitation of the learned archbishop of Split, Markantun de Dominis. For more than 30 years, at first in Split (down to 1614) and then in Hvar (from 1614 until his death) he held various posts connected with music. He was *maestro di cappella* of cathedrals, singing teacher, and organist. From 1612 to 1635 Cecchini published at the Venetian publishers Ricciardo Amadino and Giacomo and Alessandro Vincenti at least 27 separate collections of printed secular and sacred music, monodies, polyphonic madrigals and canzonettas, as well as psalms, motets, several collections of masses, instrumental sonatas and dances. Of all this fairly voluminous legacy of compositions, only eight collections have come down to us in their entirety, while the others are in more or less fragmentary existence. The instrumental sonatas from the last collection of the composer to have been preserved (1628) have been published twice in recent times (Zagreb: MIC, 1984; Bologna: Ut Orpheus, 2019) and with the collection published here from the *Opera omnia* six of the total of nine planned-for volumes have been accomplished. The Veronese Tomaso Cecchini is just as important for Croatian culture as the German composer George Friedrich Handel is for English and the Italian maestro Jean-Baptiste Lully is for French. The music of the Split and Hvar *Kapellmeister* is awaiting a well-deserved revival.

Tomaso Cecchini dedicated the collection *Il terzo libro delle messe ariose* (Venice: Alessandro Vincenti, 1624, op. 19) to the members of the cathedral chapter in Split “Di Venetia il 22 Ottobre 1624”. In the fairly short dedication, Cecchini recalls his younger days when he was maestro de cappella of the cathedral in Split. The calm discourse of the dedication, the courteous recollections of the composer, the standard figures of rhetoric – in all this there is not the slightest hint that these were years in which the circumstances of the Church in Dalmatia were anything but calm and settled.

As already made clear in the previous critical volumes of sheet music of *Opera omnia* (Zagreb: MIC) of the Veronese Tomaso Cecchini, it was probably Markantun de Dominis (Rab, 1560 – Rome, 1624), theologian and scientist, archbishop and prolific writer, polymath and known critic of the Church that was responsible for the composer’s arrival in Dalmatia, in which he spent almost the whole of his career as maestro di cappella of the cathedrals of Split (1603-1614) and Hvar (1614-1644). Having been exiled from the Republic of Venice (which included Split) the learned but controversial Archbishop de Dominis spent several years in London. Pope Urban VIII ordered the Inquisition to incarcerate de Dominis in 1624, after which a grim and dreary show trial was started, with only one outcome in view. In the end de Dominis was posthumously found guilty and ceremoniously burnt together with his writings on Campo dei Fiori in Rome.¹ He had actually died a natural death on September 8, 1624, and just a few weeks later, Cecchini was to date his “third book of masses”.

De Dominis was Bishop of Senj (1597 – 1602) and then Archbishop of Split (1602 – 1616). This was the time when because of the alleged dissemination of Protestant ideas several other intellectuals from Croatian areas found themselves before the court of the Inquisition. The unhappy fate of de Dominis was for a certainty attentively followed in Dalmatia, particularly in Split. The dedication to the collection *Il terzo libro delle messe ariose* should be read in the context. The text is couched in polite and civilised terms, the canons of Split being unreservedly commended. Cecchini was obviously concerned not to be drawn into de Dominis’ dangerous and heretical controversies.

There is one more aspect of this dedication that is worth mentioning. At the time when Cecchini was writing his “third book of masses”, the post of maestro di cappella of Split Cathedral was given to Ivan Lukačić (Šibenik, 1575? – Split, 1648), author of the collection *Sacrae cantiones* (Venetiis: Gardano, 1620), a collection that is generally held to be a masterpiece of Croatian Baroque music. It was Lukačić, then, who conducted the performances of Cecchini’s op. 19 in the Split Cathedral of St Domnius. It is also possible that he played the organ basso continuo. It is true we have no archival documentation to confirm that Cecchini and Lukačić – the two most important composers of the early Baroque in Dalmatia, knew each other personally, but they must have known each other’s music.

1 Noel Malcolm: *De Dominis (1560/1624): Venetian, Anglican, Ecumenist and Relapsed Heretic*, London: Strickland & Scott, 1984.

Messa a 3 voci. Detta la Vergine

Kyrie

Tomaso Cecchini

Canto primo,
o Tenore

Canto secondo,
o Tenore

Basso

Basso continuo

Ky - ri - e _____ e - lei - son,

Ky - ri - e _____ e - lei - son, Ky - ri - e e -

Ky - ri - e _____

Ky - ri - e e - lei - son,

Ky - ri - e _____ e - lei - son.

- lei - son, Ky - ri - e e - lei - son, Ky - ri - e _____ e - lei - son.

_____ e - lei - son, Ky - ri - e _____ e - lei - son, Ky - ri - e e - lei - son.

Chris - te _____ e - lei - son, Chris - te _____ e - lei - son, Chris -

Chris - te _____ e - lei - son, Chris - te e - lei - son, Chris -

Chris - te _____ e - lei - son, Chris - te _____ e - lei - son, Chris -

6

6

6

Messa a 4 vo[ci]. In stile recitativo: Detta la Bella

Kyrie

Tomaso Cecchini

Canto primo, o Tenore

Alto primo choro

Canto secondo, o Tenore

Basso

Basso continuo

4

Gloria

16

Canto
Et in ter-ra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis. Lau-da-mus te,

Alto
Et in ter-ra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis. Be-ne-

Tenore
Et in ter-ra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis. Lau-da-mus te,

Basso
Et in ter-ra pax ho-mi-ni-bus bo-ne vo-lun-ta-tis. Be-ne-

Basso contiuo

18

ad-o-ra-mus te, gratias agimus tibi

- di - ci - mus te, glo - ri - fi - ca - mus te, gratias agimus tibi

ad - o - ra - mus te gratias agimus tibi

- di - ci - mus te, glo - ri - fi - ca - mus te, gratias agimus tibi

b6 #6 # 6

21

prop-ter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex cæ-les-tis, De-us Pa-ter om-ni-pot-ens,

prop-ter ma-gnam glo-ri-am tu-am.

prop-ter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex cæ-les-tis, De-us Pa-ter om-ni-pot-ens,

prop-ter ma-gnam glo-ri-am tu-am.

b Domine Deus # 6 # 4 # 3

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Messa a 5 voci. Detta la Regina

Kyrie

Tomaso Cecchini

Canto primo,
o Tenore

Alto primo choro

Quinto

Canto secondo,
o Tenore

Basso

Basso continuo

Ky - ri - e e - lei - son, e - lei - son,

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e

Ky - ri - e, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son

3

- son, Ky - ri - e e - lei - son. Chris - te e -

Ky - ri - e e - lei - son. Chris - te e - lei - son,

- e e - lei - son, Ky - ri - e e - lei - son.

Ky - ri - e, Ky - ri - e e - lei - son.

- son, Ky - ri - e e - lei - son.

Messa à Tre voci. Detta la Vergine. CANTO Secondo, ò Tenore

K Yrie eleison Kyrie eleison
Kyrie e leison Kyrie e leison

C Hriste eleison Christe eleison Christe
eleison Christe e leison

K Yrie eleison

Kyrie eleison Kyrie eleison.

E T in terra pax in terra pax hominibus in terra pax ho-
minibus bone bone volunta tis Benedicimus te Adoramus te
Glorifica mus te Gratias agimus tibi propter magnā glori-

B 3

Messa a 3 voci. Detta la Vergine - Canto; prva stranica / first page

Messa a Otto voci. Detta la Celeste

Kyrie

Tomaso Cecchini

Canto primo,
o Tenore

Ky - ri - e e - - lei - son, Ky - ri - e

Alto primo

Ky - ri - e e - lei - son,

Tenore primo

Ky - ri - e e - - lei -

Basso primo

Ky - ri - e

Canto secondo

Kirie Primo tacet

Alto secondo

Tenore secondo

Basso secondo

Basso continuo