

Cultural Dialogue and Political Power of Singing:

The Mass of Andrea Gabrieli at the 1585 Visit of the Japanese Delegation

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Table 1: An excerpt from Francesco Sansovino's *Venetia citta nobilissima et singolare*

*Venne la Illustrissima Signoria senza però il Serenissimo Prencipe, che dalla vecchiezza impedito se ne stava riposatamente nel suo Palazzo; vennevi anco i Signori Giappone si, et così si diede principio alla Messa, cantata in Quattro chori con quella solennità, che si ricerca, et che ben può V. S. imaginare.*<sup>1</sup>

Illustrious *Signoria* came but without the most serene doge, who remained resting at his palace because of old age; Japanese gentlemen came, and thus started the Mass, sung in four choirs with the solemnity that was sought and could well be imagined.

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<sup>1</sup> Francesco Sansovino, *Venetia, citta nobilissima et singolare*, with addition by Giustiniano Martinioni (Venezia: Stefano Curti, 1663), 457-458.

Example 1: Andrea Gabrieli, *Gloria*, mm. 51-59

51

Ch1  
su - - - sci - pe, su - sci - pe

Ch2  
su - - - sci - pe

Ch3  
su - - - sci - pe su - sci - pe de - pre -

Ch4  
su - - - sci - pe, su - sci - pe

Detailed description: The image shows a musical score for four voices, labeled Ch1, Ch2, Ch3, and Ch4. Each voice part consists of a vocal line and an instrumental line. The vocal lines contain lyrics: Ch1: 'su - - - sci - pe, su - sci - pe'; Ch2: 'su - - - sci - pe'; Ch3: 'su - - - sci - pe su - sci - pe de - pre -'; Ch4: 'su - - - sci - pe, su - sci - pe'. The instrumental lines provide harmonic support with various rhythmic patterns and chordal structures. The score is set in a key with one sharp (F#) and a common time signature. The number '51' is written above the first measure of the Ch1 part.

Example 1 continued

The image shows a musical score for four channels, labeled Ch1 through Ch4. Channel 1 (Ch1) contains the vocal line with lyrics: "de - pre ca - ti - o - nem no - - - - stram". Channel 3 (Ch3) contains the vocal line with lyrics: "ca - ti - o - - nem no - - - - stram". The score includes performance markings: "cantizans" above the vocal lines, "tenorizans" below the vocal lines, and "bassizans" below the bass lines. The score is divided into four measures, with measure numbers 56 and 57 indicated above the first two measures. Channel 2 (Ch2) and Channel 4 (Ch4) are empty.

56 57

Ch1

de - pre ca - ti - o - nem no - - - - stram

cantizans

tenorizans

bassizans

Ch2

Ch3

ca - ti - o - - nem no - - - - stram

cantizans

tenorizans

bassizans

Ch4

Example 2: Andrea Gabrieli, *Gloria*, mm. 90-95

90

Ch1  
in glo - ri - a in glo - ri - a De - - - i

Ch2  
tu, in glo - ri - a in glo - ri - a De - - -

Ch3  
in glo - ri - a in glo - ri - a De - - - i Pa - - -

Ch4  
Spi - - - ri - tu, in glo - ri - a in glo - ri - a De -

The musical score consists of four systems, each representing a voice part (Ch1 to Ch4). Each system has a vocal line and a lute-style accompaniment line. The vocal lines contain lyrics, and the accompaniment lines contain musical notation with various ornaments and rhythmic values. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into three measures, with measure numbers 90, 91, and 92 indicated at the beginning of each system.

Example 2 continued

93

Ch1  
Pa - - - tris. A - - - men.

Ch2  
i Pa - - - tris. A - - - men.

Ch3  
tris. A - - - men.

Ch4  
- - - i Pa - - - tris. A - - - men.

cantizans

tenorizans

bassizans