



Tomaso Cecchini

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**Missae tribus, quatuor, quinque, et octo vocibus  
(1627)**

Opera omnia  
Sv. / Vol. 8



Ovo izdanje finansijski su pomogli  
Ministarstvo kulture i medija Republike Hrvatske  
i Grad Zagreb, Gradski ured za kulturu i civilno društvo.

This publication was financially supported by the  
Ministry of Culture of the Republic of Croatia  
and City of Zagreb, City Office for Culture and Civil Society.

**Nakladnik / Publisher**

Koncertna dvorana Vatroslava Lisinskog, Muzički informativni centar  
Vatroslav Lisinski Concert Hall, Croatian Music Information Centre  
Trg Stjepana Radića 4, 10000 Zagreb  
www.lisinski.hr | www.mic.hr

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**Pripremio i uvodnu studiju napisao / Introduction and edited by**

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MIC 27.0320

ISMN 979-0-801350-49-7

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Zagreb, 2023





# Tomaso Cecchini. Opera omnia

## Nakladnik / Publisher

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Vatroslav Lisinski Concert Hall, Croatian Music Information Centre

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## Sv. 9 / Vol. 9

Cinque messe a due voci et vinti due motetti a voce sola con otto sonate per gl'istromenti (1628)





# Sadržaj / Table of Contents

Messa prima detta l'Angelica (C1, C2, T) .....	1
Messa seconda detta l'Humiltà essaltata (A, T, B) .....	16
Messa à 4 voci detta la Variata (C, A, T, B) .....	30
Messa à 5 voci detta la Spezzata (C, A, T, Q, B) .....	47
Messa à 8 detta la Concordia [à 8] .....	66
Dixit Dominus [à 8] .....	92
Confitebor. <i>Tenore e Canto, risponde il Secondo Choro</i> .....	99
Beatus vir. <i>Alto e Tenore, risponde il Secondo Choro</i> .....	104
Laudate pueri. <i>Due Canti, risponde il Secondo Choro</i> .....	110
Laudate Dominum [à 8] .....	114
Magnificat [à 8] .....	119
Tota pulchra es (C) .....	128
Ad Dominum cum tribularer (A [C]) .....	130
Domine Iesu (T) .....	132
Ego sum qui sum (B) .....	134
Exaudi Domine [à 2] .....	136
Sitivit anima mea [à 2] .....	138
Audi filia Syon [à 2] .....	140
Omnis pulchritudo [à 2] .....	142
Isti sunt Sancti [à 2] .....	144
Antequam comedam [à 3] .....	146
Egredimini omnes [à 3] .....	148
Exaltabo te Deus [à 4] .....	150



BASSVS SECVNDI CHORI 59  
**THOMÆ CECCHINI**  
**VERONENSIS**  
**MISSÆ**

TRIBVS, QVATVOR, QVINOVE, ET OCTO VOCIBVS  
IN ORGANO CONCINENDÆ

Vnà cum Psalmis Vespertinis, duobus Choris diuersæ modula-  
tis; & alijs Canticis, vnica duabus, tribus, & quatuor  
vocibus decantandis; Cum Basso Generali.

**LIBER QVARTVS.**

O P V S XXII.

Nuper æditum.

SVPERIORVM PERMISSV, ET PRIVILEGIIS.



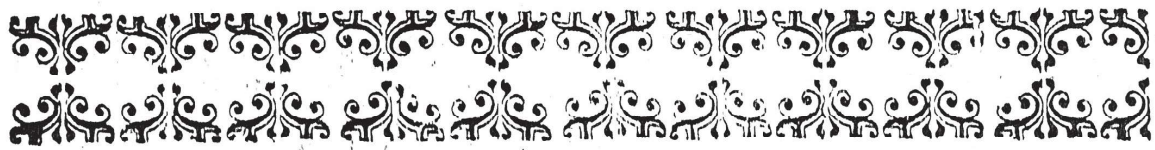
V E N E T I I S,

H

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Apud Alexandrum Vincentium. MDCXXVII.





ILL. ET ADM. R. R. D. D.  
CANONICIS, ET CAPITULO  
CATHEDRALIS ECCLESIAE PHAREN.

THOMAS CECCHINVS P. F.



Vasi omnium cum virtus illa excellentiorem obtineat locum, qua folius Dei O. M; hominumque voluntati placens iucunda est gratitudo, ventus enim lenis, quo ortum sponsæ, flante, dant suum aromata odorem; & quo ipse bonus odor, gratia Dei, vobis igitur fl. rranterioribus Deo vbique rediens, cum his cælestium, diuinarumque musicarum Compositionibus me offero, dedico, confacroque perpetuò; & quicumque, & quecumque sint, vt primum alias nunc has precor accipere dignemini, vt iterum vestro honorari, exaltarique nomine possim, quo illustrius, quo doctius, quo sanctius prope nullum inueniti fas est. Vobis horum concinne Concertuum vere spiritui, moribusue emulatoibus salutem plurimam dico. Valete. Dic 8. Mensis Nouembris. 1627.

AD AVCTOREM.

CECCHINO Verona tuo gaude inelyta THOMA,  
Nam Zelat cæli numina Sancta canens.  
Si cantat Syluas, Syluæ resonare canentem:  
Si delubra canit, delubra seque canunt.  
Dum Phari pharo ornatus thura sacerdos  
Te canit, & psalit, tellus, & astra canunt.  
His Receptus amans Nagæus nomine quondam  
Te cupit angelicis omine ferre Choris.



**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 17<sup>th</sup> 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.

Ennio Stipčević

**Tomaso Cecchini: *Missae tribus, quatuor, quinque, et octo vocibus in organo concinendae, op. 22* (1627)**

The oeuvre of Tomaso Cecchini as it has come down to us reveals a composer who is oriented in stylistic terms to what Claudio Monteverdi called *seconda prattica*. All we know is his printed oeuvre, which right at the beginnings, in the *Amorosi concetti* and the *Canti spirituali* shows an ability to make his way in monody, a fashionable kind of singing with thorough bass. Twenty-seven works were published in all, and of these 14 have been preserved in part or in whole.

As *maestro di cappella* of the cathedrals in Split and Hvar, Cecchini was bound to have had the duties of writing music for liturgical purposes. This is shown by his collections of masses, psalms, and other kinds of sacred music. The collection ***Missae tribus, quatuor, quinque, et octo vocibus in organo concinendae, op. 22*** provides us an insight into his approach to composition for various ensembles, from three-part to eight-part, with the addition of monodic and two-part motets, all of them with the *basso continuo* accompaniment. Cecchini was certainly employed in the post of *maestro di cappella* of Hvar Cathedral at the time when the collection was printed by Alessandro Vincenti in Venice in 1627. Although from the collection itself no conclusions can be drawn as to the performing capacity of the local cathedral, it can be assumed that Cecchini would have been faced with very various vocal-instrumental combinations. His earlier masses (which we know from opuses 11, 14, 16 and 19) were also written for diverse ensembles, and opus 19, as well as psalms, has masses for ensembles similar to those required by opus 22.

The weighty collection of opus 22 consists of not just five masses, but six two-part and eight-part psalms for vespers. There are four single-part and four two-part motets, two three-part, and one four-part. The diversity in respect of the repertoire of sacred music present in this collection cannot be easily explained only by the need for music-making in Hvar. As with the very well-known compendium of sacred music *Vespro della Beata Vergine* by Monteverdi (1610), we can only speculate as to the purpose for which Cecchini wrote his *Missae tribus...* The collection is similar to a portfolio, that of an artist who wants to show that he is a master in composing for very diverse groups of singers, from monody to double-choir polyphony. It can also serve as a catalogue of the music that was written and performed for and at his place of work. The third hypothesis about the purpose of the collection, perhaps the least likely, suggests the possibility of abstract reflection about a collection as a set of different works meant for anyone who bought the collection from the printer and decided to perform compositions from it, that is, as an exclusively commercial product.

The prefatory dedication of the collection *Missae tribus, quatuor, quinque, et octo vocibus in organo concinendae* is addressed to the canons and chapter of Hvar Cathedral, which would tend to suggest that the purpose was for musical performances in Hvar. The name of the highly reputable Venetian printer

XV





# Messa prima detta L'Angelica

## Kyrie

Tomaso Cecchini

Cantus primus  
aut Altus

Cantus secundus  
aut Altus

Tenor  
aut Bassus

Bassus pro organo  
[Basso continuo]

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son

6 5 6 8 7 # # 6 5 6 8 7 # #

4

-ste e - lei - son, Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, Chri - ste lei - son, e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son

4 6 b # b 6 7#6 4 #

7

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





## Gloria

Cantus primus  
aut Altus

Cantus secundus  
aut Altus

Tenor  
aut Bassus

Bassus pro organo  
[Basso continuo]

Et in ter - ra pax ho - mi - ni - bus, in ter - ra, in

Et in ter - ra pax ho - mi - ni - bus, in ter - ra

Et in ter - ra pax, in ter - ra

6 6

3

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, be - ne -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus

pax ho - mi - ni - bus bo - nae, bo - nae vo - lun - ta - tis. Lau - da - mus

# [4] # # ♯ # [4] #

6

- di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, gra - ti - as a - gi - mus

te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, gra - ti - as a - gi - mus

te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, gra - ti - as a - gi - mus

# # # 6 # 6 6 # [4] # #

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## Credo

Cantus primus  
aut Altus

Cantus secundus  
aut Altus

Tenor  
aut Bassus

Bassus pro organo  
[Basso continuo]

Pa - trem om - ni - po - ten - tem, fa - cto - rem cae - li, fa - cto - rem

Pa - trem om - ni - po - ten - tem, fa - cto - rem cae - li, fa -

Pa - trem om - ni - po -

3

cae - li, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um om - ni - um, et in - vi -

-cto - rem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um om - ni - um, et in - vi - si -

-ten - tem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um om - ni - um, et in -

# 6 [4 3] 6

6

- si - bi - li - um et in u - num Do - mi - num, Do - mi - num le - sum Chri - stum, Fi - li - um

- bi - li - um et in u - num Do - mi - num, Do - mi - num le - su Chri - stum, Fi - li - um De - i,

- vi - si - bi - li - um Fi - li - um De - i, Fi - li - um

b 6 [4] # # 6 6

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## Messa seconda detta l'Humiltà essaltata

### Kyrie

Alto  
& alla quarta  
alta sarà Sopr[ano]

Tenore o Canto  
& alla quarta  
alta sarà Alto

Basso  
& alla quarta  
alta sarà Ten[ore]

Bassus pro organo  
[Basso continuo]

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

5 6

4

-lei - son, e - lei - son  
-ri - e, Ky - ri - e e - lei - son Chri - ste e - lei - son  
-lei - son, e - lei - son Chri - ste

6 6

7

Chri - ste e - lei - son Chri - ste e - lei - son  
- lei - son, e - lei - son  
e - lei - son, Chri - ste e - lei - son

# [4] #

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# Messa à 4 voci detta La Variata

## Kyrie

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

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

Tenor Ky - ri - e e -

Bassus Ky - ri - e e -

Bassus pro organo [Basso continuo]

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

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

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

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

7 Chri - ste e - lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son, Chri -

Chri - - - ste e - lei -

Chri - - - ste e - lei - son,

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# Messa à 5 voci detta La Spezzata

## Kyrie

*Kyrie*

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

Altus

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

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

Bassus Ky - ri - e e - lei -

Bassus pro organo [Basso continuo]

5 6 5 6 6 b

4

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

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

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

5 6 b # 4 6

*Christe à 2*

Cantus Chri - ste e - lei - son, Chri - ste e - lei - son, Chri -

Altus Chri - ste e - lei - son, Chri - ste

Bassus pro organo [Basso continuo]

6 5 6 6 5 6 6 5 6 b

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