

Gioseffo Zarlino

(1517-1590)

**Bicinia sopra i 12 modi**

Venezia 1558

**(Modern clefs)**

Bowing and fingering for the viol by  
**Maurizio Less**

Published by Maurizio M. Gavioli

VM 2.2 – Version 1.4 – April 2011.

A **VistaMare** publication by Maurizio M. Gavioli.

Editing and typesetting © 2010-2011 Maurizio M. Gavioli. Licensed under the Creative Commons license "Attribution - Share Alike" (in simple words, do with it whatever you like as long as you give me proper credit and share derivative works like this one; for details, see <http://www.creativecommons.org/licenses/by-sa/3.0>).

Typeset with MuseScore (<http://musescore.org>).

## Contents

<i>Note all'edizione</i> .....	2	Settimo modo (treble and bass).....	18
Primo Modo (treble and bass).....	4	Ottavo modo (treble and bass).....	20
Secondo Modo (two basses).....	6	Nono modo (treble and bass).....	22
Terzo modo (treble and bass).....	8	Decimo modo (treble and bass).....	24
Quarto modo (two basses).....	10	Undecimo modo (treble and bass).....	26
Quinto modo (treble and bass).....	12	Duodecimo modo (treble and bass).....	28
Sesto modo (treble and bass).....	14	Duodecimo modo (treble and tenor).....	30
Sesto modo (tenor and bass).....	16		

## Notes

These twelve *bicinia*, one for each of the twelve modes, were included as musical examples in Part IV of Zarlino's *Istitutioni Harmoniche* (Venice 1558) which, among other things, discusses the properties and qualities of the modes.

## Remarks

This edition follows as faithfully as possible the original 1558 edition published by Zarlino himself. The source used for the edition is the copy in the Library of the Conservatoire de Musique of Toulouse (France).

Original time signatures and note values have been retained, but the music is presented in modern clefs (treble, alto and bass).

The original had no barlines and, of course, no bowing or fingering indications; also, the two parts were separate. For this edition, the parts have been set in score format and measure bars added (this required splitting some notes in several tied notes).

Accidentals above the stave are editorial suggestions.

*Ligaturae* have been indicated by square slurs (  ).

### *Fingering indications*

Fingering indications refer to the specified viol. In a few cases, an alternative or optional fingering is given in square brackets.

### *Bowing indications*

Bowing indications employ the time-honoured symbols *p* for a push bowing (Fr. *poussez*, It. *pontar* or *puntare*) and *t* for a pull bowing (Fr. *tirez*, It. *tirare*). The additional symbol *ph* is used to indicate a second push bow without retaking the bow. These bowing indications are only inserted initially and when a bowing has to be repeated, thus breaking the regular pattern alternance of alternating bow strokes.

Occasionally, cautionary indications in parentheses (*p*) or (*t*) are included when the player may be tempted to retake the bow. Alternative or optional bowings are given in square brackets.

Two separate versions – with original clefs and with modern clefs – without any editorial addition or suggestion are also available.

## Critical notes

- *Nono modo*, meas. 14, lower part: original E A A G, corrected to E A A F for the sake of imitation.

## Note all'edizione

I criteri che soggiacciono alle proposte di archeggiatura dei bicinia qui riprodotti ad uso delle viole sono desunti dalle fonti cinque- e seicentesche che guardano non solo alle specifiche istruzioni dedicate alla viola – e specularmente al violino –, ma anche e soprattutto alla musica vocale, che la musica strumentale aveva l'obbligo di prendere a modello.

Si veda, per una trattazione più approfondita, *Articolazione e condotta dell'arco nella viola da gamba*, reperibile su questo stesso sito.

In breve, lo scopo è quello di costruire una gerarchia tra le note – sfruttando la differenza fisiologica tra i colpi d'arco  $p$  e  $t$  –, in modo tale da riprodurre 'virtualmente' la pronuncia di un ipotetico testo adattato alla musica, e quindi la differenza tra sillabe accentate e sillabe mute.

Le regole utilizzate, in sintesi, sono le seguenti:

1. Le note buone si eseguono in  $p$ ;
2. Le note buone sono: quelle di posto dispari nelle serie di note uguali, le note col punto, le note in sincope;

è chiaro che non sempre l'andamento musicale concorda con la successione naturale delle arcate: occorre quindi, alla bisogna, sparigliare l'ordine, con due arcate nella stessa direzione. Si ricorda infatti che le legature non sono ammesse, se non come abbellimento, fino a Seicento avanzato. Quindi:

3. subito prima o subito dopo il punto in cui si va in controfase, occorre riprendere la direzione corretta con due  $p$  (con o senza ripresa dell'arco) o due  $t$  consecutivi;
4. la scelta tra le tre opzioni dipende da motivi musicali: i due  $p$  con ripresa provocano l'interruzione del suono, quindi un'articolazione 'forte'; le altre due meno.

Naturalmente esistono le eccezioni: ad esempio quando sarebbero necessari diversi interventi consecutivi – che tra l'altro si elidono due a due – e quando ragioni musicali impediscono un'interruzione del suono. Inoltre esiste una casistica infinita di situazioni in cui si deve decidere quale sia la migliore tra diverse soluzioni possibili.

Una descrizione pratica dei modi suggeriti per correggere la direzione:

$pp$  con ripresa: dopo aver eseguito la prima nota si riporta l'arco alla punta per eseguire la seconda;

$pp$  senza ripresa ( $p\grave{p}$ ): dopo aver eseguito la prima nota si alleggerisce e (quasi) ferma l'arco prima di ripartire nella stessa direzione per eseguire la seconda;

$tt$  come la precedente, ma in senso contrario.

Infine alcuni esempi pratici (dove nera =  $\text{C}$  e bianca =  $\text{D}$ ):

1. nera in  $p$  seguita da crome:  $pp$  con o senza ripresa ( $p\grave{p}$ ) a seconda della situazione musicale;
2. nera in  $p$  seguita da due crome + nera seguita da due crome: come viene;
3. nota puntata o sincope per salto:  $p$  con ripresa (nota buona in  $p$ );
4. nota puntata o sincope per grado:  $tt$  (si rettifica in  $t$  sulla successiva, essendo le ragioni musicali – il passaggio per grado congiunto – più forti dell'esigenza di rendere buona la nota in questione);
5. sincope di bianca seguita da due crome: non si riprende la bianca, per avere le crome 'giuste'  
( $t\grave{p}t$ ).

Queste sono solo le più frequenti tra le situazioni che richiedono un 'intervento': molto ci

sarebbe ancora da dire per chiarire le mille sfumature in cui ci si imbatte. Leggere i bicinia provando a seguire le indicazioni proposte è forse l'unico modo per rendersene conto.

Le diteggiature proposte rispondono invece a due sole semplici regole:

1. massima economia di gestione dell'arco nei cambi di corda;
2. cambio di corda, ove possibile, sulla nota buona.

In questo modo si evitano i giri d'arco inutili, e di separare la coppia buona-cattiva, rendendo così ancora più chiara l'articolazione.

Infine, una indicazione di massima sulla velocità di esecuzione. Il tempo □, cioè 'alla breve', prevede che la battuta sia costituita da una semibreve in battere e una in levare: è pertanto ipotizzabile una pulsazione di 60-80 % /minuto; si consiglia tuttavia ai principianti di assimilare colpi d'arco e diteggiature con un *tactus* 'alla semibreve' (battuta costituita da una minima in battere ed una in levare, pulsazione di 80 ÷ /minuto), prima di passare a una esecuzione standard.

**Maurizio Less**

## (Primo modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 321)

G. Zarlino (1517-1590)

The image displays a musical score for two violas, Treble and Bass, in the Primo modo. The score is divided into four systems, each containing two staves. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The music is in a 4/4 time signature. Fingerings are indicated by numbers 0-4 above or below notes. Dynamics include *t* (tutti) and *p* (piano). Measure numbers 6, 12, and 18 are marked at the beginning of their respective systems. The score includes various musical notations such as slurs, accents, and a sharp sign (#) in measure 12.

**System 1 (Measures 1-5):**  
 Treble: Measure 1 starts with a *t* dynamic. Measures 2-5 contain eighth-note patterns with fingerings 3, 0, 3, 3, 1, 2, 0.  
 Bass: Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a half note with a *t* dynamic. Measures 4-5 contain eighth-note patterns with fingerings 4, 0, 4.

**System 2 (Measures 6-11):**  
 Treble: Measure 6 starts with a *p* dynamic. Measures 7-11 contain eighth-note patterns with fingerings 0, 1, 3, 0, 3, 3, 3, 3, 0.  
 Bass: Measures 6-11 contain eighth-note patterns with fingerings 4, #, 4, 4, 4, 1, 2. Dynamics *t* and *p* are used.

**System 3 (Measures 12-17):**  
 Treble: Measure 12 starts with a sharp sign (#). Measures 13-17 contain eighth-note patterns with fingerings 3, 2, 0.  
 Bass: Measures 12-17 contain eighth-note patterns with fingerings 0, 0, 1, 4, 4, 4, 0, 0, 4. Dynamics *p* and *t* are used.

**System 4 (Measures 18-19):**  
 Treble: Measure 18 starts with a *t* dynamic. Measures 18-19 contain eighth-note patterns with fingerings 3, 3, 2, 3, 0.  
 Bass: Measures 18-19 contain eighth-note patterns with fingerings 4, 1, 0, 1, 4, 1, 2, 0. Dynamics *t* and *p* are used.

24

0 1 2 3 0 2 3

*p* (*t*) *p*

4 0 4

29

0 3 2 0 3

*t* *t*

3 0 4 2 1 2  $\flat$   $\flat$  3

34

2 0 3 0 0 1 2

(*t*) *t* *t* (*p*)

2 4 2 1 1 4 3 1 0 4

39

2 3 3 2 1 2 3

*t* *t*

4 4 4 0  $\sharp$  4 II 2 1

44

2 1 3 2 2 0 3  $\sharp$  3

*t* *p* *t*

4 [1 4 2] 2 1 2 3 0 4 0

(Secondo modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 322)

G. Zarlino (1517-1590)

The image displays a musical score for Bass Viol, consisting of two staves per system. The music is written in a 16th-century style with a treble clef and a common time signature. The score is divided into four systems, each containing two measures. Measure numbers 1, 7, 14, and 20 are indicated at the beginning of their respective systems. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps). Fingerings are indicated by numbers 1-4 above or below notes. Dynamics such as *p* (piano) and *t* (tutti) are used throughout. The piece concludes with a sharp sign (#) at the end of the final measure.



27

0 4 2 4 1 4 2 1 # 1

*t p p p*

33

4 4

*t t t (p)*

38

2 4 1 1 1 2

*t t*

43

4 3 1 0 0 3 1 4 4

*p p (t)*

49

4 4 4 4 # 4

*t (t) (t)*

## (Terzo modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 323)

G. Zarlino (1517-1590)

Treble Viol

Bass Viol

6

11

15

20

3 0 3 3 # #

*p* *t*

24

0 3

*p* *p*

28

*t* 0

*t* *p*

32

3 3

*p* *p*

36

3 2 1 0 3

*p* *p* *p* *p*

## (Quarto modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 325)

G. Zarlino (1517-1590)

Bass Viol  
 Bass Viol

Measures 1-6: Bass Viol (treble clef) and Bass Viol (bass clef). Dynamics: *p*. Fingering: 4, 0, 1, 2, 3, 1, 4, 1, 2, 0, 1, 4.

Measures 7-12: Bass Viol (treble clef) and Bass Viol (bass clef). Dynamics: *p*. Fingering: 4, 1, 0, 1, 2, 4, 4, 4, 4.

Measures 13-17: Bass Viol (treble clef) and Bass Viol (bass clef). Dynamics: *p*. Fingering: 4, (t), 4, 3, 0, 4.

Measures 18-19: Bass Viol (treble clef) and Bass Viol (bass clef). Dynamics: *p*. Fingering: 4, 4, 4, 1, 2, 3, 2, 3, 0.

24

24

29

29

34

34

39

39

44

44

## (Quinto modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 326)

G. Zarlino (1517-1590)

The image displays a musical score for two violins, Treble and Bass, in the Quinto modo. The score is divided into four systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (*p* for piano, *t* for tenuto). Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. Measure numbers 6, 12, and 18 are placed at the beginning of their respective systems. A sharp sign (#) is present above the first note of the Treble staff in measure 18. The score concludes with a final measure in the fourth system.

24

24

[0 3] 2 1 3

*p* *p* 3

4 *t* 4 0 4 1 *t*

29

29

3 2 2

*t* *t* *p* *p* 0

0 4 0 0 *p*

34

34

3 0 3 3

*p*

4 *p*

40

40

*p* *p* *p* 0

0 *p* *p* *p* *p*

45

45

*p* *t* 3 0 3

*p* 4 3

(Sesto modo)  
treble and bass viol

(Istit. Harm. Venezia 1558, pt. IV, p. 327)

G. Zarlino (1517-1590)

The musical score is presented in four systems, each with a Treble Viol staff (top) and a Bass Viol staff (bottom). The key signature is one sharp (F#) and the time signature is 4/4.

- System 1 (Measures 1-5):** Treble Viol starts with a whole rest, then a half note G4, a quarter note A4, and a quarter note B4. Bass Viol starts with a whole rest, then a half note G3, a quarter note A3, and a quarter note B3. Dynamics include *p* and *t*. Fingering numbers 3, 4, and 0 are shown.
- System 2 (Measures 6-9):** Treble Viol continues with quarter notes C5, B4, A4, and G4. Bass Viol continues with quarter notes G3, A3, B3, and C4. Dynamics include *t*. Fingering numbers 4, 0, 3, and 0 are shown.
- System 3 (Measures 10-13):** Treble Viol continues with quarter notes F#4, G4, A4, and B4. Bass Viol continues with quarter notes D3, E3, F#3, and G3. Dynamics include *t*. Fingering numbers 0, 4, 2, 1, 2, and 4 are shown.
- System 4 (Measures 14-17):** Treble Viol continues with quarter notes C5, B4, A4, and G4. Bass Viol continues with quarter notes F#3, G3, A3, and B3. Dynamics include *t*. A fingering diagram is shown:  $\begin{bmatrix} 4 & 1 & 4 \\ 1 & 2 & 0 \end{bmatrix}$ . Fingering numbers 0 and 0 are also shown.



18

2

*p*

4

3

4

3

(*p*)

(*t*)

[*p*]

22

0

3

3

0

#

*p*

*p*

26

3

3

3

3

3

*t*

*p*

*t*

30

*t*

*p*

*p*

[*t*]

0

1

2

*p*

*p*

*t*

34

0

2

0

2

3

0

*p*

(*t*)

(*t*)

*p*

(Sesto modo)  
tenor and bass viol

(Istit. Harm. Venezia 1558, pt. IV, p. 327)

G. Zarlino (1517-1590)

Tenor Viol  
 Bass Viol

*p*  
*p*  
*t*  
*p*  
*t*  
*p*  
*p*  
*t*  
*t*

4  
 4  
 4  
 0  
 0  
 4  
 0  
 3  
 4  
 4  
 4  
 4  
 4  
 2  
 1  
 4  
 4  
 0  
 0  
 0

[4 1 4]  
 1 2 0

Musical score for guitar, measures 17-34. The score is written in treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings (*p*, *t*, *φ*, *[(t)]*). Fingering numbers (0, 1, 2, 3, 4) are indicated above notes. Measure numbers 17, 21, 25, 30, and 34 are marked at the beginning of their respective systems. The score concludes with a double bar line at the end of measure 34.

## (Settimo modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 328)

G. Zarlino (1517-1590)

Treble Viol

Bass Viol

4 0 4 0 4

3 3 0 # 3 3

4 4 3 3 #

0 3 3 3 #

2 4 2 4

3 0 3 0 3

4 4

17

20

23

26

30

## (Ottavo modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 329)

G. Zarlino (1517-1590)

Treble Viol

Bass Viol

*p*

*p*

5

*p*

9

*p*

13

[*p*]

[*p*]

17

2

2 1 0

[1 2 4 1 2 3 4 1 4] 0 4

*p*

20

(*t*)

*p*

#

23

*t*

3

3

*p*

*t*

*t*

4

4

27

3

*t*

*t*

0

(*t*)

*t*

31

3

#

3

*p*

*p*

*t*

[*p*]

(*t*)

## (Nono modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 331)

G. Zarlino (1517-1590)

The musical score consists of four systems, each with a Treble Viol and a Bass Viol part. Fingerings are indicated by numbers 0, 2, 3, 4 above the notes. Dynamics include *t* (tutti), *p* (piano), and *[p]* (piano in brackets).

**System 1:** Treble Viol starts with a whole rest, then a half note G4 (fingering 0, *t*), followed by quarter notes A4 (fingering 2), B4, C5, and D5. Bass Viol starts with a whole note G2 (fingering 0, *t*), followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and A3.

**System 2:** Treble Viol starts with a quarter note G4 (fingering 0), followed by quarter notes A4 (fingering 0), B4, C5, D5, E5, F5, G5, and A5. Bass Viol starts with a quarter note G2 (fingering 0, *t*), followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and A3.

**System 3:** Treble Viol starts with a quarter note G4 (fingering 0), followed by quarter notes A4 (fingering 0), B4, C5, D5, E5, F5, G5, and A5. Bass Viol starts with a quarter note G2 (fingering 0, *p*), followed by quarter notes A2 (fingering #), B2 (fingering 4), C3, D3, E3, F3, G3, and A3.

**System 4:** Treble Viol starts with a quarter note G4 (fingering 2), followed by quarter notes A4 (fingering 3), B4, C5, D5, E5, F5, G5, and A5. Bass Viol starts with a quarter note G2 (fingering 0, *p*), followed by quarter notes A2 (fingering 4), B2, C3, D3, E3, F3, G3, and A3.



15

Musical notation for measures 15-18. The treble clef staff contains a melodic line with a triplet of eighth notes (marked '3') and a trill (marked 't'). The bass clef staff contains a bass line with fingerings 2, 2, 4, 3, and 4. A sharp sign is present at the end of the system.

19

Musical notation for measures 19-22. The treble clef staff contains a melodic line with triplets (marked '3') and a trill (marked 't'). The bass clef staff contains a bass line with a trill (marked 't') and fingerings 4, 3, and 2. A piano dynamic marking (*p*) is present.

23

Musical notation for measures 23-26. The treble clef staff contains a melodic line with fingerings 0, 2, 3, 3, and 0, and trills (marked 't'). The bass clef staff contains a bass line with a trill (marked 't').

27

Musical notation for measures 27-30. The treble clef staff contains a melodic line with a trill (marked 't') and fingerings 0 and 2. The bass clef staff contains a bass line with a trill (marked 't') and fingering 2.

31

Musical notation for measures 31-34. The treble clef staff contains a melodic line with fingerings 1, 3, 0, 0, 0, and a trill (marked 't'). The bass clef staff contains a bass line with fingerings 3 and 4. A piano dynamic marking (*p*) and a phrasing bracket (*[p]*) are present.

## (Decimo modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 333)

G. Zarlino (1517-1590)

Treble Viol

Bass Viol

5

9

12

16

3 # 3 3 2 *p*

*t* 4

20

0 3 0 *p*

*t* 4

24

*t* *t* 3 *p*

27

2 4

30

3 # 3 *p*

0 *[p]*

## (Undecimo modo)

(Istit. Harm. Venezia 1558, pt. IV, p. 334)

G. Zarlino (1517-1590)

Treble Viol

Bass Viol

*t*

*t*

6

*(p)*

*t*

10

*p*

*p*

14

*(t)*

*p*

18

Musical notation for measures 18-21. The treble clef staff contains a melodic line with a trill in measure 19 and a sharp sign in measure 20. The bass clef staff contains a supporting line with a fourth finger fingering in measure 21. Dynamics include *t* in measure 18 and *p* in measure 21.

22

Musical notation for measures 22-25. The treble clef staff features a triplet in measure 22 and a trill in measure 24. The bass clef staff includes a triplet in measure 22 and a trill in measure 24. Dynamics include *t* in measure 24 and *p* in measure 25.

26

Musical notation for measures 26-29. The treble clef staff has a trill in measure 26 and a triplet in measure 28. The bass clef staff features a triplet in measure 26 and a fourth finger fingering in measure 28. Dynamics include *p* in measure 26 and *p* in measure 28.

30

Musical notation for measures 30-33. The treble clef staff contains a triplet in measure 30 and a sharp sign in measure 32. The bass clef staff has a trill in measure 30 and a fourth finger fingering in measure 32. Dynamics include *t* in measure 30 and *t* in measure 33.

34

Musical notation for measures 34-37. The treble clef staff features a triplet in measure 34 and a dynamic marking of *[p]* in measure 35. The bass clef staff includes a triplet in measure 34 and a trill in measure 35. Dynamics include *p* in measure 34 and *t* in measure 35.

(Duodecimo modo)  
treble and bass viol

(Istit. Harm. Venezia 1558, pt. IV, p. 335)

G. Zarlino (1517-1590)

Treble Viol

Bass Viol

5

9

13

17

3

*p*

2 4 2 1 4 1 2 4 4

*p* *t*

21

0 3 3 0

*p* *t* *p*

0

26

3

(*p*) *p* *p*

0

*p* *t* *t*

30

3 0 3 0 3

(*p*) *p*

0 4

*p* (*p*)

34

3 0 3

*t* *p*

*t* (*t*) (*p*) [*p*] [*p*]

(Duodecimo modo)  
treble and tenor viol

(Istit. Harm. Venezia 1558, pt. IV, p. 335)

G. Zarlino (1517-1590)

Treble Viol

Tenor Viol

5

9

13



17

21

26

30

34