

THE SIX-VOICED SECULAR MADRIGALS OF LUCA MARENZIO:

AN EDITION WITH COMMENTARY

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ABSTRACT

Luca Marenzio has long been acknowledged as one of the greatest masters of the Italian madrigal, yet no collected edition of his works exists: in particular relatively few of the six-voiced madrigals are available in published form, and criticism has tended to concentrate on the five-voiced works.

This thesis presents an Edition with Commentary of the six-voiced madrigals published in six books between 1581 and 1595. Two polychoral madrigals and a madrigal by Antonio Bicci also found in those books are included in an Appendix, together with two further madrigals included by Phalèse in his 1594 edition of Books I-V, which proved a valuable collative source.

The Commentary presents a stylistic study of the madrigals in the Edition and a critical survey of their place in Marenzio's output, together with an editorial commentary and extensive bibliographical material. Following an outline of the madrigal's chief characteristics, Chapter One presents a biographical and critical account of Marenzio's work. Each book of madrigals is considered individually and in relation to his stylistic development. Finally the chapter treats briefly of his influence, with contemporary and historical

comment. A stylistic analysis of the music in this Edition follows, considering particularly the relationship between music and text, texture, form, tonality and chromaticism. The poets, forms and principal sources of the texts are then considered. Chapter Four discusses the Edition - sources, notation, tempo, pitch and musica ficta - and concludes with a note on performance.

Two Critical Commentaries deal respectively with music and text, the latter providing a comparison between musical and literary versions and listing poets (some newly discovered) and literary sources. The Bibliography lists all published appearances of the six-voiced madrigals and provides a complete reference for the literary sources consulted. The complete texts of the madrigals are given in an Appendix.

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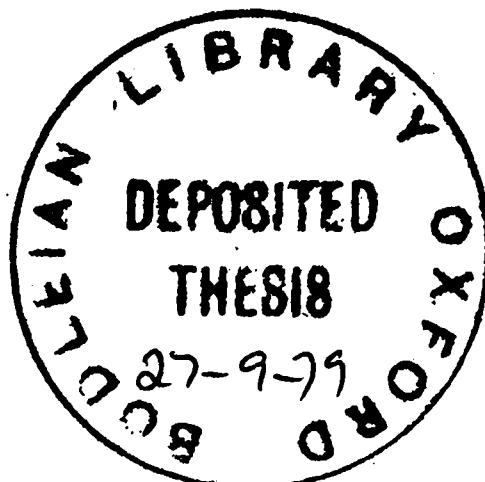
VOLUME ONE

COMMENTARY

* * * *

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C H A P T E R 1

The Italian Madrigal and Luca Marenzio

The object of this thesis is to present an edition of the six books of six-voiced secular madrigals published during Marenzio's lifetime, together with an editorial and stylistic commentary. It is hoped that the edition will provide material for further study not only of the madrigals themselves but also in conjunction with the music of other composers and, in conjunction with the discussion on matters affecting performance in Chapter Four, a basis for performance; and that the remarks on contemporary performance in Chapter Four will stimulate performances both authentic and exciting.

The edition itself constitutes Volume Two of the thesis. The two main volumes contain the complete contents of the individual publications, excluding one ten-voiced madrigal, one nine-voiced madrigal and one madrigal a 6 by Antonio Bicci. These, together with two further madrigals included by Phalèse in his collected edition of the first five books of six-voiced madrigals, published in Antwerp in 1594, comprise an Appendix to the edition. Details of these madrigals and of the sources will be found in the opening section of Chapter Four. For ease of reference the contents of the edition are listed alphabetically and by number at the end of this volume.

The Italian Madrigal

It is not intended to summarise here the musical history and characteristics of the Italian madrigal so admirably and thoroughly set out in Einstein's The Italian Madrigal, illumined as it is by a wonderful knowledge and appreciation of cinquecento

verse.¹ Nevertheless, to appreciate the madrigal fully as an art-form it is necessary, perhaps even for the performer to see it in relation to the social and artistic climate in which it flourished. It was an inbred form, cultivated for the "lyric expression of erotic sentiment in a highly artistic form",² and artificially nourished by the private circle of court or academy until it became "the most highly refined product of Italian aristocratic culture". Originating in the balanced forms of the High Renaissance, the frottola and chanson, it "sought nobility and fastidious refinement to the point of extravagance and sentimental affectation".³ Nobility was found in the resources of ecclesiastical polyphony, extravagance in virtuosic display and an increasing number of voices, and affectation in the growth of musical symbols to reflect the increasing obscurities of madrigal verse. Becoming ever more refined and aristocratic in style and concerning itself more and more with expressive detail, the madrigal turned in on itself for nourishment, feeding on its own mannerisms, and became a field for restless experiment in chromaticism and new tonalities. In doing so it aligned itself with the aesthetic trend which has been labelled "Mannerism", where formal balance was subordinated to the expression of detail, novelty and caprice were prized, and artifice and extravagance

¹ A.Einstein, The Italian Madrigal, 3 vols., Princeton, 1949, reprinted 1971. The 1971 reprint contains a valuable index of capoversi. References to Einstein's text are, however, to the 1949 edition.

² H.Leichentritt, Music, History and Ideas, Harvard, 1938, p.93.

³ A.Einstein, A Short History of Music, 5th. edn., London, 1948, p.47.

were terms of highest approbation.¹

This development, although it continued largely unaffected until the madrigal's demise, did not go unchallenged. Vincenzo Galilei's withering attack on elaborate counterpoint and madrigalian artifice, Dialogo della musica antioa e della moderna,² is perhaps the best known but is only one of many. G.B. Giralaldi, a less vehement but more wide-ranging opponent of the mannerist style, wrote satirically of a madrigal recital:³

It is a remarkable thing that these young men lament so much about love ... some are alive with death, others die with life: this one burns in ice, that one is frozen in fire; this one cries out while keeping silence, that one is silent while crying out, and all those things that are impossible in nature appear to be possible for them....

Ben Johnson declared of the whole mannerist ethos:⁴

That which is tortured is counted the more exquisite: nothing is fashionable till it is deformed.

For the madrigal both the principal challenge and encouragement came from the accademie and ridotti. These circles

¹ The term "Mannerism" has been variously interpreted by art historians. The view generally accepted and applied in this thesis is that of J. Shearman, Mannerism, London, 1967: for the above reference see esp. pp. 15-22. Shearman explores briefly the relationship between music and Mannerism, pp. 96-104, as does F.B. Artz, From the Renaissance to Romanticism, Chicago, 1967, pp. 111-117, 141-147 and 155-156. Another useful exploration of this relationship, particularly concerning the music of Gesualdo, can be found in G. Watkins, Gesualdo: The Man and His Music, London, 1973, pp. 95-110. Discussions of more specific aspects of this relationship can be found in J. Haar, 'Classicism and Mannerism in 16th-Century Music', International Revue of Music Aesthetics and Sociology, i (1970), 55-67; D. Harran, ' "Mannerism" in the Cinquecento Madrigal ', Musical Quarterly, lv (1969), 521-544; M. Maniates, 'Musical Mannerism: Effeteness or Virility ', Musical Quarterly, lvii (1971), 270-293; C. Palisca, ' "Ut oratoria musica: " the Rhetorical Basis of Musical Mannerism', in The Meaning of Mannerism, ed. F.W. Robinson & S. G. Nichols, Jr., Hanover, N.H., 1972, pp. 37-65; R.E. Wolf, 'The Aesthetic problem of the "Renaissance"', in Revue Belge de Musicologie, ix (1955), 83-102; and R.E. Wolf, 'Renaissance, Mannerism, Baroque: Three Styles, Three Periods', in Les Colloques de Wégimont, iv (1957), 35-59.

² Publ. Venice, 1581: excerpts translated and quoted in Strunk, Source Readings in Music History, New York, 1950, pp. 302-322.

³ Quoted in Shearman, Mannerism, p. 99.

⁴ Quoted in Artz, Renaissance to Romanticism, p. 116.

or clubs of aristocrats, artists and intellectuals sprang up in every Italian city from the middle of the fifteenth century onwards for the promulgation and discussion of Humanist ideas. In 1543 the first purely musical academy, the Accademia Filarmonica de Verona, to whose members Marenzio dedicated his Book III a 5, was founded, to be followed quickly by many others. They provided a forum for the dissemination of aesthetic ideas and experiments, enabling composers to write music whose style was not dictated by aristocratic or public taste. The more important - particularly the Camerata of Count Bardi in Florence and the ridotto of Count Mario Bevilacqua in Verona - also provided a humanist challenge to the current aesthetic trends. They opposed the maniera madrigalesca as an "imperfect, trivial and affected" instrument of expression,¹ and looked to classical models for a more 'proper' relationship of music and verse. The principal musical theorists except Zarlino sought a return to the music of classical Greece, though their ideas on what this comprised and of the means to achieve it varied widely: extremists such as Mei and Galilei wanted a return to monody and the Pythagorean modes, Vicentino attempted in L'antica musica ridotto alla moderna prattica of 1555 to revive what he considered the Greek chromatic and enharmonic genera in experiments in new tonalities, and Doni even allowed some imitation. Zarlino supported the retention of harmony, which he considered a superior invention. With a remarkable change of heart Galilei, in a counterpoint treatise left unpublished at his death in 1591, advocated an extremely free use of contrapuntal dissonance.² What all sought was the expression of the text through emotional, gestural imitation rather than through literal or metaphorical musical imitation

¹ G.B. Doni, cited in Shearman, Mannerism, p.104.

² C.Palisca, 'Vincenzo Galilei's Counterpoint Treatise: a code for the "Seconda Practica"', Journal of the American Musicological Society, ix (1956), 81-96.

and eye-music, an attitude that contained a strong element of -
or a striking similarity to - the spirit of the Counter-Reformation:

In the academies one may observe the change from the gaiety of the Renaissance to the severity, the darkening of the minds, of the Counter-Reformation.

"The attempt to 'reintegrate classical form with classical content'", writes Lowinsky, "was doomed to failure, but it caused a profound change in the musical thought and practice of the Renaissance".² The most notable achievement of the accademie was the almost accidental creation of opera. More specifically for the madrigal they provided, in the writings of Zarlino,³ the theoretical basis from which it developed and, in their reassertion of humanistic ideals in the last two decades of the century, the impetus for its last and greatest flowering in the music of Marenzio and Monteverdi.

Luca Marenzio

Relatively little is known of Marenzio's life, but the general outline, apart from his early years, is clear. Much can be culled, for example, from the dedications and prefaces of his publications, which usually reveal his current employer, interests and/or ambitions. Contemporary writers give little biographical information, and Peacham's story is largely apocryphal:⁴

Of stature and complexion he was a little and black man; he was organist in the Pope's chapel a good while; afterward he went into Poland, being in displeasure with the Pope for overmuch familiarity with a kinswoman of his ... But returning, he found the affection of the Pope so estranged from him that hereupon he took a conceit and died.

Marenzio did indeed go to Poland at the end of 1595, but

¹ A. Einstein, 'Early Concert Life', publ. in Essays on Music, Eng. rev. edn., London, 1958, p.46.

² E.E.Lowinsky, 'Music in the Culture of the Renaissance', Journal of the History of Ideas, **xv** (1954), 509-553.

³ G.Zarlino, Le Istitutioni harmoniche, 1st.edn., Venice, 1558.

⁴ H.Peacham, The Compleat Gentleman, 1634, quoted in Strunk, Source Readings, p.335.

very probably not for this reason. Nor was he ever organist in the Pope's chapel, and his patron in his later years in Rome was Cinzio, later Cardinal, Aldobrandini, nephew of Pope Clement VIII. The principal published sources are Einstein's splendid chapter on the composer, a thorough study musically and historically,¹ and the weighty collection of bibliographical material in Engel's monograph.² Arnold's recent study, though too brief to contain much new information, is an illuminating introduction to Marenzio's music.³ Recent researches have unearthed a not inconsiderable amount of new documentary material, not yet published, and the hope of other material as yet undiscovered.

Marenzio's output during his brief life was considerable, including nine books of five-voiced madrigals, six books of six-voiced madrigals, one book of four-voiced madrigals and one of madrigals to four, five and six voices.⁴ The principal collections and their initial publication dates are shown in Table Ia; all were reprinted at least once except for the Book a 4, 5 & 6 of 1588. An additional fourteen madrigals were printed elsewhere, including his first publication, the five-voiced Donna bella e crudele, included in Il primo fiore della Ghirlanda Musicale, printed at Venice by Scotto in 1577. Many madrigals, particularly early works, were reprinted in miscellaneous collections, in German or English translation, in instrumental transcriptions or as contrafacta. Details of prints of the six-voiced madrigal volumes, and of subsequent publications of individual six-voiced

¹ Einstein, Italian Madrigal, ii.608-88.

² H.Engel, Luca Marenzio, Florence, 1956.

³ D.Arnold, Marenzio, London, 1965.

⁴ The inventory of music in the library of Alfonse d'Este, dating from about 1628, mentions a second book of four-voiced madrigals, but there appears to be no other evidence of this at present. I am grateful to Dr. S.Ledbetter for this information.

madrigals, both contemporary and later, in Italian and in translation, will be found in the Bibliography.¹

Marenzio was born in the village of Coccaglia, near Brescia, in 1553 or 1554; Einstein claims that "we now know for certain"² that it was 1553 but gives no evidence, and Engel was unable to find anything conclusive. Details of his apprenticeship are equally uncertain, but in 1580 he appeared in Rome in the service of Cardinal Luigi d'Este.

In the same year his first book of five-voiced madrigals was published, a book which containing as it does settings of poems by both Tasso and Guarini establishes a relationship with the court of Ferrara which was to play an important part in his stylistic development. The book achieved immediate success, and the collection was reprinted no less than six times as an individual book by 1602. Many madrigals were also reprinted individually, not only in Italy: three were included in the first set of Musica Transalpina, one in the second and no less than nine in Watson's Italian Madrigals Englished of 1590. It already displays considerable technical accomplishment; consider, among much else, the lightness of touch in Liquide perle amor,³ the

¹ No attempt has been made here to list the numerous appearances of these madrigals in manuscript form. The British Museum catalogue alone lists 102 appearances (76 of them in two MSS of the eighteenth century enthusiast and scholar, E.J. Warren), but there may well be more: Dr. R. Bray, for example, has recently discovered unknown instrumental transcriptions of the Book a 4, 5 & 6 in B.M. MS R.M. 24.d.2. Details of publications of other madrigals and Villanelle, of some manuscript transcriptions and of modern editions to 1956 are given in the thorough, if occasionally inaccurate concordance in Engel, Marenzio, pp. 223-50.

² Italian Madrigal, ii.608-609.

³ L. Marenzio, Sämliche Werke: Madrigale für fünf Stimmen, Buch I-VI, 2 vols., ed. A. Einstein (Publikationen Alterer Musik, iv & vi), Leipzig, 1929 & 1931, i.1 (I.1). Volume one of Einstein's edition contains Books I, II, & III a 5; volume two contains Books IV, V & VI a 5. Throughout this thesis references to Einstein's edition will give the volume and page number, followed by the original book number and the number of the madrigal in that book (Einstein's edition follows the same order) using the same method as references to this edition.

T A B L E 1. a

Initial publications of Marenzio's principal works.

<u>Date</u>	<u>Collection</u>	<u>Publisher</u>
<u>A: Madrigals</u>		
1580	Book I a 5	Gardano
1581	Book II a 5	Gardano
	Book I a 6	Gardano
1582	Book III a 5	Gardano
1584	Book IV a 5	Vincenti & Amadino
	Book II a 6	Gardano
	Madrigali Spirituali a 5	Gardano
1585	Book I a 4	Gardano
	Book V a 5	Scotto
	Book III a 6	Scotto
1587	Book IV a 6	Vincenti
1588	Book a 4, 5 & 6	Vincenti
1591	Book V a 6	Gardano
1594	Book VI a 5	Gardano
1595	Book VII a 5	Gardano
	Book VI a 6	Gardano
1598	Book VIII a 5	Gardano
1599	Book IX a 5	Gardano

T A B L E 1 a¹, (continued)

<u>Date</u>	<u>Collection</u>	<u>Publisher</u>
<u>B: Villanelle</u>		
1584	Book I a 2	Vincenti & Amadino
1585	Book II delle Canzonette alla Napoletana a 3	Vincenti & Amadino
	Book III a 3	Gardano
1587	Book IV a 3	Vincenti
	Book V a 3	Scotto
1591	Eight pieces in <u>Intermedii et Concerti</u>	Vincenti
<u>C: Sacred Music</u>		
1585	Motectorum pro festis totius anni	Scotto
1592	Motectorum II (lost)	
1595	Completorium et Antiphonae a 6 (lost)	
1614	Motetti a 12 (lost)	
1616	Sacrae Cantiones a 5, 6 & 7	Amadino & Vincenti

expressive counterpoint and harmonies of Dolorosi martir,¹ and more generally the complete integration of musical and verbal rhythms and the subtle changes of texture and scoring which give simultaneously variety and expressiveness.

Book I a 6 appeared in the following year, dedicated to Duke Alfonso d'Este of Ferrara. Arnold finds it "a little unexpected" that Marenzio, a composer with no ambitions to write sacred music, should have gone to Rome, where composers were out of touch with the musical developments of madrigal composition in the north, though there is ample evidence of amateur music-making in the English manner.² Einstein, however, classifies this as a "Book of Roman Idylls and elegies", and claims that it was secretly dedicated to Cleria Cesarini, a noted Roman beauty whose name is formed by the initial letters of the lines of the first madrigal, Come inanti de l'alba.³ Certainly there are no harmonic experiments, eight madrigals have the archaic alla breve signature and several are model in flavour. However, Marenzio's music has none of the unpretentious sobriety of Palestrina's madrigals: already the text is abundantly illustrated, and in the faster madrigals there is lightness and virtuosity.

The contrast to which Einstein refers can be clearly seen between such madrigals as Nel più fiorito Aprile (I.8) and O dolorosa sorte (I.9). The first is a light, virtuoso piece of descriptive writing, which deservedly achieved fame through many reprintings. The second, in misura di breve, is a piece of sustained though subdued melancholy, indulging in mild harmonic word-painting on such words as "moro" and "crudo". A more profound passage of word-painting through harmony and scoring appears in

¹ Marenzio, Werke, i.16 (I.6).

² Marenzio, p.2.

³ Italian Madrigal, ii.618.

the inspired setting of " Poi sospirando, disse: Ahimè! ch'io agghiaccio" in Strinse Amarilli (I.15, bars 23-38). Deh! rinforzate (I.12) is another fine madrigal which incorporates to a limited extent some of the illustrative aspects of the lighter pieces, though in misura di breve. Its scoring, SATTB, contrasts with the SSAATB of the following madrigal, a lively and joyful setting of the words "Cantate Ninfe leggiadrette e belle", illustrating already Marenzio's awareness and control of this means of expression in the richer medium of six voices. Perhaps his greatest inspiration in this book is reserved for the last six-voiced madrigal, a two-part setting of Petrarch's sonnet L'aura serena (I.17), a piece rich in texture and expression. It looks forward to later achievements in the rather uneasy false relations of the opening phrase and the sense of release in their resolution in the second Quinto entry, the different rhythmic interpretations by Sesto and Basso of the same melodic figure at "Fammi risovenir" (bars 17-19), and the dancing pairs of sixths and thirds over a slowly descending scale in bars 35-43 of the seconda parte.

In the following year, 1582, Marenzio published his second book of five-voiced madrigals, which in many ways continues the stylistic contrasts and developments of its predecessors. Perhaps most striking are two of the three Petrarch settings, I'piango¹ and O voi che sospirate² (the third, Se'l pensier³ is for eight voices in two four-part choirs). The first of these opens with a progression from a chord of G major to one of E major, the top voice moving from G natural to G sharp, a simple but

¹ Werke, i.72 (II.12).

² Werke, i.69 (II.10).

³ Werke, i.85 (II.16).

wonderfully expressive chromatic step which was to become an important part of Marenzio's harmonic vocabulary. The second includes the famous setting of the words "Muti una volta quel suo antico stilo" involving the enharmonic combination of G sharp/A flat and F sharp/G flat, certainly amazing harmonies which appear to indicate that Marenzio was aware of equal temperament or something very similar, but which have come through over-exposure possibly to seem more typical of Marenzio's harmonic style than in fact they are.¹

Certainly it is not followed up where one might have expected, in the third book of five-voiced madrigals published two years later and dedicated to the Accademici Filarmonici of Verona. This book, according to Einstein, "shows more virtuosity but ... is also shallower than its three predecessors".² Certainly the book leans more heavily on pictorial description and has no daring harmonic experiment, but generally speaking it follows the line of Marenzio's development at this time. The style of virtuosity appears to betray to some extent the influence of a visit to the Court of Ferrara with its famous three lady virtuosi - see, for example, the three-voiced imitative openings of Ridean già³ and Scherzando con diletto⁴ - but it provokes a fascinating experiment in texture in Occhi lucenti e belli⁵ in which the Canto, expanding the usual eye-symbol for "occhi" to interpret also the "siate sempre sereni" of the last line of the text, sings

¹ The question of tuning and temperament in the sixteenth century is discussed very thoroughly in J.M. Barbour, Tuning and Temperament: A Historical Survey, Michigan, 1951. For a discussion of it in relation to Marenzio's madrigals see Chapter 4 pp. 158-159.

² Italian Madrigal, ii. 627.

³ Werke, i.118 (III.11).

⁴ Werke, i.112 (III.8).

⁵ Werke, i.122 (III.12).

six phrases consisting only of semibreves while the four lower voices enjoy a wide variety of imitative and harmonic textures. Scaldava il sol,¹ a vividly descriptive piece, is described by Arnold as one of "the large-scale madrigals which are the glory of the young Marenzio".² Other madrigals, particularly Madonna poi ch'uccider mi volete,³ contain passages of homophonic concision which continue from the texture if not necessarily the expressiveness of I'piango.

Book II a 6, published in 1584 and dedicated to Cardinal de Guise, the nephew of Luigi d'Este, is similar in style to Book I a 6. Six madrigals are composed in the misura di breve and there is the same division between the pastoral and the pathetic, between the idiom of Vaghi e liete fanciulli (II.3) and that of Tutti sue squadre (II.6). In the latter, as in Nessun visse giamai (II.2) and Del cibo (II.11), Einstein comments that Marenzio "seems anxious to prove that he is also perfectly able to write in the old, almost impersonal style".⁴

Del cibo, indeed, provides a fascinating comparison with its immediate predecessor in the book Cantai già lieto (II.10). The latter is richly descriptive and varied in texture, with some fine contrapuntal and melismatic writing and expressive harmonies employing pedal notes and suspensions; as with the expressive six-three harmonies on the words "pianto" and "contra morte" in Nessun visse giamai (II.2), these are less startling but more smoothly integrated into the texture than the previous examples from Book II a 5. By contrast Del cibo (II.11) is a very effective piece of understatement: full-textured, a restricted

¹ Werke, i.126 (III.14).

² Marenzio, p.16.

³ Werke, i.93 (III.1).

⁴ Italian Madrigal, ii.633.

use of counterpoint (for example, only two voices out of four singing may be involved in imitation), some very mild harmonic word-painting ("dolcezza" in bars 27-30 of the seconda parte), and a slow steady momentum in which even crotchet decoration is relatively infrequent. In un bel bosco (II.9) is another fine piece with a sensitively drawn contrast between the two parti, unlike both the pieces just discussed, which attempt to combine the parti (rather unusually) through uniformity of style and similarity of motive. The most famous madrigal in the book, both wedding-sonnet and peacen to the eternal city, Cedan l'antiche (II.4) - another which justly passed through many, if bowdlerised, reprintings - is another splendidly effective piece, with its famed pictorialisms and marvellous vocal scoring.

The preface of this book reflects that music, far from simply delighting the senses, should bring peace to the soul through self-restraint, a Platonic comment that says as much for the Roman influence on Marenzio's music as for its future development. Already, though, textures are somewhat lighter and more spacious - most remarkably in the sparse, fleeting textures of Marenzio's setting of Sacchetti's fourteenth-century caccia, Passando con pensier (II.15), which is in marked contrast to the rather solid eight-voiced setting of Peter Philips, the only other setting of this text composed in the sixteenth and seventeenth centuries¹ - and there is complete mastery of contrapuntal devices.

Three more publications followed swiftly: the Madrigali Spirituali a cinque, dedicated on April 29th (Book II a 6 had been dated April 15th), the fourth book of five-voiced madrigals, dated May 5th, and his first book of light, diatonic,

¹ Originally published in P.Philips, Madrigali a otto voci, Antwerp, 1598; modern edition in P.Philips, Select Italian Madrigals, ed. J.Steele, (Musica Britannica, xxix), London, 1970, p.178.

simple but perfectly accomplished three-voiced Villanelle. The Madrigali Spirituali continue the contrast of style observed in earlier books, the "spiritual" sonnets, mostly in misura di breve, being "always at least reserved, sustained and somewhat archaic",¹ and the settings of madrigal texts in misura commune continuing the stylistic developments of the earlier pastoral madrigals. The fourth book of five-voiced madrigals likewise remains, in Marenzio's terms, fairly conventional, and according to Einstein "consists largely of occasional pieces"² - no doubt in an attempt to make the most of his current popularity. Perhaps the most interesting, in view of later developments in the work both of Marenzio and of other madrigalists, is the four-part cycle with which the book opens, Giunto a la tomba,³ the text of which is taken from Tasso's La Gerusalemme Liberata; it opens with richly descriptive descending counterpoint against a stately motive heard first in the Canto and then in the Quinto (here the fourth voice) and though in misura di breve with generally rich, full textures continues largely in this pictorial vein, in strong contrast, for example, to the simpler and more dramatic setting by Giaches de Wert of the first two stanzas.⁴

The fifth book of five-voiced madrigals was also completed in 1584: the dedication to Nicolo Pallavicino, a Genoese nobleman, was dated December 15th, though the book was not published until early 1585. It contains several features of interest. The opening piece, fluent and skilful though not particularly adventurous, is a complete setting of Sannazaro's

¹ Einstein, Italian Madrigal, ii. 637.

² Italian Madrigal, ii. 638.

³ Werke, ii. 1 (IV. 1).

⁴ Originally published in G. de Wert, Il settimo libro de madrigali, Venice, 1581; modern edition in Einstein, Italian Madrigal, iii. 221.

sestina, Sola angioletta,¹ Marenzio's most lengthy composition to date. The contrast between time-signatures remains, five of the seventeen pieces being in misura di breve. One of these, a setting of Giovanni della Casa's sonnet S'io vissi cieco,² explores new harmonic regions with a key signature of two flats (a signature not used in the six-voiced madrigals). Another, Filli tu sei più bella,³ is entitled "Aria", and is written in a homophonic declamatory style, four-voiced almost throughout, a second tenor part being added only at points of structural accent. There are four brief stanzas and a commiato divided between two parti; with only very slight alterations, stanza two is set to the music of stanza one, and stanza four to that of stanza three, each parti thus comprising two statements plus, in the first a simple repetition of the final phrase, and in the second the setting of the commiato, itself involving a slightly decorated repetition of the last two lines of text. Formally, this is of a kind with the experiments of Book III a 6, which followed only two months later; stylistically, the influence of Wert, and beyond him of the French chanson, is clear. Other similarities of style, or perhaps even deliberate tributes to other composers, can be seen elsewhere: in La rete fu,⁴ which quotes Palestrina's Io son ferito⁵ where these words occur; in the opening of Basciami mille volte,⁶ which is similar to that of Domenico Ferrabosco's setting of 1554;⁷ and in Due rose fresche,⁸ in which the Canto's opening motif echoes

¹ Werke, ii.47 (V.1).

² Werke, ii.93 (V.17).

³ Werke, ii.78 (V.11).

⁴ Werke, ii.66 (V.6).

⁵ Modern edition in G.P. de Palestrina, Le opere complete, ed. R. Gasimiri et al., 32 vols., Rome, 1939-, xxviii. 179.

⁶ Werke, ii.85 (V.14).

⁷ Quoted in Einstein, Italian Madrigal, i.311.

⁸ Werke, ii.90 (V.16).

that of Andrea Gabrieli's setting of 1572¹ - providing, incidentally, an interesting contrast of harmonic idiom.

The year 1585 saw several more publications: the third book of six-voiced madrigals, the first book of four-voiced madrigals, two books of Villanelle and the first book of motets, Marenzio's only surviving sacred music apart from the posthumous publication of Amadino and Vicenti of 1616.

The first of these to appear was Book III a 6, which appeared in February, dedicated to Bianca Medici, Grand Duchess of Tuscany, in the hope of procuring her favour; at the same time, despite his low salary, acknowledging the opportunities for composition afforded him by his present patron, a fact amply attested by the number of publications so far produced. (Indeed, the drastic slowing-down of production from 1587 was conceivably at least as much due to the death of his patron - perhaps simply less favourable working conditions - as to the significant change of style that occurred at that time). For the first time all the pieces are in the misura commune and all are pastoral in character, a tone set by the straightforward diatonic statement of "Io moriro d'Amore" with which the book opens; though within this outward similarity there is varietà enough. The trend of the five-voiced books to more direct statement is continued, numbers like Io morirò d'Amore (III.1) and Da i bei labri (III.12) demonstrating very clearly that homophonic writing is now as much the norm as contrapuntal. Conversely, short passages like the opening of the seconda parte of Con dolce sguardo (III.15) and bars 13-21 of O quante volte (III.16) show that the idiom of the earlier misura di breve pieces has been successfully assimilated into that of the misura

² Modern edition in Einstein, Italian Madrigal, iii.182-189 (no. 62). The two openings are quoted in Einstein, Italian Madrigal, ii.643.

commune. There is also a marked increase over Book II a 6 in the virtuosity of the vocal writing, no doubt in part at least due to further visits to the Este court at Ferrara, which as Marenzio was still employed by Luigi d'Este were probably not infrequent. Einstein's example, the phrase "Sparse ondeggiava" from Su l'ampia fronte (III.7a, bars 9-13),¹ a wonderful piece of descriptive counterpoint, is too complex to be typical of the book as a whole, but it illustrates clearly the technical complexities of which Marenzio was now capable, and looks forward to the elaborate writing of Lucida perla (VI.1), La dove sono (VI.4) and O verdi selve (VI.5) in the last book of six-voiced madrigals. There is also a marked increase in the ornamental use of the semiquaver, the syllabification of the quaver in ornamental and quasi-recitative passages, and in the closeness of the contrapuntal writing.

The counterpointing in the above example of six voices grouped in pairs in sixths and thirds illustrates a further, less ornamental virtuoso element in the technique of vocal scoring and the exploration of new sonorities, as if Marenzio now felt himself able to explore more fully the richer possibilities of the six-voiced medium. Fascinating sonorities are created in such passages as bars 22-3 of Posso cor mio (III.8), where two pairs of voices are in close imitation between a b flat pedal in Canto and Basso; in the contrapuntal build-up of entries of paired voices at the opening of Tigre mia (III.9): and by the pitch and spacing of the imitative writing at the words "M'asconderai sotto (que bianchi panni)" in Quell'ombra (III.11).

Perhaps most striking is the concern for formal shape and the choice of texts reflecting this. Eight of the twenty-one individual madrigal parti have a recognisable structural pattern,

¹ Italian Madrigal, ii.648-649.

in all cases a simple tripartite structure, AA'B, ABA' or ABB'. The prima parte of Qual per ombrose repeats the same music to two stanzas in the manner of Filli tu sei più bella from Book V a 5 and two texts repeat their opening line(s) at the end, enabling Marenzio simply to repeat (Io morirò, III.1) or expand (Posso cor mio, III.8) his musical material accordingly.

The outstanding madrigal of the book, Piangea Filli (III.14), reflects many of these qualities. In the first half of the madrigal, scored for the unique combination of SATTTB, four- and five-part passages of narrative or descriptive writing are interrupted dramatically four times by the identical cries of the shepherdess, led by the soprano on top "a". Following a complex and decorative illustration of "i fior, l'herb'e le fronde" the shorter second section is given an extended repeat. This madrigal is prophetic in other ways also, for the poignancy of the shepherdess's cries looks forward to the more strongly emotional works of the later period.

For such a master to turn to four-voiced madrigals is perhaps rather remarkable, but in the book of four-voiced madrigals published six months later and dedicated, significantly in view of the medium, to a patron at the papal court, Monsignore Marc'Antonio Serlupi, Marenzio seems to be seeking to refine his pastoral style within the possibilities and limits of range of the four-voiced texture. The tone of the book is set by the poets: seven of the texts are by Petrarch, five by Sannazaro (including a long tripartite madrigal, Vienne montan, from the 9th. eclogue of the "Arcadia") and others by Tasso, della Casa and Moscaglia. Quite possibly these madrigals were composed over a period of several years; Dissi a l'amata mia appeared in a collection published by Moscaglia in the same year but dated 1582.¹ Various

¹ Einstein, Italian Madrigal. ii.653.

styles and techniques are represented; Non vidi mai¹ exploits the double-motive technique in its elaborate contrapuntal conclusion; O bella man is essentially imitative, Madonna sua mercè essentially homophonic, with rapid quaver syllabification; Vezzosi augelli contains several passages of remarkable virtuoso writing, including runs of enormous range (Tenore from c to a', Basso from c' to G); Ahi! dispietate morte is a gently expressive madrigal in the old misura di breve style.

The collection was of great historical importance. There were numerous contemporary reprints of individual numbers - seven madrigals were included in Watson's Italian Madrigals Englished and, equally important for future recognition of Marenzio's stature, several madrigals were reprinted by early music historians and scholars in the field, like Hawkins, Sammartini, Choron and Kiesewetter and by the leaders of the madrigal revival in England in the late eighteenth and nineteenth century, such as Oliphant, Webbe and Taylor.

The relationship between Book IV a 6 and Book III a 6 is similar to that between Book II a 6 and Book I a 6. Published in 1587, the dedication to the Marquis of Pisani is dated 10th December 1586, twenty days before the death of Luigi d'Este, and Einstein conjectures that it may comprise a number of miscellaneous pieces hurriedly brought together in the hope of obtaining a new patron. He considers the inclusion of two wedding-madrigals, Tra l'herbe a piè d'un mirto (IV.5) and the nine-voiced mascherata, Donne il celeste lume (IV.16), and a number of texts below the usual standard to be evidence of this.² Nevertheless, in many respects this volume continues the developments of Book

¹ L. Marenzio, madrigali a quattro voci ... Libro primo, Venice, 1585; MS transcription of Gardano's reprint of 1592 by the author. All other references to individual numbers are to this transcription.

² Italian Madrigal, ii. 659-660.

III. Ten out of twenty pieces have a formal pattern, two considerably more elaborate than any predecessors. The use of homophony further increases, as does that of quaver syllabification and the ornateness of the melismata - traits which are combined and closely contrasted in Di nettare amoroso (IV.2). The use of syncopation in rapid passages is such that in several places Amadino, the printer of a pirated edition of the same year, is confused. On the other hand, the setting of Guarini's O che soave e non inteso bacio (IV.14) is basically homophonic, the texture being varied by vocal scoring and occasional points of imitation. Generally, the texture continues to lighten, bringing a not infrequent abruptness of phrase ending, and the importance of vocal scoring and the use of the double-motive increase: the opening of Nè fero sdegno (IV.8) is an example which also recalls the texture of Occhi lucenti e belli in Book III a 5, the Canto stating the first line of the text in semibreves while the other voices except the Basso disport themselves imitatively below.

This book also was a favourite with anthologists, four madrigals (two bipartite) appearing in Watson's Italian Madrigals Englished. Dicea la mia bellissima Licori (IV.7), which was included in Yonge's second set of Musica Transalpina of 1597, was another of those relatively few works by which Marenzio was known in the nineteenth and early twentieth centuries.

There was a gap of four years before the publication of the next book of six-voiced madrigals, during which time Marenzio's style underwent a significant change. Early in 1588 he published the Book a 4,5 & 6, dedicated to Count Bevilacqua of Verona. These madrigals, Marenzio claimed, were "composed in a manner very different from my former one in that through the imitation of the words and the propriety of the style I have sought a sort of melancholy dignity that will perhaps be prized

the more highly by connoisseurs like yourself and the members of your distinguished assembly".¹ All are in the misura di breve, with a uniform gravity of tempo and declamation that displays a "free and daring treatment of the tonality and the suspension and of every sort of dissonance, particularly the passing dissonance. It is the fulfillment of everything that Rore had begun".² It is unlikely that Marenzio's visit to Verona was entirely responsible for this. His friend, Tasso, in his dialogue La Cavaletta of about 1584, had complained of the effeminacy of modern music and called for a revival of the ancient gravità.³ The mood of the Counter-Reformation was spreading strongly in Rome and Arnold claims that its influence can already be seen in the simplicity of several passages in the Madrigali Spirituali of 1584.⁴ Elsewhere a change of emphasis has already been seen in such pieces as Piangea Filli (III.14) and Crudel perchè mi fuggi (IV.6). Perhaps also Marenzio, having achieved a masterly technical fluency, was anxious to move on to something more demanding. Nevertheless, he did not entirely abandon his earlier style for the ideas of Bevilacqua and the Florentine Camerata, but chose to compromise within it. This applies particularly to the six-voiced madrigals, which continue to include festive pieces and to show a tendency for a "preoccupation with sonority rather than harmonies".⁵

If the dedication of Book IV a 6 had been intended to secure a new patron it was unsuccessful, as were further

¹ From the Preface, translated in Einstein, Italian Madrigal, ii. 662-663.

² Einstein, Italian Madrigal, ii.664.

³ Quoted and translated in Einstein, Italian Madrigal, i 220, also ii.663.

⁴ Marenzio, pp.22-23.

⁵ Arnold, Marenzio, p.18.

negotiations with the House of Gonzaga at Mantua in 1587 (an earlier attempt to join their service as maestro di cappella of S.Barbara in Mantua was frustrated by Palestrina, who recommended his pupil Zoilo for the post. The Appointment fell vacant in 1583, though Zoilo was not finally appointed until 1585.¹) Marenzio eventually entered the service of the Medici in the summer of 1588, contributing ten pieces to elaborate wedding festivities of Duke Ferdinand and Christina of Lorraine in May 1589.²

Towards the end of November 1589 he left Florence and returned to Rome, where he appears to have come under the patronage of several Roman notables, in particular Cardinal Cinzio Aldobrandini, who set aside rooms for Marenzio in the Vatican. Apart from his sojourn in Poland from the beginning of 1596 until possibly as late as the summer of 1598 he appears to have remained in Rome until his early death on August 22nd 1599.

Book V a 6, dedicated to the Duke of Bracciano for his help in adversity, appeared in 1591 and Book VI a 6 in 1595. The latter is dedicated to Margherita Gonzaga of Ferrara and the book opens with a setting of a wedding madrigal written by Guarini in 1579 for Margherita and Duke Alfonso.

Book V contains three wedding pieces, Leggiadrissima eterna (V.1), Leggiadre Ninfe (V.2) - originally intended for Leonardo Sanudo's collection Trionfi di Dori, in which it appeared the following year - and Spiri dolce Favonio (V.5). The

¹ According to Engel, these were two separate incidents. Although in his article Die Musik in Geschichte und Gegenwart, Kassel, 1949-68, art. 'Marenzio', p.1634, he states that the Cardinal died in 1583, in his book Marenzio, pp.29-30, he provides documentary evidence of the negotiations of 1587. Einstein, Italian Madrigal, ii.611, appears to have conflated the two incidents.

² Modern edition in D.P.Walker, Les Fêtes du Mariage de Ferdinand de Medicis et de Christine de Lorraine, Florence, 1589, Paris, 1963.

print also includes a madrigal by Antonio Bicci, Candide Perle, which with Vivrò dunque lontano (V.12) appeared in Watson's print and became another nineteenth century favourite, though it did not achieve the number either of the later editions of Come fuggir (V.3) or of the numerous contemporary reprints of Leggiadre Ninfe (V.2). Among the texts of these two books are four by Tasso and two by Guarini, the latter including the five part cycle Baci soavi e cari (V.11).

In the pastoral madrigals in these two books, above all in the non-cyclic works in Book VI, Marenzio attains new heights of virtuosity and every texture and technique is refined upon. Yet withal there is a distinct change of emphasis from pictorial description to emotional expression. The former is still very much in evidence, but the darker moods of the text are dwelt on at much greater length and the harmonic field expands to incorporate harsher dissonances and a much greater degree of chromatic inflection.

Above all is this seen in the two cycles in Book VI, the seven-part Giovane Donna (VI.2) and the ten-part Se quel dolor (VI.3). Despite the plaintive quality and structural importance of the suspended dissonance on "baci", Baci soavi e cari (V.11) does not move far beyond the other contents of Book V, but Giovane Donna and Se quel dolor, in very different ways, are each unique in these collections. Both texts had been set before, the shorter Petrarch sestina by many composers including Andrea Gabrieli and Pietro Vinci and Tansillo's "gloomy partenza"¹ by

¹ Einstein, *Italian Madrigal*, ii.671.

Giaches de Wert in 1577 or earlier.¹ Marenzio himself had composed not only Baci soavi e cari but two sestine by Sannazaro, Non fu mai cerva sì veloce, included in the Madrigali Spirituali of 1584, and Sola angioletta, included in the fifth book of five-voiced madrigals published in 1585. Nevertheless these cycles present something new in their broader expressive treatment and formal schemes. Every technique, every type of word-painting is used, but the varietà is obtained by contrast between rather than within parti and governed by a much larger sense of formal and harmonic unity. Giovane Donna, writes Arnold, is "one of Marenzio's balanced masterpieces, and one of the most impressive monuments of the genre".² Se quel dolor, on the other hand, may well reflect the further influence of the Camerata theorists, in particular of the advanced harmonic ideas of Galilei's unpublished counterpoint treatise.³ It reaches almost to the limits of

¹ Published in Il sesto libro de madrigali, Venice, 1577; modern edition in G. de Wert, Collected Works, 13 vols., ed. C. MacClintock & M. Bernstein (Corpus Mensurabilis Musicae, xxiv), American Institute of Musicology, 1961-1971, vi.68 (no.7). Wert's setting is very different from that of Marenzio. Grouped in six parti instead of ten, it consists throughout of basically homophonic solo-plus-chorus declamation. It is described by MacClintock in her book on the composer (Giaches de Wert: Life and Works, American Institute of Musicology, 1966, p.104) as "a subtle, personal kind of song-recitation...but once removed from the true dramatic madrigals". In comparing it with Marenzio's setting she adds that "while Marenzio uses chromatic motives and a slightly more advanced harmonic treatment, (his setting) is nevertheless not as 'modern' as Giaches's...for it remains in conventional madrigal style and lacks the impact and intensity of the solo and chorus treatment". As an assessment of historical style this is true enough, but in regard to the comparative "impact" of the two works it is probably fairer to say simply that the two composers achieve their effect by very different means: to many ears the expressive effect of Marenzio's music will be as great, if not greater, than that of Wert's structurally more dramatic treatment.

² Marenzio, p.34.

³ C. Palisca, 'Vincenzo Galilei's Counterpoint Treatise', Journal of the American Musicological Society, ix (1956), 81-96.

mannerist expressive chromaticism, looking forward to the last two books of five-voiced madrigals and Monteverdi's seconda prattica, and surpassed only by some of the more extraordinary effects of Gesualdo.

Between the publication of these last two books a 6 appeared the sixth book of five-voiced madrigals, published in 1594 and dedicated to Cardinal Aldobrandini. Like many of Marenzio's earlier publications it is varied in style, designed to appeal as widely as possible. It concludes with "a fairly conventional wedding-piece" (Einstein's accurate description)¹ for two four-voiced choirs, Cantiam la bella Clori.² According to the nature of the text, Marenzio once again varies the time-signature, five out of seventeen pieces being written in misura di breve. The opening of the seconda parte of one of these, Rimanti in pace,³ (text by Lodovico Celiano), comprises a wonderfully expressive rising chromatic passage to the words "Ond'ei di morte la sua faccia impresa". By contrast Mentre qual viva pietra⁴ opens in conventional pastoral style using the canzon francese rhythm in imitation, but moves fairly rapidly on to a homophonic parlando style and thence to a lengthy concluding section which anticipates the developmental and structural procedures of Book VI a 6.

The most remarkable feature of the book, however, is the selection of several affective texts, and in particular four texts from Guarini's Pastor Fido. If not the greatest it was

¹ Italian Madrigal, ii.669.

² Werke, ii.137 (VI.17).

³ Werke, ii.132 (VI.15). Einstein's edition contains a misprint, giving C as the time signature for the seconda parte.

⁴ Werke, ii.127 (VI.13).

certainly the most famous of the tragi-comic pastorali: first published in 1590, it achieved twenty Italian editions by 1602 and was admired and imitated widely for more than two hundred years, being translated many times into French, English and several other languages. Texts from it inspired many individual musical settings, not least by Marenzio himself, Monteverdi and Wert,¹ and its strong lyrical and dramatic structure provided a considerable literary impulse toward the creation of opera.²

So dominant indeed is the lyrical emphasis in Pastor Fido that the play verges on opera, and it is hardly surprising that it has inspired a number of musical settings.

Marenzio's settings in Book VI a 5 are, in keeping with the rest of the print, extremely varied. After a slow, chromatic opening Dorinda's lament anima cruda³ becomes a relatively straightforward homophonic piece in ABB' form. Udite, lagrimosi spirti, Mirtillo's "invocation of the Underworld",⁴ is an agonised expression of the text in misura di breve, utilising strongly chromatic melodic and harmonic movement, compared with which Ahi dolente partita!⁵ is relatively subdued. Amaryllis's Deh! Tirsi anima mia⁶ is more remarkable for the clarity of the phrase structure, often (in the prima parte) punctuated by rests

¹ For a discussion of musical settings of Guarini by these and other composers see A.Hartman, 'Battista Guarini and Il Pastor Fido', Musical Quarterly, xxxix (1953), 415-425.

² A critical edition of Sir Richard Fanshaw's translation of ... Il Pastor Fido, ed. W.F. Staton & W.E. Simeone, London, 1964, p.xiii. Fanshaw's was the second English translation of Il Pastor Fido, although published only in 1647. Two editions of Il Pastor Fido have been used for this edition: an early reprint contained in G.B. Guarini, Opere Poetiche, 2 vols., Venice, 1621, and the modern edition in G.B. Guarini, Opere, ed. L. Fassi (Classici Italiani, xlvi), Turin, 1950.

³ Werke, ii.108 (VI.4). The text is taken from Il Pastor Fido, IV.9

⁴ Werke, ii.110 (VI.5). The text is taken from Il Pastor Fido, III.6

⁵ Werke, ii.114 (VI.7). The text is taken from Il Pastor Fido, III.3

⁶ Werke, ii.122 (VI.11). The text is taken from Il Pastor Fido, III.4

or structural chords. The seconda parte is less broken, but still basically homophonic and simple in statement: Arnold describes the effect of the work as one of "quasi-monody".¹

The influence of the pastorale also pervades the two following books of five-voiced madrigals, which appeared respectively shortly before (1595) and after (1598) Marenzio's trip to Poland. Eight of the seventeen texts in Book VII a 5 are taken from Il Pastor Fido, though Marenzio does not hesitate to alter the text where necessary to make its application more general.

In other respects, however, the two books are very different. Book VII a 5 develops the expressionist element of Book VI a 5 and the techniques of the cycles of Book VI a 6, though the variety here is contained rather within the individual madrigal than between the individual numbers or parti as in the earlier books. Certain stylistic traits are instantly recognisable from earlier periods of Marenzio's work: pictorial description, as at the beginning of Quell'augellin,² though this is infrequent compared with earlier books; contrapuntal virtuosity, as in the syncopated imitation at the end of Come e dolce³ and O Mirtillo (the opening of which is very reminiscent of Piangea Filli from Book III a 6); even - despite Einstein's assertion to the contrary⁴ - formal constructions, particularly the ABB'C form of the setting of Tasso's Al lume de le stelle, the extended repeat ending of Ombrose e care selve, and the varied repeat endings of the first two numbers, Deh! poi ch'era ne fati and Quell'augellin. Unlike

¹ Marenzio, p.30.

² L. Marenzio, Il settimo libro de madrigali a cinque, Venice, Gardano, 1595; MS transcription by the author. All other references to individual numbers are to this transcription.

³ Wrongly attributed to Bicci in Engel's concordance, in confusion with the following number, Deh! dolce anima mia.

⁴ Italian Madrigal, ii.676.

Marenzio's earlier examples of repeat endings, however, these are varied not only in scoring but in key, the first totally, the second modulating back to the original towards the end.

The remaining madrigals are through-composed and structural cohesion is achieved by a stylistic consistency which comprises the utmost flexibility of response to each portion of the text. The texture is predominantly homophonic and sectional, though enlivened by variety of voice-leading, by rhythmic subtleties, particularly involving syncopation and dotted rhythms, by short parlando figures often, briefly, in imitation and by marvellously flexible vocal scoring. Most remarkable are the harmonic expressiveness and daring of such passages as "Verserà pur la piaga Di tua filli il tuo sangue" from Tirsi mio, caro Tirsi (text from Il Pastor Fido, V.5), which stand out in an harmonic idiom which is generally wider - though smooth and seemingly logical - than ever before. Nowhere is this seen more clearly than in another setting from Il Pastor Fido, I.2, the most famous madrigal in the book, Cruda Amarilli, which served as a model for Monteverdi's setting from his fifth book.¹ The ornamentation of these madrigals also looks toward the baroque, most vividly in the jerky, harmonically conceived ornamentation of the word "spiegghi" in Ami Tirsi.

The contrast of this textural variety with the madrigals of Book VIII a 5 is remarkable. Fifteen of the seventeen numbers in the latter book are short, sectional, entirely homophonic

¹ Modern edition in C. Monteverdi, Tutte le Opere, ed. G.F. Malipiero, 16 vols., Asolo, 1926-42, suppl. vol 1966, v.1, 1. For a discussion of Marenzio's setting and a comparison of this with other settings of the same text see J. Chater, '"Cruda Amarilli": a cross-section of the Italian madrigal', Musical Times, cxvi (March 1975), 231-234.

pieces enlivened in texture only by occasional variation in the number of accompanying voices - the Canto, significantly, is never absent. Virtually the only concession to pictorialism is the coloration of La mia Clori è brunetta,¹ the only madrigal of Marenzio to be in triple time throughout. Stylistically this book looks back to the choral recitatives of Rore and the narrative homophony of Wert (whose Book VII a 5 of 1581 contains settings of two stanzas from Tasso's Gerusalemme Liberata which show the first appearance in the Italian madrigal of a truly declamatory style using homophonic narrative with dramatic effect, a style of which Wert "may well be considered (the) inventor")² and forward to the monodists of the nuove musiche: though it is also the logical extension of experiments begun in Filli, tu sei più bella from Marenzio's Book V a 5.³

If the eighth book seemed to look forward to developments which were to be frustrated by Marenzio's untimely demise, the ninth book seems to have summed up and even surpassed much of what he had achieved in the years 1588-1595. Dated 10th May 1599, the book is dedicated once again to Vincenzo Gonzaga, Duke of Mantua, patron of a brilliant artistic court which had once been or still was associated with artists such as Tasso and Guarini, Pallavicino, Wert and Monteverdi. The book, writes Einstein, represents "a return to the highest artistic ideals and to the highest seriousness".⁴

Turning away from the artificial situation and stylised emotion of the pastorale, Marenzio in this last book chooses texts of high poetic quality and deep emotion. Significantly the

¹ L. Marenzio, L'Ottavo libro de madrigali a cinque voci, Venice, Gardano, 1598; MS transcription by the author.

² C. MacClintock, Giaches de Wert, Life and Works, p. 108.

³ Werke, ii.78 (V.11).

⁴ Italian Madrigal, ii.683.

print contains Marenzio's only setting of a text by Dante, one not set to music for eighty years, the opening stanza of his canzon pietrosa Così nel mio parlar, a piece remarkable for "the audacity of (the) harmony and voice-leading".¹

²Not content to let Dante's verses remain a programmatic stimulus to mere harmonic experiment, (Marenzio) produced in the harshness of the voice-leading a symbol that is in thorough agreement with the rugged boldness of the poetry.

The chief poet, however, is Petrarch, including four texts from the sestina Mia benigna fortuna, long a favourite for affective and progressive musical settings, from which Marenzio had chosen two stanzas in his Book a 4, 5 & 6.³ Among these is Crudele acerba,⁴ previously set among others by Rore in 1557 (a setting which "had been a landmark which was acknowledged by all the later 'advanced' composers and theorists")⁵ and by Wert in 1588.⁶ As with his earlier settings from this poem Marenzio's composition is in misura de breve. It is remarkable for its bold dissonances, disjointed harmonic movement, strange melodic leaps and incomplete cadential figures. This is far more than pictorialism or word-painting, as is also the oft-quoted opening of the most famous madrigal in the book, a setting of Petrarch's sonnet, Solo e pensoso,⁷ whose chromatic melody and anguished harmonies reflect as much the state of mind of the poet as his lone wandering. Equally agonised is the chromatic meandering of the Canto (again in semibreves) at the words "Se paura o vergogna avvien che'l segua" in another Petrarch Setting, Dura legge

¹ Einstein, Italian Madrigal, ii. 684.

² A. Einstein, 'Dante on the way to the Madrigal', Musical Quarterly, xxv (1939), p. 142.

³ Fuggito e'l sonno (a 5) and Ov'e condotto (a 4).

⁴ Modern edition in L. Marenzio, Ten Madrigals, ed. D. Arnold, London, 1966, p. 72.

⁵ Arnold, Marenzio, p. 38: modern edition in Einstein, Italian Madrigal, iii. 114, no. 48.

⁶ Modern edition in Einstein, Italian Madrigal, iii. 208, no. 65.

⁷ Modern edition in Madrigalisti Italiani, ed. L. Virgili, Rome, 1952, i. 20.

d'Amor.¹ In Solo e pensoso pictorialism plays a brief part in the seconda parte - the short scalar figure of "e fiume" rising through successive voices presenting a decorative response to the opening of the prima parte - but is contrasted immediately with the chromatic harmonies of "ma pur si aspre vie nè sì selvagge": more subtly it appears in dotted ♩. ♩ rhythms of "sospirando" against a prevailing ♩ ♩ rhythm in yet another Petrarch setting, L'aura che'l verde l'auro.² More interesting here, however, is the juxtaposition of the imitative opening, employing the double-motive technique, and the rapid homophonic passage, restating the words already dealt with at some length, which follows. The final number in the book, a setting of Guarini's La bella man vi stringo,³ returns to Marenzio's early serious, misura di breve style, being composed around a strict canon at the fourth between Canto and Alto.

It is tempting to imagine with Arnold that "this wild madrigalian contemplation of inexorable death was premonitory".⁴ However, a letter from the Benedictine Abbot and minor Venetian poet, Angelo Grillo,⁵ indicates that further madrigals were written by Marenzio chiefly to his verse. Since the only other known setting by Marenzio of a text by Grillo occurs in Book VIII a 5,⁶ it could well be that Marenzio regarded Book IX as a climax not to his life's work but to composition in a style which he felt he could take no further in madrigal form, and that future

¹ Quoted in Einstein, Italian Madrigal, ii. 687.

² Modern edition in L'Arte Musicale in Italia, ed. L. Torchi, 7 vols., Milan, 1897, repr. 1968, ii. 215.

³ Modern edition in L'Arte Musicale in Italia, ed. L. Torchi, ii. 238.

⁴ Marenzio, p. 39.

⁵ Quoted (in translation) in Einstein, Essays, Eng. rev. edn., p. 171.

⁶ Quando io miro.

developments would have led in the direction of the nuove musiche and of opera.

Marenzio's influence: contemporary and historical comment.

Marenzio's influence on his contemporaries was necessarily limited by the arrival of the nuove musiche and by the demise of the madrigal in the seventeenth century. Traits of his adventurous later works can be seen in the music of Gesualdo and Monteverdi, and Monteverdi himself spoke of Marenzio as a predecessor in the seconda prattica:¹ but these are personalities too strong and individual to be in any sense imitators. The most obvious influence of his music is on the works of the English madrigalists, for seven of his madrigals, including the bipartite Cantai già lieto (II.10) and two from Book III a 6 were included in the first set of Musica Transalpina, no fewer than twenty, among them four (two bipartite) from Book IV a 6, in Watson's Italian Madrigals Englished, and four, including Dice la mia bellissima Licori (IV.7), Vivrò dunque lontano (V.12) and Bicci's Candide Perle (V.13) in the second set of Musica Transalpina.² This influence has been thoroughly evaluated by Kerman;³ Brown more particularly discusses Marenzio's influence on Weelkes⁴ and,

¹ See "Dichiaratione della Lettera stampata nel Quinto libro de suor Madrigali", a commentary by his brother G.C. Monteverdi on the original preface of Monteverdi's Book V a 5, printed in C. Monteverdi, Canzonette a tre voci, libro primo, Venice, 1634; facsimile reprint in C. Monteverdi, Tutte le Opere, ed. G.F. Malipiero, x.69-72; translation in Strunk, Source Readings, pp.405-412.

² A list of the madrigals by Marenzio printed in these three publications is given in Table 1b.

³ J. Kerman, The Elizabethan Madrigal, New York, 1962: see esp. pp. 39-72. Lists of the complete contents of these three publications, together with their original sources, are given on pp.53-55, 59 & 62-63 respectively.

⁴ D. Brown, Thomas Weelkes, London, 1969, pp.70, 90-91.

more closely, on Wilbye.¹ A comparison of Pattison's list of appearances of illustrative melismata in English madrigals² with those of Marenzio shown in Table 2b indicates as a general example the close correspondence between the two schools. Most interesting is the connection between Marenzio and John Dowland, who intended to study with Marenzio during his visit to Italy in 1595, though it seems unlikely that he actually did so.³ Dowland claimed Marenzio's friendship in the address "To the courteous Reader" of his First Book of Songs or Ayres of 1597.⁴ Certainly such songs as mourne, mourne, day is with darkness fled⁵ and In darkness let me dwell⁶ seem to show his influence in their structural freedom and chromaticism.⁷ Apart from the use of some expressive chromaticism, however, the style that most

¹ D.Brown, Wilbye, London, 1974; see also the review of this book by P.Brett in Musical Times, cxv(Dec.1974), 1046.

² B.Pattison, Music and Poetry of the English Renaissance, 2nd. edn., London, 1970, pp.108-109.

³ This has been a subject of dispute among scholars for some time: see Einstein, Italian Madrigal, ii.611; Engel, Marenzio, pp.76-77; and G.Reese, Music in the Renaissance, rev.edn., London, 1954, p.810. In her major study of Dowland, Poulton maintains that the two composers definitely did not meet, since "(from Dowland's) letter to (Sir Robert) Cecil it is quite clear that he turned back before he reached Rome".(D.Poulton, John Dowland, London, 1972, p.49. The letter is quoted in full on pp.37-40.)

⁴ Facsimile reprint, ed. D.Poulton, Menston, 1968.

⁵ J.Dowland, Second Book of Songs or Ayres, fasc.repr., ed. D. Poulton, Menston, 1970, no.v; modern edition in English School of Lutenist Song Writers, ed.E.H.Fellowes, series 1, v.23 and 25.

⁶ R.& J.Dowland, A Muscally Banquet, fasc.repr., ed.D.Poulton, Menston, 1969, no.x; modern edition in English School of Lutenist Song Writers, ed.E.H.Fellowes, series 1, xiv.116 & 119.

⁷ This may reflect less specifically the influence of Ferrara, which Dowland definitely did visit and where he "cannot have failed to come into contact with the experiments in extreme chromaticism being carried out there"(Poulton, John Dowland, p.210.) On the other hand, Poulton (ibid, p.304) sees the influence of Marenzio in Dowland's setting of solmisation syllables in his song Lassovita mia, mi fa morire (J.Dowland, A Pilgrimes Solace, London, 1612, no.11, fasc.repr., ed.D. Poulton, Menston, 1970; modern edition in English School of Lutenist Song Writers, ed.E.H.Fellowes, London, 1924, series 1, xii.46.)

T A B L E 1 b

Madrigals by Marenzio printed in contemporary English publications

A. Madrigals in Musica Transalpina (I), 1588

a 5

Che fa hoggi il mio sole	I a 5	What doth my pretty darling
Io partiro	II a 5	I must depart
Liquide perle	I a 5	Liquid and wat'ry tears
Tirsi morir volea	I a 5	Thirsis to die desired
- Freno Tirsi il desio		- Thirsis that heat refrained
- Così morirò		- Thus these two lovers

a 6

Cantai già lieto	II a 6	I sung sometime
- Che la mia donna		- Because my love
Io morirò d'Amore	III a 6	I will go die for pure love
Parto da voi	III a 6	Now must I part

B. Madrigals in Musica Transalpina (II), 1597

a 5

Dolorosi martir	I a 5	Dolorous mourneful cares
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a 6

Dice la mia bellissima Licori	IV a 6	So saith my fair
Vivrò dunque lontano	V a 6	Shall I live so far distant

The first column gives the original text; the second gives the book in which the madrigal first appeared, which is the probable but not necessarily the only possible source; the third gives the English text.

T A B L E 1 b (continued)

C. Madrigals in Italian Madrigals Englished, 1590

a 4

Ahi! dispietate morte	I a 4	Alas, what a wretched life
I Lieti amanti	I a 4	O merry world
Madonna sua merce	I a 4	Fair shepherds' queen
Non vide mai	I a 4	When first my heedless eyes
Veggio dolce mio bene	I a 4	Farewell, cruel and unkind
Vezzosi augelli	I a 4	Every singing bird
Zefiro torna	I a 4	Zephyrus breathing.

a 5

Cantava la piu vaga	I a 5	Sweet singing Amaryllis
Lasso ch'io ardo	I a 5	Though faint and wasted
Madonna mia gentil	I a 5	When from myself sweet Cupid
Ohimè! dov'e'l mio ben	I a 5	Alas, where is my love
- Quando'l mio vivo sol	I a 5	- But if the country gods
Partiro dunque	I a 5	Fancy, retire thee
Quando i vostri	I a 5	Since my heedless eyes
Questa di verd'herbette	I a 5	How long with vain complaining
Spuntavan già	I a 5	Sweetheart, arise
Venuta era madonna	I a 5	When I beheld the fair face

a 6

Crudel perchè mi fuggi	IV a 6	Unkind, O stay thy flying
Di nettare amoroso	IV a 6	When Meliboeus' soul
- Sonar le labbra		- Now twinkling stars do smile
Nè fero sdegno	IV a 6	In chains of hope and fear
- Talche dovunque vò		- O hear me, heavenly powers
Questa ordi il laccio	IV a 6	The fates, alas, too cruel.

of these composers followed was that of the earlier, pastoral madrigals and the influence, though extensive, was fairly superficial;¹

There is nothing in their work of Marenzio's subtle chiaroscuro, nothing of his daring counterpoint and harmony, nothing of his artistic playfulness and extravagance that could be understood only in the 'academies' of Roman, Mantuan or Ferrarese aristocratic circles.

Nevertheless, the popularity if not the influence of his music in England can be judged by the sets of part-books extant in British libraries, as on the continent from the reprints of collections and miscellaneous items. This was echoed by contemporary writers. Thomas Morley suggested Marenzio as a guide "for good ayre and fine invention"² and Peacham expanded upon this theme:³

For delicious air and sweet invention in madrigals, Luca Marenzio excelleth all other whatsoever... and to say truth hath not an ill song ... His first, second and third parts of "Tirsi", "Veggo dolce mio ben", "Che fa hogg'il mio sole", "Cantava", or "Sweet singing Amarillis" (the English version of Cantava la più vaga) are songs the muses themselves might not have been ashamed to have composed.

In Italy he was known as "il più dolce cigno". Giustiniani spoke of Marenzio's "delightful new inventions",⁴ and G.B.Doni wrote that he "brought the madrigal style to its highest degree of perfection".⁵

Historians of Music have been equally enthusiastic, although the dearth of editions and performances has prevented a

¹ Einstein, Essays, p.115. This judgement is useful as a generalised comparison, but it considerably underestimates the achievements of the greatest madrigalists of England, as Kerman has shown.

² T. Morley, A Plaine and Easie Introduction to Practical Musicke, (1597), ed. E.H.Fellowes, London, 1937, p.180.

³ Compleat Gentleman, quoted in Strunk, Source Readings, p.335.

⁴ V.Giustiniani, Discorsa sopra la musica, tr. C.MacClintock, Musica Disciplina, xv (1961), 209.

⁵ Quoted in C.Burney, A General History of Music, new edn., London, 1789, iv.23.

wider knowledge of his music; stylistic commentaries too, until the work of Einstein, were often based on a limited knowledge of the music, particularly of the six-voiced madrigals, which might even be ignored altogether. Padre Martini, doyen of musical historians, published six pieces by Marenzio including O Fortuna (VI.3e) and was moved to speak at some length of "Il sublime e ingegnoso pensare di questo Autore, il suo finissimo discernimento nello sciegliere le Idee più acconce ad esprimere il senso delle parole, la singularità delle melodie".¹ Burney spoke of him as "this ingenious and elegant composer", adding that "there are no madrigals so agreeable to the ear, or amusing to the eye".² Hawkins likewise praised him as "a most admirable composer",³ Leichtentritt eloquently sums up his qualities:⁴

In his exquisite lyrical style, his polished elegance, his wonderful refinement, his sense for color and delicate shadings of tone, his emotional sensibility, Marenzio meant to the cultivated people of 1600 throughout Europe something like what Chopin means to us.

Arnold has more recently termed him "the Schubert of the madrigal".⁵ Certainly he has the natural lyricism and grace of both these composers, but in his later madrigals particularly his careful treatment of the text, exaggeration of phrase or syllable, use of vocal and harmonic colour and structural combination of contrasting episodes has much in common with that of Wolf. Indeed his musical progress presents in some respects a microcosm of the history of the Lied. In other pieces the structural poise,

¹ G.B.Martini, Esemplare o sia Saggio fondamentale pratico contrappunto, Bologna, 1774, ii.229.

² General History, iii.201, 203.

³ Sir J.Hawkins, General History of the Science and Practice of music, rev.edn., London, 1775, i.431.

⁴ Music, History and Ideas, pp.91-92.

⁵ Marenzio, Prefatory note.

aristocratic style and delicate balance between musical and expressive elements is almost Mozartian, though of course on a far smaller and lighter scale. But such comparisons, though helpful, can only be vague indications of his music's quality. Moulding old and new techniques, descriptive ability and expressive powers with technical virtuosity he created tiny but perfect examples of the art that stand as the consummation of the sixteenth century madrigal.

C H A P T E R 2

The Music

"The notes are the body of the music ... the text is the soul"; thus Marc'Antonio Mazzone eloquently summarised the guiding principle of the late madrigalists.¹ Music and text are fundamentally interdependent and musical expression of the text, albeit in vastly different ways, the aim common to writers of poesia per musica and to the Florentine camerata. The most obvious result of this is word-painting, but to a greater or lesser extent the text also affects the musical form, time-signature, tonality, and all the constituent elements - melodic, harmonic and rhythmic - of the musical structure. This subtle but essentially decorative response, commonly stressing detail rather than form and often achieving diversity at the expense of unity, is a characteristic of much art of the period. Some time before 1549 Bernardo Tasso wrote of his madrigal verse that he had tried to achieve "the greatest possible artifice, so that they shall satisfy universally".² Thomas Morley advised composers to do likewise:³

If therefore you will compose (madrigals) ... you must in your musicke be wavering like the wind, sometime wanton, sometime drooping, sometime grave and staide, otherwhile effeminat, you may maintaine points and revert them, use triplas and shew the very uttermost of your varietie, and the more varietie you show the better shal you please.

Marenzio himself was utterly responsive to every nuance of the text, although the manner of his response changes in the later

¹ M.A. Mazzone da Miglionico, Il primo libro de madrigali a 4 voci, Venice, 1569, quoted and tr. in Einstein, Italian Madrigal, i.223.

² Quoted in Shearman, Mannerism, pp. 139-40.

³ Morley, Introduction, ed. E.H. Fellowes, p.180.

madrigals. Nevertheless the expression of the text is largely subordinate to a formal sense which imposes a remarkable sense of unity on disparate musical elements. Picturesque detail and variety of expression are contained within a balanced and musically integrated structure that combines variety, flexibility and sensibility with architectural poise.

Music and Text

The basic precept underlying this close relationship between music and text was laid down by Zarlino in a well-known passage in 1558:¹

(The composer) must use joyful harmonies and rapid rhythms in joyful matters, and in mournful ones, mournful harmonies and grave rhythms.

This was echoed forty years later by Morley, who continued with what was virtually a translation of Zarlino's text:²

You must therefore if you have a grave matter, applie a grave kind of musicke to it: if a merrie subject you must make your musicke also merrie. For it will be a great absurditie to use a sad harmonie to a merrie matter, or a merrie harmonie to a sad lamentable or tragicall dittie. You must then when you would expresse any word signifying hardness, crueltie, bitterness, and other such like, make the harmonie like unto it, that is, somewhat harsh and hard but yet so it offend not. Likewise, when any of your words shal expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonie be sad and doleful, so that if you would have your musicke signifie hardness, cruelty or other such effects, you must cause the parts to procede in their motions without the halfe note ... but when you would expresse a lamentable passion, then must you use motions proceeding by halfe notes ... naturall motions may serve to expresse these effects of cruelties, tyrannie, bitterness and such others, and these accidental motions

¹ Zarlino, Istitutioni, Book iv, chap.32, collated with edns. of 1562 and 1589 and tr. in Strunk, Source Readings, p.256.

² Morley, Introduction, ed. E.H. Fellowes, pp. 177-178.

may fittlie expresse the passions of grieffe, weeping, sighes, sorrowes, sobbes, and such like.

Also, if the subject be light, you must cause your musicke go in motions, which carrie with them a celeritie. or quicknesse of time, as minimes, crotchets, and quavers: if it be lamentable, the note must go in slow and heavy motions as semibreves, breves and such like... Moreover, you must have a care that when your matter signifieth ascending, high heaven, and such like, you must make your musicke ascend: and by the contrarie where your dittie speaketh of descending loweness, depth, hell, and others such, you must make your musicke descend.

Only in this last sentence does Morley depart from Zarlino and show himself more of his time, although earlier he had admitted that "the Ditties ... will compell the author many times to admit great absurdities in his musicke, altering both time, tune, cullour, ayre and whatsoever else".¹ Indeed, his reticence in the later passages is rather surprising, since as it was the earlier pastoral works of Marenzio that in general influenced and provided models for the English madrigalists,² Morley is hardly preaching the return to stricter Zarlinian principles advocated by the Florentine camerata. In this earlier style the concept of illustrating the text is taken much further and the text itself described much more literally, the emphasis being on pictorial representation of the words rather than emotional expression. Every possible textual detail is described musically, either aurally or visually, and a large stock of musical figures evolved for this purpose; as Pattison remarks concerning the English madrigal, "to outline the melodic conventions alone would require a large volume without taking into account individual genius".³ Contemporary poets supplied descriptive verse abounding in antithesis and epigram, thus

¹ Introduction, ed. E.H. Fellowes, p. 166.

² See Kerman, Elizabethan Madrigal, pp.43-44, 70.

³ Pattison, Music and Poetry, p.107.

encouraging the increasing structural complexity of the music that resulted inevitably from this emphasis on the individual word and phrase.

In Marenzio's 'second period' the emphasis shifts from the illustration of textual imagery to emotional expression, in particular of the darker emotions. G.B.Doni, although writing some decades later, gave theoretical support to this new expressionist style, at the same time criticising the aspirations of the pictorial madrigalists:¹

The error consists in this: that instead of expressing or imitating the complete concept, given in an appropriate melody, they set about to express the separate words, and in this they believe consists the true imitation of the word, as they call it, even if it be an extremely clumsy method of imitation, and much too affected.

In Marenzio's music the development of this style can generally be traced more clearly in the five-voiced madrigals than in the six-voiced, culminating in the wonderfully expressive masterpieces of the seventh and ninth books (for example, Crude Amarilli from Book VII² and Solo e pensoso from Book IX³). Nevertheless, although many of the six-voiced madrigals remain within the pastoral conventions which dictate that the music "offend not", the development can be clearly seen in such pieces as Piangea Filli (III.14) and reaches a first peak in the great cycles of Book VI a 6. In this style the balance of the phrase structure is reversed and harmonic word-painting becomes increasingly important. Nevertheless, as examples in the following discussion will show, even here pictorial representation of the text remains

¹ Trattato della musica scenica, Rome, 1635, ii, 73, tr. and quoted in Watkins, Gesualdo, p.170. Ironically Doni continues with a marvellously succinct statement of the ideals of pictorialism.

² Modern edition in L. Marenzio, Il settimo libro de madrigali a 5, 3 vols., ed. J. Steele, New York, 1975, i.11-20.

³ Modern edition in Madrigalisti Italiani, ed. L. Virgili, Rome, 1952, i.20.

an important ingredient.

The most naive example of word-painting is eye-music, which "among the musicians of the last half of the sixteenth century ... acted like a contagious disease".¹ "Doubtless", says Einstein, "Marenzio is the master who made the most extensive use of (it)".² A favourite device, for example, is the use of two semibreves, $\diamond \diamond$, to set the word "occhi", as at the beginning of lines one and four of Occhi sereni e chiari (I.11), in the second line of Deh! rinforzate (I.12), the fourth line of Mentre novella (II.4b) and even several times in the cycles of Book VI. In the six-voiced madrigals such description is confined to the word itself; the extension of the device to form a Canto line consisting only of semibreves in Occhi lucenti e belli from the third book of five-voiced madrigals³ - already referred to in the general discussion of that book - is wholly exceptional. Closely related to this is the string of five semibreves used to describe "cinque perle" in the bass part of O bella man from the Book a 4.⁴

Another favourite device was the depiction of night, shadow or black or a dark colour by black notes (crotchets, quavers or semiquavers) or coloration. Quell'ombra (III.11) contains an example of each for the word "ombra" in lines one and seven. The appearances of coloration (showing rhythm and text) are catalogued in Table 2a. Other examples of the use of black notes occur in In un bel bosco (II.9a, bars 75ff.) and Ma quest'

¹ Einstein, Italian Madrigal, i. 242.

² Einstein, Italian Madrigal, i. 241.

³ Werke, i. 122 (III.12).

⁴ MS transcription by the author: see also Einstein, Italian Madrigal, i. 237-238.

T A B L E 2a

Coloration

<u>Book</u>	<u>Number</u>	<u>Notation</u>	<u>Text</u>
I	1b	◆ 3 ↓ ◆ 3 ↓	-di ogno oscuro
II	2	■ ◆	notte
	* 4a	↓ ◆	(iambic)
	*	◆ ◆ ◆	(hemiola)
	13	↓ 3 ↓ ↓ ◆ 3 ↓	discolorati
	*	↓ ◆	(iambic)
	15b	↓ . 3 ⁹ ↓ ◆ 3 ↓	tempo si turba
III	3a	↓ . 3 ⁹ ↓	nettar de (baci)
	7b	↓ 3 ↓ ↓ ◆ 3 ↓	rinchiusi i lumi
	11	3 ◆ ↓ ↓ . ↓ ↓	ombr'ignuda
	15b	↓ . 4 3 ↓	poi che la (lena)
IV	10	↓ . 3 ⁹ ↓ ◆ 3 ↓	cangi suo stil (natura)
V	1a	3 ↓ . ↓ ↓ 3 ◆ ↓ τ 3 ↓ . 9 9 ↓ 3 ↓ ◆	nuvole o sera, ride
	2	↓ 3 ↓ ↓ ◆ 3 ↓	ombrese valle
	* 5a	↓ ◆	(iambic)
	7b	↓ . 3 ⁹ ↓ ◆ 3 ↓	ombra di morte
VI	2c	↓ 3 ↓ ↓ ◆ 3 ↓	o con le brune

* The words (iambic) and (hemiola) indicate the use of coloration to show these rhythms within a passage in triple proportion.

oimè (VI.3f, bar 17).¹ Quell'ombra (III.11) also contains in bars 22-23 an example of the converse illustration, the use of white notes to depict "bianchi", as for "lume" in O quante volte (III.16, bars 12-14), "luce" in Potro viver io più (I.2, bars 21-22) and "giorno" in the same madrigal (bars 47-49) and in Mentre fia caldo il sol (I.6, bars 38-41). The two illustrations are combined in the phrase "O cón le brune o con le bianche chiome" in Ma perchè vola (VI.2c). Not infrequently the quick rhythms resulting from black eye-music appear to contradict the dark emotions of the text,² as in the triplet setting of "ombra di morte" in Perchè l'una ed altra (V.7b).

Similarly literal description of the text informs the setting of solmisation syllables to notes of the relevant pitch, as in the setting of the two syllables of "sola" in Satiati Amor (II.1, bars 45-46, Canto & Quinto). This fairly common device - it occurs also, for example, at the opening of the cycle Sola Angioletta in Book V a 5³ - was occasionally extended to other technical musical terms, for example the setting of "breve" to two semibreves in bars 34-35 of the Quinto of Mentre fia caldo il sol (I.). The contextual meaning of "sola" in the first example is also indicated by the use of single voices, similar

¹ The five-voiced madrigals provide the most comprehensive application of the technique in La mia Clori è brunetta from Book VIII a 5 (Ms transcription by the author), which is coloured throughout. This is described by Einstein (Italian Madrigal, ii. 682) as "a final humorous tribute to eye-music". Certainly to find such application of the technique in this otherwise most "modern" of books is in many ways remarkable: in the opening number, O occhi del mio coro, for example, the obvious temptation to eye-music is firmly resisted. On the other hand, the triple metre (with occasional hemiolas) of the lively, dancing, later madrigal may indicate a move towards new types of rhythmic experiment made possible only by the homophonic style of this book.

² We have already noted Morley's comment on precisely this situation.

³ Marenzio, Werke, ii.47 (V.1).

examples being the addition of a third voice to complete the phrase "o fra le due fa terzo" in Di nettare amoroso (IV.2)¹ and the full chordal entry on "Tutto" in bar 63 of Baci cortesi e grati (V.11d). The phrase "mancando i rotti accenti" in Perchè l'una e l'altra (V.7b) is illustrated by rhythmic syncopations and the word "Basso" in Strinse Amarilli (I.15, bars 54-57) by the fall of an octave, entering first, of course, in the bass part.

However, the descriptive range is wide and other pictorialisms are far from such literal interpretation; indeed, the importance of eye-music and literal description, though symptomatic of Marenzio's approach, must not be exaggerated, since a large proportion of word-painting was purely aural and could only be suggestive. The direction of melodic movement, already referred to in the quotation from Morley's Introduction, is perhaps the nearest approach to literal description elsewhere. Examples from Marenzio's madrigals include a rising scale for "l'erger al ciel" in the last line of Oda'l ciel (VI.1b) and a downward scale through an interval of an eleventh for "D'un cieco oblio ne più profondi abissi", the last line of Lasso e conosco hor ben (I.5).² Less naturalistically, melodic movement is also used in the weighty descending steps of "ogni pendice" in the third line of Ben mi credetti già (I.5) and to describe the gentle rise and fall of the breeze, "Se mover l'aura", in the third line of Come fuggir per selve (V.3). The depth of the

¹ An exact parallel occurs in Thomas Weelkes's As Vesta was from Latmos Hill descending (ed. E.H. Fellowes, English Madrigal School, xxxii, no.17) at the words "First two by two, then three by three".

² This is of course one of the most common of all pictorialisms both in the sixteenth century and later, frequently found in sacred as well as secular music. An obvious example from Marenzio's other works is the opening fall of a fifth and falling scale of Scendi dal Paradiso from Book IV a 5 (Werke, ii. 12 (IV.4)). Weelkes's As Vesta was from Latmos Hill descending again provides a clear instance of the appropriation of this technique by the English madrigalists, with falling runs on "descending" and "came running down a-main" and rising scales on "ascending".

"abissi", in the earlier example is indicated by low f sharp and g in the Canto, d in the Alto and bottom D in the Basso. Similarly such words as "valli" in Leggiadre Ninfe (V.2, bars 16-17), "asconde" in Scaldava il sol from Book III a 5¹ and the phrase "io moro" in the fourth line of Parto da voi (III.9) call for falls to low notes, while conversely "ciel" in Oda'l ciel (VI.1b), "monti" in the last bars of Ecce che mille augei (V.4b) and the phrase "levando gl'occhi" in the fourth line of Nel dolce seno (V.7a) are represented by high notes and upward leaps. The two movements are dramatically combined in the phrase "e ciel e terra" in the second line of Un tempo (VI.3b), the Basso covering an interval of an eleventh from top to bottom and three other voices an octave or more.

A particularly versatile figure is the melodic melisma. As a departure from the essentially syllabic underlaying of the text, this provides an obvious, immediately effective and widely varied means of illustration; it also enables the composer to explore and incorporate into his music current techniques of virtuoso ornamentation.² Table 2b gives a comprehensive selection of the wide variety of words thus illustrated: only one appearance of each word-illustration is noted and only one form of words like "cantare", any of whose derivatives might be treated in this way. The type of melisma and breadth of treatment depend to a limited extent on the musical context. Nevertheless, words like "saetta" and "strali", for example, are normally represented by a direct upward run of a fifth, while "chiome", "pesci" or "vaneggio" are represented by more varied melodic lines. Similarly, among examples of longer melismata, "adorno" and "decora" are

¹ Werke, i.126 (III.14), bar 49.

² For a discussion of sixteenth century techniques of embellishment and Marenzio's use of them see Chapter 4. pp.159-163.

T. A. B. L. E. 2b

Illustrative Melismata

A: Short Melismata

adorno	VI.3f	Mintio	VI.4
aggira	V.11c	onde	IV.8a
aprite	V.11b	parole	V.11c
ardendo	I.4	pegno	VI.1a
aure	V.11b	pesci	V.5a
avolte	I.17a	poggio	VI.2a
bacio	IV.2a	Re de fiumi	VI.1a
cantate	I.13	ride	V.1a
chiome	VI.2a	rio	III.4
cielo	VI.1a	risi	I.11
cingerli	IV.5a	rivi	VI.5
dardi	III.13	rose	V.2
dente	V.11c	rubine	V.11b
dispetto	VI.5	saetta	I.14
due	IV.2b	sdegno	II.2a
esca	I.10	selve	VI.5
estreme	V.11b	sparso	II.7a
fiammelle	I.14	splenda	VI.2f
fiorite	I.8	spirano	V.4a
fiume	V.4b	strali	I.14
foco	V.6	suono	V.1b
fonte	VI.5	terso	I.17a
fuggi	IV.6	tesori	V.11b
fuore	V.6	vaghi	II.3
gioir	II.11b	vaneggio	IV.13
herbe	III.14	venti	I.17
intorno	IV.5b	verdi	VI.5
leggiadri	I.17b	vezzosa	VI.4
lieta	IV.5a	vola	IV.7
Maggio	III.7a	voti	VI.1b

T A B L E 2b (continued)

B: Long Melismata

Abeti	VI.5	gridi	VI.3h
accese	IV.12	insane	VI.3c
adorno	V.5b	intorno	II.4b
ale	IV.11a	laccio	IV.12
Allori	VI.5	liquidi	V.1b
Archi	II.4a	longa	II.3
ardenti	I.3	luminoso	VI.1a
ardore	IV.13	mordi	V.11c
Aria	V.5b	mostrarsi	V.4a
Arno	II.12	ombra	III.11
arsì	IV.11a	onde	III.14
asconde	I.17	ondeggiavi	III.7a
cinto	II.4b	Pini	VI.5
conca	VI.1a	piume	VI.4
coronare	V.2	raggio	III.7a
correnti	V.3	rider	III.15a
crin d'oro	IV.5a	rio	III.4
cristalli	V.5a	sale	IV.11a
decora	VI.1a	spiri	V.5a
errori	IV.5b	spiritello	IV.7
Faggi	VI.5	strali	VI.4
fiore	I.16	terreno	V.4a
fregiasti	VI.1a	torrenti	I.12
fronde	III.14	turba	VI.4
ghirlande	IV.5a	venti	V.5b
Ginebri	VI.5	visco	II.11b
gioia	IV.3	volo	IV.11a
giri	IV.5b		

given more varied, ornamental treatment than "corrente" or "torrenti" Triplet rhythm changes the tiny flourish depicting "rosa" in Vita de la mia vita (II.14, bars 10-14) and elsewhere into the laughing runs of "ride" in Leggiadrissima eterna (V.1a, bars 42-45). "Ardo a poco a poco" in Vaneggio od'è pur vero (IV.13, line 7) is a good example of the extension of melismatic treatment of a word to its accompanying adjectives or phrase, as is the opening line of O verdi selve (VI.5) or the phrase "fregiasti la corona", with its circling runs to illustrate the crown, in the fourth line of Lucida perla (VI.1a) of the melismatic treatment of several words in a phrase. Other notable examples of melismatic word-painting are the illustration of the noble arches of Rome in Cedan l'antiche (II.4a, bars 23-8),¹ of the river Arno in Filli mia bella (II.12, bars 17-26) and, particularly effectively, of the trees in the third line of O verdi selve (VI.5), in which the Alto's description of the spruce alone lasts for six bars.

Frequently melismatic treatment will include an element of rhythmic word-painting, as in "laccio" in Questa ordi il laccio (IV.12), "ondeggiava" in the second line of Su l'ampia fronte (III.7a) and in the first word of Spiri dolce Favonio (V.5a). Here and elsewhere dotted or varied rhythms are used to indicate joy, laughter or some of the more vigorous actions or emotions. In Stringeami Galatea (III.3a, bars 39-40) and Di nettare amoroso (IV.2a, bars 5-6), for example, jerky dotted rhythms are used to characterise the word "ebro", which is performed in the first example by pairs of voices a tenth apart and in the second example by the two top voices in canon at the unison a crotchet apart.

¹ This is, of course, a famous example of eye-music as well, a remarkable coincidence of the two forms of word-painting.

Insofar as broad generalisations can be drawn, the later books (from Book IV a 6 onwards) contain examples of more elaborate treatment and a higher proportion of less rhythmically straightforward types and of less tangible pictorialisms ("estreme", "insane", "mordi", "sale"). The change in style no doubt reflects the change in the style of virtuoso embellishment, which Marenzio adopts to illustrate both old and new concepts.¹ The change in concept is a more complex matter, indicating partly perhaps a certain boredom with obvious pictorialism, more certainly a desire to extend his expressive range (in accord with current theories) not only through the use of new techniques but also through the illustration of more subtle ideas, reflecting the general move towards more emotional and less straightforward expression in his later madrigals.

Elsewhere the broad indication of mood given in the time-signature is paralleled more intimately in the speeds of individual words or phrases, as the quotation from Morley again indicates. Rapid movement, including quaver syllabification, is used for such words as "leggiadre" (IV.2a, bars 36-49), "mille e mille" (III.12, bars 17-22), "scherzando" (V.4, bars 51-61) and "vivi" (VI.3k, bars 59-75), and for such phrases as "s'en van fugaci e lieve" (V.11e, bars 19-28), "volubil e leggihero" (VI.3e, bars 3-6) and "Ch'al rapir chi rapisse era rapito" (IV.14, bars 41-4). Triplet movement, the appearances of which are listed in Table 4b, is used to depict such words as "cantano" (I.8, bars 13-19), "danzan" (V.2, bars 47-58) and "tempo si turba" (II.15b, bars 4-5). The tempo slows dramatically for "a Dio" in Filli

¹ The baroque nature of this later ornamentation is well illustrated by the setting of the word "ombre" in Ma quest' oime (IV.3f, bars 17-19) and throughout L'aura che'l verde l'auro from Book IX a 5 (modern edition in L'Arte musicale in Italia, ed. L. Torchi, 7 vols., 1897, ii.238).

mia bella (II.12, bars 5-10) and for words like "dolore" (IV.14, bars 45-46) and "tranquilla" (III.12, bars 7-8) or for phrases involving them, particularly the many long, slow, expressive passages of the later madrigals. Different speeds are contrasted descriptively in "un restar e fuggire" (IV.14, line 11) and "gioir scorgo s'io ardo e s'io languisco" (II.10b, line 3), in which "gioir" is given a melisma in quavers, "ardo" a melisma in crotchets and "languisco" semibreve movement.

Silence is also used descriptively. Lovers' sighs are particular favourites for affective treatment and Morley gives explicit instructions for this.¹ Marenzio's treatment of "sospiri" is conventional enough in, for instance, Da i bei labri (III.12, bars 35-37) and Donò Cinthia (III.10, bars 28-29, 42-43), where quaver and crotchet rests respectively highlight the following word. It becomes marvellously effective in Baci amorosi e belli (V.11b, bars 58-68), where tension is created in the build-up before the release of a dotted melisma on the word itself, and in the fragmenting of the text into "so-spi-ran-do vò" in I temo (VI.2e, bars 49-54). A similar effect permeates the lovers' speeches in the opening line of Crudel perchè mi fuggi

¹ Introduction, ed. E.H. Fellowes, p.178. For a discussion of Gesualdo's use of this device see G.Watkins, Gesualdo, pp.171-175. In this passage Watkins considerably underestimates the adventurousness of Marenzio's treatment when he says that "such word-splitting is virtually non-existent in the five-voice madrigals of Marenzio or Rore", though it is interesting to note that in L'aura che'l verde lauro from Marenzio's Book IX a 5 only the introduction of a simple dotted rhythm marks the word "sospirando" out from its surroundings (modern edition in L'Arte Musicale in Italia, ed. L.Torchi, 7 vols., 1897, ii.238). A more surprising and tremendously effective use of this device occurs in the setting of the first word in Giovanni Gabrieli's motet, Timor et tremor (modern edition ed. A.Bank (Serie GW, no.88), Amsterdam, 1950) and of the word "mo-ven-di" in his motet Exaudi me. Both these examples and a brief discussion of them may be found in D.Arnold, Giovanni Gabrieli, London, 1974, pp.62-65. Gabrieli's use of the device in his motets is all the more surprising considering the expressive reticence of his madrigals.

(IV.6) and the setting of "sospirò dolc'anhelando" in Nel dolce seno (V.7a, bars 43-50), where the overlapping syncopated entries of "sospirò" are followed by a restful chord on "dolce" and then a return of the syncopated rhythm, plus this time rests within the word, for "an-he-lando": a marvellous effect which in addition gives considerable poignancy to the delayed resolution of the cadence. Pauses are also used to paint the phrase "languisco e moro" (V.12, bars 39-43), the word "manca" (III.15b, bars 39-41) and, perhaps most fittingly, exclamations like "a Dio!" (IV.9b, final bars), "Deh!" (IV.14, bars 39-43) and "lasso" (VI.3h, bars 39-44).¹

Contrapuntal treatment frequently reinforces the effect of both melodic and rhythmic word-painting, but it may also be used as a primary means of illustration. Certain words or phrases can be directly represented in this way, as in the echoes of "risonar" (V.1b, bars 22-24), the canonic entries of "e se mi segui o fuggi" (II.14, bars 49-53) or the setting of "seguirò" (VI.2c, bars 32-42) in which two groups of three voices follow each other in close imitation. The word "stretto" is illustrated in an interesting anticipation of later usage in bars 46-48 of Di lagrime (III.15b) and in more extended treatment of a similar rising dotted phrase, with three voices in stretto, in bars 11-15 of Vaneggio od'è pur vero (IV.13). Less precise illustration is involved in the rapid contrapuntal display of "leggiadre mostre" (IV.2a, bars 36-49) and the rhythmic dislocation of "luogh'ermi" (VI.5, bars 10-15).

The broad indication of mood reflected in the time signature is also paralleled in the choice of pitch, discussed

¹ The setting of the word "lagrime" in Caro dolce mio ben from Book III a 5 (Werke, i.94 (III.2)) provides a further example, as one instance among many in Marenzio's other madrigals.

in Chapter 4, and in the choice of tonality, between ~~what~~ Wienpahl has termed "monal major" for festive and "monal minor" for more serious or gloomy madrigals.¹ This distinction obtains also between individual phrases, becoming much more marked in the later works as the emotional expression deepens. Indeed, the broad structural effect of ending Ben mi credetti già (I.5) in a foreign key as an illustration of the last line, "con nove foggie e disusate tempre", would be much less in the later madrigals where the harmonic field commonly changes so swiftly that the key signature retains only a limited and very general significance.²

In the early madrigals harmonic colouring,³ whose province is primarily that of the darker emotions, is in general confined to the individual word. Elaborate instructions for the expression of anguish, cruelty and "other such effects" were given by both Zarlino⁴ and Morley,⁵ but these prove of little relevance to Marenzio: indeed, Morley's whole concept is more generally dismissed by Pattison as a "rather arbitrary notion of little consequence".⁶ Nevertheless, the importance of harmonic colouring and chromaticism in the expression of the text increases throughout Marenzio's output.

Marenzio's principal means of achieving harmonic nuance

¹ R.W.Wienpahl, 'Modality, monality and tonality in the sixteenth and seventeenth centuries', Music and Letters, lii (1971), 407-417 & liii (1972), 59-73.

² For a discussion of fluctuating tonality in Marenzio's madrigals see Chapter 2, 106-109.

³ This discussion restricts itself to Marenzio's use of harmony and chromaticism as an expressive device. A broader discussion of his harmonic language will be found on pp. 95-109.

⁴ Istitutioni, Book iv. Chap.32, collated with edns. of 1562 & 1589 and tr. in Strunk, Source Readings, p.256.

⁵ Introduction, ed. E.H. Fellowes, p.177.

⁶ Music and Poetry, p.110.

are a sudden move to a flattened or otherwise distantly related chord and the use of suspensions. The device of introducing a flattened chord into an harmonic progression for expressive purposes was common among madrigal composers, a famous early example appearing in Arcadelt's Il bianco e dolce cigno, in which a chord of E flat is introduced into an F major tonality at the word "piangendo".¹ Marenzio uses this effect fairly sparingly in the six-voiced madrigals to express a variety of characteristics, usually of the dark, sad or kindred type; examples include the A flat major chords of "oscuro" (I.2, bar 44) and "lagrimoso" (II.13, bars 37-8) and the B flat major chord (following, after a rest, a V-I cadence in F major) of "dolce" (III.12, bar 26). The effect of such chords is heightened by vocal scoring, as in the dark chords of the first two examples or conversely the bright G major and C major chords of "sole" in the final bars of "Di lagrime" (III.15b), though the converse effect is rarely so striking.²

These examples do not involve chromatic steps, though the second example involves "indirect chromaticism". A more common harmonic device is the move to a closely positioned but distantly related chord, often over a step in the bass of a whole tone, as in the opening phrase of Piangea Filli (III.14),³ or of a third, as in the opening two phrases of Con dolce sguardo (III.15a), where the progression occurs on the words "dolce" and "lagrime". The normal direction of movement is reversed in such examples as the setting of "ohimè" in Baci, ohimè non mirate (V.

¹ Modern edition in J. Arcadelt, Collected Works, ed. A. Seay, (Corpus Mensurabilis Musicae, xxxi), 10 vols., American Institute of Musicology, 1965-70, ii.18.

² A similar use of vocal scoring in the five-voiced madrigals is the low A minor chord on "Dormi" in Scaldava il sol from Book III-a5, (Werke, i. 126, (III.14)).

³ A long passage of such movement occurs in Scendi dal Paradiso from Book IV a 5, Werke, ii.12 (IV.4).

11e, bar 35), where the harmony rises from a chord of G (implied major) to one of A major. A most effective passage involving steps over both intervals occurs in the opening bars of I temo (VI.2f), where the chords are G major-E major-D major-B major, to the words "I temo di cangiar". Except in the two cycles in Book VI, however, Marenzio's use of chromatic steps in the six-voiced madrigals is relatively conservative.¹

A third fruitful source of plaintive harmonic colouring is the suspension. In the early pieces its use is primarily decorative, as in the short suspended flourish of "strinse" at the opening of Strinse Amarilli (I.15) or the long falling suspensions of "snodi" in Vita de la mia vita (II.14, bars 47-8). The gently falling chain of suspensions to the words "pastor afflitto" in Filli mia bella (II.12, bars 29-35) is mildly expressive, but the emotional effect of the suspension is more clearly realised in the setting of "lasso" in Quell'ombra (III.11, bar 26) and in the long passage of suspended dissonances to the words "vostra durezza", caused by the contrary motion of the outer parts in bars 63-9 of Satiati Amor (II.1). It achieves great power in the opening and punctuating cries of "Baci" in Baci soavi e cari (V.11) and in the cries of "lasso" in Un tempo (VI.3h, bars 40-5), where the effect is heightened by rests and the false relations of the accompanying phrase, "mi fa guerra".

In the camerata madrigals these harmonic nuances are expanded into broader expressive phrases, as in the dark A flat passage of "tenebre d'intorno" in the final bars of Ma quest'oimè (VI.3f)² or the side-stepping harmonies of "ciel oscuro" in Altra aurora (VI.3g, bars 25-7), a progression of E flat major-

¹ Kerman reached a similar conclusion in his study of chromaticism in the English madrigal, where he distinguished four different kinds of chromatic step used by Italian madrigalists (Elizabethan Madrigal, pp.213-214).

² For a discussion of this passage see Chapter 4, pp.150-151.

3 minor- A major including in addition dissonant passing-notes. Longer examples occur in I temo (VI.2f), already cited above, and at the opening of Occhi di miei (VI.3j), a progression of A minor- F major- D major- G minor- E major.

Simultaneously the use of chromatic inflection increases, both melodically and harmonically. A simple but splendidly effective example occurs at the beginning of Se quel dolor (VI.3a), where the Canto rises chromatically to an augmented fifth on "dolor", an interval reiterated four bars later at the word "morire". Perhaps the most audacious is the setting of the words "Misero che pensando a quel ch'io sono" in bars 37-52 of Altra aurora (VI.3g), a passage similar in style and effect to the oft-quoted Solo e pensoso,¹ where the Basso rises chromatically for over an octave beneath marvellously expressive harmonies.

Two English texts, quoted by Pattison, which call for "chromatic tunes"² and "sourest sharps and flats uncouth"³, indicate what Marenzio and his contemporaries were trying to achieve, a reinterpretation of the precepts of Zarlino in terms of the expanded tonality of the late sixteenth century. Pattison continues:

Orthodox counterpoint had exhausted its possibilities for expressing sombre passion. Doleful notes and measured accents had become clichés. To give the music sufficient intensity novel progressions had to be invoked.

Such "novel progressions" and "chromatic tunes" in Marenzio's madrigals look back to Vicentino and de Rore and forward to bolder fruition in the music of Gesualdo. In Marenzio's music,

¹ Modern edition in Madrigalisti Italiani, ed. L. Virgili, Rome, 1952, i.20.

² E.H. Fellowes, English Madrigal Verse, London, 1920, p.405, quoted in Pattison, Music and Poetry, pp.109-110.

³ Fellowes, English Madrigal Verse, p.65, quoted in Pattison, Music and Poetry, p.109.

however, the whole flavour of these effects remains more subtle, less overtly dramatic than in the music of Geusaldo, whose interest was almost single-mindedly in a highly-charged emotional response to the text, expressed harmonically, rather than the decorative illustrations of the earlier madrigalists.¹ Nevertheless, within their own harmonic context they are equally, if not more, effective. In the later books the new expressiveness is still reflected in the setting of isolated words, as in the yearning of "lamento" (VI.5, bar 38, Tenore) or in the newly acquired emotional overtones of the melodic leap of "Ohimè" (V.11e, bars 10-12); most effectively it appears in the mournfully expressive phrases of the two final cycles, particularly in such passages as the sinuous and wonderfully poignant chromatic line, false relations and expressive syncopations of the opening twenty-three bars of Se quel dolor (VI.3a).

Texture

The elements of the musical texture are thus to a large extent dictated by the needs of the text and the balance of the musical structure by the composer's choice of emphasis. As W.R. Martin aptly summarises it, "the Italian madrigal was predominantly a polyphonic, imitative, through-composed composition of undefined length in which (the composer) utilised every means at his command to effect a vivid expression of the changing content of the text through word-painting, rhythmic variety and homophony".² Nevertheless,

¹ The result is characterised rather colourfully by Artz as "a reckless use of chordal progressions, dissonances and chromaticism" (Renaissance to Romanticism, p.144). For a discussion of Gesualdo's harmony and chromaticism (and a different reaction) see Watkins, Gesualdo, esp. pp.194-212.

² W.R. Martin, 'Convito Musicale of Oratio Vecchi', Bodleian, Ms.D. Phil.d.3254-5, 1964.

the organisation of these elements is essentially musical, and Marenzio is always concerned to make his structures musically satisfying. In his works the musical structure evolves from a relatively simple sectional construction to a much more complex and varied structure of increasingly symphonic strength and balance, which may at its best be characterised by Shearman's eloquent appraisal of Tasso's Aminta: "tiny, polished, exquisitely interlaced yet balanced and gracefully at ease".¹

The principal feature of this development was the increasing subordination of the individual voice to the whole, achieved through a musical fragmentation of the texture and, concomitant with that, the increasing use in any one voice of only part of the text. This in turn allowed the balance of the musical structure to be determined by the emphasis given to word or phrase through musical development, and the development of the double-motive and widely varied vocal scoring. The technique of textual incompleteness was vigorously attacked by Girolamo Mei in 1572 as an "immodest impertinence", among the "superfluous kinds of artifice" that please only the ear and destroy the expression of words.² Although used occasionally by Andrea Gabrieli and Wert, it is with Marenzio that "the whole conception of the madrigal as a polyphonic composition, as a musical realisation, changes".³ From his first book Marenzio's use of the technique is versatile, elaborate and persistent. Its appearance in the six-voiced madrigals is immediate and dramatic: in Come inanti de l'alba (I.1) the opening line is given to Canto and Alto only. Later his usage becomes more sophisticated: consider, as an example taken at random, bars 30-40 of Baci affamati e ingordi (V.11c), where the flashing quavers of

¹ Mannerism, p.92.

² Quoted in Shearman, Mannerism, p.100.

³ Einstein, Italian Madrigal, ii.620.

"saetti" in close imitation quickly dominate the texture while first the Canto and Sesto repeat the opening words of the phrase and then the Tenore and Basso, later joined by Alto and Sesto, move on to the following phrase. "In tanto il guardo mira"; and before this is finished Canto and Quinto have burst in with "E d'intorno". The technique allows at once concision, variety and elaboration. Even in the humanist madrigal cycles it remains an essential part of Marenzio's technique.

The basic elements of the musical texture are counterpoint and homophony, and the contrast between them is fundamental to structure and style. Counterpoint in its 'purer' aspects could be thought equivalent to the contraposto or figura serpentinata of painting and sculpture,¹ though Marenzio's contrapuntal lines rarely achieve the sinuous length necessary to suggest a likeness. A considerable part of Zarlino's treatise is devoted to contrapuntal techniques, which he termed "the acme of artistic endeavour in every good composer".² Hermann Finck wrote in similar vein:³

Furthermore: if the themes go well together and are well suited to the text, they should be used not just in one voice, adding other consonances at random; on the contrary, the same themes should in several and, if possible, in all voices be artfully applied and varied. This technique adorns and commends the song in a most extraordinary way.

The early madrigal had quickly adopted the contrapuntal techniques of the motet, and for Marenzio they remained an integral part of his compositional style, particularly appropriate to the archaic, pathetic madrigals in the misura di breve such as Ben mi

¹ Shearman, Mannerism, pp.81-83.

² Istitutioni, 1558, book 4, chap.liv, quoted and tr.in E.E. Lowinsky, Secret Chromatic Art in the Netherlands Motet. New York, 1967, p.103.

³ H.Finck, Practica Musica, Wittenberg, 1556, quoted in Lowinsky, Secret Chromatic Art, p.103.

credetti già (I.5), O dolorosa sorte (I.9) and the simple, statuesque Tutte sue squadre (II.6). Even here there are passages of homophonic contrast, and the counterpoint itself remains essentially syllabic and relatively short-breathed, firmly attached to triadic movement and the expressive needs of the text. This is very different from the melismatic, almost abstract beauty of Palestrina's long contrapuntal lines.¹ Indeed, the climax of Marenzio's contrapuntal development is in the expressive chromaticism of Se quel dolor (VI.3a), where each new entry brings added depth of feeling in a manner anticipating by a hundred years the wonderful central climax of Purcell's funeral anthem, Man that is born of a woman,²

Nevertheless, his control of contrapuntal techniques is assured and formidable. In Cantai già lieto (II.10a), Quinto and Basso enter one beat apart in canon at the octave, followed on the third and fourth beats by Canto and Sesto, also in canon at the octave but a fifth higher than the other two voices; thus they are also in canon at the fifth, at an interval of two minims, with Quinto and Basso respectively. The device is immediately repeated without the second voice but with the Basso adding a third entry to the first half of the second canon and the Sesto imitating this at the fifth two minims later. Other appearances of canonic devices include a short canonic pes moving slowly in Tenore and Basso beneath more rapid four-part imitation in Filli mia bella (III.12, bars 52-6 and 63-7), and the converse, a canon between Canto and Alto moving rapidly among four slower moving voices in S'a veder voi (V.10, bars 17-20). A fair proportion of madrigals

¹ As an obvious illustration, compare any of the above-mentioned madrigals with Palestrina's famous motet, Sicut cervus, where the gentle word-painting of the final word of the first line of the text, "aquarum", in no way disturbs the flowing rhythm or graceful shape of the phrase (G.P.de Palestrina, Le Opere Complete, ed. R.Casimiri & others, 32 vols., Rome, 1939-72, xi. 42).

² H. Purcell, Man that is born of a woman, modern edition ed. R.T. Dart, London, 1961, pp.10-11.

open, canonically or with close imitation, one of the best examples being In un bel bosco (II.9a). As with other devices, Marenzio's technique increases both in virtuosity and subtlety: as an example, the opening of In un bel bosco may be compared with that of Leggiadrissima eterna (V.1a). In the latter the melodic line of the Alto countersubject is taken over as the second half of the opening Canto phrase, thus avoiding the need for a fourth entry as a countersubject to the Sesto in bar 3. This is then self-perpetuating, the phrase serving as a countersubject to the following Quinto and Tenore entries, alternately at the interval of an octave and a fifth.

Perhaps most formidable is his command of close motivic imitation. Close repetition of a word or phrase over quickly moving tonal harmonies comprises many of his most brilliant effects. Frequently it involves the interchange of equal voices or the use of voices in pairs or larger combinations⁶. A simple example is the use of imitation in the top voices in the passage from Filli mia bella previously cited. A short but more rapidly moving and interweaving passage precedes "e sospiri" in Baci amorosi e belli (V.11b, bars 61-3) and a simple example of paired imitation using varying pairs of voices in bars 41-7 of Mentre novella (II.4b). Frequently such imitation is primarily rhythmic rather than melodic, thus emphasising its diatonically tonal harmonic movement, as for example in the passage "E de più bei colori" in the first madrigal, Come inanti de l'alba (bars 11-21).

The later bars of that passage also provide an early instance of the double-motive, the simultaneous statement and development of two motives set to different words which provides textual concision and contrast and leads musically to the heights of imitative virtuosity. In origin this goes hand in hand with the poetic juxtaposition of extreme antithesis, "viver/morir",

"amore/dolore", etc., but Marenzio develops it far beyond this.¹

The usage in the thickly scored example above is fairly primitive, being based on two arpeggiated motives that combine only briefly. A similar brief instance appears in bars 23-6 of the seconda parte, Così questa di cui canto, and two more widely differentiated motives are used in bars 53-8 of O dolorosa sorte (I.9). Nevertheless the majority of early appearances are restricted to the simultaneous use of two motives to the same words, one forming an harmonic support for the other, as at the beginning of Per duo coralli ardenti (I.3) - which for purposes of distinction will be referred to as 'double-imitation'; or occur essentially as a result of the continuation of voices above or below later entries during an imitative opening, as in Mentre fia caldo il sol (I.6). Later examples of this last, fugal type can be found in the opening bars of Leggiadrissima eterna already cited, and of its seconda parte, Già le muse. More advanced examples of double-imitation can be seen in bars 38-41 and 46-9 of Quell'ombra (III.11) and bars 52-70 of O che soave e non intese bacio (IV.14). The former is particularly interesting rhythmically: while the Quinto marks time with repeated C's, Canto and Alto have a rhythmic motive, dividing two bars into 3 + 3 + 2; the three lower voices meanwhile indulge in rapid motivic imitation at crotchet intervals. The latter illustrates what became Marenzio's normal usage, involving a contrast between fast and slow movement, though without the added complication of syncopation. In bars 52-7 the slow statement of "Deh! se quest'è pur furto" in Alto and Sesto supports crotchet

¹ This is a further example of Marenzio's adoption of a technique pioneered by Wert. The older master first uses it in his setting of Petrarch's Per mezz'i boschi in his Libro V of 1571 (Collected Works, ed. C. MacClintock & M. Bernstein, V.16), "foretelling the extraordinary manipulation of several motives found in later works" (MacClintock, Giaches de Wert; Life and Works, p.100). Wert's use of the technique is further discussed by MacClintock on pp.203-204.

movement in thirds in Canto and Quinto. The passage is then repeated with a similar pedal in the Alto adding a filling counterpoint to the crotchet movement, now in Tenore, Sesto and Basso. Bars 64-70 illustrate a slightly different usage, a slowly descending passage in the bass supporting more fragmentary imitation in the upper five voices. The technique achieves full fruition in such examples as the central and final passages of L'auro e i topaci (VI.2g, bars 28-38, 48-end), with the simultaneous development of several versions of what are essentially two basic motives, one moving in crotchets, the other in minims and semibreves.

Generally speaking, in the second and third books Marenzio is content to widen the range of his single and double-imitation techniques rather than to explore the possibilities of the double-motive. This continues in Book IV in such passages as "Ch'Amor è un spiritello" from Dice la mia bellissima Licori (IV.7, bars 13-17) and the close syncopated entries of "Ella ti spinga" in bars 41-8 and 56-60 of Lasso e conosco hor ben (IV.11b), but there is also renewed interest in the possibilities of the double-motive:¹

The single voice comes to mean less and less, the ensemble more and more; sometimes one voice is strikingly over-emphasised, almost independent, while others have only fragments of the text and of the thematic material.

Clearly the development is closely related to increasing subtlety of vocal scoring.

The use of the double-motive in Book IV is fairly straightforward, though more extended than heretofore. A passage in Nè fero sdegno (IV.8a, bars 43-end) is still comparatively heavily scored. It does, however, provide an early example of the technique whereby a passage in double-motive is extended by combining one phrase (in this case "d'un novo Amor") first with

¹ Einstein, Italian Madrigal, ii.662.

that immediately preceding it ("e ciascuna Di lor") and then with that immediately following ("Gravida fosse"). A passage in Non porta ghiaccio Aprile (IV.10, bars 40-52) is close both to the technique of double-imitation and that of fugal imitation, the first half of the phrase acting as a bass for its second and quicker half, a fact which can be seen more clearly in the varied repeat of this passage in bars 59-66.¹ A more lightly scored example, using longer and more independent phrases and akin to the developments in the later books, occurs in Arsi gran tempo (IV.11a, bars 52-72); this too uses the 'overlap' technique.

In the last two books of six-voiced madrigals the double-motive becomes still more extended and all-pervasive. Not infrequently the overlap of two passages of double-motive is compressed into a passage of triple-motive, in which the motives are flung from voice to voice with technical exuberance and virtuosity but with little regard to the order of the text. For example, in bars 5-25 of Leggiadrissima eterna (V.1a), the opening of which has already been cited, the two halves of the opening phrase, used continuously and separately, are combined with "scherzand'a questi colli intorno" and the brief, flashing motive of "vive" to form a complex and ever-varying structure, which changes into a classic passage of double-imitation, a continued development of "scherzand'a questi colli" over a tramping tonic-dominant pedal in minims in the Basso. The full fruition of this technique in these madrigals is found in Una pur chiederò (VI.3k). Particularly interesting here is the development of the 'overlap' technique in which a motive appears at first hesitantly (for example, "Perchè voi disse habiate" at bar 58), is developed briefly and then gradually withdrawn, in this case making a last bow after several

¹ Incidentally, Marenzio makes no attempt here to illustrate the solmisation syllables of the line "Miro in te sola".

isolated appearances at bar 75. Beyond this small example, however, the whole parte is a subtle and complex musical structure, a true example of Einstein's "choral symphony".¹

The principal contrast in the musical texture is provided by homophony. Indeed, in many madrigals chordal movement assumes the dominant role, although slower-moving passages may have decorative movement in one or more inner voices, as for example the Alto part in bars 10-12 of Nessun visse giamai (II.2). The effectiveness of this contrast can be most dramatically seen in the later madrigals, with their broader treatment of individual textures: for example, in Occhi de miei (VI.3j), where forty-six bars of simple homophony are followed by thirty-six bars of complex imitation and double-motive, lasting until the final close.

Frequently homophonic passages will have a programmatic intent, providing rhythmic word-painting or opportunity for harmonic expressiveness, effects which have already been discussed. Elsewhere they are used for a primarily musical effect, to provide a bold, positive opening as in Qual vive Salamandra (I.4) and Lucida perla (VI.1), an emphatic conclusion as in Baci cortesi e grati (V.11d), or simply, and most often, for musical contrast. An element of both occurs in the dramatic build-up of "Perfida" in

¹ Italian Madrigal, ii.650. The development of these techniques is of course in no way confined to six-voiced madrigals, though because of the richer possibilities of that medium and the more expressive concerns of the five-voiced madrigals they are perhaps of relatively less importance in the latter. However, a marvellous example of the use of these techniques to build up a musical structure occurs in the latter part of Mentre qual viva pietra (Werke, ii.127 (VI.13), bars 59-end). A descending minim phrase ("D'una pietra fredd'e viva") is twice heard in imitation, once at the distance of a semibreve (Basso/Alto) and once, less strictly, at the distance of a minim (Canto/Tenore), accompanied by a lively figure in thirds and sixths taken over from the previous line of the text ("Talche liet'e giocondo"). Fragments of the equally lively setting of the final line ("Esce la fiamma....") appear following each statement. A third statement of "D'una pietra fredd'e viva" in the Alto is accompanied by both "Talche liet'e...." and fragments of "Esce la fiamma". Finally a statement of the descending phrase in semibreves in the Canto against full imitative development of "Esce la fiamma...." precedes the exuberant cadence.

Lasso e conosco hom# ben (IV.11b, bars 27-30). Several passages are close to choral recitative, though none have the rhythmic freedom of the chanted passages in Monteverdi's Sfogava con le stelle.¹ Several types of homophonic texture lead naturally towards this: passages of bold homophony such as the opening of Qual vive Salamandra, previously cited, and of Danzava con maniere (III.2a), or bars 15-22 of the former; of paired imitation over a static bass, as in bars 26-7 and 30-1 of O che soave e non inteso bacio (IV.14); and of slightly imitative parlato monotone, a favourite device of Monteverdi's second book,² examples of which occur in Ahimè! tal fu d'Amore (I.10, bars 54-5) and Vaghi capelli (II.7, bars 51-3, 60-2). Closest are the brief passages of choral declamation in static harmonies, though still rhythmically dictated, such as bar 5 of Danzava con maniere (III.2a), bars 8 and 20-1 of Dunque da voi (VI.3c) and particularly the more extended examples in bars 5-6 of Al suon de le dolcissime parole (I.7) and bars 7-8 of Non porta ghiaccio Aprile (IV.10). The immediate influence in the use of this technique came from Wert, whose usage thereof can be seen, for example, in the five-voiced madrigal Giunto a la tomba, from his seventh book of five-voiced madrigals of 1581;³ a text which Marenzio also set in his Book IV a 5.

The extended use of what might be termed "narrative homophony" led Einstein to describe Piangea Filli (III.14) as "a little cantata" and to distinguish between recitative and aria in the madrigaletto, In un lucido rio.⁴ The interpolated cries of "O

¹ C. Monteverdi, Tutte le opere, 16 vols., ed. G.F. Malipiero, Asolo, 1926-42, Suppl. vol. 1966, iv.15.

² See the discussion of this book in D. Arnold, Monteverdi, rev.edn., London, 1975, pp.56-58.

³ Modern edition in Collected Works, ed. C. MacClintock & M. Bernstein, (Corpus Mensurabilis Musicae, xxiv), 13 vols., American Institute of Musicology, 1961-71, vii, 38. A brief comparison of these settings can be found in Chapter 1, p.15.

⁴ Italian Madrigal, ii. 650-652.

Tirsi" in the former and, less spectacularly, of "Misero" in the latter have a strong dramatic effect, although the distinction in the musical style is less sharp than those terms, with their later associations, would suggest. After Book III the technique of 'narrative homophony' is used less dramatically in the six-voiced madrigals, becoming a more integral part of Marenzio's technique in such pieces as Nel dolce seno (V.7), Con la sua man (V.9) and Dunque da voi (VI.3c), and reaching full fruition in the direct, homophonic madrigals of Book VIII a 5.

The use of declamatory homophony makes particularly clear the close relationship in these madrigals between musical rhythm and textual accent. As has been mentioned, the word underlay is essentially syllabic, with florid phrases for word-painting and embellishment. Generally Zarlino's precepts for word underlay are followed, with frequent exceptions to his fourth and fifth rules regarding the values of notes to be set syllabically.¹ There are also occasional Wolfian exaggerations of a syllable to make an expressive point, as in the setting of "di pianto" in Nessun visse giamai (II.2, bars 60-3).

The increasing fragmentation of the text and of the musical texture, therefore, is accompanied by a change from the rhythmic drive of the early works to an increasingly complex and varied rhythmic structure. Come inanti de l'alba (I.1), for example, has a somewhat breathless feel, largely due to the relentless crotchet rhythm, and this rhythmic insistency is present throughout the first two books, in pieces otherwise as different as O dolorosa sorte (I.9) and Passando con pensier (II.15). The latter and such madrigals as Filli mia bella (II.12), however, already show greater rhythmic variety within the structure. This

¹ Istitutioni, Book iv. Chapter 32, collated with edns. of 1562 & 1589 and tr. in Strunk, *Source Readings*, p.260..

increases markedly in Books III and IV, not least through a growing use of syncopation, as for example in bars 13-14 and 33-7 of Dice la mia bellissima Licori. (IV.7). The later madrigals achieve a rhythmic fluidity and juxtaposition of contrasting rhythms that occasionally leads to the effect of a dissolution of the pulse.¹

In discussing this phenomenon in the English madrigal Pattison draws a parallel between the musical pulse and the poetic metre:²

Despite the independence of the voices, there is a sort of basic regularity behind madrigals. The Elizabethans clearly realised the difference between metre and rhythm. In poetry there is a regular pattern that continues in the mind throughout the reading - the metre; but this implicit pattern is not always evident in the actual sound of the verse, which gains its interest from innumerable tiny variations from the fixed metre. The metre is subconscious most of the time ... the rhythm is the tune counterpointed on that subconscious pattern by the natural stresses and quantities of the words. The madrigal, too, has metre behind its rhythmic fluidity ... Excessive fluidity of rhythm, leaving the mind in real doubt as to the metre behind the variations, or emphatic cross-rhythms in all the parts together, have usually some textual significance.

Donington defines this more closely in musical terms, though he goes on to draw the same comparison:³

In renaissance polyphony, the accentuation follows only the natural shape of the phrase, not the underlying pulse. The accents in the different parts seldom come together, and there is no such thing as a regular accented beat ... Yet the pulse, though not made audible, is somehow present at the back of one's mind as the groundwork against which the irregular accentuation takes its meaning.

Although, as the discussion in Chapter Four points out, some flexibility in this basic pulse is almost essential in the performance of late Italian madrigals, it is nevertheless the backbone of the music. The effect of its dissolution occurs in

¹ For a discussion of the effect of this on tempo see Chap.4, p.133-34

² Music and Poetry, pp.106-107.

³ R.Donington, The Interpretation of Early Music, 2nd. edn., London, 1965, p.354.

passages of closely syncopated imitation, as at "Rispose l'ombr' al giovenil clamore" in Giunt'a un bel fonte (V.6, bars 37-44), where the imitation at crotchet intervals of a rapid motive is dazzlingly complex; or at "S'aspettandola solo" from Dunque da voi (VI.3c, bars 41-58), where the motive itself changes its rhythmic shape from voice to voice, exploiting cross-rhythms both against the other voices and against the metre. This passage includes the use of triplet division of the rhythm within the bar; the Alto part at bar 35-6 of the same madrigal exploits it across the bar, having the unusual note group ♭. ♭. ♭ against regular rhythms in the other voices. The use of triple time-signature to provide rhythmic contrast is discussed elsewhere, together with the only example of simultaneous dupla and tripla rhythms.¹

An important influence of the French and Italian lighter forms was the so-called canzone⁷ rhythm with which many Italian madrigals open.² Table 2c lists the madrigals in this edition which open with this rhythm, ♭ ♭ ♭, or its augmented form, ♭ ♭ ♭, in at least one voice. It will be seen that Marenzio felt its use particularly appropriate to the pastoral madrigals, but this apart, "the canzonette spirit is negligible".³ The varied repeat ending is another characteristic of the canzonette, but "the scale on which these madrigals are built is ... far from canzonet-like".⁴ The influence of the villanella and other lighter forms is less specific but equally distant: chiefly it may be felt in the harmonic directness of many homophonic passages,

¹ Chapter 4, pp. 129-131.

² For a wider discussion of the use of canzone rhythm in the madrigal see A. Einstein, 'Narrative Rhythm in the Madrigal', Musical Quarterly, xxix (1943), 475-484.

³ Einstein, Italian Madrigal, ii. 629.

⁴ Arnold, Marenzio, p. 17.

T A B L E 2c

Parti opening in canzone rhythm



I.6.

I.8

I.16

I.17a

II.1

II.6

II.7

II.9a

II.15a

III.2a

III.6a

III.6b

IV.5b

V.2

V.3

V.6

VI.2f

I.1a

I.3

III.5

III.7a

VI.2d

VI.3c

VI.3d

VI.3h

particularly in the early books, but the regularity of phrase and rhythm essential to these forms is missing. Any useful characteristics have been totally absorbed into Marenzio's personal style, and the madrigal as an art-form has evolved beyond the possibility of any but the most remote relationship with the lighter forms.

Other textural elements - embellishments, arioso, echo and the use of cori spezzati - may be discussed more briefly. The importance of improvised embellishment in the sixteenth century and its integration into Marenzio's technique is discussed in Chapter Four.¹ Florid melismatic writing appears throughout the corpus, growing more luxuriant throughout the last four books, particularly, in Book VI, in the non-cyclic works; in the cycles it is sparingly, but tellingly, used. The virtuoso writing for all voices at bars 11-14 and for Canto and Sesto at bars 19-22 of Su l'ampia fronte (III.7a) provides two examples of relatively early usage. Examples of later treatment, giving greater freedom to individual voices, occur throughout Là dove sono (VI.4) and the first thirty bars of O verdi selve (VI.5).

Passages of embellishment for one or two solo voices against the slower moving accompaniment of others, such as occurs briefly in the second example from Su l'ampia fronte, have an arioso quality that links them directly with the recitativo arioso of the early Baroque and the madrigali concertati of Monteverdi in particular. Longer examples of this - further evidence of a musical figura serpentinata - are the Alto melisma in bars 67-76 of Nessun visse giamai (II.2) and the exuberant canonic flourishes for soprano duet in Di nettare amoroso (IV.2a, bars 5-10, 66-71). Again the technique reaches its furthest

¹ pp. 159-163.

development in the six-voiced madrigals in the cycles of Book VI: in the runs in Sesto and Quinto, and briefly in Quinto and Alto, at the end of Giovane Donna (VI.2a), which like the soprano duet above involves changes of syllable; and in the rather gentle Canto melisma with which the cycle concludes (VI.2g, bars 34-end).

Another device destined to have "an important, dramatic, and even structural, function" in the music of the Baroque was the echo effect.¹ As a result of paired imitation it appears frequently in the music of the sixteenth century from Josquin onwards, but not until the latter part of the century was it deliberately exploited as a separate effect, a "source of sound-variety and of realistic effects".² Its growing popularity is attested by such different examples as Lassus's madrigal O la, o che bon eccho,³ Peri's aria subtitled "ecco con due risposte" from the fifth Intermedio of 1589,⁴ Sweelinck's Fantasias in Echo⁵ and Giovanni Gabrieli's Sonata pian'e forte.⁶ It appears in simple form, the repetition by a second choir of the last few syllables of the previous phrase and occasionally of the complete phrase, in the 'Dialogo a otto in risposte d'Ecco' which concludes Book I a 5, O tu che fra la selve,⁷ and in the 'Dialogo a diece', which concludes Book I a 6, Vieni Clori gentil (Ap.1). A far more subtle procedure is employed in O verdi selve

¹ M.Bukofzer, Music in the Baroque Era, New York, 1947, p.33.

² Harvard Dictionary of Music, 2nd. edn., London, 1970, p.251.

³ Modern edition in O.di Lasso, Sämtliche Werke, ed.F.X.Haberl & A.Sandberger, 21 vols., Leipzig, 1894-1926, x. 140.

⁴ Modern edition in Fêtes du Mariage, ed. D.P.Walker, p.98.

⁵ Modern edition in J.P.Sweelinck, Opera Omnia, ed. G.Leonhardt & others, 4 vols., Amsterdam, 1968-cont., I.i.69-89.

⁶ Modern edition in Historical Anthology of Music, ed.A.T.Davison & W.Apel, rev.edn., 2 vols., Cambridge, U.S.A., 1954, i.198.

⁷ Werke, i.33 (I.14).

(VI.5). As in O tu che fra la selve, the echo effect is dictated by the poet, Tasso, who has used the last two syllables of lines six ("fortuna"), eight ("concento"), and twelve ("fornire") as an echo - editions of the poem differ as to the position of the echo at the end of the line or the beginning of the next. Marenzio follows the poet, using the last part of the preceding phrase to set these syllables as a musical echo for solo Canto.

Closely related to these echo effects is Marenzio's early use of cori spezzati in the final madrigal of Book II a 5, Se'l pensier,¹ and the final madrigal of Book IV a 6, Donne il celeste lume (Ap.2). These are altogether more interesting pieces than the two early echo madrigals, with changes of texture, of harmony and in the position of the choirs, and an occasional interpolation of new material; in addition, Donne il celeste lume has the 'Canto terzo se piace' with its illustrative refrain, "Stravaganza d'Amore". Book VI a 5 concludes with another madrigal for two four-voiced choirs, Cantiam la bella Clori,² but the most impressive use of cori spezzati occurs in Basti fin qui le pene (Ap.4) for two five-voiced choirs. Generally speaking, however, both echo and cori spezzati pieces are relatively straightforward, similar in style to such pieces as Andrea Gabrieli's 'Dialogo a 8', but lacking the contrapuntal solidity of Giovanni Gabrieli's madrigals³ or the structural and rhythmic versatility of his motets.

These elements are, in varying degrees, utilised in a gradually evolving structure, controlled by a wonderful sense of

¹ Werke, i.85 (II.16).

² Werke, ii.137 (VI.17).

³ See for example his madrigal Liete godea sodendo. This and Andrea Gabrieli's 'Dialogo' were both originally published in A. & G. Gabrieli, Concerti, Venice, 1587, modern edition in L'Arte Musicale in Italia, ed. L. Torchi, 7 vols., Milan, 1897, ii.193 & 129 respectively.

tone colour and command of vocal textures that enables Marenzio not only to discover a wealth of dramatic and colouristic effects but also to integrate them into an artistic whole while displaying "the very uttermost of (his) varietie". As has been noted in Tables 4c,4d,4e and the accompanying discussion,¹ the range of all voices is consistently wide, the cycles in Book VI exploiting slightly wider ranges than elsewhere. This versatility of range is exploited in leaps of a tenth in, for example, the soprano parts at bars 45-7 of Con dolce sguardo (III.15a), a range which is also covered by the arpeggio in the Basso eleven bars earlier. Such leaps are relatively uncommon except in the Basso, where octave leaps particularly are frequent. An octave leap such as that in the Canto figuration at bar 18 of Ma quest' oimè (VI.3f), however, demonstrates the vocal agility necessary to perform these madrigals, an agility which is exploited elsewhere in the embellishments previously mentioned: as, for example, in the leaps and runs of the soprano parts in Son presa disse (III.2b, bars 40-2); in not uncommon runs over the interval of a ninth, as in Danzava con maniere (III.2a, Canto, bars 30-2), Ma quest' oimè (VI.3f, Tenore, bars 37-8), Là dove sono (VI.4, Canto, bars 35-6) and O verdi selve (VI.5, Basso, Canto & Quinto, bars 17-20); and one run over an eleventh in Là dove sono (Alto, bars 39-40), an interval also covered by the Basso figuration at bars 68-72 of the same piece. Such runs show the influence of, or were written for, the three ladies of Ferrara and occur principally in the two or three upper voices, although imitation of all or part of such embellishment often appears in other voices. In Book VI particularly this virtuoso treatment is extended not only in character but to all voices, as the last example above and the

¹ Chapter 4, pp. 134-143.

Sesto cadence a few bars later indicate.

The fragmentation of the texture that nevertheless accompanies this has been touched upon already. Individual voices are given less and less of the text and as the intelligibility of the text becomes increasingly dependent on the interaction of individual voices, so they become increasingly subordinate to the composition as a whole. In Nel più fiorite Aprile (I.8), one of the most sophisticated madrigals in Book I, the Canto has only one brief rest (at bar 54) apart from those very occasionally necessitated by imitation. The madrigals in misura di breve show the same overall continuity, each voice having all or most of the words, each section moulding into that following. In such madrigals from Book II as Del cibo (II.10a), Filli mia bella (II.12) and Passando con pensier (II.15) already no voice has the complete text. The texts of the last two examples include many short lines and phrases which invite fragmentary treatment, and in this sense are rather exceptional; they are nevertheless guides for future development, as can be seen from the frequent imitative treatment of an individual word or short phrase in a piece like Spiri dolce favonio (V.5a). By Book IV the entrance of the Basso "invariably has a secondary colouristic effect",¹ as can be seen from such pieces as Crudel perchè mi fuggi (IV.6), Talche dovunque vo (IV.8b) and Non porta ghiaccio Aprile (IV.10). Book V shows still less concern for individual voices, as for example in the monotoned rhythmic figure "viva, viva" in Alto and Sesto at the end of Leggiadre Ninfe (V.2). In the part-books such passages as bars 27-52 of the Quinto in Come fuggir per selve (V.3) look especially isolated. In the Book VI cycles melodic phrases become still more fragmentary despite the generally

¹ Einstein, Italian Madrigal, ii.662.

broader treatment of structural sections, a complexity, as has been indicated, compounded and paralleled rhythmically. Beside them the other three madrigals, although highly virtuoso in treatment, appear relatively old-fashioned.

Inevitably this complexity is reflected also in Marenzio's use of choral division. A favourite device of the madrigalists since the time of Willaert, this attains in Marenzio's hands great refinement and variation. The contrast can be seen between relatively sophisticated early examples such as Nel più fiorite Aprile (I.8) or Filli mia bella (II.12) and later ones like Leggiadre Ninfe (V.2) or Ecco che ciel a noi (V.4). In Filli mia bella the use of choral division falls into a clear structural pattern of two sections of swift repartee between upper and lower choirs (CQS/ATB), enlivened by melismata to represent the Arno and a rather slower passage of sinking suspensions representing the afflicted shepherd and shepherdess. Each section has a full-voiced climax, the second of which is followed by a closing passage (repeated) of double-imitation. The first thirty-two bars of Leggiadre Ninfe contain an opening phrase for CQA, answered by ATSB, a six-voiced section, phrases for QASB, CATB and QSB, and three statements of double-plus-single imitation in CTA, QST, and CTS, with the Quinto added to the last group at the cadence. Ecco che ciel a noi opens similarly to Filli mia bella with a trumpet-like call to attention in the Canto, but follows it with a five-voiced echo, followed in turn by a passage of six-voiced declamation ("mille augei") completed by only four voices in syncopated rhythm to reflect the "dolci accenti". This is a shorter and simpler example, but neither piece as a whole has the clear textural pattern of the earlier works and both demonstrate the increasing variety and flexibility of the texture in the later madrigals.

Form

The structural evolution is paralleled by an increasing interest in and command of overall form. In the first two books few attempts are made to impose a formal pattern on the structure; the strength and unity of character that can nevertheless be obtained can be seen in Nel più fiorite Aprile (I.8), which is a mosaic of sections based on related motives with a strongly contrasting central section in triple time (bars 13-19) which emphasises the relationship of the other sections and unites the whole. In the three following books, perhaps in an attempt to counterbalance the increasing dissolution of the structure, Marenzio shows an increasing interest in formal design, choosing texts that lend themselves to formal treatment, and in many cases imposing an abstract formal pattern on the musical mosaic. This formal concern is less evident in the individual parti of Book VI, but in other ways this represents the climax of this development in the six-voiced madrigals. The broader expressive treatment brings into prominence the overall formal structure and harmonic relationship of the cycles, combining with heightened emotional response to the text to produce immensely strong and convincing musical structures.

The most immediate influence of the text on musical form is in determining the number of parts into which a madrigal is divided. Even so, in four madrigals (I.14; III.3; V.1,7) the parts are the result of an arbitrary division of a single poetic unit; in the case of Tasso's Nel dolce seno (V.7) particularly so according to modern poetic sources, although these do not agree with contemporary sources. Details of this divergence will be found in the Critical Commentary: Text and of the poetic forms in Chapter Three.¹ Division of the sonnet into two parti

¹ pp. 114-116.

had been the norm since Willaert's Musica Nova of 1559, and Marenzio follows this practice, although following his poet and reversing the normal order in Come inanti de l'alba (I.1). In the remaining multipartite madrigals Marenzio follows the poet's division of verses, the commiato of Guarini's Baci soavi e cari (V.11) being combined with the final verse of the canzone, but that of Petrarch's sestina, Giovane Donna (VI.2), being set as the seventh and concluding part of the madrigal.

The relative lengths of the madrigal parti are not necessarily related to those of the textual divisions, as can be seen from the accompanying Table 2d. For example, in eight of the sonnets the setting of the sestet is longer than that of the octave, the difference in Del cibo (II.11) being as much as twenty bars; conversely in Su l'ampia fronte (III.7) the octave takes sixty-six bars, the sestet only thirty-two. The first five parts of Giovane Donna (VI.2) are roughly equal, the sixth is much longer, and the setting of the final tercet almost as long as each of the first five parti. In Se quel dolor (VI.3) the lengths of the parti vary more considerably and by no means entirely relatively to the varying lengths of stanza. This principle can be extended to the madrigals of one part only, although a table could give only a rough indication without also listing the widely varying number of syllables per line. In the first stanza of Passando con pensier (II.15), for example, the number of syllables per line varies from three to eleven, in the second stanza from four to eleven and in the third from seven to eleven. Despite having fewer syllables overall, the third part is considerably longer than the other two, which are identical in length.

Usually there is a contrast in musical material and style between the sections of a multipartite madrigal, reflecting

T A B L E 2d

Comparative lengths of madrigal parti

<u>Book</u>	<u>Number</u> ¹	<u>Poetic form</u> ²	<u>Parte</u>	<u>Number of bars</u>	<u>Number of text lines</u>
I	1	sonnet	prima	68	6
			seconda	74	8
	14	madrigale	prima	28	3
			seconda	65	8
	17	sonnet	prima	68	8
			seconda	80	6
II	4	sonnet	prima	94	8
			seconda	78	6
	9	sonnet	prima	74	8
			seconda	78	6
	10	sonnet	prima	98	8
			seconda	78	6
	11	sonnet	prima	95	8
			seconda	115	6
	15	caccia	prima	56	17
			seconda	56	14
			terza	70	9
III	2	canzone stanzas	prima	65	8
			seconda	82	8
	3		prima	54	8
			seconda	43	4
	6	sonnet	prima	48	8
			seconda	50	6
	7	sonnet	prima	66	8
			seconda	32	6
	15	canzone stanzas	prima	61	8
			seconda	79	8

¹ As numbered in this edition.

² For a discussion of poetic forms see Chapter 3, pp. 114-116.

T A B L E 2d (continued)

<u>Book</u>	<u>Number</u>	<u>Poetic form</u>	<u>Parte</u>	<u>Number of bars</u>	<u>Number of text lines</u>
IV	2	sonnet	prima seconda	73 60	8 6
	5	sonnet	prima seconda	65 69	8 6
	8	sonnet	prima seconda	59 76	8 6
	9	paired madrigal	prima seconda	44 62	6 6
	11	sonnet	prima seconda	76 71	8 6
V	1		prima seconda	52 75	4 9
	4	sonnet	prima seconda	64 68	8 6
	5	sonnet	prima seconda	75 78	8 6
	7	(ballata)	prima seconda	79 72	12 8
	11	canzone	prima seconda terza quarta quinta	69 81 91 69 99	13 13 13 13 16

T A B L E 2d (continued)

<u>Book</u>	<u>Number</u>	<u>Poetic form</u>	<u>Parte</u>	<u>Number of bars</u>	<u>Number of text lines</u>
VI	1	canzone stanzas	prima	98	8
			seconda	95	5
	2	sestina	prima	69	6
			seconda	70	6
			terza	70	6
			quarta	73	6
			quinta	73	6
			sesta	98	6
			settima	62	3
	3	capitolo	prima	82	6
			seconda	76	6
			terza	68	6
			quarta	66	6
			quinta	86	9
			sesta	73	9
			settima	76	6
			ottava	92	9
			nona	84	6
			decima	102.	7
Ap	5		prima	71	8
			seconda	81	11
			terza	69	11

a similar contrast in the text, particularly in the sonnets. Indeed, as Einstein pointed out in his discussion of Petrarch's sonnet Zefiro torna, set among others by Marenzio in his book of four-voiced madrigals, composers were particularly attracted to such texts precisely because of such sharp contrast.¹ The musical contrast in Marenzio's six-voiced madrigals often extends to a formal difference between a genuinely through-composed part and one with a formal pattern, as is clearly shown by the number of isolated parti in Table 2e. Indeed, only in one madrigal, (IV.9) do two parti have the same form. Dissimilarity both formal and textural occurs in Qual per ombrose (III.6), the emphasis moving from formal interest and the use of choral recitative in the prima parte to more complex imitation and the use of double-motives in the through-composed seconda parte.

Infrequently there is a (non-formal) point of correspondence between the parts, such as the lively climaxes that conclude the prima parte and precede the brief coda in the seconda parte of Tra l'herbe a piè d'un mirto (IV.5), both parti ending with polychoral effects. The closing motive of the seconda parte of Nel dolce seno (V.7) is that of the prima parte with note-values halved, leading to a full instead of half close. The endings of the two parts of In un bel bosco (II.9), with their rising repetitions, are also similar. The formal relationship of the two parti in Caro Aminta (IV.9) is reinforced by similar opening rhythms and four-voiced scoring and the appearance in the final line of the text of each parte of the words "a Dio", each time set using expressive rests and contrasts of choral division. Somewhat more common is the use in two or more parts of similar motives, one of the best examples being the suspended cadence on "Baci, baci" which opens every part of the cycle in Book V. A

¹ Essays, Eng. rev. edn., p.148.

T A B L E 2e

Formal Patterns

<u>Book</u>	<u>Number</u>	<u>Form</u>
I	4	ABB'
	13	ABB'
	16	ABB'
II	8	ABB'C
	13	ABBC
	14	ABB
III	1	ABA'
	3b	ABB'
	4	ABB"
	5	ABB'
	6a	AA'B
	8	ABA'
	10	ABB'
	16	ABB'
IV	2a	ABB'
	3	ABCB
	6	ABB
	7	ABBC
	8b	ABB'C
	9a	ABB'
	9b	ABB'
	10	ABB'CC'DC'D'
	11b	ABB'
	12	ABB
V	4b	ABB
	5b	ABB'
	6	ABB'B"
	8	ABB
	9	ABBC
	10	ABB'
	11a	AA'A"BB'C
	12	ABBC
VI	1b	AA'A"B
	2g	AA'BA"B'
	3c	ABB'
Ap	2	ABB'C

rising semitone scale acts as a less obvious unifying motive in Se quel dolor (VI.3). The motives and style of the three parts of Passando con pensier (II.15) are closely related, as are the rising motives in both parti of Cantai già lieto (II.10) and the two parts of the more archaic Del cibo (II.11).

The most fascinating structural relationship between parti occurs in Bianchi Cigni (Ap.5). In the text the final line of each of the first two stanzas is repeated as the first line of the next, and the final line of the third and last stanza is identical to the first line of the first stanza. Marenzio follows this textual relationship very closely. The opening of the second stanza is very closely related to the close of the first; the terza parte opens with a rhythmically varied version of the first word of the last line of the seconda parte and then repeats exactly the last two-thirds of the previous setting. The whole madrigal ends with an exact repeat of the first twelve bars of the prima parte.

A further formal effect of the text results from repetitions of the words within a single parte. In Io morirò (III.1) the opening line, and in Posso cor mio (III.8) the opening two lines, are repeated at the end by both poet and composer. In Filli mia bella (II.12) the similarity of the first two lines allows the composer to use a balanced polychoral echo effect after the Canto's opening call to attention. In Baci, ohimè! non mirate (V.11e) the appearance of "taccia" and "Baci" at the beginning of lines seven and fourteen respectively calls for a musical as well as poetic rhyme, and the third line, "Baciate, ohimè! baciate", bears a strong resemblance to the first. The complete cycle is a good example throughout of the use of words as structural mortar, or to give a refrain effect. The musical/poetic rhyme is rare - another good example occurs in

the settings of "rosse" (line 4), "fosse" (line 8) and to a lesser extent "mosse" (line 1) in Nè fero sdegno (IV.8a) - but the use of similar music for repeated appearances of a single word is found in Mentre fia caldo il sol (I.6), where the word "mentre" determines the opening in canzonetta rhythm of lines one and three, but while keeping the same melodic rise is treated simply and homophonically at the beginning of line five; in Piangea Filli (III.14), in which the phrase "O Tirsi" which begins lines three to six is used as an anguished refrain jerking the music back from a variety of keys and styles; and in Sonar le labra (IV.2b), in which the gathering chord effect of the word "Amor" in line two is extended at its second appearance in line five, and further repeated by the composer at the beginning of the last section of his musical pattern.

A certain formal/structural effect also derives from the musical expression of the text. The extension of a single motive or phrase by variation, contrapuntal development or repetition is a common feature of Marenzio's style. When exact or only slightly altered such repeats can have a particularly strong effect on the formal balance of the madrigal or parte. Such an effect occurs for example in Strinse Amarilli (I.15), in the repetition in bars 43-6 of bars 37-40; in Nessun visse giamai (II.2), where the repetition in bars 28-37 of bars 18-27 is a third lower; and in Stringeami Galatea (III.3a), in which the repetition of bars 20-25 in bars 26-32 is harmonically a fourth higher, with the parts redistributed, and is followed by additional treatment of the second motive.

However, despite the use wherever possible of formal elements in the text, with the exception of musical/poetic rhymes, the use of abstract musical patterns is far more important. The madrigals which can be analysed in this way are listed in Table

2e. The text is of little importance here except in the madrigals with word repetitions already mentioned, since the patterns are essentially dependent on exact or slightly altered repetitions of sections of the music with its accompanying text. Only in Qual per ombrose(III.6a) is there straightforward repetition of a section of the music to different words, reminiscent of the frottola, villanella or early chanson. In this piece the music of the opening quatrain is repeated with only slight variations to the second quatrain, followed by a brief coda. The coda is a repeat in triple time of the penultimate phrase, the change of metre itself being a reference to that of a passage in the middle of each quatrain.

The formal division of the madrigals in Table 2e is dictated simply by the repetitions of the musical material. Section A is frequently not repeated, and in such cases includes all music before the first appearance of any material which is later repeated, although not infrequently the mosaic construction within the section implies further subdivision. In Lasso e conosco hor ben (IV.11b), for example, further subdivision could be inferred at "Guidice ingiusto" (bar 19) and "Perfide"; indeed, there is more sense of continuity at bar 37, where section B begins, than at either of the earlier points. Other good examples are Giunt'a un bel fonte (V.6), in which section A appears to subdivide at bar 31; and Dunque da voi (VI.3c), where section A appears to subdivide at bar 19.

In the majority of cases the patterns are extensions of simple repeat endings. When these essentially comprise a repeat of the final phrase to provide an emphatic close they are not considered as parts of formal patterns, but occasionally the distinction is somewhat marginal. In Strinse Amarilli (I.15) and Filli mia bella (II.12) the repeated passages are fairly long,

but the effect is that of concluding repetition rather than that of a section repeated in order to achieve formal balance. Qual vive Salamandra (I.4) and Vita de la mia vita (II.14), on the other hand, have equally straightforward but more substantial repetitions which contribute more to the formal structure than the effect of a mere conclusion - as it were, the repetition of a paragraph rather than a phrase.

Several other madrigals have repetitions related to the repeat ending but formally distinctive. In Talchè dovunque vo (IV.8b) extended contrapuntal treatment of the concluding passage of the repeated section closes the madrigal over a bass part greatly augmented rhythmically, ♭ ♯ ♯ ♯ . ♯ ♯ ♯ ♯ ♯ becoming ♯ ♯ ♯ ♯ . ♯ ♯ ♯ ♯ ♯ H H . In Io vidi già (II.13), Vivrò dunque lontano (V.12) and Con la sua man (V.9) the repetition is extended to become a tiny coda; in Con la sua man an idea which occurs very briefly at the end of the first statement of section B is expanded contrapuntally to form a closing passage of nine bars' length. Giunt'a un bel fonte (V.6) provides a particularly interesting example of the variant final section. In this case section B (bars 59-68) is repeated twice: the first repeat comprises a rhythmic variation in triplets of the first half of B (bars 69-75) plus a restatement without the first bar of the second half of B (bars 75-80); the second variation is an extended contrapuntal treatment (bars 81-92) of these latter four bars with particular development of the descending scale minim motive on "fior senza frutte", which previously had been allowed only one statement in the bass part.

Oda'l ciel (VI.1b), Baci soavi e cari (V.11a) and L'auro e i topaci (VI.2g) are the only madrigals with immediate repetitions of section A. Oda'l ciel has a short opening section with two variations (bars 1-14, 14-27, 26-36) in which the opening

theme is treated imitatively by QSB, CAT and ASB respectively. In the second variation the original material is quickly joined by the descending motive of the following section, "Gradisci il cor", thus providing the sort of overlap of material which makes formal patterns much less easy to distinguish in this book. The long concluding section B illustrates this more fully. Two motives interrelated by scalar movement, "Che son nel ver troppo sublimi some" and "Larger al ciel", appear at first separately and then in conjunction with a third motive, "di Margherita il nome". In the interplay of all three there are many repetitions, but none such as to establish a pattern. Finally the second motive adopts the dotted characteristic of the third before the latter is expanded for the final cadence.

Baci soavi e cari (V.11a) opens with three statements of A which are by no means repetitions, and indeed set different words, but which are separated from and at the same time related to each other by the opening 'gathering chord' of G minor, a similar construction using a dotted ♭.♭.♭ motive and repeated syllabic quavers, and a rather vaguer melodic similarity. The variation of section B which follows is a far more straightforward change in vocal orchestration, related to section A through the use of similar rhythmic motives and the melodic rise of a minor third. The coda is related to the opening G minor chord, though its slow contrapuntal movement is sufficiently different to make it an emphatically satisfying conclusion.

L'auro e i topaci (VI.2g) has perhaps the most interesting form and is one of the most satisfying individual pieces in the corpus. The pattern can be read either as AA'BA"B' or, further subdividing section A, ABA'B'CA"B"C'. Section A (in the first pattern) consists of two distinct units, "L'auro e i topaci...", which has essentially horizontal contrapuntal treatment (motive 1),

and "Vincon le bionde chiome", with essentially vertical (rhythmic) contrapuntal treatment (motive 2). Sections A and A' consist of alternations of these, one short and one long statement of each. Section B consists of contrapuntal treatment of a third scale-like motive, "Che menan gl'anni...", which takes two principal forms, in crotchet movement (motive 3a) and a rising and falling essentially semibreve movement (motive 3b). Following a brief working-out of motive 3a, motive 1 enters as counter-subject to motive 3b. The following section A" consists of alternating short statements of motives 2, 1 and 2, the entry of motive 1 overlapping the first treatment of motive 2. The final fourteen bars consist of contrapuntal treatment of the third motive in various forms, of which 3b is the most important, with a long final ornamental flourish in the Canto. The use of 3b produces a most satisfying conclusion to the cycle Giovane Donna, since it has appeared at infrequent intervals throughout the cycle, in various rhythmic guises, as a unifying motive.

A simpler example of rondo form is found in La dipartita è amara (IV.3), in which section B is repeated, ABCBD. The structure is strengthened by a rhythmic relationship between A and C and a stronger melodic relationship between B and C. Section D sets the words of C to entirely new and contrasting material, rapid  movement over a semibreve bass which makes a brief reference to section C in its approach to the dominant pedal preceding the final cadence.

Another elaborate pattern, ABB'CC'DC"D', occurs in Non porta ghiaccio Aprile (IV.10), although the sections are short and the variations relatively simple. In B' the alterations are mainly rhythmic, with some change of scoring. C' and C" are varied statements of the first half of C only, C' having a more complex contrapuntal treatment than the original and C" a

rhythmic displacement of the Basso enabling a more definite cadence to be made in bars 65-6, a fact emphasised by the omission in C" of the Tenore counterpoint that accompanied the Basso in earlier statements. D and D' are identical save for the interchange of first and second alto and tenor respectively.

Madrigals with no formal pattern frequently display formal elements, the most common being the repeat ending. Derived from the early chanson, this became widespread in the later madrigals. Its close relationship to many of the formal patterns has already been mentioned and two longer examples given,¹ but there are many variants of this basic type. Shorter examples of simple repetition, with only a slightly altered lead-in, are found in Son presa disse (III.2b), Puote agguagliar (III.6b), Io che forma (III.7b), Tigre mia (III.9) and Quell'ombra (III.11). Strinse Amarilli has first and second soprano and tenor respectively interchanged in the repeat, which is a fairly common feature of repeats within formal patterns also. A more complicated interchange of voices occurs in Nel più fiorite Aprile (I.8) in which only the Basso is repeated exactly although Canto and Alto have only slight alterations; and in Leggiadre Ninfe (V.2), where it is necessitated by the initial interchange of Tenore and Basso and the latter's anticipation by two minims of the doubled time of the final cadence.

In Non fur giamai (VI.2d) the repeat begins similarly with some redistribution of vocal parts, but the second half of the repeated section is extended. Conversely, Quando si more (VI.3b) moves from an altered lead-in on "Ch'amor" to become an exact repeat, with an extra setting of the last words, "in parte", leading to a close in a different key. In Da i bei labbri (III.12) the repeat combines a similar opening, with again some vocal

¹ pp. 88-89.

redistribution, with an extended treatment of the final imitation leading to a close in a different key through a varied treatment of the material rather than by merely adding extra bars to the original close. In Tra l'herbe a piè d'un mirto (IV.5a) poly-choral imitations coalesce in the final statement to form a codetta of mounting excitement, and a similar effect is achieved by increased imitation and vocal interchange in Ecco c'hor pur si trova (I.14b).

The most extended treatment of repeat endings occurs in O dolorosa sorte (I.9), which has four repetitions of the final phrase, "Ove se nutre il mio gran foco", in the keys of G major, D minor, C major and A minor leading to a final IV-I cadence; and in Vattene anima mia (IV.4), where increasing imitative activity above three statements of the final motive in the Basso in B flat, F and C majors (each section ending with a IV-III cadential suspension), plus two overlapping statements of the motive in the Canto contribute to another ending of mounting excitement. Such treatment becomes so extended as to go beyond repetition into development in Vaneggio od'è pur vero (IV.13), where the comparatively simple repeated ending has developed into a complex structure. The entries of Basso and Quinto at bars 58-9, equivalent to those of Basso and Canto at bars 46-7, create expectation of a repeat. The effect is that of a false recapitulation, for the development of motives between these two points precludes any return to the earlier material, and the later entries are followed by a more complex and powerful conclusion.

Other structural devices not necessarily affecting formal balance but acting as a unifying force have already been touched upon.¹ The use of the cadence or 'gathering chord' as

¹ pp.84-87.

mortar is extended from its connection with repeated words to become a purely musical element in Occhi sereni e chiari (I.11). The chord at bars 31-2 is a reappearance of the word "Occhi" and a reference to the opening imitation which similarly used two semibreves to depict the word, but the same device is later used at bars 44 ("Hor") and 52 ("Deh!") as a purely musical structural element. O quante volte (III.16) uses a V-I cadence in G major with a IV-III suspension at bars 13-14, 36-7 and 53-4 as a unifying element, and Puote agguagliar (III.6b) has statements of a strong and individual cadence at bars 25-6 (in D major) and in the two statements of the final phrase at bars 42-3 and 49-50 (both in C major), with a fewer-voiced statement in G major at bars 33-4. There is a strong correspondence between the opening of Son presa disse (III.2b) and the opening of the second quatrain at "L'alma mia" and a rhythmic similarity between the motives which close each quatrain.

Architectural unity or poise is also frequently established by the use of similar motives throughout a single madrigal or parte, as it is between two or more parti. For example, melodically similar motives dominate and unify Vaghi e lieti fanciulli (II.3), Tutte sue squadre (II.6) and Nè fero sdegno (IV.8a), and many of the motives of Come fuggir per selve (V.3) are melodically related to the opening. Rhythmically similar motives unify S'a veder voi (V.10) and O che soave e non inteso bacio (IV.14), based in the former on the rhythm ♩. ♪ ♩ and in the latter on the rhythms ♩ ♩ ♩ and ♩. ♪ ♩. Cantate Ninfe (I.13), in addition to its formal pattern, is dominated both by rhythmically similar motives and by the melodic rise of a third. Indeed, such is Marenzio's concern to impart some kind of formal unity that one or more groups of linked motives are very likely even if there is no overall similarity.

Tonality and Chromaticism

Reference has been made elsewhere to the expressive aspects of chromaticism in these madrigals¹ and to the conflict between modality and tonality as it affected the problems of musica ficta.² Moreover, a full discussion of Marenzio's harmonic language would require an individual volume. It is intended here, therefore, to provide a broader treatment of the subject and a framework within which to investigate some of its principal characteristics.

The last two decades of the sixteenth century were, musically speaking, exciting and varied times. Leaders in musical experimentation co-existed comfortably with composers dedicated to reviving a much older tradition - in the case of Marenzio and Palestrina, literally so - and the variety of musical styles was nowhere more clearly reflected than in the field of tonality and harmonic language. It is this freedom and at times conflict of tonalities which is the predominant characteristic of the harmonic language of the period, language that has been variously termed "moderate bitonality",³ "triadic atonality"⁴ (or in a gentler form "floating tonality")⁵ and "monality".⁶ In his analytical study of harmonic changes in the sixteenth and seventeenth centuries Wienpahl described the period 1540-80 as one of "significant change"⁷ and that of

¹ See Chapter Two, pp. 55-59.

² See Chapter Four, pp. 149-153.

³ W. Apel, The Notation of Polyphonic Music, 900-1600, 5th. edn. rev., Cambridge, U.S.A., 1953, p. 104.

⁴ E. E. Lowinsky, Tonality and Atonality in Sixteenth-Century Music, Berkeley, 1962, p. 39.

⁵ Lowinsky, Tonality and Atonality, p. 38.

⁶ R. W. Wienpahl, 'Modality, monality and tonality in the sixteenth and seventeenth centuries', Music and Letters, lii (1971), 407-417 & liii (1972), 59-73.

⁷ 'Modality, monality and tonality', Music and Letters, lii (1971), 413.

1580-1620 as "the most crucial stage of evolution" from relatively clearly defined modality to clearly defined tonality.¹ The madrigal was in the forefront of this change, its secular position emphasised by its expressiveness and conciseness, which encouraged a structure of rapidly alternating contrasting sections and frequent tonal cadences, "probably the greatest single factor in the dissolution of several modes into two keys".² As Lowinsky says, citing the mid-sixteenth century experimental composer and theorist Nicolo Vicentino:³

he authorised the composer to go beyond the pale of modal order in secular compositions not subject to the ecclesiastical modes but obeying only one law, that is, "to breathe life into the text, and to demonstrate with the harmonies chosen its passions, now harsh, now sweet, now gay, now sad".

The modes had therefore by this time lost much of their influence, particularly in secular music. Although the efforts of the madrigalists "to lend nobility to secular music" had earlier turned them "from popular sources of inspiration to the polyphonic motet",⁴ and hence to modality, the influence of the modes in particular was necessarily limited and had, with other stylistic features, been thoroughly assimilated long before Monteverdi's time. By its very nature polyphony led to modal impurity, since the impracticability of retaining such features as the characteristic diapente and diatessaron species, stress of and closure on the final and the accepted range and compass of the mode in individual voices was compounded by increasing chromatic inflection and the increasingly vertical approach to composition: "the evolution of diatonic tonality was latent

¹ 'Modality, monality and tonality', Music and Letters, lvi (1971), 413

² R.W. Wienpahl, 'Modality, monality and tonality', Music and Letters, lvi (1971), 410. Kerman, however, in Elizabethan Madrigal, pp. 219-220, disputes the importance of madrigalian chromaticism in the development of modern harmony.

³ Tonality and Atonality, pp. 42-43.

⁴ Lowinsky, Tonality and Atonality, p. 38.

in the nature of polyphony itself".¹

Nevertheless, theorists including Zarlino still clung to the modes and even an "advanced" composer must of necessity have accepted them as the theoretical basis from which he worked. An analysis of the appearance of the modes in Marenzio's six-voiced madrigals certainly seems to indicate that he accepted this framework and reveals some interesting developments. Table 2f lists the appearance of the modes in these madrigals, taking the concluding bass note of the madrigal as the final of the mode.² Transposed and untransposed appearances are listed separately, counting each complete madrigal as one unit. All transpositions are of one flat, in the sources like madrigals being grouped together in one or two blocks. Table 2f:B gives an additional comparison of the total number of complete madrigals with the total number of parti in each mode. Transposed modes have been listed in their untransposed categories, and each parte is considered as being in the home mode of the piece - that is, the mode in which the ultima parte ends; in most cases the modulation to the final close in medial parti occurs very late and does not influence the mode of the whole; in the cycles of Book VI it occurs as the last of a series of transient modulations and is of significance largely in its formal relationship to the madrigal as a whole. No attempt has been made to

¹ H.K.Andrews, The Technique of Byrd's Vocal Polyphony, London, 1966, p.17.

² Theorists and scholars are divided as to the accuracy of this procedure as an indication of the mode. Zarlino (Istitutioni, 2nd.edn., 1562, Book iv, Chapter 30, quoted in Andrews, Byrd's Vocal Polyphony, pp.15-16) disputes that it is necessarily accurate, though somewhat earlier Aron (P.Aron, Trattato della natura di tutti gli tuoni di canto figurato, Venice, 1525, chap. 3, cited in Lowinsky, Tonality and Atonality, p.33) had already accepted it. Andrews accepts it for his own usage in his discussion of Byrd's harmonic language and it seems, since we are dealing only with the outer framework of Marenzio's music, to be perfectly acceptable for this discussion.

T A B L E 2f

Use of Modes¹

A: Transposed and untransposed modes in complete madrigals

Book	Dorian		Phrygian		Lydian		Mixolydian		Aeolian		Ionian	
	<u>un.tr.</u>		<u>un.tr.</u>		<u>un.tr.</u>		<u>un.tr.</u>		<u>un.tr.</u>		<u>un.tr.</u>	
I	-	2	1	-	1	1	3	1	2	2	2	3
II	1	3	1	1	1	-	2	-	2	-	2	2
III	2	3	1	1	-	-	1	1	1	2	2	2
IV	1	2	1	-	-	-	3	2	1	3	1	1
V	1	4	-	-	-	-	3	-	1	-	2	1
VI	-	3	-	-	-	-	1	-	-	-	1	-

B: Modes in complete madrigals and parti

Book	Dorian		Phrygian		Lydian		Mixolydian		Aeolian		Ionian	
	<u>m. p.</u>		<u>m. p.</u>		<u>m. p.</u>		<u>m. p.</u>		<u>m. p.</u>		<u>m. p.</u>	
I	2	3	1	1	2	2	4	4	4	4	5	6
II	4	7	2	3	1	1	2	2	2	2	4	6
III	5	7	2	3	-	-	2	3	3	3	4	5
IV	3	4	1	2	-	-	5	5	4	5	2	3
V	5	10	-	-	-	-	3	4	1	2	3	4
VI	3	12	-	-	-	-	1	7	-	-	1	2

¹ For the purposes of this table and in order to trace the chronological development of Marenzio's use of the modes Vieni Clori gentil (Ap.1) and Donne il celeste lume (Ap.2) are considered with the book in which they originally appeared. The other madrigals in the Appendix to this edition are ignored.

distinguish between authentic and plagal forms of the mode.

Ben mi credetti già (I.5) is considered as in the Phrygian mode; Einstein's assertion that "in modern terms, the whole piece is a lapse from D minor to A minor"¹ is dubious, ignoring as it does the modal flavour of a piece whose first five entries are on the Phrygian final as the root of the chord, although admittedly the sixth entry, a fifth lower, does have the feel of a home key.

As has been intimated, these modes are in no sense subject to 'pure' modal usage; nevertheless, they serve to indicate the general mood of the piece as well as occasionally determining the specifically modal flavour of the opening of a madrigal (for example, O dolorosa sorte, I.9), and their variety suggests that Marenzio chose them carefully and deliberately. In the first two books every mode is used, the Lydian, Phrygian and eventually Aeolian gradually disappearing from use. Most interesting, particularly in view of Zarlino's renumbering of the modes in 1571,² is the decreasing use of the Ionian and Aeolian modes and the increasing predominance of Dorian and Mixolydian. With the addition of the sharpened leading-note these modes equate respectively to the rising melodic minor and major scales, and with the further addition of a flattened sixth (in this case the B flat, the primary chromatic inflection in modal music) the former equates to the harmonic minor scale. Moreover, although not the home keys, the Aeolian and Ionian modes (respectively equivalent to the falling melodic minor and major scales) are the closest secondary modes to the Dorian and Mixolydian. The latter modes, therefore, enable Marenzio not

¹ Italian Madrigal, ii. 619.

² G. Zarlino, Dimostrazioni harmoniche, Venice, 1571, cited in Lowinsky, Tonality and Atonality, p.35.

only to compose in a true diatonic minor and major tonality, but also to utilise the strong element of conflict between natural and chromatic thirds, sixths and sevenths as an important ingredient of his harmonic language.

The "secondary" modes stand in a V-I relationship to their respective primary modes, a relationship whose growing importance is demonstrated on a smaller scale by the cadences in these madrigals. All final cadences (as almost all medial) have a major third, and the vast majority of madrigals and parti end with a perfect cadence. Table 2g lists the exceptions with their modes, there being nineteen plagal cadences and one inverted, a perfect cadence of which the penultimate chord is a 6-4. All modes except the Lydian are represented but all madrigals and medial parti closing in the Phrygian mode end with a plagal cadence.

A feature of particular interest which arises from the preceding discussion is the tonal relationship between madrigal parti, which again demonstrates, on a broader than merely cadential scale, the importance of the V-I relationship. Table 2h shows the relationship of the parti endings to each other. Only in three cases apart from the cycles does Marenzio finish a non-final parte on a chord other than the dominant. The cycle Baci soavi e cari (V.11) forms a series of V-I relationships. Giovane Donna (VI.2) includes endings on IV and VI, but in the longest cycle, Se quel dolor (VI.3), the most adventurous in other ways also, Marenzio goes even further afield, in the last three parti employing the unusual relationship II-III-I. The return to the tonic in the fifth parte, followed once again by the mediant, gives a balance to the form which is rounded off by the return from the mediant to the tonic of the final parte. Thus these relationships establish a formal counter-balance to

T A B L E 2g

Non-Perfect Cadences

<u>Book</u>	<u>Number</u>	<u>Mode</u>	<u>Cadence</u>
I	9	Phrygian	Plagal
II	6	Phrygian	Plagal
	9a	Ionian	Plagal
	10a	Dorian tr.	Plagal
	11a	Phrygian tr.	Plagal
	11b	Phrygian tr.	Plagal
	15b	Dorian tr.	Plagal
III	2a	Dorian	Plagal
	3b	Phrygian	Plagal
	9	Aeolian tr.	Plagal
	14	Phrygian tr.	Plagal
IV	2a	Aeolian tr.	Plagal
	5a	Ionian	Plagal
	9b	Phrygian	Plagal
	11a	Dorian tr.	Plagal
V	7a	Aeolian	Plagal
VI	2e	Mixolydian	Plagal
	3a	Dorian tr.	Inverted
	3g	Dorian tr.	Plagal
	3h	Dorian tr.	Plagal

tr. indicates transposed mode

T A B L E 2h

Harmonic relationship of parti endings

<u>Book</u>	<u>Number</u>	<u>Parti</u>									
		<u>1a</u>	<u>2a</u>	<u>3a</u>							
I	1	V	I								
	14	V	I								
	17	V	I								
II	4	V	I								
	9	III	I								
	10	V	I								
	11	IV	I								
	15	I	V	I							
III	2	V	I								
	3	IV	I								
	6	V	I								
	7	V	I								
	15	V	I								
IV	2	V	I								
	5	V	I								
	8	V	I								
	9	V	I								
	11	V	I								
V	1	V	I								
	4	V	I								
	5	V	I								
	7	V	I								
VI	1	V	I								
<u>Book</u>	<u>Number</u>	<u>1a</u>	<u>2a</u>	<u>3a</u>	<u>4a</u>	<u>5a</u>	<u>6a</u>	<u>7a</u>	<u>8a</u>	<u>9a</u>	<u>10a</u>
V	11	I	V	I	V	I					
VI	2	I	IV	I	I	VI	IV	I			
	3	I	III	V	V	I	III	V	II	III	I
Ap	5	I	V	I							

the chromaticism and fluctuating tonality within each individual parte, just as in earlier madrigals tonal ambiguity and structural variety is controlled by internal formal patterns.

The chromaticism of the later madrigals, and even of such famous early examples as O voi che sospirate,¹ provides a further, and increasing limitation on the influence of the modes. Even in a somewhat negative sense, however, this influence persists in the avoidance of a pure diatonicism and in contributing to an harmonic language of considerable variety and flexibility. In the early and later pastoral madrigals in particular this is reflected in a contrast both between modal melody and diatonic harmony and phrases or sections whose harmonic character is essentially modal and those where it is essentially diatonic.² The choice of harmonic movement is wide, including chordal progressions that are essentially diatonic, progressions that can be analysed in modal terms (which dominate the texture in the alla breve madrigals) and progressions that involve chromatic steps outside the modal system but which are between chords unrelated in the diatonic system. For example, progressions involving consecutive steps of fifths in the bass are not uncommon - the first in the six-voiced madrigals occurs at the word "Indi" in Come inanti de l'alba (I.1a, bars 28-30, 36-8) - and side-stepping harmonic movement over steps of a tone or third in the bass is frequent, as the discussion of the illustrative aspect of this progression has shown.³ Watkins comments similarly on this "specifically Mannerist feature" of Gesualdo's

¹ Werke, i.69 (II.10). The enharmonic setting of the words "quel suo antico stile" is indeed far removed from any modal associations.

² This contrast is further discussed in relation to problems of musica ficta in Chapter 4, pp. 149-153.

³ See Chapter 2, pp. 55-58.

music:¹ ~

It includes harmonic progressions which can be reconciled with an older modal order or a developing functional system, as well as many others which are difficult to explain by any theoretical system devised before or after.

Andrews says of the late sixteenth century in general that "the trend towards a levelling out of the modes ... had not progressed far enough to allow of a consistent system of chord relationships";² but these madrigals reflect rather a system of tonality so flexible that it can accept without conflict a wide variety of chord relationships.

In the pastoral madrigals the tonal balance is not disturbed by occasional expressive chromaticism. In the later expressive madrigals and in the more adventurous five-voiced madrigals the essential flexibility of tonality remains, but is further extended by the increasing use of chromaticism, both melodic and harmonic.³ Wienpahl describes the rise of expressive chromaticism among the madrigalists from Vicentino onwards as an attempt to "rejuvenate the melodic quality of the modes",⁴ adding that accidentals were more freely used even in those pieces clearly modally conceived, citing examples from Marenzio's (relatively early) fourth book of five-voiced madrigals of 1584. Nevertheless, he continues, "the excessive use of (chromatic alteration) must necessarily destroy modal integrity and at the same time lead away from the trends towards diatonic tonality already evident in mature sixteenth century polyphony", and thereby contribute further to tonal variety. The effect in Marenzio's madrigals is compounded by the change in stress from

¹ Gesualdo, p.108.

² Byrd's Vocal Polyphony, p.17.

³ As a direct effect of text illustration this is discussed in Chapter 2, pp. 58-59.

⁴ 'Modality, monality and tonality', Music and Letters, lii (1971), 415.

lively scenic description to plaintive emotion and is especially prominent in the long sinuous chromatic lines that open Se quel dolor (VI.3) and recur throughout the madrigal. Famous examples from Marenzio's other works, such as O voi che sospirate,¹ Solo e pensoso² and Dura legge d'Amor also illustrate clearly the chromatic freedom with which he operated on occasion, when the text demanded. Dissonance becomes much freer, although it is still largely the result of suspensions (for example, suspended sevenths are now common) or disguised by contrapuntal movement, as in the chord of g-a-b flat-c'-e'-a' (bar 44, 2nd. beat) or in the flat 6-3 chord (bar 61, 1st beat) in Dentro pur foco (VI.2f). Yet despite the increased intensity of expression Marenzio's chromaticism, like Monteverdi's, still retains within this wide tonal context, a surprising sense of logicity, in sharp contrast to the unexpectedness of some of Gesualdo's progressions: the most striking dissonance in the six-voiced madrigals, the Alto a' sharp on "e sospiri" in Baci amorosi e belli (V.11b, bar 64, 2nd beat) can be explained as a subsemitonium. This shows a striking similarity to, and almost certainly the influence of, Vincenzo Galilei's unpublished counterpoint treatise:³

Whenever two or more notes move over one another gracefully according to the decorum of the art of counterpoint, whatever dissonance occurs among them not only will be tolerated by the sense, but it will take delight in it.

Certain of Galilei's examples also show a striking similarity to passages in Marenzio's madrigals.

Associated with this chromaticism, and often a direct

¹ Werke, i.69 (II.10).

² Modern edition in Madrigalisti Italiani, ed.L.Virgili, Rome, 1952, i.20.

³ C.Palisca, 'Vincenzo Galilei's Counterpoint Treatise', Journal of the American Musicological Society, ix (1956), 89.

result of it, is a widening use of transient modulation: as Reese observes, "accidentalism in Marenzio sometimes suggests a remarkable number of tonalities in rapid succession".¹ Wienpahl sees this as a result of fascination with the sonority of authentic cadences without any realisation of modulation.² Kerman sees it as essentially expressive of the text and classifies it as his fourth type of chromaticism: as an example he discusses both chromaticism and modulation in O voi che sospirate, demonstrating the close link between them.³ Watkins has commented on it also, a characteristic even more marked in the works of Gesualdo:⁴

Portions of many works vacillate tonally, and clearly defined cadences are lacking for considerable stretches of time. Floating tonality, or key drifting, sometimes replaces true modulation. Thus, the tonal situation, too, has a characteristically mannerist ambiguity.

An harmonic analysis of Marenzio's madrigals shows that all these statements are true, but none of them exclusively so. Analysis of three madrigals in Book I a 6 shows that (despite some slight differences of harmonic usage) modulation is largely a result of imitative cadential statements, as Wienpahl suggests. This is particularly true of the prima parte of Come inanti de l'alba (I.1a), where brief modulations away from the tonic of F major⁵ at bars 9 (C major), 31-35 (G minor) and 44-5 (C major) are the result of melodic chromaticism at cadences. Only the final modulation to the dominant, C major, as required for the ending of a prima parte, can be considered as a deliberate change

¹ Music in the Renaissance, p.423.

² 'Modality, monality and tonality', Music and Letters, lii (1971), 416.

³ Elizabethan Madrigal, pp.215-216.

⁴ Gesualdo, p.108.

⁵ To talk in terms of diatonic keys, as indeed of modulation, is anachronistic but unavoidable and does not essentially conflict with the preceding discussion.

of tonality. In the seconda parte modulations are similarly transitory, those to G minor at bars 19-22 and 27-32 resulting at least in part from the avoidance of a melodic diminished fifth in the Basso.

Cantate Ninfe (I.13) begins clearly in C major. Then follows a passage of deliberate ambiguity between A minor and C major in bars 8-25 before a cadence in G major (26-28) establishes the pattern of the earlier madrigal. This is then treated as the dominant of C, to which the music immediately returns and where, somewhat uncharacteristically, it stays for the remaining thirty-one bars.

The prima parte of L'aura serena (I.17a) illustrates another slight difference in usage. The opening has a stronger modal flavour in the duality of F natural and F sharp, though the following cadence, imitated a fifth higher, again demonstrates Wienpahl's thesis.¹ Thereafter the madrigal moves largely between G minor and F major, respectively the modal tonic and the diatonic major indicated in modern terms by the key signature, a conflict which recalls the duality of the opening. The chief exception is the chromatic word-painting at "profunde" (an A major chord), though the music also touches very briefly on G major, C major and D minor en route. As a prima parte it moves obligatorily to the dominant in the last five bars.

O voi che sospirate² is an individual and fascinating case, both for its chromaticism and enharmonic modulations. The chromaticism at "non mi sia più sorda morte", "del pianto", "quel suo antico stilo" and "Ch'ogni uom attrista", though atypical, certainly supports the contentions of both Kerman and Watkins.

¹ The use of B natural and C sharp here illustrates an interesting point of musica ficta: whether or not the earlier F (Alto, bar 1, etc.) should be sharpened. For a discussion of this principle and similar examples see Chapter 4, pp. 144-147.

² Werke, i.69 (II.10).

The modulations elsewhere - and indeed the modal passage at "delle miserie" - feel much more deliberate than anything in the earlier examples. Nevertheless, it is clear that the fluctuating tonality, albeit generally in a more limited form, is a basic characteristic of Marenzio's earliest madrigals.

The madrigals in Book VI a 6 are strongly contrasted in this respect. The tonality of Lucida perla (VI.1a) is closely related to that of the madrigals in Book I a 6: the passage of sequential imitation moving rapidly through several tonalities in bars 60-72 presents an interesting contrast of dissimilar melodic movement with similar harmonic movement. In the cycles, however, most noticeably in Se quel dolor (VI.3), mannerist expressive characteristics are added to this basic harmonic vocabulary. The first twenty-three bars of the prima parte contain considerable chromaticism within a basic tonality of G minor. After a cadential motive of pastoral style in bars 24-6, ending in C major, a substantial passage of harmonic duality (B natural/B flat suggesting C major/F major) leads via G minor to a cadence in D minor at bar 40. Bars 41-56 include considerable chromaticism and numerous false relations, with a strong movement towards an expected cadence in B flat major. This cadence is denied, however, by an unexpected D major chord which initiates the final and most fascinating section of the parte (bars 66-82), which through suspensions and chromaticism moves through a series of dominant relationships (B major, E minor, A minor, D minor) to finish on a chord of G major.

Here indeed we have music which substantiates Lowinsky's comment on late sixteenth century experimental chromaticism:¹

¹ Tonality and Atonality, p.39.

Here is a music in which extreme chromaticism and ~~constant modulation~~ within a triadic texture of harmony erode any sense of a stable tonal center.

Nevertheless, as we have seen, on a broader scale the music is subject to an overall formal control: in this cycle, on the largest scale he ever attempted, Marenzio demonstrates his structural command over a texture abounding in expressive chromaticism and harmonic varietà.

C H A P T E R 3

The Texts

The analytical commentary on the texts presented in this chapter is of necessity in the nature of an interim report. Despite the examination of over thirty contemporary sources and a number of more recent selections of cinquecento verse forty-four of the eighty-four texts remain obstinately anonymous, although the proportion is lower if the individual parts of the cycles and three- and two-part madrigals are considered separately. The proliferation of poetic anthologies and collections in the cinquecento was such¹ that a thorough examination of all possible sources might well reveal several more authors. However, the situation is complicated by the similarity of much cinquecento verse and by Marenzio's use of isolated canzone stanzas, of altered versions of what appears to be the basic text (for example, In lucido rio (III.4) or O che soave e non inteso bacio (IV.14)) and of works which at the time circulated only in manuscript. Guarini's Baci soavi e cari (V.11) is the only known example of this,² but some at least of the divergences between the musical and literary texts shown in the Critical Commentary may be due to Marenzio's use of other than printed sources.

The Poets

The poets most represented in the madrigals in this

¹ E. Wilkins, History of Italian Literature, Harvard, 1954, pp. 249-250.

² Italian Madrigal, ii. 668.

edition are Torquato Tasso (twelve texts), Giambattista Guarini (seven texts including the five-part canzone, Baci soavi e cari (V.11)) and Francesco Petrarca (four texts including the seven-part sestina, Giovane Donna (VI.2)). Bartolomeo Gottifredi, Vincenzo Quirini, Luigi Tansillo and Girolamo Troiano are each represented by two settings, one of Tansillo's being the ten-part capitolo, Se quel dolor (VI.3). The following poets are each represented by one setting: Pietro Barignano, Girolamo Casone, Giovane della Casa, Petronio Barbatì de Foligno, Lorenzo Guicciardi, Francesco Maria Molza, Pompeo Pace, Francesco Sacchetti, Jacopo Sannazaro and Gian Battista Strozzi. Sannazaro, the prince of Arcadia and elsewhere a favourite poet of Marenzio,¹ is represented only by the text of the ten-voiced Basti fin qui le pene (Ap.4), although of the six-voiced madrigals in the Book a 4,5 & 6 only the text of Come ogni Rio is not his. Basti fin qui le pene is a setting of the first eight lines of the third, fifteen-line stanza of the canzone, Sperai gran tempo.² Sacchetti's text is a fourteenth-century caccia, otherwise set in the sixteenth and seventeenth centuries not by an Italian but by Peter Philips in 1598.³ Apart from Sannazaro, Sacchetti and the three major poets only della Casa, Molza and Tansillo are of any stature,⁴ though Einstein also claimed for Strozzi "a relatively honourable place in the otherwise depressing literary history of the madrigal".⁵ He was "perhaps the best-

¹ In the complete corpus of Marenzio's madrigals Sannazaro is given forty-five settings compared with Petrarch's forty-eight. According to Einstein (Italian Madrigal, ii.613) he was especially popular with Roman composers.

² Engel's concordance mistakenly indicates that the first stanza of this canzone was also included in the Book a 4,5 & 6.

³ See p.13, fn.1.

⁴ J.H. Whitfield, A Short History of Italian Literature, London, 1960, pp.164-165, 170.

⁵ Italian Madrigal, ii.662.

known practitioner of this form in the sixteenth century, (and) is credited with having given it new scope and flexibility".¹

Much of the "depressing literary history" was due to the popularisation and extension of the Petrarchan style. His poetry, which includes among much else the earliest extant literary madrigals, was a great influence in the cult of Bembismo and the renewal of interest in vernacular poetry. Its appeal lay equally in its humanist, classical background and in its polished elegance of emotional expression, coupled with a taste for conceits and epigrams - the continued play in his sonnets upon the name of his beloved Laura, lauro (laurel), l'aura (breeze) and l'auro, l'aureo or l'oro (gold), is a very simple example² - which held a peculiar appeal for the sixteenth century. This latter characteristic became exaggerated out of all proportion in the concern with stylistic devices and intricate word-play that characterize the Mannerist poetry of the second half of the century. "The stock Petrarchan situation describes the pangs of a lover, the beauty of his mistress, his fire and her coldness, his devotion and her aloofness, always in much the same terms. Whatever sincerity there may have been in Petrarch's handling of the theme, it rapidly became one of the shallowest and most tiresome clichés in sixteenth-century literature".³

Tasso and Guarini are generally recognised as the two greatest Italian poets of the sixteenth century, and their respective pastorali, Aminta and Pastor Fido, as its greatest literary products. They were no less prone than their contemporaries to these Petrarchan artifices; indeed, Tasso claimed

¹ A.C. Minor and B. Mitchell, A Renaissance Entertainment, Columbia, 1964, p.40.

² The sonnet L'aura che'l verde lauro e l'aureo crine, set by Marenzio in his Book IX a 5, is perhaps the most obvious illustration.

³ Pattison, Music and Poetry, p.100.

that the style of Aminta was more praiseworthy than that of Ariosto's Orlando Furioso, the original and archetypal pastorale, simply because it was "more wholly dependent on the poet's artifice",¹ and he in turn was surpassed (in this purely technical sense) by Guarini, whose pastorale was to a large extent an inflated parody of Tasso's, the famous O bella età dell'oro a feat of prodigious technical virtuosity. Nevertheless, both were great enough generally to rise above the conventions, although Guarini remains the more obviously artificial. Tasso in particular used them "for the perfection of his own artistry", and "poetry could hardly identify itself with music more perfectly than in some of (his) madrigals and canzonette".² It was exclusively on the lyrics of both writers that Marenzio drew for the six-voiced madrigals, although as we have seen Pastor Fido was a favourite source of texts for the stylistic and formal experiments in the later five-voiced works.

Marenzio's literary taste is characterised by Einstein as "fastidious ... from first to last",³ apart from some sacrifice of his "refined literary taste" for the architectonic texts of Books III and IV of the six-voiced madrigals; the latter "contains a number of pieces on texts so trite and commonplace that they fall distinctly below (his) usual level".⁴ This is a substantial reservation. Moreover, the proportion of (at present) anonymous verse is much higher in the six-voiced than in the five-voiced madrigals, reflecting the predominantly pastoral emphasis of the former. This emphasis is heightened by the inclusion of the eight wedding-madrigals, written as occasional music for

¹ Quoted in Shearman, Mannerism, p.145.

² Wilkins, Italian Literature, p.280.

³ Italian Madrigal, ii.612.

⁴ Italian Madrigal, ii.659.

sonorous large-scale performance and immediate appeal. It would seem, therefore, that although Einstein's judgement can be considered accurate as a generalisation, it cannot be applied so sweepingly to the six-voiced madrigals. Nevertheless, it is true that a greater proportion than usual of these texts are of some literary quality.

The Forms

Of the pieces in two or more parts fourteen are sonnets (I.1,17: II.4.9,10,11: III.6,7: IV.2,5,8,11: V.4,5) and three comprise a pair of stanzas from a longer poem (III.2,15: VI.1). The caccia (II.15), complete canzone (V.11), capitole in terza rime (VI.3), complete sestina (VI.2) and paired madrigal (IV.9) are each represented by one example. The paired madrigal was then "much in vogue", consisting as a rule of the question and answer of shepherd and shepherdess, of "proposta and risposta".¹ Non è questa la mano (I.14) is divided musically into two sections, although these are not designated prima and seconda parte nor printed on separate pages, presumably because of the brevity of the first part, but poetically is a true madrigale. Four have no obvious poetic form: Tasso's Nel dolce seno (V.7) is classified as a ballata in modern editions,² but has no refrain, nor any characteristic of the traditional poetic form;³ Bianchi Cigni (Ap.5) comprises three stanzas, the first of eight lines, the second and third of eleven. Six of the wedding-pieces

¹ Einstein, Italian Madrigal, ii.660.

² See, for example, T.Tasso, Poesie, ed.F.Flora (La Letteratura Italiana, xxi), Milan, 1952, p.783, and T.Tasso, Rime, 3 vols., Rome, 1949, i.229.

³ A.Einstein, 'Italian Madrigal Verse', Proceedings of the Royal Musical Association, lxiii (1937), 79.

are bipartite, four of them being sonnets(I.1: II.4: IV.5: V.5).

Of the single stanza madrigals nine set isolated stanzas from eclogues or canzoni (I.5,10: II.1,2,3,13,14: V.3: Ap.4) and thirteen are ottave (I.6,11,16: III.1,4,8,11,13: IV.4,10.15: V.6,9). Two of the latter (I.6: V.6) are in the original form of the rispetto, ABABABCC,¹ the remainder having a variety of free (and sometimes imperfect) rhyme-schemes, sophisticated variants of the traditional folk forms.² Two others are close to the newer late fifteenth century rispetto, ABABCCDD, having rhyme-schemes of ABBACCDD (I.11) and ABABCDDC (I.16) respectively, and one (III.4) to a frottola stanza without the final couplet, ABCABCDD (DA).³

The majority of single stanza works are madrigali or canzonette, the true poesia per musica of the later cinquecento. The canzonetta specialised in light, anacreontic verse and was "typically of several brief stanzas",⁴ and had a strong influence on both the literary and the musical madrigal.⁵ The madrigale developed from the Petrarchan canzone early in the sixteenth century and gave its name to the musical genre.⁶ Einstein defines it as a single stanza form with seven to eleven lines of seven or eleven syllables,⁷ but in practice it produced almost as many variants as its musical counterpart. Marenzio's texts include stanzas of up to fourteen lines with freely-varied syllabification

¹ Wilkins, Italian Literature, p.10.

² Wilkins, Italian Literature, pp.165-166.

³ A. Einstein, 'Italian Madrigal Verse', Proceedings of the Royal Musical Association, lxiii (1937),80.

⁴ Wilkins, Italian Literature, p.295.

⁵ Kerman, Elizabethan Madrigal, p.4. See also Chapter 2, pp.71-73.

⁶ Kerman, Elizabethan Madrigal, p.4.

⁷ 'Italian Madrigal Verse'. Proceedings of the Royal Musical Association, lxiii (1937),80.

and rhyme-schemes.¹ However, only ten of these are definitely independent works and among the anonymous stanzas with more regular form there may well be some selected from longer works.

Sources

Marenzio's principal sources of texts appear to have been two anthologies published in the middle of the sixteenth century:

- (1) Rime diversi di molti eccellentissimi autori, ed. L. Domenichi & others, 9 vols., Venice etc., 1545-60.
- (2) Raccolta de le rime di diversi nobile poeti toscani, ed. D. Atanagi, Venice, 1565.

Only the first two volumes of Rime diversi were in fact edited by Domenichi. Volumes three and six were edited by A. Arrivabene, volume four by H. Bottrigaro, volumes five and seven by L. Dolce, volume eight by G. Ruscelli and volume nine by G. Offredi. Volume six was reprinted in 1573 as Scelta nuova de rime..., edited by Ruscelli.

Eight texts were selected from Domenichi's Rime diversi and a further five, omitting duplications, from Atanagi's Raccolta. Two of these also appear, together with two further texts not found in either collection, in a third anthology:

- (3) Stanze di diversi illustri poeti, ed. L. Dolce, 2 vols., Venice, 1553 & 1563.

Details of literary sources, names of authors, a collation of the texts as they appear in musical and literary sources and occasional additional notes relating to the texts will be found in the Critical Commentary: Texts. To facilitate further research a list of all textual sources consulted, together with press-marks

¹ An examination of Gesualdo's madrigal texts reveals a similar variety of madrigale forms: see Watkins, Gesualdo, pp. 114-116.

of all early printings, is included in the Bibliography,
Section B.

C H A P T E R 4

The Edition

The basic editorial policy has been to present the music in a modern format with as little editorial interpretation of the original text as possible. A discussion of the fundamental questions of proportions, tempo, pitch and musica ficta follows the description and list of sources. A statement of editorial principles will be found in the foreword to the edition in Volume Two.

Sources

The madrigals are contained in part-books printed by the great Venetian publishing houses of Gardano, Scotto, Vincenti and Amadino. Each book achieved several reprints, and collected editions were published by Phalèse of Antwerp and Kauffmann of Nuremberg. Several editions of each book are held in English libraries, and to a large extent English sources were used in the preparation of this edition. The only exceptions were the Venetian prints of Book III a 6, and the original print of Book IV a 6, the copy of which in the Bodleian Library is imperfect.¹

First editions were used for the primary sources as far as possible. No set of part-books of the first edition of the

¹ In the Bodleian Library copy of the first (Vincenti) edition of this book pages 15-20 inclusive of the Canto part are missing and have been replaced by pages 15-20 inclusive of D. Francesco Farina's first book of six-voiced madrigals, a collection otherwise lost. These madrigals are erroneously included in Vogel's Weltlichen Vocalmusik, i.394, in the list of contents of Marenzio's Book IV a 6. Of Farina's madrigals there included, Ardo, si, ma non t'amo and Mentre il gentil pastor are listed in Engel's concordance as appearing in Marenzio's Book III a 6.

first book survives complete, and the primary source for this book was the second edition of 1584, an equally reliable source, which gives every impression of having been supervised as carefully as the first editions of the other books.¹ In each case the primary source has been collated with a later Venetian edition and that of Phalèse.² The two later madrigals found only in Phalèse and included in the Appendix have not been collated with another source. Without exception these sources are clean and well printed and in general very reliable: differences between them are attributable entirely to errors, and it proved possible to construct an entirely reliable edition from this relatively limited number of sources. The publications of Gardano in particular were very clear and accurate with only occasional errors. The editions by Phalèse were carefully corrected reprints of Venetian texts and, despite the posthumous provenance of the reprint of Book VI, valuable for collation purposes. The occasional misprints are always obvious

¹ Until the publication of RISM (Repertoire International des Sources musicales, Munich & Duisberg, 1975, A/I/5, p.415) it was believed that only the Canto, Basso and Sesto of the first edition had survived. It is now known that all the parts do exist, and I had hoped to be able to collate parts from the Bayerische Staatsbibliothek, Munich (TBQS) and the Archivio Doria Pamphili, Rome (CA - the only known copy of the Alto part) with the transcription already made of the second edition of 1584. Unfortunately the microfilm of these part-books did not arrive in time.

² Two later editions of Book IV a 6 were collated since it was originally intended to prepare this edition from British sources. Since the results of these collations are available they have been included in the Critical Commentary despite the inconsistency this causes in the number of editions used.

and not infrequently have been corrected by hand in the part-books. The relatively few differences between sources are noted in the Critical Commentary.

The British Museum copy of Phalèse's print of 1594 contains several English translations underlaid in a contemporary hand. These are detailed in the accompanying table. They have been reprinted complete, in comparison with the original texts, by Obertello,¹ with the exception of Nel più fiorite Aprile, (I.8). This occurs in the Canto only and is in a different, probably later hand; though obviously complete it is so faint as to be unreadable apart from the opening line.. Ten of these texts, apart from very minor details, correspond to the equivalent translations in Musica Transalpina I and II and Watson's Italian Madrigals Englished: Cantai già lieto and its seconda parte, Che la mia donna (II.10), also found in Musica Transalpina I, are not translated in Phalèse's print. None of the other texts have apparently been used in later published editions, though Squire's translation of the first line of Nel più fiorite Aprile, "In April crowned with flowers", is similar.²

In the same copy of Phalèse's print additions have been made to the musical text of the final madrigal, Bastì fin qui le pene (Ap.4), all but one apparently by the same hands. The stronger, earlier hand has added figures above some breve and longa rests to indicate their duration in semibreves and bar-lines at intervals of either a breve or semibreve to most voice parts. The other hand has added bar-lines to the remaining voice parts and slurs, indicating bar-lengths, to Canto, Alto, Tenore and Basso. All these additions to the printed text furnish proof that this set of part-books was in practical use at a

¹ A.Obertello, Madrigali italiani in Inghilterra, Milan, 1949, Appx.1.

² Published as no.68 in the Oriana Collection of Early Madrigals, ed. L Benson, London, 1913.

T A B L E 4a

English Translation in B.M.K.3.f.15 (Phalese, 1594)

- I.4 As lives ye Salamander
- I.8 * When April glows in Flowers
- I.12 ah! in sorrow drowned I wast my wearie dayes
- I.17a * (variously from "E'l bel viso" (Sesto and Quinto) and "o gelosia") O praise the Lord
- III.1 I will goe dye for pure love¹
- III.5 Now must I part my darlinge¹
- IV.2a When Melibeus soul flying hence departed²
- IV.2b How twinkling stars do smile and dance and play²
- IV.6 Unkind o staye thy flying²
- IV.7 So saith my fair and beautifull Lycoris³
- IV.8a In chaynes of hope and feare singeinge and cryinge²
- IV.8b O heare me heavenly powers²
- IV.12 The fates alas too cruell²
- V.1b O ye muses, of music sweet ye goddesses
- V.2a * (from "Mentre vezzosi") Come along all ye gentle Nymphs
- V.4a * Lo here the state of human life
- V.4b * See those whom fortune doth afflict
- V.12 Shall I live so far distant
- Ap.3 Dainty white pearl (by Bicci)³

* Only partly translated.

¹ From Musica Transalpina I, 1588.

² From Italian Madrigals Englished, 1590.

³ From Musica Transalpina II, 1597.

contemporary or near-contemporary date and enhance its value for collation purposes.

The Phalèse print of Book VI a 6 contains in madrigals two to five inclusive the only printed punctuation found in any of the sources.

All individual editions of Book I a 6 end with a Dialogo a diece for two five-voiced choirs, Vieni Clori gentil. All individual editions of Book IV a 6 end with Donne il celeste lume for two four-voiced choirs plus a solo Canto, described in the sources as Canto terzo se piace a 9, which sings only the words "Stravaganza d'Amore". Book V a 6 includes a six-voiced madrigal, Candide perle, by Antonio Bicci (the composer's name is given). Although these do not form an essential part of the contents of this edition they are nevertheless part of the original contents of these books and are included in the Appendix to this edition. The Phalèse collected edition of 1594 omits the two polychoral madrigals but includes Bicci's piece and two further madrigals not included in the individual books, the three-part, six-voiced madrigal Bianchi cigni and Basti fin qui le pene¹ for two five-voiced choirs, both of which are also included in Kauffmann's 1610 print of Marenzio's Madrigali Spirituali e temporali. These two madrigals are also included in the appendix to this edition since, whilst not strictly part of the contents of the six separate volumes, their presence in the collected edition gives them relevance

¹ Originally included in the Book a 4, 5 & 6 of 1588. Engel's concordance does not mention the presence of these madrigals in Phalèse's print.

and they are for various reasons of stylistic interest.¹

The following list gives details of the sources used in the preparation of this edition. Details of all contemporary prints of the complete books of six-voiced madrigals and of contemporary and later prints of individual six-voiced madrigals both in Italian and in translation will be found in the Bibliography.

The following abbreviations are used:

- 1 - primary source
- 2 - secondary sources

Book I

1. CANTO/ IL PRIMO LIBRO/DE MADRIGALI/A SEI VOCI/di Luca Marenzio Maestro de Capella dell'Illustrissime/& Reverendissimo Signor Cardinal d'Este/Novamente Ristampato/.../In Venetia Appresso Angelo Gardano/MDLXXXIIII. (Bodleian Library, Oxford)
2. Il primo libro de madrigali a sei voci...novamente ristampato, Venice: Gardano, 1603. (British Library, London)
Madrigali a sei voci in un corpo ridotto, Antwerp: Phalèse, 1594. (British Library, London)

Book II

1. CANTO/IL SECONDO LIBRO DE MADRIGALI/A SEI VOCI/Di Luca Marenzio, Novamente Composto/& dato in luce/.../In Venetia Appresso Angelo Gardano/ MDLXXXIIII. (Bodleian Library, Oxford)
2. Il secondo libro de madrigali a sei voci...di novo ristampato &...corretto, Venice: Gardano, 1600. (British Library, London)
Madrigali a sei voci..., Antwerp, Phalèse, 1594.

Book III

1. CANTO/DI LUCA MARENZIO/IL TERZO LIBRO/DE MADRIGALI A SEI VOCI/Novamente composto et dato in luce/.../IN VINEGIA Appresso l'Herede di Girolamo Scotto/MDLXXXV. (Biblioteca Estense, Modena)

¹ The remaining six-voiced madrigal in Kaufmann's complete edition, Uscite Ninfe, and the six-voiced madrigals in the Book a 4, 5 & 6, Come ogni Rio, Interdetta speranza, O fere stelle and Valli riposte valli are not included. Engel's concordance wrongly attributes four madrigals in the six books a 6 (nos. II.14, V.1b, V.12 and VI.2e) and also wrongly attributes Ard'ogn'hora il cor, from the first book of Villanelle, to Book III a 6. Of the madrigals listed by Engel without number of voices or assignation to a particular volume Ecco che'l ciel a noi and its seconda parte, Ecco che mille augei, are contained in Book V a 6 (no.4).

2. Il terzo libro de madrigali a sei voci. Novamente ristampati, Venice: Scotto, 1589. (Civico Museo, Bologna)
Madrigali a sei voci..., Antwerp: Phalèse, 1594.

Book IV

1. CANTO/DI LUCA/MARENZIO/IL QUARTO LIBRO/DE MADRIGALI/a Sei Voci, Novamente composti & dati in luce/CON PRIVILEGGIO/.../In Venetia Presso Giacomo Vincenzi/MDLXXXVIII. (Civico Museo, Bologna)
2. Il quarto libro de madrigali a sei voci...Novamente ristampati & da molti errori diligentissimamente emendato, Venice: Amadino, 1587. (Christ Church College, Oxford)
Libro Quarto de madrigali a sei voci...novamente ristampato, Venice: Gardano, 1605. (British Library, London)
Madrigali a sei voci..., Antwerp: Phalèse, 1594.

Book V

1. CANTO/IL QUINTO LIBRO/DE MADRIGALI/A SEI VOCI/DI LUCA MARENZIO ./Novamente dato in luce/.../In Venetia appresso Angelo Gardano M.D.LXXXI. (Bodleian Library, Oxford)
2. Il quinto libro de madrigali a sei voci...Novamente ristampato, Venice: Gardano, 1610. (British Library, London)
Madrigali a sei voci..., Antwerp: Phalèse, 1594.

Book VI

1. CANTO/DI LUCA MAREN/TIO, IL SESTO LIBRO/DE MADRIGALI/A Sei Voci/Novamente Composto & dato in luce/.../In Venetia Appresso Angelo Gardano/M.DLXXXV. (British Library, London)
2. Il sesto libro de madrigali a sei voci, Novamente ristampati, Venice: Gardano, 1609. (British Library, London)
Il sesto libro de madrigali a sei voci. Novamenti stampati & dati in luce, Antwerp: Phalèse, 1610. (British Library, London)

Appendix

- No.1: as Book I above (not Phalèse).
- No.2: as Book IV above (not Phalèse).
- No.3: as Book V above.
- Nos.4 & 5: Madrigali a sei voci..., Antwerp: Phalèse, 1594.
(British Library, London)

Notation

The part-books are written in the white mensural notation standard at this period. The longa appears only occasionally during a madrigal, usually as a pedal point in pieces with the alla breve time signature, but is always used with a single bar-line to end a madrigal or parte. This combination occurs in all sources after bar 28 of Non è questa la mano (I.14), indicating that the following section forms a seconda parte although it is not so marked. All final notes are represented in the transcription by the equivalent modern convention,  .

The ligature cum opposita proprietate is regularly used where both notes are sung, in accordance with Zarlino's second rule of word underlay,¹ to the same syllable. There are two appearances of the ligature cum proprietate et sine perfectione. In the secondary sources of Vivro dunque lontano (V.12) it is wrongly printed as a ligature cum opposita proprietate. In the British Museum copy of the Phalèse edition of Crudel perche mi fuggi (IV.6) a stroke has been added to each note of the ligature by an early hand and a figure 4 placed above it (): evidently it was sufficiently obscure to require explanation even perhaps by the early seventeenth century.

The use of coloration in the part-books is also standard. Apart from ten instances of minor color, it is most commonly used to indicate a triplet figuration within the basic binary pulse, and in all cases but one the figure 3 is added for clarification. In Nessun visse giamai (II.2) coloration is applied to a breve and semibreve () and no triplet indication is necessary since no confusion could arise. In all

¹ Istitutioni, Book 4, chap.xxxiii, collated with edns. of 1562 & 1589 and tr.in Strunk, Source Readings, p.260.

these cases the blackened notes are imperfected, losing one-third of their value.¹

In the seconda parte of Con dolce sguardo (III.15) a coloured triplet in Alto, Tenore and Sesto appears simultaneously with two 'white' minims in other voices - the only example in the six-voiced madrigals of a simultaneous three-against-two - and is immediately contrasted with the same figure uncoloured:

Canto	┐	↓	3	↓	┐	↓	↓	↓	↓	↓	↓	↓	↓
Quinto		↓	3	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
Basso		↓	3	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
Alto		↓	3	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
Tenore	┐	↓	3	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
Sesto		↓	3	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓

In Quell'ombra (III.12) a single figure 3 in all parts precedes a passage of blackened notes equivalent in length to two white breves. This is the only example of the coloration of a complete passage under a sign of proportion, but this again is eye-music and the usual sesquialtera proportion (equivalent in value to triplet coloration) appears to be implied. There are eleven instances of isolated coloration under a sign of proportion. Eight of these merely emphasise an iambic rhythm, although Marenzio did not consistently use blackened notes for this purpose (for example, see V.5). The remaining three occur in Cedan l'antiche (II.4), where the figuration ◆ ◆ ◆ is used to indicate a hemiola rhythm.

As time signatures Marenzio uses both the misura commune (C) and the alla breve sign (♩), which at the end of the sixteenth century still theoretically indicated different tempi through a different application of the tactus. This was the unchanging time unit of the Renaissance, a regular pulse which,

¹ As examples of eye-music or rhythmic word-painting these appearances are tabulated and discussed in Chapter 2, pp. 44-46.

subject no doubt to slight local modifications, provided a universal standard of speed that could not be varied for 'interpretation'.¹ As Sachs has shown, contemporary sources are confused in their accounts of the tactus, but the clearest description, in Adam de Fulda's De Musica of 1490, states that there were three varieties: tactus alla semibreve or integer valor, the normal pulse, tactus alla breve and tactus alla minima.² In all of these the tempo is the same; in alla breve or alla minima the notes are read as having half or twice their written value respectively. However, by the end of the sixteenth century Thomas Morley was complaining that "that rule (of alla breve) bee not generally kept",³ and the system of augmenting or diminishing the tactus, like the proportional system as a whole, "had lost most of its earlier significance, and was in decline almost everywhere".⁴ Most modern authorities agree that when there was uniformity of time signature the proportional meaning of the alla breve sign lapsed.

For fourteen of the six-voiced madrigals Marenzio chose the alla breve time signature (I.2,3,4,5,6,7,12: II.2,5,6,8,11,14: IV.6) and for the remainder and for the three poly-choral madrigals⁵ the misura commune. All have the same signature in all voices; on the few occasions when conflicting signatures occur in the primary source they are corrected in the secondary

¹ The continuing pulse of the tactus is demonstrated by adherence to it during rests: i.e., two minim rests rather than a semi-breve rest will be used if the first falls on the second beat of the tactus. In these madrigals this principle is extended to the semibreve/breve relationship (tempus) and less consistently to the breve/long relationship (modus). For a discussion of the speed of the tactus and for a suggested speed for the performance of these madrigals see the section on Tempo, Chap. 4, pp. 131-134.

² C. Sachs, Rhythm and Tempo, London, 1953, pp.219-221.

³ Morley, Introduction, ed. E.H.Fellowes, p.23.

⁴ Andrews, Byrd's Vocal Polyphony, p.42.

⁵ Basti fin qui le pene is given this signature in Phalèse's print, though not originally, according to Einstein, Italian Madrigal, ii.666.

sources. The same note-values and syllabification are used under each signature, albeit with a much greater preponderance of the smaller note values in the pieces in **C**, and Marenzio seems to have paid little attention to the strict meaning of the alla breve signature.

Does his usage, therefore, indicate anything more than that the misura commune, which had been out of favour for the greater part of the century,¹ was becoming fashionable again at least with the later madrigalists? In his Syntagma Musicum of 1619 Praetorius appears to suggest that the signature **♢** indicated a slightly faster speed than **C**,² and Sachs has explored various sixteenth century sources, including Glareanus, which appear to support this.³ Apel, endeavouring to retain some proportional meaning for some such usage, ingeniously calculated a speed for **♢** one-third faster than that for **C**,⁴ but this seems not only practically too fast but also, in view of the decline of the proportional system, rather unnecessary. Both Praetorius and Morley⁵ speak of the use of **C** for madrigals (with many black notes) and **♢** for motets (with many white notes), and Arnold has adapted this distinction to the purely secular field when he speaks of Marenzio's use of the misura commune for "light, pastoral pieces" and the alla breve "for more solemn and slower moving works".⁶ Indeed, the latter is used exclusively in the pathetic Book a 4, 5 & 6.⁷ However, despite their immediate

¹ Apel, Notation, 5th edn.rev., p.194.

² Quoted in Andrews, Byrd's Vocal Polyphony, p.44, n.16.

³ Rhythm and Tempo, pp.222-224.

⁴ Notation, 5th edn.rev., p.192.

⁵ Introduction, ed. E.H. Fellowes, pp.23-24.

⁶ L. Marenzio, Ten Madrigals, ed. D.Arnold, London, 1966, Preface. This opinion appears to be substantiated by the fact that proportion signs, always an indication of eye-music or word-painting, are used only in madrigals in the misura commune.

⁷ Einstein, Italian Madrigal, ii.664.

appearance the alla breve madrigals do not seem in practice to require a faster tempo, and apart from one isolated instance, which occurs in a book of apparently miscellaneous pieces of probably varying date, and the madrigals in the Book a 4, 5 & 6 Marenzio does not use the alla breve time signature for any six-voiced madrigals after Book II, not even reviving it for the anguished madrigal cycles of Book VI. There is little to support the contention that Marenzio intended to imply different tempi by his use of the two signatures, which seem as Sachs suggests to "have arrived at a practical equalisation".¹

Further variation in tempo could in theory be obtained only through the use of the proportional system, for the use of which Morley gave a convenient rule-of-thumb:²

In all proportions the upper number signifieth the semibreve, and the lower number the stroke, so that as the upper number is to the lower, so is the semibreve to the stroke.

The signs used by Marenzio, detailed in Table 4b, were proportio tripla (3) and proportio sesquialtera ($\frac{3}{2}$); proportio dupla, the equivalent of alla breve, and signs of augmentation were not used.³ In practice, however, despite Morley's careful exposition of the system, "the proportio tripla sign almost always means sesquialtera in the sixteenth century when the 3 is used simultaneously in all voices".⁴ Moreover, in these madrigals Marenzio consistently applies the proportion to the semibreve, not the breve; the semibreve becomes perfected, and three minims are performed in place of two. This is confirmed by the

¹ Rhythm and Tempo, p.224.

² Introduction, ed. E.H. Fellowes, pp.27-28.

³ This Table includes all appearances of mensuration signs other than C and C . The sign C appears only once, in V.6, in the primary source only, and indicates correctly the perfection of the semibreve. The signs O and O appear only in conjunction with proportion signs and have no mensural significance.

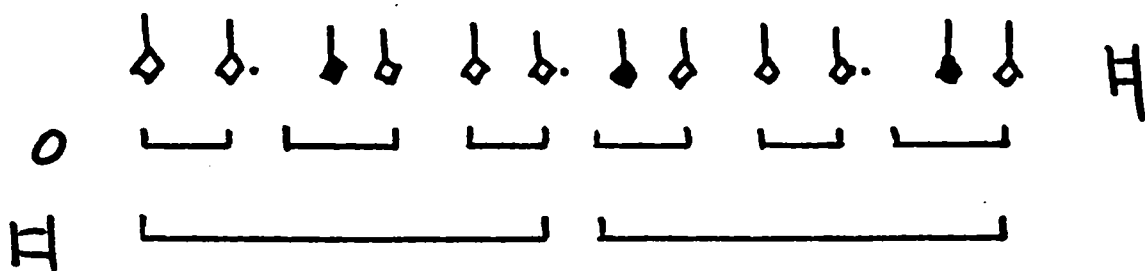
⁴ Andrews, Byrd's Vocal Polyphony, p.41.

TABLE 4b

Triple Proportions

<u>Book</u>	<u>Number</u>	<u>Original time signature</u>	<u>Proportional time signature</u>	
I	8	C	$0 \frac{3}{2}$	
	13	C	3	
	16	C	$C \frac{3}{2}$	
II	3	C	$C \frac{3}{2}$	
	4a	C	$C \frac{3}{2}$	
	13	C	03	
	15b	C	3	
III	6a	C	03	(twice)
			3	
	11	C	3	
IV	2b	C	$\frac{3}{2}$	
	8a	C	3	
			$\frac{3}{2}$	
V	1b	C	$\frac{3}{2}$	
	2	C	$\frac{3}{2}$	
	5a	C	3	
	6	C	C, C3	
			(variation between sources)	
Ap.	5b	C	03	
	5c	C	03, 0	
			(variation between voices)	

sesquialtera passage in Vaghi e lieti fanciulli (II.3) in which the tenor and bass are silent with an unchanged time signature. In Qual per ombrose (III.6) the rhythms ♪ ♪ ♪ ♪ of the second semibreve in the first two, tripla passages and the hemiola rhythm in the third passage indicate that for practical reasons these passages must be performed as three against two, not three against one. Curiously, the rhythm of the last passage, which has a simple 3 sign, could be interpreted as a passage of two perfect breves in proportio sesquialtera:



Unfortunately the verbal accentuation contradicts both notated rhythms and the music has been transcribed in the usual three minims against two. Musically, only the tripla passages in I.13 and II.4 would seem to necessitate even the consideration of a three against one interpretation and the overwhelming evidence is for a consistent transcription of all tripla passages in a 'reduced sesquialtera'.

Tempo

Modern scholars have differed considerably in their interpretations of contemporary accounts of the tactus and in their attempts to define an appropriate speed. Contemporary sources of necessity have recourse to only vague indications of tempo, the most frequently quoted being the pulse rate of a quietly breathing man.¹ It is clear that the tactus consisted

¹ See Sachs, Rhythm and Tempo, p.203, n.5.

of two beats of equal length and stress, but not whether the tempo indications apply to the tactus complete or to each of its constituent beats. The following suggestions have resulted:

Apel: ¹	◇ = MM.48
Sachs ² and Reese ³	◇ = MM.60-80
Sachs ⁴ and Andrews ⁵	♩ = MM.60-80

Andrews adds that Gafurius, whom he quotes, was writing at the beginning of the sixteenth century and that, in accordance with the consistent lengthening of note values that occurred throughout the polyphonic era, "it is not unreasonable to conjecture a slower tactus speed for the end of the century".⁶

From the music it is evident that the basic time unit of Marenzio's madrigals is the minim. Reese's speed of at least ♩ = MM.120 is impossibly fast. Despite his contention that a speed of ♩ = MM.60-80 "seems too fast for the vocal polyphony of the period", Andrews's faster speed seems to represent the minimum practical to convey the lively, virtuosic spirit of these madrigals. Apel's speed of ♩ = MM.96, on the other hand, represents the limit of reasonable articulation; indeed, it has little relevance to pulse rates and appears to have been chosen on essentially practical grounds. Considerations of ability and acoustics apart, therefore, a tempo of ♩ = MM.80-96 may be

¹ Notation, 5th edn.rev., p.191.

² C.Sachs, 'Some remarks about old notation', Musical Quarterly, xxxiv (1948), 365.

³ Music in the Renaissance, p.179.

⁴ Rhythm and Tempo, pp.203 and 219.

⁵ Byrd's Vocal Polyphony, p.39.

⁶ This makes considerable sense when applied not to Andrews's already slow speed but to that of Reese, likewise taken from Gafurius but taking the pulse rate as equivalent to the complete tactus rather than each minim beat.

It will be noted that Sachs changed his interpretation of the tactus speed in the interval between his two publications.

suggested, ideally for the earlier books at least tending toward the higher figure.

Even within the short period covered by these madrigals, however, the tempo appears to slacken as the music becomes rhythmically more elaborate. From Book III there is more frequent appearance of the semiquaver and syllabification of the quaver, closer syncopation and more quickly moving harmony. All strongly imply a slightly slower basic pulse, perhaps approximately the speed of ♩ = MM.80 mentioned earlier.

Nevertheless, as Andrews says of the rule of invariability of the tactus, "it cannot be applied rigorously to the music of the end of the (sixteenth) century when the proportional system was already in decline".¹ In the late madrigals the effect of the interplay of cross-rhythms is occasionally almost the dissolution of the pulse and throughout the entire corpus the importance of textual phrasing and the necessity to give the music time to breathe make a metronomic pulse difficult to maintain. Indeed, such a pulse would be foreign to the spirit of the music, as Frescobaldi indicated:²

First, this kind of style must not be dominated by tempo. We see the same thing done in modern madrigals, which, in spite of their difficulties, are made easier to sing, by means of the flexibility of the time, which is beaten now slowly, now quickly, and even held in the air, to match the expression of the music, or the sense of the words.

Frescobaldi was writing twenty years later; nevertheless, it is conceivable that the variety, exaggeration and fluidity characteristic of the mannerist aesthetic,³ as of the emerging monody,⁴ might well be reflected not only in the composition of these

¹ Byrd's Vocal Polyphony, p.40.

² G.Frescobaldi, Toccatas, Rome, 1614, Preface, 1, tr. and quoted in Donington, Early Music, p.366.

³ Shearman, Mannerism, pp.171-3 and passim.

⁴ Bukofzer, Baroque Era, pp.28-29.

madrigals but also in the performance, as a direct antecedent of the variable tempi of the later Baroque.

Pitch

It is clear from the contemporary evidence examined by Ellis¹ and Mendel² that pitch varied widely in the sixteenth century, although it is usually impossible to calculate precisely the actual pitch cited. It varied not only from place to place, but also for sacred and secular music and for vocal and instrumental music. Mendel concluded that the pitch of secular music probably varied more than that of sacred music, although Baines has more recently suggested that there was some approach to a standard pitch at least among the leading woodwind makers of the time.³ For purely vocal performance, the authenticity of which will be discussed briefly later,⁴ the problem thus far is of relatively little significance, since the pitch must be appropriate for the singers involved. This practical approach was admirably demonstrated by the editions of Fellowes, even if they fell short of today's accepted standards of scholarship. His conclusions that the actual pitch of Tudor sacred music was more than a tone higher than, and that of secular music roughly similar to, modern concert pitch are now both generally accepted and more widely applied.⁵

The problem becomes more acute when the question of transposition, and particularly of the chiavette, is considered.

¹ A.J. Ellis, 'A History of Musical Pitch', Journal of the Royal Society of Arts, xxviii (1880), 293-316, 400-403.

² A. Mendel, 'Pitch in the 16th and early 17th centuries', Musical Quarterly, xxxiv (1948), 28-45, 199-221, 336-357, 575-593.

³ A. Baines, Woodwind Instruments and their History, London, 1962, p. 242.

⁴ See Chapter 4, pp. 154-164.

⁵ E.H. Fellowes, English Madrigal Composers, London, 1950, p. 72.

Transposition was widely practised in the sixteenth century both to overcome variations in pitch and to avoid the use of leger lines and strange key signatures. The chiavette were a series of clef-codes denoting obligatory transposition. Mendel summarises thus the rule of transposition given by the early eighteenth century organist and theoretician, Johann Samber:¹

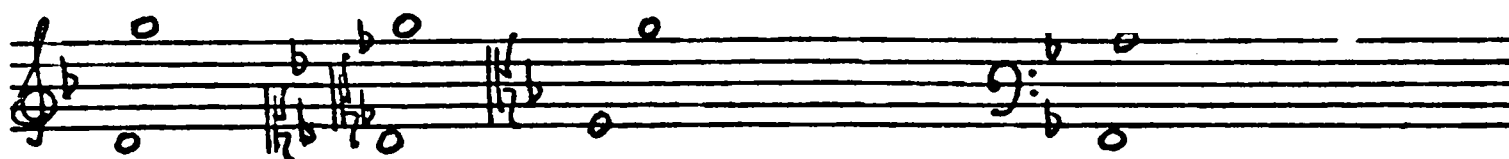
When "in old Introits, Graduals, and Counterpoint Masses" the organist encountered the chiavette combination he was to transpose down a fourth... but when the lowest voice has a tenor clef... the transposition must be down a fifth.

Similar, but stronger and more contemporary, evidence comes from Michael Praetorius:²

Now although every piece that is written in the high clefs, i.e. in which the bass is written in the (C clef) on the second or third line... of the (F clef) on the third line... must be transposed when it is put into tablature or score... if it has a flat in the signature, down a fourth, cancelling the flat; if it has no flat in the signature, yet in some modes, e.g. Mixolydian, Aeolian, Hypoionian... it is much better... when these modes are transposed down a fourth, ex dure in durum.

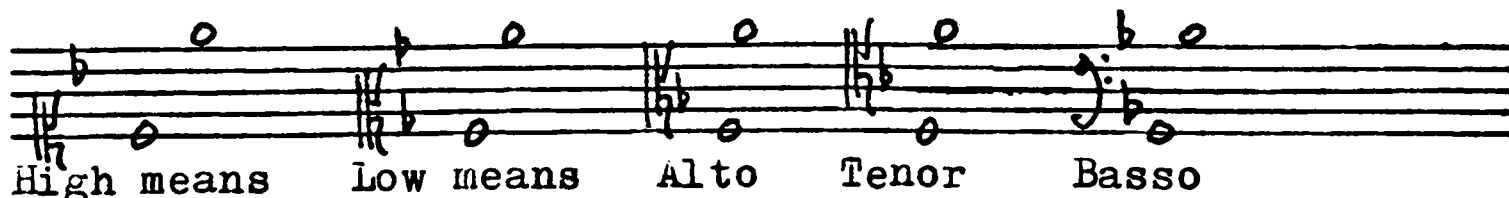
The various clef-combinations, together with Morley's suggested ranges for each voice, were:

High chiavette:



Canto Alto Tenore & Quinto Basso

Normal clefs:

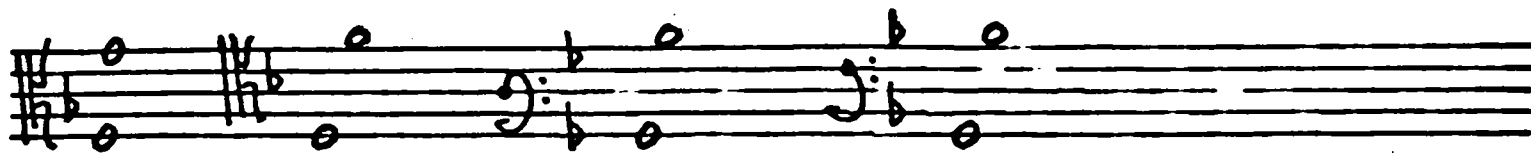


High means Low means Alto Tenor Basso

¹ J.B.Samber, Continuatio ad Manudictionem Organicum, Salzburg, 1707, p.143, summarized in A.Mendel, 'Pitch in the 16th and early 17th centuries', Musical Quarterly, xxxiv (1948), 347.

² M.Praetorius, Syntagma Musicum, 3 vols., Wittenberg and Wolfenbüttel, 1614-20, iii. 80-81, tr. and quoted in A.Mendel, 'Pitch in the 16th and early 17th centuries', Musical Quarterly, xxxiv (1948), 347-348.

Low chiavette



Alto Tenor I Tenor II Bassus

Morley refers to these as "high keys", "low keys" and clefs for compositions for men's voices respectively.¹

Exactly how widespread this practice was in the sixteenth century is uncertain. The principal theoretical evidence is seventeenth century, although Morley's deprecatory comment that "if songs of the high key be sung in the low pitch, and they of the low key sung in the high pitch... yet it will not breed so much contentment in the hearer as otherwise it would do" confirms its earlier existence; likewise the scornful comment of Vincenzo Galilei.² After a thorough examination of the contemporary evidence and of more recent argument Mendel cautiously concluded that "different clef-combinations were undoubtedly often, though not always, used to imply transposition".³ Andrews⁴ and Martin⁵ reached firmer conclusions in practical applications of the theory to works by Byrd and Vecchi, provided that a further general upward adjustment of pitch was made, and

¹ Introduction, ed. E.H.Fellowes, p.166.

² V.Galilei, Dialogo della musica antica e della moderna, Venice, 1581, tr. and quoted in O.Strunk, Source Readings, p.314.

³ A.Mendel, 'Pitch in the 16th and early 17th centuries', Musical Quarterly, xxxiv(1948), 357.

⁴ H.K. Andrews, 'Transposition of Byrd's Vocal Polyphony', Music and Letters, xliii (January 1962), 25.

⁵ W.R.Martin, 'The Convito Musicale of Oratio Vecchi', Bodleian, Ms.D.Phil. d.3254-5, 1964.

Wulstan agrees that "secular music of primarily sacred composers responds to the clef code".¹

Significantly, however, he added that "other madrigalists tend to ignore it", and this view is consistently maintained by Einstein and Arnold. The latter, in an edition of works by Andrea Gabrieli, has stated firmly that "the chiavette theories do not apply to these madrigals".² Morley speaks of the necessity of relating the choice of pitch to the mood of the text,³ and as the prime exemplar for the English madrigalists one would expect Marenzio's music to follow the same precepts. An examination of the six-voiced madrigals confirms this.

Forty-six madrigals are written in the normal clefs and thirty-eight in the high chiavette clefs. Every book contains examples of each, madrigals in like clefs being grouped together in one or two blocks. Table 4c shows the clef-combinations in Book I a 6, the maximum range of the soprano and bass parts of each madrigal and the overall range of alto and tenor for the two clef groups. The effects of a chiavette transposition of a fourth and a general upward transposition of a tone are also shown. Table 4d gives the same information for Book VI a 6 and Table 4e for the wedding madrigals.

As Table 4c shows, the range of the chiavette madrigals is roughly a third higher than that of those in the chiavi naturali. All voices occasionally exceed Morley's ranges (as does Morley himself), but only the bass does so with any frequency; both the d and the b' flat in the tenor are exceptional. At their written pitch the chiavette madrigals exploit the upper

¹ D.Wulstan, 'The problem of Pitch in 16th century English Vocal Music', Proceedings of the Royal Musical Association, xciii (1967), 102.

² A.Gabrieli, Ten Madrigals, ed. D.Arnold, London, 1970, Preface.

³ Introduction, ed. E.H.Fellowes, p.166.

T A B L E 4c

Clefs and Vocal Range in Book I a 6



Number	¹ Clef-code	Clefs	<u>Written range</u>		² <u>Chiavette transposition</u>		³ <u>General transposition</u>	
			Canto	Basso	Canto	Basso	Canto	Basso
1		SSATTB	b $\flat$ -f $''$	F -d $'$			c'-g $''$	G -e $'$
2		SMATTB	f'-e $''$	F -g			g'-f $''$	G -a
3		SSATTB	c'-e $''$	G -b			d'-f $''$	A -c $'$
4		SSATTB	d'-e $''$	F -g			e'-f $''$	G -a
5		SATTTB	d'-d $''$	F -c $'$			e'-e $''$	G -d $'$
6	L	MTTBarBarB	c'-c $''$	F -a	f'-f $''$	B $\flat$ -d $'$	g'-g $''$ d'-d $''$	c -e G -b
7		SSATTB	c'-e $''$	G -c $'$			d'-f $''$ #	A -d $'$
8		SAATTB	c'-e $''$	F -g			d'-f $''$ #	G -a
9		SAATTB	d'-e $''$	G -c $'$			e'-f $''$ #	A -d $'$
10		SAATTB	c'-e $''$	G -c $'$			d'-f $''$ #	A -d $'$
11	H	VVMAAbar	f $\sharp$ -g $''$	c -d $'$	e $\sharp$ -d $''$	G -a	d $\sharp$ -e $''$	A -b
12	H	VMAABarBar	e'-g $''$	A -e $'$	b -d $''$	E -b	c $\sharp$ -e $''$	F $\sharp$ -c $\sharp$
13	H	VVMMABar	e'-g $''$	c -c $'$	b -d $''$	G -g	c $\sharp$ -e $''$	A -a
14	H	VMMAABar	f'-g $''$	B $\flat$ -d $'$	c'-d $''$	F -a	d'-e $''$	G -b
15	H	VMMAABar	d'-g $''$	A -d $'$	a -d $''$	E -a	b -e $''$	F $\sharp$ -b
16	H	VMMAABar	e'-a $''$	c -d $'$	b -e $''$	G -a	c'-f $''$	A -b
17	H	VVMAABar	e'-g $''$	G -d $'$	b -d $''$	D -a	c'-e $''$	E -b
⁴ (18)		SATTB SATTB	c'-e $''$	F -a			d'-f $''$ #	G -b

Alto range: (Normal clefs) f -a $'$; (High Chiavette clefs) g -d $''$

Tenor range: (Normal clefs) c -g $'$; (High Chiavette clefs) d -b $'$

¹ L indicates Low Chiavette, H indicates High Chiavette.

² L up a fourth, H down a fourth.

³ up one tone.

⁴ To give a complete, chronological picture Vieni Clori gentil (Ap.1) is included here in its original position as the final madrigal in this book.

T A B L E 4d

Clefs and Vocal Range in Book VI a 6

¹ <u>Number</u>	<u>Clef- code</u>	<u>Clefs</u>	<u>Written range</u>		<u>Chiavette transposition</u>		<u>General transposition</u>	
			<u>Canto</u>	<u>Basso</u>	<u>Canto</u>	<u>Basso</u>	<u>Canto</u>	<u>Basso</u>
1	H	VMMAABar	d'-a"	G -d'	a -e"	D -a	b -f'♯	E -b
2		SAATTB	c'-e"	F -c'			d'-f'♯	G -d'
3		SAATTB	c'-g"	F -c'			d'-a"	G -d'
4	H	VVSMABar	e'-a"	G -d'	b -e"	D -a	c'♯-f'♯	E -b
5	H	VVSMABar	f'-a"	G -d'	c'-e"	D -a	d'-f'♯	E -b

Alto range: (Normal clefs) d -b'; (Chiavette clefs) g -d"

Tenor range: (Normal clefs) B♭-g'; (Chiavette clefs) d -a'

¹ For key to clefs and transpositions see p.138.

T A B L E 4e

Clefs and Vocal Range in the Wedding Madrigals

<u>Number</u>	¹ <u>Clef-</u> <u>code</u>	<u>Clefs</u>	<u>Written</u> <u>range</u>		<u>Chiavette</u> <u>transposition</u>		<u>General</u> <u>transposition</u>	
			<u>Canto</u>	<u>Basso</u>	<u>Canto</u>	<u>Basso</u>	<u>Canto</u>	<u>Basso</u>
I.1		SSATTB	b $\flat$ -f" F	-d'			c'-g" G	-e'
II.4	H	VVSMAT	c'-g" c	-g'	g -d" G	-d'	a -e" A	-e'
IV.5	H	VVMAABar	e'-g" B	-d'	b -d" F#	-a	c' #-e" G#	-b
² (IV.15)		SATB-SATB-S	b -e" G	-c'			c' #-f" #A	-d'
V.1		SSATTB	c'-f" F	-c'			d'-g" G	-d'
V.2		SSATTB	b $\flat$ -e" E	b $\flat$			c'-f" #F	-c'
V.5	H	VVMAABar	d'-a" c	-e'	a -e" G	-b	b -f" #A	-c' #
VI.1	H	VMMAABar	d'-a" G	-d'	a -e" D	-a	b -f" #E	-b

Alto range: (Normal clefs) d -b $\flat$; (Chiavette clefs) f -d"

Tenor range: (Normal clefs) B $\flat$ -g' ; (Chiavette clefs) d -a'

¹ For key to clefs and transpositions see p.138.

² To give a complete, chronological picture Donne il celeste lume (Ap.2) is included here in its original position as the final madrigal in Book IV.

vocal ranges and the chiavi naturali the lower, in accordance with the contemporary extension and exploration of vocal range.¹ The tessitura might cause occasional strain, but Marenzio was writing for highly accomplished professional singers, including counter-tenor and, probably, light, high tenor voices. Transposition of the chiavette madrigals down even a fourth would necessitate a general upward compensating transposition of at least a tone, and there is no generally accepted authority for this in the works of a primarily secular composer. Such a transposition would solve some problems of tessitura but would create others; for example, the tenor parts would become more comfortable overall, even in the chiavette madrigals somewhat low, at the expense of the alto chiavette parts, which would lie considerably less comfortably. The fall of the two lowest chiavette parts at the final cadence also argues against transposition, though this is mitigated by the rise of others.

Transposition would also iron out essential differences of timbre, and leave the chiavette madrigals as a group fractionally lower than those in the chiavi naturali. The widely differing clef-combinations in Book I were evidently chosen with great care not only for the text but to provide a wide variety. There is no possibility of these madrigals being performed by the same voices, which Martin counted as an important argument for transposition in Vecchi's Convito Musicale. The lowest combination of voices in the chiavette madrigals is reserved for Deh! rinforzate (I.12), the only chiavette composition with the pathetic ♩ signature. Cantate Ninfe (I.13), on the other hand, is a light joyful piece for SSAATB written mainly in the upper registers, but with both alto parts going down to g; how

¹ E.E.Lowinsky, 'Concept of Physical and Musical Space in the Renaissance', Papers of the American Musicological Society, 1941 (1946), 63.

much less effective the imitation between the top four voices would be if it were transposed!

The general indications of Book I are confirmed more dramatically elsewhere: in Piangea Filli (III.14), for example, where transposition would greatly reduce the intensity of the soprano's anguished cries "O Tirsi! O Tirsi!", interrupting from the top of her range the men's voices below. In Book VI high clefs are used for the setting of Guarini's wedding stanzas Lucida perla and the two contrasting pastoral scenes, and chiavi naturali for the melancholy, anguished settings of Petrarch and Tansillo. Both the latter pieces comfortably exceed Morley's ranges. The overall differences in range between the two groups is only a tone, and to transpose the chiavette madrigals would be to reverse entirely the implication of Marenzio's pitches.

A brief mention must be made of the wedding madrigals, which display a somewhat unexpected inconsistency of pitch. The chiavi naturali pieces (I.1: IV.15: V.1,2) seem a little too low to make their full effect, and would sound richer and brighter a semitone or tone higher. Unlike the other wedding madrigals, three of these at least were written for specific wedding celebrations, at which they may well have been performed with instruments at, if Baines is correct, a higher actual pitch. Cedan l'antiche (II.4), like numbers II.2, II.3 and III.5, uses a tenor clef for the lowest voice. Although this could imply transposition even when the baritone clef does not, the soprano part has too wide a range and, despite the bass g', which occurs only in a passage of closely contrapuntal word-painting, the tessiture are not exceptionally high.

Mentre fin caldo il sol (I.6) is the only madrigal written in the low chiavette, and it is unlikely that Marenzio, while not implying transposition by the use of the high keys, did so by use of the much less substantiated low keys. Only the alto

part far exceeds Morley's range for men's voices, but it is no higher than many alto parts elsewhere. It frequently lies close to the two tenor parts, which it occasionally joins in imitation. Transposition up a fourth for SAATB would be perfectly feasible, but despite its unique position as Marenzio's only piece (in these books) for men's voices the evidence is that he thus intended it.

There is, therefore, no justification for a transposition of these madrigals according to the chiavette theory. No objection can be made to a small transposition of individual madrigals for practical reasons, as may well be necessary, for example, in Arsi gran tempo (IV.11) and Leggiadre Ninfe (V.2), since this was accepted Renaissance practice; but that is the province of the performers concerned, and in this edition the madrigals are given at their original pitch.

Musica ficta

The convention that the performer should add unwritten accidentals where necessary, and might add them even where not necessary, is of importance for music, down to and including the early seventeenth century.¹

Nevertheless there are indications that by the end of the sixteenth century the practice was less important than formerly. If, as Bray suggests, English traditions of pre-Reformation musica ficta had to a considerable extent been forgotten by 1580,² a similar if not exactly parallel situation is likely to have existed in Italy. More important was the increasing tendency for composers and printers to provide a more detailed notation of their requirements. As early as 1558 Zarlino, the leading theoretician of the Renaissance and the

¹ Donington, Early Music, p.74.

² R.Bray, 'Musica Ficta in English Music 1500-1580', Proceedings of the Royal Musical Association, xcvi (1970-1), 42.

mentor of the madrigalists, had complained that "there are some who in singing sharpen or flatten the melody in a case which the composer never intended ... Singers should therefore take care to sing only what is written according to the mind of the composer".¹ By the end of the century this trend had become well established, particularly among the leaders in harmonic invention and experiment.

In the printed sources of Marenzio's madrigals the accidentals appear to be notated accurately and fairly completely, using the conventional signs (♭ and ♯) and occasionally before the note B the modern natural sign (♮). The frequency of accidentals warning against the flattening of una nota super la shows that this was an accepted hazard, but little other information regarding musica ficta can be deduced either from warning signs or from a comparison of the sources, which show hardly any variation in the use of accidentals.

In the edition musica ficta has been added according to the following sixteenth century conventions:²

(i) Duration of accidentals. Strictly speaking, according to contemporary theorists, an accidental affected only the note before which it stood. In practice immediate repetitions of that note are also governed by the accidental unless a rest or new phrase intervenes, as for example bars 22 and 32 of Così questa di cui canto (I.1b). The accidental may also influence repetitions which are not quite immediate, an interesting example of which comes in bar 101 of the Canto part of Ben mi credetti già (I.5), where such a repetition occurs after two intervening notes. Generally in music of this period flats

¹ Istitutioni, cited from the complete edn. of 1589, iii.252 in Donington, Early Music, p.74.

² Donington, Early Music, pp.69-87.

tend to last longer than sharps, persisting while the music remains within the compass of the hexachord, although Marenzio's wide vocal range and rapid movement within it greatly reduces the effect of this. In Io vidi già (II.13), however, this principle is extended in bar 40 to the A flat which, as a falling minor third, appears not to anticipate the cadential major third.

Accidentals may also be omitted in repetitions of the same music; for example, the sharps in the opening bars of the Canto and Quinto parts of Qual per ombrose (III.6) are omitted in bars 23-4 when the music of the first section is repeated. A different problem arises in bar 12 of Qual vive Salamandra (I.4), where the harmony appears to imply retention of the previous Quinto f' sharps, but the part itself alters and, particularly with the following e' flat, requires the opposite. As the previous sharps have been indicated with care it is logical to assume that f' natural is intended both here and in the Canto part two bars later.

(ii) Retrospective influence of accidentals. Accidentals may also apply retrospectively, particularly in ornamental cadential figures, where the note of resolution or the second appearance of a note in an ornament tend to be marked rather than the first appearance. This is the editorial emendation most frequently required, and has been restricted to the ornament itself and not applied to any previous occurrences of the note in question (e.g. Baci amorosi e belli, V.11b, bars 9-10). Occasionally accidentals were applied retrospectively elsewhere. Donington gives an example from Viadana¹ very similar to the

¹ Early Music, p.72. The example is found in Peccavi super numerum from Ludovico Grossi da Viadana, Cento concerti ecclesiastici, 2 vols., Venice, 1602, ii. Examination of the Cantus part of the entire book reveals some inconsistency in the treatment of cadential accidentals, but this appearance of a flat is unique.

E X A M P L E 4.1

Per duo coralli ardenti - opening bars

The musical score for 'Per duo coralli ardenti' consists of two systems of four bars each. The first system shows the beginning of the piece with various note values and rests. The second system continues the melody with more complex rhythmic patterns and accidentals. The parts are labeled Canto, Quinto, Alto, and Tenore.

L.G. da Viadana, 'Concerti', 1602, ii - bar 10 (of bass)

The musical score for 'L.G. da Viadana, Concerti, 1602, ii - bar 10 (of bass)' consists of two parts: Cantus and Basso Continuo. The Cantus part is a single line of music, and the Basso Continuo part is a single line of music.

opening of Per duo coralli ardenti (I.3). The two excerpts are shown in Example 4.1. The Viadana example implies that sharpening by musica ficta was to be expected in such cases, but conversely that such a melodic line without a sharp was nonetheless acceptable. In Per duo coralli ardenti an alteration of the second, Quinto, phrase would require both b' natural and c'' sharp, incidentally causing a momentary false relation, but Marenzio has been careful to mark both b' natural earlier in the phrase at the progression d''-b'(h)-c'' and f' sharps in the following Alto phrase. The introduction of musica ficta here would considerably reduce the piquant flavour of this phrase, although it is perfectly feasible that some (but not all) sixteenth century singers would have done so.¹

(iii) Sharpened leading-note. The sharpened leading-note at a full close, except in the 'Phrygian cadence', is always shown by Marenzio, as is the associated sharpened mediant where necessary.

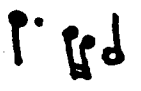
(iv) Cadential major third. The major 'picardy third' was obligatory at the final cadence, where it is practically always given by Marenzio. It usually occurs also at intermediate full closes, but there is nothing musically to suggest that the few exceptions should not be retained.

(v) Una nota super la semper est canendum fa. Warning naturals against the application of this convention are so frequent that opportunities for editorial emendations are remarkably few.

¹ A similar phrase occurs to the words "com'io dentro a vampi" at the end of the prima parte of Marenzio's Solo e pensoso from Book IX a 5; modern edition in Madrigalisti Italiani, ed. L. Virgili, Rome, 1952, i.20.

(vi) Subsemitonium. Indications of this are less frequent and warnings against it non-existent. This indicates that despite Apel's contention that the use of the subsemitonium ought to be increased in the latter half of the sixteenth century, particularly in the secular literature,¹ its addition in these madrigals should be approached with caution. In Così questadi cui canto (I.1b), for example, the anticipation in bar 45 by a sharpened leading-note and/or a subsemitonium of the f' sharp in bar 46 would again remove the modal/tonal contrast of this passage.

(vii) Correction of the tritone. The tritone does not occur as a melodic leap within a phrase and rarely as the outline of a melodic pattern. The most interesting occurrence of the latter is in Lucida perla (VI.1, bar 48, Alto), where it is disguised as a progression of two major thirds, a unique melodic figure, and appears to be required by the harmony. It occurs fairly frequently as an harmonic interval and within a melodic pattern, and in these cases has been retained.

(viii) Flattening of the falling third or seventh. The tendency to flatten the third when falling to a unison is one of the oldest applications of musica ficta. The figure  falling from the octave to the fifth as a form of cadential tail is almost a Marenzian cliché. An accidental is marked frequently enough to indicate that it should be added elsewhere when the flat seventh of the mode has previously been sharpened as a cadential leading-note. By analogy to the sharp rising mediant this is extended to the falling sixth where necessary.

¹ W.Apel, Notation, 5th edn.rev., p.120.

As an outstanding example of the incidence of this figure, in Basti fin qui le pene (Ap.4) - admittedly by its very nature, homophonic and polychoral, a piece with many cadences - the figure occurs eight times. On six occasions the flattened seventh (plus on two occasions the flattened sixth) clearly follows the dictates of the key signature. In bar 91 of Tenore II, second choir, the C sharp of the previous bar clearly becomes naturalised in the falling figure, avoiding an augmented second between that note and the following B flat (another flattened sixth), the figure thus forming the top four notes of the descending melodic minor scale of D minor, the chord which it decorates. Only once, however, in bar 99 of Tenore I, choir one, is it necessary to add a flattened seventh as an editorial accidental, the E flat being implied not only by the cadence itself but even more strongly by the harmony of the previous one-and-a-half bars (including the appearance of the note itself in Tenore I).

Many of the accidentals that earlier in the century might have been added by musica ficta have been supplied by the composer. Elsewhere the conventions have been applied with caution. A more liberal application would greatly disturb, if not destroy, the delicate balance between modality and tonality which is an essential part of Marenzio's harmonic style. For example, a considerable part of the effect, particularly of the seconda parte, of Non è questa la mano (I.14) depends on the continual false relations between B fa (flat) and B mi (natural) in the Lydian mode, and a similar effect is obtained in Oda'l ciel (VI.1b) and in S'a veder voi (V.10). Two examples of numerous shorter passages illustrating this dichotomy have already been given.¹ False relations frequently

¹ See (ii) and (vi) above.

result, although they are rarely simultaneous.

An associated tendency, which Apel notes as a general sixteenth century phenomenon, is the melodic use of a modal scale within a predominantly tonal harmony.¹ The effect of this in Per duo coralli ardenti (I.3) has already been noted, and a similar instance occurs in the long downward scales in Lasso e conosco hor ben (IV.11b, bars 49-end). Examples are frequent, though more usually contained within the fifth.

These musica ficta conventions are primarily melodic in application. Although they have an harmonic effect, it is unlikely that singers using part-books could make a consistently harmonic application of them. There is nothing approaching the enharmonic complications of O voi che sospirate from the second book of five-voiced madrigals.² One passage, however, at the end of Ma quest'oimè (VI.3f) raises interesting problems of musica ficta and approaches the realms of the Netherlands' "secret chromatic art".³ The closing bars of the madrigal are given in Example 4.2. After alighting on a chord of A flat major Marenzio breaks into a passage of closely worked imitative sequences involving falling and rising sixths and sevenths, moving through chords of C minor, G minor and F major to a final resolution on B flat major. The alternatives are:

(i) To treat all accidentals as applicable to one note and immediate repetitions only but, somewhat illogically, to

¹ Notation, 5th edn.rev., p.18.

² Werke, i.69(II.10): see especially bars 38-39. Markedly differing views on the harmony of this madrigal can be found in Engel, Marenzio, p.109 and Lowinsky, Tonality and Atonality, pp.47-48. It is also discussed in Kerman, Elizabethan Madrigal, pp.215-216; Kroyer, Die Anfänge der Chromatik im italienischen Madrigal, pp.135-137, and Winterfeld, Jonannes Gabrieli und sein Zeitalter, ii. 88-90.

³ Lowinsky, Secret Chromatic Art, passim. For discussion of a similar passage in Gesualdo's Mille volte il di see Watkins, Gesualdo, pp.197-198.

flatten the falling seventh in the Tenore and perhaps in the Quinto in bar 72. This involves a mild wrench in tonality in bar 71.

(ii) To let the E flat persist but not the A flat, which is inconsistent but perhaps possible.

(iii) To flatten all falling sixths and sevenths, as the flat in the Canto implies, but to naturalise all rising ones, producing a hideous series of false relations.

(iv) To assume A flats in the Tenore and Sesto and to let all flats persist until bar 72, when the A becomes natural, the E remaining flat until the final chord.

The first alternative has been chosen in this edition as more consistent with editorial policy elsewhere, but the fourth solution is perhaps more satisfying harmonically and raises very interesting possibilities for a more adventurous application of harmonic tonality to these madrigals.

It must also be remembered that in spite of Zarlino's exhortations and the increasing accuracy and completeness of printed music performers' attitudes to musica ficta might vary considerably. Thomas Morley recognised this, apparently without chagrin:¹

Because I thought it better flat than sharpe, I have set it flat. But if anie man like the other waie better, let him use his discretion.

Marenzio and his publishers apparently took pains to present a definitive text, and his attitude might have been far less benign than Morley's. Nevertheless, in the musical climate of the late Renaissance some variation in performers' application of musica ficta within the conventions, and even occasionally, causa pulchritudinis, outside the conventions, would have been

¹ Introduction, ed. E.H. Fellowes, p.88.

EXAMPLE 4.2

Na quest'oime - final bars

67

Canto

Alto

Quinto

Tenore

Sesto

Basso

The image shows a handwritten musical score for six voices, labeled Canto, Alto, Quinto, Tenore, Sesto, and Basso. The score is on page 67. Each voice part is written on a five-line staff. The time signature is common time (C). The notation includes various note values (whole, half, quarter, eighth notes), rests, and accidentals (flats and naturals). The staves are arranged vertically, with Canto at the top and Basso at the bottom. The handwriting is in black ink on a white background.

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and a double bar line. The score is written in a cursive, handwritten style. The first staff begins with a double bar line. The notation is somewhat complex, with many notes and rests. The score ends with a double bar line on the sixth staff.

inevitable.

Text underlay

The original titles have been retained except where, because of a printer's error, these differ from the first line of the text, as in Ben mi credetti già (I.5) and Quell'ombra (III.11). Spelling and punctuation have been made consistent but not modernised, and capitals have been retained to indicate the first appearance of a verse line in each voice unless a later portion of the text has already appeared in that voice. Underlay has been shown by the use of barred and unbarred quavers and semiquavers. Punctuation is editorial but has been based where possible on a printed source, either contemporary or modern, of the poetic text. These sources, together with details of differences between them and the text given in the musical sources, and of the authors of the texts, are given in the Critical Commentary: Texts.

No indication has been given of the use of the ampersand and ditto mark as textual abbreviations in the sources. The use of the latter in particular is fairly rare - indeed, Phalèse makes more use of it than any of the Venetian printers - is inconsistent both between voices and between sources, and is invariably used in short passages of rapid syllabic imitation where no doubt could arise. For example, in the passage "Fer pria di lor belta leggiadra mostra" in Di nettare amoroso (IV.2a, bars 36-49) the distribution is as follows:

<u>Voice</u>	<u>Bar</u>	<u>1587 Vincenzi</u>	<u>1587 Amadino</u>	<u>1605 Gardano</u>	<u>1594 Phalèse</u>
Canto	36	text	text	text	text
	40	(")	text	(")	(")
	43	text	text	text	text
	45	(")	(")	(")	(")
Quinto	36	text	text	text	text
	40	(")	text	(")	(")
	43	text	text	text	text
	45	text	text	(")	(")

Alto	35	text	text	text	text
	39	(")	text	text	(")
	42	text	text	(")	text
	45	(")	text	text	(")
Tenore	37	text	text	text	text
	41	(")	text	text	(")
	43	text	text	(")	text
	46	text	text	text	(")
Sesto	35	text	text	text	text
	39	text	text	text	(")
	42	text	text	text	text
	45	text	text	(")	(")
Basso	37	text	text	text	text
	41	text	text	text	(")
	43	text	text	text	text
	46	text	text	text	(")

Although a brief comparison, this usage is absolutely typical. Only in one passage of straightforward syllabic declamation does the use of the ditto mark overlap, a passage in which the Canto and Quinto (here a second soprano part) are singing together in thirds and in which the Quinto is given the full text in two sources. The only possibilities of doubt over word underlay arise in fact not in passages where the ditto mark is used but, very occasionally, where the setting of a word includes a brief melisma. In such cases the syllabic underlay may be shown clearly, or the word (or part of it involving more than one syllable) may be printed at the beginning of the melisma, or there may be a difference between sources. The editor, therefore, has used his discretion and attempted to achieve stylistic consistency.

A Note on Performance

It has long be recognised that a cappella reproduction of the basic musical text was only one of the many ways in which

the vocal polyphony of the Renaissance could be performed, although it remains the most frequent despite the work of some modern specialist ensembles. The method and style of performance would vary according to the ability and availability of singers and instrumentalists, the particular occasion and the acoustical surroundings as well as (perhaps more than) the type of music involved. The various methods included performance by a vocal, instrumental or mixed consort, solo transcriptions and extemporisations. They are lucidly summarised, together with a discussion of the problems of translating them into modern usage, in Dart's Interpretation of Music.¹ Brown's recent study, dealing particularly with embellishment, attempts to give practical guidelines for the use of sixteenth century techniques.²

Purely vocal performance could be solo or choral. The madrigal in Italy, for example, was written for virtuoso professional singers and would be performed by a group of soloists at court or academy; in England it was chamber music for accomplished amateurs. Sacred music was more likely to be performed chorally than secular music, although in Italy the motet was as much a vehicle for virtuoso elaboration as the madrigal.

Equally common was performance by a mixed ensemble of voices and instruments. The ascription "apt for viols and voices" appeared almost invariably in English madrigal-publications around and after 1600,³ and the practice was no doubt accepted

¹ R.T. Dart, The Interpretation of Music, London, 1960, pp.139-149.

² H.M.Brown, Embellishing 16th-Century Music, London, 1976.

³ Fellows, English Madrigal Composers, p.77. One of the more extreme examples was Captain Hume's Poetical Musicke, London, 1607, described on the title-page as "so contrived that it may be plaied eight severall waies" using various vocal and instrumental combinations. Cited in E.F.Rimbault, Bibliotheca Madrigaliana, London, 1847, p.24.

much earlier and more widely in Italy. Methods of performance ranged from that by a solo singer with a consort of viols or lute or cembalo accompaniment to large-scale performance with choral and instrumental doubling. The former is exemplified by the earliest versions of Byrd's Psalms, Sonnets and Songs of 1588,¹ the alternative performance provided for Morley's Canzonets to Five and Six Voices of 1597² and the arrangements of lute-airs by Dowland, Pilkington and others; the latter by the madrigals contributed by Marenzio and others to Florentine wedding festivities in 1589.³ Similar earlier festivities had even more lavish displays,⁴ and the wide variety of instruments available at Italian courts is also shown by the orchestration of Monteverdi's Orfeo.

Whether or not the choice of instruments bore any relation to the emotions expressed in the words, as it did to those expressed on the Elizabethan stage,⁵ is uncertain. It is possible, for example, that stringed instruments would be chosen for mournful music and wind for joyful, although the diversity of mood within any single late Italian madrigal would preclude the great effectiveness of such a choice. It would usually be dictated by availability, acoustics (for example, whether indoor (strings) or outdoor (wind)) and on festive occasions by a desire for the most lavish and varied display possible.

¹ Kerman, Elizabethan Madrigal, pp.102-104.

² See Kerman, Elizabethan Madrigal, p.165.

³ Les Fêtes du mariage, ed. D.P.Walker, pp.XLI-XLV.

⁴ See for example O.G.Sonneck, 'A Description of Alessandro Striggio and Francesco Corteccia's Intermedi "Psyche and Amor", 1565', Miscellaneous Studies in the History of Music, New York, 1921, pp.269-286, and Dart, Interpretation, pp.140-141.

⁵ F.W.Stemfeld, Music in Shakespearean Tragedy, London, 1963, pp.195-249.

Another important type of performance was the purely instrumental transcription for whole or broken consort or solo instrument, particularly the cembalo or lute. Donington makes an interesting comparison between three keyboard transcriptions by Cabezon, Schmid and Andrea Gabrieli of a madrigal by Cipriano de Rore,¹ and an interesting, if not particularly adventurous, transcription for cembalo by Peter Philips of Marenzio's Tirsi morir volea from Book I a 5 occurs in the Fitzwilliam Virginal Book.² Other methods included transcription into an elaborate solo part with continuo and the reduction of a polyphonic composition into an elaborate piece for a solo stringed instrument such as the lyra bastarda.³

A further convention, and the one most completely ignored in modern performances of Renaissance music, was that of extemporisation, either of a continuo part or of embellishments. "The art of extemporising a continuo part from an unfigured bass dates back at least to the beginning of the sixteenth century, and it was a familiar feature of many sixteenth century performances".⁴ An organ continuo would be obligatory, for example, in the performance of such pieces as the forty-part motets of Striggio and Tallis, and a cembalo or lute would frequently be used to support an otherwise purely vocal performance of secular music; it would be essential, for example, in the enharmonically

¹ Early Music, pp.447-448.

² The Fitzwilliam Virginal Book, ed. J.A.Fuller Maitland and W. Barclay Squire, 2 vols., repr.edn., London, 1963, i.280-287.

³ For an example see Girolamo dalla Casa's version of Rore's Anchor che co'l partire, quoted (in part) and discussed in Brown, Embellishing 16th-Century Music, pp. 40-42.

⁴ Dart, Interpretation, p.143.

modulating madrigals of Gesualdo. Instrumental support for the bass line was considered essential by Giovanni Bassano, writing in 1591.¹

An associated problem which particularly concerns the combination of voices and instruments is that of tuning. Keyboard instruments in the late sixteenth century were probably tuned in mean-tone temperament or a modification thereof, although some theorists advocated the use of equal temperament or something approaching it, a system already in use for fretted instruments. It is quite possible that singers' intonation in the sixteenth century was affected by these differences in tuning.²

If a choir usually sang motets accompanied by an organ in meantone temperament, it would quickly adapt itself to the intonation of the organ. If this choir were in the habit of singing madrigals accompanied by lutes or viols in equal temperament, its thirds would be as sharp as thirds are today.

To the modern performer, however, these questions are probably as largely academic as the enormous variety of tuning systems suggested by sixteenth century theorists must have been to contemporary musicians. The modern singer performs almost automatically in equal temperament: the ear of the more ambitious singer or the string player will require a modified version with sharper major thirds and leading-notes (and to a lesser extent perhaps major sixths also) and flatter minor thirds (and to a lesser extent minor sixths). It would be perfectly possible to tune a keyboard instrument to some variety of meantone temperament (attempts have been made recently to explore the

¹ G. Bassano, *Motetti, madrigali et canzoni francese ... diminuiti*, Venice, 1591, MS copy, cited in Brown, *Embellishing 16th-Century Music*, p.47.

² Barbour, *Tuning and Temperament*, p.199.

sixteenth and seventeenth century keyboard repertoire using this system of tuning) and for singers to learn to adjust to it. For the madrigals of Marenzio, however, the attempts would not seem to be terribly relevant. It is a reasonable assumption that he must have been aware of contemporary experiments in tuning and in particular the advocacy of equal temperament or something approaching it as a general system of tuning. More conclusively, the music itself, in particular the opening chromatic steps of Solo e pensoso¹ and the modulation round the circle of fifths in O voi che sospirate,² indicates that Marenzio composed for and expected to hear performances using equal temperament - and supported by instruments;³

Kroyer thought that the pronounced chromaticisms of the Italian madrigalists showed the influence of keyboard instruments. On the contrary; it must have been the fretted instruments, already in equal temperament, that influenced composers like de Rore, Caimo, Marenzio and Gesualdo to write passages in madrigals that could not have been sung in tune without accompaniment.

A feature as familiar as that of the extemporised continuo, especially in Italy, was the art of diminutio - that is, of adding elaborate ornaments and passage work to the written melodic line of a composition. This was an essential part of every soloist's technique and in its love of virtuosity and desire to make "elegant" and "ornate"⁴ is a further Mannerist trait shared with other arts at the time.⁵ Renaissance

¹ Modern edition in Madrigalisti Italiani, ed. L. Virgili, Rome, 1952, i.20.

² Werke, i.69 (II.10). Similar conclusions can be drawn from madrigals by Gesualdo, e.g. the opening of Moro, lasso (Sämtliche Madrigalen, ed. W. Weisman, 6 vols., Hamburg, 1957-62, vi.74).

³ Barbour, Tuning and Temperament, p.199.

⁴ I. Horsley, 'Improvised Embellishment in the Performance of Renaissance Music', Journal of the American Musicological Society, iv (1951), 3.

⁵ Shearman, Mannerism, pp.17-22, 98.

embellishment embraced a wide variety of styles and freedom of usage, broadly speaking characterised by a care to preserve vertical consonances, a balanced melodic line and flowing rhythm. Vocal and instrumental ornament was identical. During the period 1580-1630 these characteristics were gradually superseded by a more expressive use of ornament, with greater stress on detail (the embellishment of a single note, rather than interval or phrase), jerkier rhythms, dissonances on strong beats and the separation of vocal and instrumental styles. Embellishments became increasingly more ornate and faster-moving, with an increasing emphasis on virtuosity for its own sake, being prized above smoothness and uniformity, all typical Mannerist trends.¹ Some idea of the formidable skills involved can be gained from compositions with written-out ornamentation, perhaps the best examples being the madrigals composed by Luzzascho Luzzaschi for the three ladies of Ferrara,² the famous trio whose skills influenced the work of numerous composers including Marenzio (e.g. Su l'ampia fronte, III.7; Di nettare amoroso, IV.2; O verdi selve, VI.5).³

The art of embellishment received regular theoretical treatment from 1535 onwards.⁴ However, not all writers were equally enthusiastic, particularly those most closely associated with the madrigal. Zarlino expressed strong disapproval;⁵

¹ For illustration and discussion of several late sixteenth century ornamentations of Rore's Anchor che co'l partire see Brown, Embellishing 16th-Century Music, pp.42-48.

² See Einstein, Italian Madrigal, ii.834-835.

³ Einstein, Italian Madrigal, ii.625-635, 644-647.

⁴ The principal treatises describing vocal ornamentation are listed in Brown, Embellishing 16th-Century Music, x.fn.1. A complete list of embellishment manuals, treatises and collections of embellished compositions from 1535-1688 can be found in E.T. Ferand, 'Didactic Embellishment Literature in the Late Renaissance: A Survey of Sources', Aspects of Medieval and Renaissance Music, ed. J.La Rue, New York, 1966, pp.154-172.

⁵ Istitutioni, (1558), Chap.III, pp.239-40, quoted and tr. in Lowinsky, Secret Chromatic Art, pp.98-99.

Vicentino and Zacconi gave qualified approval, but stressed that neither the harmony nor the words should be obscured and that such embellishment was not suitable for sad music. Elsewhere in the same treatise Zacconi admitted that many composers forbade the performance of their works by coloratura singers. Einstein disapproved strongly and wrote: "the more the madrigal becomes expressive in detail, the more this mechanical ornamentation becomes destructive".¹ This view is now unfashionable, and indeed there seems to be little doubt that he underestimated considerably the extent to which embellishment was applied. Nevertheless, even if, as Brown says, "it was precisely during the late sixteenth century that such abuses of freedom flourished unchecked",² there can be equally little doubt that this could lead to the abuse of musical values and it is a pertinent question how far, in this particular instance, the cause of authenticity should be pursued.

How far, then, should these techniques be adopted in the performance of these madrigals? It is interesting to note that in Girolamo dalla Casa's Il vero modo di diminuir of 1584 and Giovanni Battista Bovicelli's Regole, Passaggi di Musica: Madrigali e Motetti passeggiati of 1594 the chief composers chosen for illustration - Palestrina, Lassus, Victoria, Jannequin, de Rore and Merulo - are of an earlier generation than Marenzio, though the embellishments were no doubt applied equally to music of his own generation. Whereas for the greater part of the sixteenth century virtuosity of this type was largely restricted to improvisation, in Marenzio's madrigals the art of embellishment has become an integral part both of his technique and of his

¹ Letter to Miss Horsley quoted in her article, 'Improvised Embellishment in the Performance of Renaissance Music', Journal of the American Musicological Society, iv(1951), 17.

² Embellishing 16th-Century Music, p.75.

compositions, used as a deliberate expressive device.¹ Indeed, the works themselves reflect the changing taste in embellishment. No doubt on occasion Marenzio's music could be further ornamented, particularly at cadences, where embellishment was considered by many writers to be obligatory; the end of Vaneggio od'è pur vero (IV.13) provides a good example of the use of melismatic word-painting to provide cadential embellishment, but even here there are opportunities for further ornamentation. The earlier madrigals are more susceptible to ornamentation than the later, particularly those written in alla breve.² However, it should be remembered that several writers stress the importance of the text and the need to preserve the general mood as well as clarity of diction, and that the slower-moving madrigals do so deliberately. Also, all writers regard embellishment as more suitable for solo than for choral or ensemble performance and (to a lesser extent) more suitable for instrumental than for vocal performance. Much, therefore, depends on the individual piece and on the circumstances of performance. As a general rule, however, unless the performers are exceptionally skilled and have closely studied sixteenth century techniques, it would be wiser to eschew much if not all embellishment, and even such performers should take the

¹ In 1555 Bermudo made precisely this point about the music of around 1550, citing Merulo as a particular example, though the use of the latter's works by Dalla Casa and Bovicelli indicates how composers' intentions can be overtaken by later fashions. (J. Bermudo, Declaracion de instrumentos musicales, 1555, chap. xliii, quoted in Lowinsky, Secret Chromatic Art, p. 100). More suggestively, Brown also makes this same point about the change in style of Monteverdi's madrigals from his fifth book onwards (Embellishing 16th-Century music, p. 76) and we have already noted this effect in the works of Luzzaschi.

² Dalla Casa's version of Alessandro Striggio's Anchor ch'io possa dire, quoted and discussed in Brown, Embellishing 16th-Century music, pp. 36-39, is an example of extreme virtuoso treatment of an alla breve madrigal in the late sixteenth century style.

utmost care. Even when done well, embellishment is liable to disturb not only the detailed expression of the text but also the balance of the musical structure; and although the impression frequently given by these treatises is "that performers in the sixteenth century were more concerned to obscure than to reveal the structural features of a composition",¹ it cannot be maintained that the composer's needs were always best served by the virtuosi.

More generally, an almost infinite variety of ways of performing these madrigals is available and, although the particular social conditions and cultivated, almost artificial, taste which nourished the form has long since disappeared, it should not be difficult to find versions to suit the very different, and varied, conditions of modern performance. The traditional a capella performance is not necessarily unauthentic and is probably the most satisfactory method for groups of talented amateur singers, though it should be more widely recognised that the use of continuo is also not unauthentic and that solo performance can provide greater subtlety and articulation than choral performance.² Professional and specialist performers should be more adventurous and should be able to develop at least the art of cadential embellishment.³ The harpsichordist and lutenist should develop the art of improvisation (specific ideas for the style of improvisation could on many occasions be taken from the written-out ornaments

¹ Brown, Embellishing 16th-Century Music, p.40.

² Although, paradoxically, it was of course prone to the most virtuosic embellishment.

³ An interesting attempt to provide performers with suggested cadential or "accentual" embellishments has been made in C. Monteverdi, Il primo libro de madrigali, ed. de Surcy, Paris, 1972, pp.xiv-xv & passim.

in the piece involved) and diverse combinations of voices and instruments, though already more common than formerly, could be used much more widely to create the variety and display in which the period delighted. Above all, this variety in ways of performance should be married to the marvellous diversity of mood and expression already inherent in the music. Both performers and audience will thus come closer to achieving what Dart defines as an "historically correct perspective" and to appreciating this music in the spirit of the late Renaissance.

C R I T I C A L C O M M E N T A R Y : M U S I C

The critical commentary is primarily a collation of musical texts, full bibliographical details of which will be found in Chapter Four.¹ Minor differences of textual underlay and orthography are not noted. References to individual voice parts are by voice, bar number and, where necessary, number of note in the bar, tied first notes being included.

The following general abbreviations are used:

C	-	Canto
A	-	Alto
T	-	Tenore
B	-	Basso
Q	-	Quinto
S	-	Sesto
t/s	-	time signature
1o	-	primo choro
2o	-	secondo choro
I	-	primo (voice)
II	-	secondo (voice)

Book I

Collated sources: Gardano 1584 (Gar 1), Gardano 1603 (Gar 2), Phalèse 1594 (Ph).

1a Prima parte omitted in Gar 1, Gar 2 & Ph: C,T.

5 Title Ben mi credea in Gar 1 & Gar 2.

7 Title Al suon dolcissime parole in Gar 1.

8 bar 13 t/s $0\frac{3}{2}$; C.20 t/s ¢ in Gar 1.

10 T t/s ¢ in Gar 1 & Gar 2; S.1.i B in Gar 1 & Gar 2.

1 pp. 123-124.

- 12 S.58.iii. $\diamond$ in Gar 1 & Gar 2.
- 13 A.5.i G in all sources; S.16.iii $\downarrow$ in all sources;
S.16.iv $\downarrow$ in Ph; bar 39 t/s **3**.
- 14a Prima parte omitted in all sources.
- 14b Seconda parte omitted in all sources.
- 16 bars 38 & 53 t/s **C₂³**.
- 17a T.33 **H** in all sources; T.35 rest omitted in all sources.

Book II

Collated sources: Gardano 1584 (Gar 1), Gardano 1600 (Gar 2),
Phalèse 1594 (Ph).

- 3 bar 9 t/s **C₂³**.
- 4 bar 44 t/s **03**.
- 13 bars 54 & 65 t/s **03**.
- 15b bar 39 t/s **3**.
- 15c A.37.i C in all sources.

Book III

Collated sources: Scotto 1585 (Sc 1), Scotto 1589 (Sc 2),
Phalèse 1594 (Ph).

- 2a Title Danzana con maniere in Sc 1; C.23.i $\downarrow$ in Sc 1 & Sc 2.
- 4 C.54.i rest omitted and $\downarrow$ in Sc 2.
- 5 A.22 two $\downarrow$ added by hand in Ph for English underlay
(should be $\downarrow\downarrow$).
- 6a bars 8 & 30 t/s **03**; bar 44 t/s **3**; C.23.i D, $\downarrow$ in Sc 1,
corrected by hand.
- 7a C.26.iv additional $\downarrow$ in Sc 2.
- 10 B.29.i $\downarrow$ not present in Ph.

- 11 Title Qual ombra in Sc 1 & Sc 2; bar 33 t/s **3** .
- 12 Title Da bei labri in Ph; S.42.i E in Sc 2.
- 14 C marked prima parte in Sc 2.
- 15a C marked seconda parte in Sc 2.
- 15b Q. 59 rest omitted in Sc 1, added by hand; B.69.iii C in Sc 2; B.69.iv D in Sc 2; Q.69.v F in Sc 1, corrected by hand. The British Library copy of the Quinto part (Sc 1) has also been corrected by hand in bars 59 & 69.

Book IV

Collated sources: Vincenzi 1587 (V), Amadino 1587 (Am), Gardano 1605 (Gar), Phalèse 1594 (Ph).

- 1 B.24 E in Gar.
- 2a S.64.i G in all sources; S.64.ii A in all sources; C.71.v **#** in Gar.
- 2b bar 16 t/s **$\frac{3}{2}$** ; bar 21 t/s **$\frac{2}{2}$** in all voices in V; S.39.ii B in Am; S.39.iii **♮** in Ph; S.39.iv **♮** in Ph; A.57 first rest missing in Gar.
- 4 C.63.ii F in Am & Gar.
- 5a T.1.iii **♮** in Am; C.35.v **♮** in Am & Gar; A.57-8 rest missing in all sources.
- 6 B.23-6 **HH** in Gar; C.24.ii E in Gar; B.48.i E in Gar.
- 7 C.1.ii D in Am, Gar & Ph; B.67.i **♮** in V.
- 8a T.17.iii F in Gar; bar 38 t/s **3** ; S.43.i **♮** in Gar; Q.51.i D in Gar; C.53 rest missing in Am & Gar; S.58.ii **♮** in Am.
- 9b Q.45 longa rest in Am & Gar; S.54.ii A in Am & Gar.
- 11b T.22.i C in Am; A.37.i **♮** missing in Gar.

- 12 T.20.iii **l** in Am.
 14 Q.20.ii B in Am; B.25 rest missing in Am & Gar.

Book V

Collated sources: Gardano 1591 (Gar 1), Gardano 1610 (Gar 2),
 Phalèse 1594 (Ph).

- 1a S.44.iii **l** in Ph.
 1b C.9.ii C in all sources; C.19.ii A in Gar 1 & Gar 2;
 bar 35 t/s $\frac{3}{2}$; S.35 t/s $\frac{2}{3}$ in Ph.
 2 T.10.ii F in all sources; bar 47 t/s $\frac{3}{2}$
 5a Q.39.i **#** omitted in Ph; bar 40 t/s **3**
 5b S.38.iii C in Gar 1; Q.72.ii E in Ph.
 6 bar 69 t/s **C** in Gar 1, **3** in Gar 2, **C** in Ph with **3**
 added by hand; Q.90.v **#** omitted in Gar 1.
 7a Title Se'l dolce seno in Gar 1 & Gar 2.
 8 T.15 rest omitted in Gar 1, added by hand.
 11a T.30 C in Gar 1 & Gar 2, B flat pasted over in Ph.
 11c S.66 **h** added by hand in Ph; C.68 **h** added by hand in Ph.
 11d A.51.ii **#** omitted in Gar 1 & Ph.
 11e B.82.iii **l** in Gar 1; B.85 F in Gar 1; T 99 B flat in
 Gar 2 & Ph.
 12 B.27.iii C in Gar 1 & Ph, corrected by hand in Ph; B.75-9
 ligature **lb** in Gar 2 & Ph.

Book VI

Collated sources: Gardano 1595 (Gar 1), Gardano 1609 (Gar 2),
 Phalèse 1610 (Ph).

- 1a B.98 G in Gar 1 & Gar 2, g in Ph.

- 2c A.3 rest missing in Ph; S.24.iii D in all sources.
 2e A.56.ii ♯ in Gar 1.
 3a B t/s ♯ in Gar 1 & Gar 2; S.31 first rest omitted in Gar 1, added by hand; C.42 ♯ omitted in Ph.
 3b Title Quando timore in Gar 1 & Gar 2; C.41 ♯ omitted in Ph.
 4 Q:t/s ♯ in Gar 1.
 5 Entitled 'Ecco' in Gar 2; A.19.i D in Ph.

C.39 to end a third higher in Ph (clef wrongly printed as ).

Appendix

- 1 Collated sources: Gardano 1584 (Gar 1), Gardano 1603 (Gar 2).

Described in all part-books as 'Dialogo a diece'. The distribution of voice parts is:

<u>Book</u>	<u>Primo Choro a 10</u>	<u>Secondo Choro a 10</u>
Canto	Canto	
Alto	Alto, Tenore I	
Tenore		Tenore I, Tenore II
Basso	Tenore II, Basso	
Quinto		Canto, Alto
Sesto		Sesto (= Basso)

In Gar 1 the parts in the Tenore book are wrongly marked Primo Choro.

10C.3.ii A, ♯ in Gar 2; 10C.3.iii B in Gar 2; 10C.4.i G, ♯ in Gar 2; all voices end with a breve rest in both sources.

- 2 Collated sources: Vincenzi 1587 (V), Amadino 1587 (Am), Gardano 1605 (Gar).

The distribution of voice parts is:

<u>Book</u>	<u>Primo Choro a 9</u>	<u>Secondo Choro a 9</u>
Canto	Canto	
Alto	Alto	
Tenore	Tenore, Basso	
Basso		Tenore, Basso
Quinto		Canto, Alto
Sesto	Canto Terzo se piace a 9	

1oA.8 rest missing in Am; 1oC.69 rest missing in Am.

- 3 Collated sources: Gardano 1591 (Gar 1), Gardano 1610 (Gar 2), Phalèse 1594 (Ph).

Described in all sources as 'Del Sig. Antonio Bicci'.
B.14 D in Gar 2; B.15 G in Gar 2; T.37 breve rest in Gar 2; Q.41.iv B in Ph; Q.62 ♠ in Gar 2; Q.63 rest omitted in Gar 2.

- 4 Source: Phalèse 1594.

The distribution of voice parts is:

<u>Book</u>	<u>Primo Choro a 10</u>	<u>Secondo Choro a 10</u>
Canto	Canto	Canto
Alto	Alto	
Tenore	Tenore I, Tenore II	
Basso	Basso	
Quinto		Tenore I, Tenore II
Sesto		Alto, Basso

In the Tenore book the Tenore II part is wrongly marked Secondo Choro.

t/s C in all voices; 1oTI.75.ii A; 1oB.143 G; 2oTII.151-2 text (""); 2oC.154.i D, altered by hand to C, but should imitate 1oC.120.i.

- 5 Source: Phalèse 1594.

5b bar 70 t/s 03 .

5c bar 4 t/s 03 in C, 0 in ATBQS.

C R I T I C A L C O M M E N T A R Y : T E X T S

The commentary is principally a collation of the texts as they appear in musical and literary sources, with occasionally additional notes relating to the texts. It concentrates on major divergencies in the texts; minor differences of orthography and punctuation are ignored. Many of the authors are given in the concordance in Engel¹ and by Einstein,² for neither of which is any citation given unless one of them is the only source of attribution and the poem has not been traced. All references to Engel are to the concordance unless a more specific citation is given. The madrigals are listed in the order of their appearance in the edition, those where no textual information is available being omitted. The order of the material is title: author: source: textual comment.

The principal sources are the three anthologies referred to in Chapter Three:

Rime diversi di molti eccellentissimi autori, ed. L. Domenichi & others, 9 vols., Venice etc., 1545-60.

Raccolta de le rime di diversi nobili poeti toscani, ed. D. Atanagi, Venice, 1565.

Stanze di diversi illustri poeti, ed. L. Dolce, 2 vols., Venice, 1553-63.

These are referred to as Domenichi, Atanagi and Dolce respectively. Only one contemporary source is cited unless there are divergencies in the text.

The texts by Tasso have been collated with the following contemporary and modern editions:

¹ Marenzio, pp.224-234.

² Italian Madrigal, ii.608-688 & passim.

Le Rime del Sig. Torquato Tasso, 6 vols., Venice, 1598.

Poesie, ed. F. Flora, (Letteratura Italiani, xxi), Milan, 1952.

Rime, 3 vols., ed. E. Falqui, Rome, 1949.

These are referred to as Rime 1598, Poesie and Rime 1949 respectively.

The texts by Guarini have been collated with the following editions:

Rime (Madrigale), Venice, 1598.

Opere poetiche, 2 vols., Venice, 1621.

Opere, ed. L. Fasso (Classici Italiani, xlvi), Turin, 1950.

These are referred to as Rime, Opere poetiche and Opere respectively.

The texts by Petrarch have been collated with the following editions:

Gli Sonetti, Canzoni e Triumphi, Venice, 1513.

Le Rime, Venice, 1549.

Rime, trionfi e poesie latine, ed. F. Neri & others (Letterature Italiani, vi), Milan & Naples, 1951.

These are referred to as SCT, Rime 1549 and Rime 1951 respectively.

To facilitate further research a list of all contemporary and modern sources consulted, with press-marks of the former, is included in the Bibliography, Section B.

Book 1

1. Come inanti de l'alba

Anonymous

Cited in Engel as 'canzone per nozze'. The initial letters of each line form the name "Cleria Cesarini", a noted Roman beauty to whom this madrigal, and perhaps the book,¹ is thus dedicated.

5. Ben mi credetti già

Vincenzo Quirini

Source: Domenichi, i.182.

The seventh stanza of Hor che nell'oceano.

9. O dolorosa sorte

Anonymous

Cited by Engel as part two of Ben mi credetti già, but it does not appear in Domenichi in the eclogue from which the latter is taken.

10. Ahimè! tal fu d'Amore

Vincenzo Quirini

Source: Domenichi, i.181.

The sixth staza of Hor che nell'oceano.

14. Non è questa la mano

Torquato Tasso

Source: Rime 1949, i.52, no.47.

Entitled 'Ballando con la sua donna desidera di fare amorosa vendetta della sua man ch'egli teneva stretta'.

¹ Einstein, Italian Madrigal, ii.618.

17. L'aura serena

Francesco Petrarca

Sources: SCT, p.104, no.164.
Rime 1951, p.262, no.196.

Book II

1. Satiati Amor

Anonymous

Source: Domenichi, iv.132.

The seventh stanza of O bionde Iddio.

2. Nessun visse giamai

Francesco Petrarca

Sources: Rime 1549, p.252.
Rime 1951, p.428, no.332/7.

The seventh stanza of Mia benigna fortuna.

3. Vaghi e lieti fanciulli

Petronio Barbatì da Foligno

Source: Domenichi, ii.1546.

The twelfth stanza plus lines five and six of the thirteenth stanza of Porgetemi la lira.

9. In un bel bosco

Torquato Tasso

Sources: Rime 1598, i.163.
Rime 1949, i.245, no.395.

Entitled 'A istanza di messer Alfonso Bosco' -the pun is obvious.

10. Cantai già lieto

Obertello¹ compares this text to Petrarch's sonnet Cantai, or

¹ A.Obertello, Madrigali italiani in Inghilterra, Milan, 1949, p.456.

piango,¹ though there does not appear to be any obvious connection.

11. Del cibo

Francesco Petrarca

Sources: Rime 1949, p.26.

Rime 1951, p.440, no.342.

13. Io vidi già

Torquato Tasso

Sources: Rime 1598, ii.215.

Rime 1949, i.173, no.247.

The ninth stanza of 'Tirsi e Licori', of which the text of the following madrigal Vita de la mia vita is the tenth stanza.

Einstein misinterprets these two texts as (poetic) madrigals, adding that "they must have been written to order, for they have the same underlying idea: in the old editions Io vidi già is headed 'Pallore di madonna desiato', while Vita de la mia vita has the heading 'Pallore di madonna grato'.² I have been unable to verify this.

14. Vita de la mia vita

Torquato Tasso

Sources: Rime 1598, ii.215.

Rime 1949, i.174.

The tenth (last) stanza of 'Tirsi e Licori' (Tirsi sotto un bel pino). Engel follows Einstein in designating this a madrigal.

15. Passando con pensier

Francesco Sacchetti

Source: Atanagi, ii.171a.

In Atanagi the author is given as "incerto autore antico".

¹ Rime 1951, p. 301, n. 229.

² Italian Madrigal, ii.630.

Einstein prints the complete text, together with a translation by D.G. Rossetti.¹

Book III

2. Danzava con maniere

Pompeo Pace

Source: Dolce, i.476.

The first verse of an eclogue. Engel mistakenly attributes this text to Bartolomeo Gottifredi.

4. In un lucido rio

Torquato Tasso

Sources: Rime 1598, iii.54.
Poesie, p.201, no.318.

The first six lines have been altered in the musical text.² In the literary sources they read:

Sovrà un lucido rio
Si dolea per amore
Un pastorel mirando il suo bel viso.
Perchè, dicea, anch'io,
Non mi converto in fiore,
Benchè non ami, come fa' Narciso.

Einstein describes this as a madrigaletto.³

6. Qual per ombrose

Bartolomeo Gottifredi

Source: Domenichi, i.253.

7. Su l'ampia fronte

Torquato Tasso

¹ Italian Madrigal, ii.634-636: the translation is taken from D. G. Rossetti, The Early Italian Poets, London, 1861, p.179. See also Einstein's article, 'Eine Caccia in Cinquecento' in Liliencron-Festschrift, Leipzig, 1910, 72-80.

² This can be found in the Appendix to this volume, p. 211.

³ Italian Madrigal, ii.650.

Sources: Atanagi, i.187.
Rime 1598, i.63.
Rime 1949, i.28.

Line 6 - all sources have "Scherzava, e non oso di fargli".

Line 12 - Rime 1598 has "Ma del rischio minor tardi m'accorsi".

Line 14 - Atanagi has "Et giro i detti, ove... il volto".

Einstein mistakenly suggests that this is the only text by Tasso in this book. He suggests that it may have been addressed to one of the "three ladies of Ferrara".¹ Engel mistakenly classes it as a madrigal.

10. Donò Cinthia

Giambattista Guarini

Sources: Rime, p.97a.
Opere, p.453, no.72.

Entitled 'Rosa donata'. Guarini's text begins "Donò Licori a Batto". Einstein describes this aptly as a "pastoral scene".²

11. Quell'ombra

Girolamo Casone

Source: Rime del Girolamo Casone, ed. C.Coquinato,
Trinigi, 1598. fol.E.63.

Entitled 'Amante desia d'esser ombra'.

Line 5 - Casone has "sotto i leggiadre panni".

15. Con dolce sguardo

Francesco Maria Molza

Sources: Dolce, i.143.
Rime del Brocardo et d'altri autori, ed. Fr.
Amadi, Venice, 1538.

¹ Italian Madrigal, ii.648.

² Italian Madrigal, ii.652.

The fifteenth and sixteenth stanzas of Quantunque paia meno a cui si debbe, addressed to Cardinal Hippolito de Medici (as were several poems by Molza in Atanagi). Engel¹ and Einstein² mistakenly state that these are stanzas from Molza's Ninfa Tiberina, the poem immediately following in both sources.

Book IV

2. Di nettare amoroso

Torquato Tasso

Sources: Rime 1598, i.101.
Rime 1949, i.140, no.183.

5. Tra l'herbe a piè d'un mirto

Bartolomeo Gottifredi

Source: Domenichi, i.248.

A wedding sonnet in which the bridal couple are likened to Venus and Adonis.

6. Crudel perchè mi fuggi

Giambattista Guarini

Sources: Rime, p.61a.
Opere Poetiche, ii.no.7.

Entitled 'Fierezza vana'. Guarini's opening line is "Lasso perchè mi fuggi". Together with La dipartita è amara (IV.3) and Vattene anima mia (IV.4) this is chastised by Einstein (who does not appear to realise the authorship!) as one of "a number of... texts so trite and commonplace that they fall distinctly below Marenzio's usual level".³

¹ Marenzio, p.167.

² Italian Madrigal, ii.650.

³ Italian Madrigal, ii.659.

7. Dice la mia bellissima Licori

Giambattista Guarini

Sources: Rime, p.96b.
Opere, p.453, no.71.

Entitled 'Lo Spiritello'.

8. Nè fero sdegno

Luigi Tansillo

Sources: Domenichi, viii. 472.
Scelta nuove di rime, ed. G.Ruscelli,
Venice, 1573, p.35b.

In both sources the first three lines read:

Nè lungo osilio il cor, Donna, mi mosse
Unqua da voi, ne fia vaghezza alcuna,
Che'l mova mai: mandimi pur Fortuna

9. Caro Aminta

Giambattista Guarini¹

11. Arsi gran tempo

Torquato Tasso

Sources: Rime 1598, i.42.
Rime 1949, i.87.
Poesie, p.728.

Entitled 'Mostra la vendetta nel silenzio e nell'oblivione'.

Marenzio's text² is a considerably altered version of that which appears in the above sources, which reads as follows:

Arsi gran tempo, e del mio foco indegno
Esca fu sol vana bellezza e frale;
E qual palustre augello il canto e l'ale
Volsi, di fango asperse, ad humil segno.
Or, che puo gelo d'onorato sdegno
Spegner la face e quell'ardor mortale,
Con altra fiamma omai s'inalze e sale
Sovra le stelle il mio non pigro ingegno.

Lasso! e conosco ben, che quanto i dissi,
Fu voce d'huom cui ne tormenti astringa
Guidice ingiusto a travier dal vero.

¹ Attribution by Engel, not traced by the author.

² This will be found on p.216.

perfida, ancor ne la tua fraude, io spero,
Che, dove pria giacesti, ella ti spinga
Ne gli oscuri d'oblio profondi abissi.

12. Questa ordi il laccio

Gian Battista Strozzi

Source: Scelta di sonetti e canzoni, ed. A.Gobbi,
Venice, 1739, ii.11.

Lines 1-2 in Gobbi read:

Questa ordio'l laccio, questa
(Oh man bella) tra' fiori, e l'erbe il tese

Line 5- In Gobbi this reads:

"Or ch'io l'ho qui si stretta".

13. Vaneggio od'è pur vero

Pietro Barignano

Source: Atanagi, i.160b.

Line 6 - Atanagi has "tratto" for "spinto"

14. O che soave e non inteso bacio

Giambattista Guarini

Sources: Rime, p.93b.
Opere poetiche, ii.72.

Marenzio's text¹ is a much extended version of that in the above
sources, which reads:

O che soave bacio
Da la mia Donna hebb'io
Non so, se don di lei, se furto mio.
Ma se questa e pur furto alcun no sia
Che brami cortesia
Fatti pur ladro Amor, ch'io ti perdono,
E ceda in tutto a la rapina il dono.

Book V

1. Leggiadrissima eterna

¹ This will be found on p. 217.

Written in honour of Virginio Orsini, Duke of Bracciano (to whom the book is dedicated) and his wife Flavia, who are named in the seconda parte, probably as a wedding madrigal.¹

2. Leggiadre Ninfe

Lorenzo Guicciardi²

A wedding madrigal written at the request of the Venetian patrician, Leonardo Sanudo.³

3. Come fuggir per selve

Giovanni della Casa

Sources: Scelta di sonetti e canzoni, ed. A Gobbi, Venice, 1739, ii.99.
Canzonieri del Secolo XVI (Parnasso Italiano, xxvi), Venice, 1787, p.301.

The first stanza of a canzone. In Gobbi this is misprinted as part of the previous canzone, Amor, io piango, but has a separate entry in the index.

4. Ecco che ciel a noi

Girolamo Trioano

Source: Atanagi, i.111b.

Einstein gives the title as 'Per la Primavera',⁴ but this does not appear in Atanagi.

Line 13 - Atanagi has "l'altre sacre Dive".

5. Spiri dolce Favonio

Girolamo Trioano

Source: Atanagi, i.112a.

A wedding-sonnet, originally addressed 'Al Sig. Annibal Gattola'.

¹ Einstein, Italian Madrigal, ii.667.

² Attribution by Engel, Marenzio, p.168 and concordance, not traced by the author.

³ Einstein, Italian Madrigal, ii.667.

⁴ Italian Madrigal, ii.668.

Marenzio has altered the original names in line thirteen, which were Annibale and Lucretia.

6. Giunt'a un bel fonte

Anonymous

Einstein gives the title as 'Favola di Narcisso'.¹

7. Nel dolce seno

Torquato Tasso

Sources: Rime 1598, iii.245.
Rime 1949, i.229.
Poesie, p.783.

Marenzio followed the punctuation of Rime 1598 when dividing his madrigal into two parts. This source, which has no inverted commas, has a full stop after "scorte" in line twelve and no punctuation after "scocchi" in line thirteen, the first line of Marenzio's second part. In Rime 1949 and Poesie the situation is reversed, and line thirteen ("Perche l'una e l'altra insieme scocchi") forms the final line of a speech beginning at line nine ("Ahi! crudo..."). Einstein follows the earlier version. He discusses the text at some length, describing it as "a frank imitation of Guarini's Tirsi morir volea" (set by Marenzio in his first book of five-voiced madrigals²), itself a version of a canzone by Girolamo Parabosco, Per que'bei crin, published in I Diporti in 1550. He gives as the title 'Amoroso godimento'.³
Line 6 - Rime 1949 has "beata" for "felice".

8. Amate mi ben mio

Torquato Tasso

¹ Italian Madrigal, ii.669.

² Werke, i.12 (I.5).

³ Italian Madrigal, ii.541-542, 668.

Sources: Rime 1598, iii.246.
Rime 1949, i.190.

Einstein gives as the title 'Desiderio d'amor reciproco'.¹

Line 7 - Rime 1598 has "legate" for "negate".

11. Baci soavi e cari

Giambattista Guarini

Source: Biblioteca Universitaria di Bologna, Cod. 1171,
c.54.r, quoted in Rime inedite del cinquecento,
ed. L.Frati, Bologna, 1918, p.142.

This poem was not included in contemporary collections of
Guarini's works, presumably because of censorship, but circulated
freely in manuscript.²

3a parte - in Frati the following additional line is inserted
between lines five and six of Marenzio's text:

"E mormorando parli: il cor respira"

and line seven, "E d'intorno t'aggira" is omitted.

5a parte/line 3 - Frati has "breve" for "lieve".

Book VI

1. Lucida perla

Giambattista Guarini

Source: Opere, p.470.

The closing refrain of an eclogue entitled 'Licori, Dafne e
Armida' written for the wedding of Duke Alfonso II and
Margherita Gonzaga in 1574.

1a parte/line 7 - Opere has "gioia" for "gloria".

2. Giovane Donna

Francesco Petrarca

¹ Italian Madrigal, ii.668.

² Einstein, Italian Madrigal, ii.668.

Sources: Rime 1549, p.33.
Rime 1951, p.43, no.30.

3. Se quel dolor

Luigi Tansillo

Source: Domeniche, vii.591.

4a parte line 6 - Domenichi has "lontave" for "lontana"

5a parte line 8 - Domenichi has "prenda" for "renda"

10a parte line 2 - Domenichi has "Ella: et e, benche"

4. Là dove sono

Torquato Tasso

Sources: Rime 1598, iv.171.
Rime 1949, iii.128.

Line 5 - the above sources have "Voi parete un di lore"

5. O verdi selve

Torquato Tasso

Sources: Rime 1598, iv.129.
Rime 1949, i.198.

Tasso has repeated the last two syllables of lines six ("fortuna"), eight ("concento") and twelve ("fornire") as an echo - the exact layout differing between editions - a procedure adopted musically by Marenzio in setting these syllables for solo Canto.

Line 8 - the above sources have "E fa cosi lacrimevol concento"

Appendix

1. Vieni Clori gentil

Anonymous

Entitled Dialogo a diece. The original poetic text may have indicated the echo of the two final syllables of lines two to eight as did Tasso in O verdi selve (VI.5).

2. Donne il celeste lume

Anonymous

This is described by Einstein as a mascherata in madrigal form,

written for a wedding.¹

4. Basti fin qui le pene

Jacopo Sannazaro

Source: Le Rime, (Venice), 1531, p.37b.

The first eight lines of the third, fifteen-line stanza of the canzone, Sperai gran tempo. The remaining lines read:

Ma il dolor che ne l'amma fi interna
La confonde per forza, e volge altrove
Tal, che con mille prove
Far non poss'io che di se stessa pensi
Ne che ritorni al suo vero camino,
Misera, che fra i sensi
Summersa già, no vede il suo destino.

Line 8 - the above source has "Lasciar di me..."

5. Bianchi cigni

Anonymous

The text of each parte is printed before the music in the collection Il lauro verde: Madrigali a sei voci di diversi autori, printed at Ferrara by Baldini in 1583. The whole collection is prefaced by a sonnet Laura, del vostro lauro in questa carte, the author of which I have been unable to trace.

¹ Italian Madrigal, ii.660.

B I B L I O G R A P H Y

The Bibliography is divided into four sections:

(A) Music; (B) Poetic Texts, a list of textual sources consulted in the compilation of the Critical Commentary; (C) Books; (D) Articles, including unpublished theses. Further subdivisions are explained at the beginning of each section. It includes important material not specifically referred to in the text.

A. MUSIC

This section is subdivided into five categories:

(I) Publications of the complete books of six-voiced madrigals; (II) Individual publications of six-voiced madrigals, early, later and as contrafacta; (III) Publications of other madrigals by Marenzio; (IV) Other recent collections including madrigals by Marenzio; (V) Music by other composers.

I: Marenzio's six-voiced madrigals - complete publications

The following abbreviations are used:

G - Gardano
S - Scotto
V - Vincenti
A - Amadino

Il primo libro de madrigali a sei voci, Venice: Gardano, 1581.
Dedicatee: Duke Alfonso of Ferrara
Later Editions: 1584 (G), 1596 (S), 1603 (G).

Il secondo libro de madrigali a sei voci, Venice: Gardano, 1584.
Dedicatee: Cardinal de Guise
Later Editions: 1596 (S), 1600 (G).

Il terzo libro de madrigali a sei voci, Venice: Scotto, 1585.
Dedicatee: Bianca Capella Medici, Grand Duchess of Tuscany
Later Editions: 1589 (S), 1594 (G).

Il quarto libro de madrigali a sei voci, Venice: Vincenti, 1587.
Dedicatee: Marquis of Pisani
Later Editions: 1587 (A), 1593 (G), 1603 (S), 1605 (G).

Il quinto libro de madrigali a sei voci, Venice: Gardano, 1591.
 Dedicatee: Don virginio Orsini, Duke of Bracciano
 Later Editions: 1595 (G), 1595 (S), 1610 (G).

Il sesto libro de madrigali a sei voci, Venice: Gardano, 1595.
 Dedicatee: Duchess of Ferrara
 Later Editions: 1609 (G), 1610 (P).

Madrigali a sei voci, in un corpo ridotto, Antwerp: Phalèse, 1594.
Madrigali sex vocum...uno volumine conjunctum excusa, Nuremberg:
 Kauffmann, 1608.

Il primo, secondo, terzo, quarto e quinto libro de madrigali a sei voci, Antwerp: Phalèse, 1610.

II: Marenzio's six-voiced madrigals - individual publications

This section lists (a) early appearances, (b) later editions and (c) publications as sacred contrafacta.¹

Book I

2. Potro viver io più

a) in Melodica Olympia, Antwerp: Phalèse, 1591.

3. Per duo coralli ardenti

c) in Suavissimus Praestantissimorum, Erfordia: Baumann, 1587,
 i: as "Faustus qui novus est annus".

4. Qual vive Salamandra

a) in Harmonia celeste, Antwerp: Phalèse, 1583.
 in Liber secundus gemmae musicalis, Nuremberg: Gerlachia, 1589.
 in Canzonette alla Romana, Antwerp: Phalèse, 1607.
 in Joh. Rudenius, Flores musicae, Heidelberg, 1600:
 instrumental transcription.

c) in Hortus musicalis, Monaco: Berg, 1609, ii: as "O Deus
 fabricator".
 in Fatiche Spirituali, Venice: Amadino, 1610: as "Ut vivit
 Salamandra".
 in Periculum musicum, ed. J. Dilliger, Wittenberg, 1622,
 viii: as "Gott du bist mein Gott".

7. Al suon de' le' dolcissime parole

a) in Liber secundus gemmae musicalis, Nuremberg: Gerlachia, 1589.

¹ Details of French and German translations and of contrafacta are based primarily on the concordance in Engel, Marenzio, pp. 223-260. Manuscript appearances are not listed. For ease of reference series are listed as titles.

8. Nel più fiorite Aprile

- a) in Liber secundus gemmae musicalis, Nuremberg: Gerlachia, 1589.
- b) in Part music, secular, ed. J.P.Hullah, London, 1842, i. arr. & adapted to English words by T. Oliphant, London, 1840: as "When April decked her roses gay".
in Madrigals by the best Italian, Flemish & English composers, ed. E.Taylor, London, c.1845, 1st.set. no.9.
in Oriana Collection of Early Madrigals, ed. L.Benson, London, 1913, no.68: with Eng.tr. by W.Barclay Squire, "In April crowned with flowers".
- c) in Hortus musicalis, Monaco: Berg, 1609, ii: as "Cantate Deo Jacob".

11. Occhi sereni e chiari

- a) in Gemmae musicalis, Nuremberg: Gerlachia, 1589, ii.
- c) in Hortus musicalis, Monaco: Berg, 1609, iii: as "Deus Amator pacis".

13. Cantate Ninfe

- a) in Gemmae musicalis, Nuremberg: Gerlachia, 1589, ii.
- c) in Hortus musicalis, Monaco: Berg, 1609, ii: as "Cantate Deo adiutori".

15. Strinse Amarilli

- b) in G.Adler, Handbuch der Musikgeschichte, 2nd rev.edn., 2 vols., 1930, ii.367, ed. A.Einstein: first 49 bars only.

17. L'aura serena

- a) in Gemmae musicalis, Nuremberg: Gerlachia, 1589, ii.

Book II

3. Vaghi e lieti fanciulli

- a) in Nervi d'Orfeo, Leida: de'Haestens, 1605.

4. Cedan l'antiche

- a) in Nervi d'Orfeo, Leida: de'Haestens, 1605.
- b) in The Vocal School of Italy in the 16th.Century, ed. E. Taylor, London, 1839, p.58: as "Queen of the World". It is described as a sacred madrigal taken from an MS in the Fitzwilliam Library. The prima parte only is given, with a revised version of the opening phrase added in order to close in the tonic key.

- in madrigals by the best Italian, Flemish & English composers, ed. E. Taylor, London, c.1845, 2nd.set, no. 34: as "Queen of the world".
- in Arion Collection of Madrigals, etc., ed. R.A. Streatfield, London, 1895, no.31.
- in Oriana Collection of Early Madrigals, ed. L. Benson, London, 1913, no.74: with Eng. tr. by W. Barclay Squire "Yield up your ancient fame".
- ed. G.I. Rostagno, Turin, 1927: subtitled 'Inno a Roma'.
- ed. G. Concine, Turin, 1927: reduction for four male voices.
- In Kalmus Study Score no.705, New York, 1968, p.34: with Eng.tr. "Thou Queen of all the world".

9. In un bel bosco

- b) ed. J.P. Dunn, London, 1972: with Eng.tr. "In a fair green-wood".

10. Cantai già lieto

- a) in Musica Transalpina I, London, 1588: as "I sung sometime", 2nda parte as "Because my love".
- b) ed. R.A. Harman, London, 1953: as "I sung sometime" & "Because my Love too lofty".

12. Filli mia bella

- c) in Fatiche spirituali, Venice: Amadino, 1610, ii: as "Virgo famosa".

14. Vita de la mia vita

- a) in Nervi d'Orfeo, Leida: de'Haestens, 1605.
- c) in Fatiche spirituali, Venice: Amadino, 1610, ii: as "Omnes qui querunt".

Book III

1. Io morirò

- a) in Musica Transalpina I, London, 1588: as "I will go die".
- b) ed. R.A. Harman, London, 1954: as "I will go die".

2. Danzava con maniere

- a) in Nervi d'Orfeo, Leida: de'Haestens, 1605.

5. Parto da voi

- a) in Musica Transalpina I, London, 1588: as "Now must I part".
in Nervi d'Orfeo, Leida: de'Haestens, 1605.
- b) ed. R.A. Harman, London, 1956: as "Now must I part".

8. Posso cor mio

- a) in Harmonia celeste, Antwerp: Phalèse & Bellerio, 1593.
in Joh. Rudenius, Flores Musicae, Heidelberg, 1600:
instrumental transcription.

10. Donò Cinthia

- b) in L. Marenzio, Madrigali a 5 & 6 voci, ed. F. Mompellio,
Milan, 1953, p.13.
c) in Fatiche spirituali, Venice: Amadino, 1610, ii: as
"Quae sunt O rex".

Book IV

1. Se bramate ch'io mora

- a) in Fatiche spirituali, Venice: Amadino, 1610, ii.

2. Di nettare amoroso

- a) in Italian Madrigals Englished, London, 1590: as "When
meliooeus' soul", 2nda parte as "Now twinkling stars
do smile".
in Fiori del giardino, Nuremberg: Kauffmann, 1597.

3. La dipartita è amara

- a) in Fiori del giardino, Nuremberg: Kauffmann, 1597.

6. Crudel perchè mi fuggi

- a) in Italian Madrigals Englished, London, 1590: as "Unkind
o stay tny flying".
b) ed. W. Barclay Squire, London, 1889: as "Unkinde, O stay".
Adapted from an MS copy of Watson's Italian Madrigals
Englished.

7. Dice la mia bellissima Licori

- a) in Harmonia celeste, Antwerp: Phalèse & Bellerio, 1593.
in Fiori del giardino, Nuremberg: Kauffmann, 1597.
in Musica Transalpina II, London, 1597; as "So saith my
fair".
in Nervi d'Orfeo, Leida: de'Haestens, 1605.
b) in Madrigals by the best Italian, Flemish & English
composers, ed. E. Taylor, London, c.1845, 1st set, no.
8: as "So saith my fair".
in Novello's Glee Hive, London, 1851, i.37: as "So saith
my fair".
in Novello Part-Song Book, London, 1902, 2nd series. no.
897: as "So saith my fair".
in Novello Tonic Sol-fa Series, London, 1902, no.1277: as
"So saith my fair".

ed. R.A. Harman, London, 1956: as "So saith my fair".

8. Nè fero sdegno

- a) in Italian Madrigals Englished, London, 1590: as "In chaynes of hope and fear", 2nda parte as "O heare me heavenly powers".
in Melodia Olympia, Antwerp: Phalèse & Bellerio, 1591.
in Nervi d'Orfeo, Leida: de'Haestens, 1605.
- c) in Hortus musicalis, Monaco: Berg, 1609, iii: as "Immobilis adsto", 2nda parte as "Hoc experientur".

12. Questa ordi il laccio

- a) in Italian Madrigals Englished, London, 1590: as "The fates alas too cruell".

14. O che soave e non inteso bacio

- a) in Nervi d'Orfeo, Leida: de'Haestens, 1605.

Book V

1. Leggiadrissima eterna

- c) in Hortus musicalis, Monaco: Berg, 1609, ii: as "O Dux Israel", 2nda parte as "Salve O Rex".

2. Leggiadre Ninfe

- a) in Il Trionfo di Dori, Venice: Gardano, 1592.
in Intavolatura di liuto, ed. G.A. Terzi, Venice: Amadino, 1599, p.6: instrumental transcription.
in Nervi d'Orfeo, Leida: de'Haestens, 1605.
in Rest musicalisches Streitkrantzlein, Nuremberg: Kauffmann, 1612: as "Barbara barbariem nescit", with Ger.tr. "Barbara komm in deinen schönen Garten".
in Lieblicher, Welscher Madrigalien, Nuremberg: Halbmayer, 1624: as "Ein Jungfraw zart hat mir mein Hertz besessen".
- b) ed. J.P. Dunn, London, 1972: with Eng.tr. "You graceful Nymphs".
in Popular Italian Madrigals of the 16th Century, ed. R.A. Harman, London, 1976, p.73: with Eng.tr. "Ye graceful nymphs".
- c) in Hortus musicalis, Monaco: Berg, 1609, ii: as "Evigilate somno".
in Fatiche spirituali, Venice: Amadino, 1610, i: as "Vos omnes sancti".
in Rest Musicalisches Streitkränzlein, Nuremberg: Kauffmann, 1613: as "Elige cui dicas", with Ger.tr. "Eins mals im grünen Maien".
in Triumphni de Dorothea, Lipsia: Kober, 1619: as "Eins Mals im grünen Maien".

3. Come fuggir per selve.

- b) in The Vocal School of Italy in the 16th Century, ed. E. Taylor, London, 1839, p.53: as "See where with rapid bound".
- in Madrigals by the best Italian, Flemish & English composers, ed. E. Taylor, London, c.1845, 2nd set, no. 33: as "See where with rapid bound".
- in Novello Part-Song Book, London, 1869, etc., 2nd series, no. 411: as "See where with rapid bound".
- no ed., London, 1877: as "See where with rapid bound".
- in Arion Collection of Madrigals etc., ed. L. Benson, London, 1899, no. 37.
- in Novello Tonic Sol-fa Series, London, 1904, no. 1363: as "See where with rapid bound".
- in Kalmus Study Score no. 705, New York, 1968, p. 42: with Eng. tr. "How may I fly".

4. Ecco che ciel a noi

- a) in Nervi d'Orfeo, Leida: de'Haestens, 1605.

7. Nel dolce seno

- a) in Lieblicher, welscher Madrigalien, Nuremberg: Halbmayer, 1624: as "Gross Lieb hat mir entzündt im Leib mein Hertze", 2nda parte as "Darumb Jungfraw".

10. S'a veder voi

- c) in Fatiche spirituali, Venice: Amadino, 1610, ii: as "Domini inquirentes".

12. Vivrò dunque lontano

- a) in Musica Transalpina II, London, 1597: as "Shall I live so far distant".
- b) ed. R.A. Harman, London, 1956: as "Shall I live so far distant".
- c) in Fatiche spirituali, Venice: Amadino, ii: as "A te longa ne vivam".

Book VI

1. Lucida perla

- a) in Fiori del giardino, Nuremberg: Kauffmann, 1597.
- in Ghirlanda di madrigali, Antwerp: Phalese, 1601.

2. Giovane Donna

- b) ed. D. Arnold, Pennsylvania & London, 1967.

3e. O fortuna

- b) in G.B. Martini, Esemplare o sia Saggio, 2 vols., Bologna,

1774, ii.229.

in A.Choron, Principes de compositions des Ecoles d'Italie,
3 vols., Paris, 1808, iii.249.

4. Là dove sono

b) in L.Marenzio, Madrigali a 5 & 6 voci, ed. F.Mompellio,
Milan, 1953, p.19.

Appendix

2. Donne il celeste lume

a) in Dialoghi musicali, Venice: Gardano, 1590.
in Fiori del giardino, Nuremberg: Kauffmann, 1597.

3. Candide perle

a) in Musica Transalpina II, London, 1597: as "Dainty white
pearl".
in Nervi d'Orfeo, Leida: de'Haestens, 1605.
b) in Catch Club Collection, ed. W.Hawes, London, 1833 , no.15:
as "Dainty white pearl".
in A Collection of Madrigals, ed. W.Hawes, London, 1835 (an
expanded edition of the above series): as "Dainty white
pearl".

4. Basti fin qui le pene

a) in Gemmae musicalis, Nuremberg: Gelachia, 1589, ii.

5. Bianchi Gigni

a) in Il lauro verde, Ferrara: Baldini, 1583.
in Gemmae musicalis, Nuremberg: Gerlachia, 1589, ii.

Other six-voiced madrigals

1. From the Book a 4,5 & 6 of 1588:

Interdette speranze

b) in L.Marenzio, Madrigali a 5 & 6 voci, ed. F.Mompellio,
Milan, 1953, p.15.

O fere stelle

b) in Einstein, Italian Madrigal, iii.252.

This book also included Come ogni Rio and Valli riposte valli.

2. From Madrigali Spirituali e temporali, 1610:

Uscite Ninfe

a) in La ruzina canzone, Venice: Gardano, 1591.

3. From the Intermedii e concerti of 1589:

Chi dal delfino aita

b) in Les fêtes du Mariage de Ferdinand de Medici et de Christine de Lorraine, Florence, 1589, ed. D.P. Walker, Paris, 1963.

The remaining six-voiced madrigal in Engel's concordance, Oda e tu nel canto, is mistakenly shown in Vogel¹ as the seconda parte (actually Oda'l ciel) of Lucida perla (VI.1) in Ghirlanda di madrigali, Antwerp: Phalèse, 1601. Phalèse's index is in fact correct. The error doubtless arose because the Canto is silent until the words "E tu nel canto", which in the part-book directly follow the text incipit, given as "Oda" only.

III: Marenzio's madrigals - other publications

Sämtliche Werke, ed. A. Einstein (Publikationen "Älterer Musik, iv & vi), 2 vols., Leipzig, 1929 & 1931; repr. Wiesbaden, 1967: contains Books I to VI a 5.

Il settimo libro de madrigali a 5 voci, ed. J. Steele, 3 vols., New York, 1975.

Il settimo libro de madrigali a 5 voci, Venice: Gardano, 1595: MS transcription by the author.

L'ottavo libro de madrigali a 5 voci, Venice: Gardano, 1598: MS transcription by the author.

Il nono libro de madrigali a 5 voci, Venice: Gardano, 1599.

Madrigali a 4 voci, Venice: Gardano, 1585: MS transcription by the author from the 1592 reprint by Gardano.

Madrigali a 4, 5 & 6 voci, Venice: Vincenti, 1588: Einstein Collection, XXX, i.

Madrigali spirituali, Venice: Gardano, 1584.

Madrigali spirituali e temporali, Nuremberg: Kauffmann, 1610.

Madrigali a 4 & 5 voci, ed. L. Virgili (Madrigalisti italiani, i), Rome, 1952.

Ten Madrigals, ed. D. Arnold, London, 1966.

¹ Weltlichen Vocalmusik Italiens, rev. A. Einstein, i.394.

IV: Other recent publications including madrigals by Marenzio

- (Twelve) Albums of Madrigals, ed. L. Benson, (Edition Laudy, clxxiii), iii (Marenzio & Vecchi).
- L'Arte musicale in Italia, ed. L. Torchi, 7 vols., Milan, 1897.
- Ausgewählte Madrigale u. mehrstimmige Gesänge, ed. W. B. Squire, Leipzig etc., 1903-13.
- Das Chorwerk, var. eds., Wolfenbüttel, 1929-.
- Engel, H., Das mehrstimmige Lied in 16 Jahrhundert, Cologne, 1952.
- Four Italian Madrigals by Marenzio & Vecchi, ed. K. Lütge, (Das Singwerk), Frankfurt, 1958: Ger. texts.
- Geschichte der Musik in Beispielen, ed. A. Schering, Leipzig, 1931.
- The Golden Age of the Madrigal, ed. A. Einstein, New York, 1942.
- Historical Anthology of Music, ed. A. T. Davison & W. Apel, rev. edn., 2 vols., Cambridge, Mass., 1948, i.
- Italian Madrigals for four voices, ed. J. Roche, London, 1974.
- Masterpieces of Music before 1750, eds. C. Parrish & J. F. Ohl, London, 1952.
- Musica Transalpina I & II, repr. of orig. part-books, Farnborough, 1972.
- Raccolta di Musiche corali italiane antiche e moderne, ed. P. G. Pistone, (Rome?), 1941.
- Rediscovered Madrigals, ed. D. Malin, New York, 1969.

V: Music by other composers

- Arcadelt, J., Opera Omnia, ed. A. Seay (Corpus Mensurabilis Musicae, xxxi), 10 vols., American Institute of Musicology, 1965-70.
- Denkmäler der Tonkunst in Bayern, ed. A. Sandberger, 36 vols., Weisbaden, 1900-31.
- Denkmäler der Tonkunst in Österreich, Var. eds., 127 vols., Vienna, 1930-.
- The English Madrigal School, ed. E. H. Fellowes, 36 vols., London, 1914-24; rev. as The English Madrigalists by R. T. Dart & others, 37 vols., London, 1956-74.
- The English School of Lutenist Song-Writers, ed. E. H. Fellowes, 2 series, 32 vols., London, 1920-32; rev. with addl. vols., as The English Lute-Songs, by R. T. Dart & others, London, 1965-.
- Gabrieli, A., Ten Madrigals, ed. D. Arnold, London, 1970.
- Gabrieli, G., Opera Omnia, ed. D. Arnold (Corpus mensurabilis Musicae, xii), 5 vols., American Institute of Musicology, 1965-.
- Gesualdo, C., Sämtliche Werke, ed. W. Weismann & G. E. Watkins, 10 vols., Hamburg, 1957-66.
- Lasso, O. di, Sämtliche Werke, ed. F. X. Haberl & A. Sandberger, 21 vols., Leipzig, 1894-1926.
- Luzzaschi, L., Madrigali per cantare e sonore a uno, due e tre soprani (1601), ed. A. Cavicchi, Kassel, 1965.
- Monte, P. de, Opera, ed. C. van den Borren & others, Bruges, 1927-39.
- Monteverdi, C., Tutte le Opere, ed. F. G. Malipiero, 16 vols., Asolo, 1926-42, suppl. vol. 1966.

- Monteverdi, C., Il primo libro de madrigali, ed. B.de Surcy, Paris, 1972.
- Palestrina, G.P.da, Opere Complete, ed. R.Casimiri & others, 32 vols., Rome, 1939-.
- Philips, P., Madrigali a otto voci, Antwerp: Phalèse, 1598.
- Philips, P., Select Italian madrigals, ed. J.Steele, (Musica Britannica, xxix), London, 1970.
- Riemann, H., Musikgeschichte in Beispielen, 2nd. edn., Leipzig, 1921.
- Rore, C. de, Opera Omnia, ed. B.Meier (Corpus Mensurabilis Musicae, xiv), 7 vols., American Institute of Musicology, 1959-.
- A Treasury of Early Music, ed. C.Parrish, New York, 1958.
- Vicentino, N., Opera Omnia, ed. H.Kauffmann (Corpus Mensurabilis Musicae, xxvi), American Institute of Musicology, 1963.
- Wert, G.de, Collected Works, ed. C.MacClintock & M.Bernstein (Corpus Mensurabilis Musicae, xxiv), 13 vols., American Institute of Musicology, 1961-71.
- Willaert, A., Opera Omnia, ed. H.Zenk & W.Gerstenberg (Corpus Mensurabilis Musicae, iii), 8 vols., American Institute of Musicology, 1950-.

B. POETIC TEXTS

This list includes all textual sources consulted during preparation of the Critical Commentary. To facilitate further research, press-marks are given for early publications, using the following abbreviations:

Bod: Bodleian Library, Oxford.
B.M: British Library, London.

The material is arranged in four sections: (I) Early anthologies; (II) Later anthologies; (III) Early individual collections; (IV) Later individual collections.

I. Early anthologies

- Canzone a ballo composte dal...Lorenzo de Medici...et altri autori, Florence, 1568. Bod: Mortara 1053
- Canzonetta nuova, n.p., n.d., Bod: 3967.E.104(7)
- I fiori delle rime, ed. G.Ruscelli, 1579. Bod: Vet.F.1.f.107
- Libro primo delle rime piacevole del Bedio, Casa (& others), Vicenza, 1609. Bod: Antiq.f.1.1609/2
- Raccolta d'alcune piacevole Rime, ed. E.Violto, Parma, 1582. Bod: Holk.f.154

- Raccolta de le rime di diversi nobili poeti toscani, ed. D. Atanagi, 2 vols., Venice, 1565. Bod: Toynbee 1208-9
- Raccolte di varii poemi Latini, Greci e volgari, Lepanto, 1572. B.M: 1071. e.5
- Rime del Brocardo et d'altri autori, ed. Fr. Amadi, Venice, 1538. B.M: 11426.bb.9
- Rime diverse di molti eccellentissimi autori, ed. L. Domenichi & others, 9 vols., Venice etc., 1546-60. B.M: 240.d.4-12
- Rime diverse in lingua genovese, ed. C. Zaoata, Pavia, 1595. Bod: Toynbee 523
- Rime di diverse antichi autori Toscani, 10 vols., Venice, 1532. Bod: Toynbee 2634
- Rime di diverse celebri poeti dell'eta nostra, Bergamo, 1587. B.M: 84.6.4
- Rime liggiadre degli academici novi, ed. S. Biondi, Venice, n.d. Bod: Antiq.f.1.18
- Rime scelte di diverse autori, ed. L. Dolce, 2 vols., Venice, 1586/88. B.M: 240.b.33-4
- Scelta nuova di rime, libro vi, ed. G. Ruscelli, Venice, 1573. Bod: Vet.P.1.f.113.
- Stanze di diverse illustri poeti, ed. L. Dolce, 2 vols., Venice, 1553/63. Bod: Antiq.f.1.1553/1, 1563/1
- Tutti i trionfi, carri, mascherati ... per Florentia, Florence, 1559. Bod: Mortara 284

II: Later anthologies

- Canzoni d'amore e madrigali di Dante (& others), ed. Jarro (= G. Piccini), Florence, 1899.
- Canzonieri del Secolo XVI (Parnasso Italiano, xxvi), Venice, 1787.
- Il Canzoniere Laurenziano Rediano 9, (Opere inedite o rare), ed. T. Casini, Bologna, 1900.
- Il canzoniere Palatino 418 della Bibl. Nat. Firenze, ed. A. Bartoli & T. Casini, Bologna, 1888.
- Italian Verse, ed. G.R. Kay, rev.edn., London, 1965.
- Miscellanea Poetica, ed. M.A. Formigini, Leeds, 1796.
- Oxford Book of Italian Verse, 2nd. edn., rev. C. Dionisotti, Oxford, 1952.
- Raccolta di varie canzoni di amori, 5th edn., 4 vols., Naples, n.d.
- Raccolta di rime antichi toscana, 4 vols., Palermo, 1817.
- Rime di Dante Alighieri (& others from MS), ed. L.M. Rezzi, Imola, 1883.
- Rime di diversi antichi autori Toscani, rev.edn., 12 vols., Venice, 1731.
- Rime inedite del cinquecento, ed. L. Frati, Bologna, 1918.
- Scelta di sonetti e canzoni, ed. A. Gobbi, 4th edn., 4 vols., Venice, 1739.
- Tutti i trionfi, carri, mascherati...per Florentia, rev.edn., 2 vols., (Florence?), 1750.

III: Early individual collections

- Alamanni, L., Opere Toscane, 2 vols., (Venice), 1542.
 Bod: Holk.f.190
- Caporali, C., Le piacevole rime, Milan, 1585,
 Bod: Vet.F.1.f.148
- Casone, G., Rime, ed. C.Coquinato, Trinigi, 1598.
 B.M: 1071.g.8
- Colanna, V., Rime, Venice, 1544.
 B.M: 1071.d.39(3)
- Domenichi, L., Rime, Venice, 1544.
 B.M: 1071.d.39(1)
- Guarini, G., Il Pastor Fido, Venice, 1590. Bod: Antiq.e.I.1590/1
- Guarini, G., Il Pastor Fido (& other works), Rome, n.d.
 Bod: 8^o.St.Am.6
- Guarini, G., Opere poetiche, 2 vols., Venice, 1621.
 B.M: G.130.a.24
- Guarini, G., Rime (Madrigale), Venice, 1598.
 Bod: Mortara 476
- Molza, F.M., Sonetti, ed. G.Ruscelli, Venice, 1553.
 B.M: 1071.e.23
- Petrarca, F., Gli Sonetti, Canzone e Triumphi, Venice, 1513.
 B.M: C.57.c.24
- Petrarca, F., Le Rime, Venice, 1549.
 B.M: 241.a.23
- Sannazaro, J., Arcadia, Venice, 1531.
 B.M: 12470.a.12(1)
- Sannazaro, J., Le Rime, (Venice?), 1531.
 B.M: 12470.a.12(2)
- Sannazaro, J., Sonetti e canzoni, rev.edn., Venice, 1543.
 B.M: 1071.d.39(2)
- Strozzi, G.B., Madrigali, Florence, 1593. Bod: Mortara 973
- Tasso, T., Rime, vols.1-4 & 6, Venice, 1598.
 B.M: 1071.b.18

IV: Later individual collections

- Boiardo, M., Tutte le Opere, 2 vols., ed. A.Zottili, Milan, 1936/7.
- Buonarotti, M., Rime, ed. E.N.Giradi (Scrittori d'Italia, ccxvii), Bari, 1960.
- Guarini, G., Opere, ed. L.Fasso (Classici Italiani, xlvi), Turin, 1950.
- Medici, L.de, Tutte le Opere, 3 vols., Milan, 1958.
- Molza, F.M., Poesie volgare e Latine, ed. F.A.Serassi, 3 vols., Bergamo, 1747/50/54.
- Petrarca, F., Canzoniere, Trionfi, Rime varie, ed. C.Muscetta & D.Ponchioli (Parnasso Italiano, iii), Turin, 1958.
- Petrarca, F., Rime, trionfi e poesie latine, ed. F. Neri & others (Letteratura Italiana, vi), Milan & Naples, 1951.
- Sannazaro, J., Opere Volgare, ed. A.Mauro (Scrittori d'Italia, ccxx), Bari, 1961.
- Tasso, T., Gerusalemme liberata, Aminta, rime scelta (etc.), ed. L.Vendettis (Parnasso Italiano, vi), Turin, 1961.
- Tasso, T., Poesie, ed. F.Flora (Letteratura Italiana, xxi), Milan, 1952.
- Tasso, T., Rime, 3 vols., ed. E.Falqui, Rome, 1949.

3: BOOKS

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A P P E N D I X

The Texts

Book I

- 1 (a) Come inanti de l'alba ruggiadosa
La bella luce sua n'apporta Clori,
E de più bei colori
Raccende il ciel con ogni parte alcosa;
Indi, scoprendi il suo leggiadre viso,
Appe quanto di bel ha'l Paradiso.

(b) Così questa di cui canto gl'honori
Esce, ed uscendo il cielo
Scintillar fa de puri almi splendori.
A Vener'e a gl'Amori
Rinforza forza et amoroso zelo,
Indi ogni oscuro velo
Ne sgombr'intorno a l'alma e al suo apparire
Iacinti, gigli e rose fa fiorire.
- 2 Potro viver io più se senza luce
Rimasto son e se altrove riluce
Del mio bel sol la sua lucente luce.
Ahi! non fia ver, ma copri d'ogni intorno
Oscuro nubb'il giorno,
E a me la luce cara
Di questa vita sia per sempre amara,
Fin che d'un giorno più serena luce
Non meni a gl'occhi miei la vera luce.
- 3 Per duo coralli ardenti,
Hor moro hor torn'in vita;
E l'aura ch'indi spira e si gradita,
Che di mille tormenti,
Bramo sentir l'assalto in mezz'al petto
Per morir e rinascere in diletto.
- 4 Qual vive Salamandra in fiamm'ardente
E ne gioisce poi,
Così il mio core in voi
Che la sua fiamma sete assai lucente
Ardend'ha vita e duol'alcun non sente.
O che felice sorte
Viver in fiamma e non haver la morte.

- 5 Ben mi credetti già d'esser felice.
La prim'entrando a l'amorosa vita;
Ma hor dolente per ogni pendice
Vo lagrimando senza alcuna aita;
Et son tra gl'amant'il più infelice;
Però ch'amor a lamentar m'invita,
A lagrimar, e sospirar mai sempre
Con nove foggie, e disusate tempere. (Vincenzo Quirini)
- 6 Mentre fia caldo il sol, fredda la neve,
Humido il mar, secca l'arena intorno;
Mentre di verno nubiloso e breve,
E d'istate fia lungo e chiar'il giorno,
Mentre al solito andra spedita e lieve
L'aurora a far col suo Titan soggiorno,
Vo che mi punga e stringa e strugg'il core,
Questo stral, questo laccio, e questo ardore.
- 7 Al suon de le docissime parole
Et a gli ultimi accenti
Ster queti e fermi i venti,
E più chiaro e più bel si fece il sole
Ond'ella come suole
Torno a ridir, non mi tolga il ben mio.
Chi non arde d'Amor come facc'io.
- 8 Nel più fiorito Aprile,
All'hor che i vagh'augelli
Di sopra gli arboscelli
Cantano in vario suon dolce e gentile,
A gara anco con lor cantava Clori
Di lei e del suo Elpin i dolci amori.
- 9 O dolorosa sorte,
Le lagrime e i martir non mi dan morte,
Et Amor vuol ch'io mora,
Che Madonna a pietà chiuse ha le porte;
E pur son vivo e il pensier sol m'accora.
Ahi! nov'e crud'inferno
Ove si nutre il mio gran foco eterno. (Vincenzo Quirini)
- 10 Ahimè! tal fu d'Amore, e l'esc'e l'hamo,
La fiamma e'l visco, le quadrella e'l laccio;
C'hor di doglia mi pasco e temo e bramo;
E'n dubbio di me stesso ardend'agghiaccio.
Bramo di veder quella che sempre amo;
Et temo non vederla onde mi sfaccio;
Onde mi struggo e stempro di lontano;
Perchè ogni mio sperar diventa vano. (Vincenzo Quirini)

- 11 Occhi sereni e chiari
Al cui divin splendore
Le facelle sue spente accende Amore.
Occhi miei dolci e cari,
Ond'è ch'i risi e i canti
Non sian conversi in pianti.
Deh! asciugate le lacrime e l'humore
Servate per estinguer il mio ardore.
- 12 Deh! rinforzate il vostro largo pianto,
Occhi no occhi già ma doi torrenti,
S'ella gioisce tanto
Del vostro lagrimar del mio dolore.
E tu infiammato core,
Che'l foco d'amor senti,
Scopri l'ardente fiamma
Che ti consuma et arde a dramma a dramma.
- 13 Cantate Ninfe leggiadrette e belle
I miei novelli ardori;
E scherzate e ridete insieme Amori
Con la mia Filli in queste parti e in quelle;
Cantate, e di piacer gioite tutti
C'ho d'amor colto i desiati frutti.
- 14 (a) Non è questa la mano
Che tante e sì mortali
Aventò nel mio cor fiammelle e strali?
- (b) Ecco c'hor pur si trova
Fra la mie man ristretta
Nè forza od arte per fuggir le giova,
Nè tien face o saetta
Che da me la difenda.
Giusto è ben ch'io ne prenda
Amor, qualche vendetta,
E se piaghe mi die baci la renda. (Torquato Tasso)
- 15 Strinse amarilli il vago suo Fileno,
Et ambi le sue labbia a le suo affisse,
Poi sospirando disse:
Ahimè! ch'io agghiaccio al mio bel foco in seno,
Così venendo meno
Basso la fronte, e le vermiglie rose
C'havea nel volto non so dove ascose.
- 16 Mentre sul far del giorno
Coglieva herbette e fior la donna mia,
Amor per quel contorno
Tessendo ghirlandette errando già,
E tosto che la vide di lontano,
Congiossi in bianco fiore,
Tanto gli piacque Amore
Per esser colto da la bianca mano.

17 (a) L'Aura serena che fra verdi fronde
Mormorando a ferir nel volto viemme,
Fammi risovenir quand'Amor diemme
Le prime piaghe sì dolci e profonde;
E'l bel viso veder, ch'altri m'asconde,
Che sdegno o gelosia celato tiemme;
E le chiome hor avvolte in perl'e in gemme,
All'hora sciolte e sovra or terso bionde.

(b) Le quali ella spargea sì dolcemente
E raccogliea con sì leggiadri modi
Che ripensando ancor trema la mente.
Torsele il tempo poi in più saldi nodi
E strinse il cor d'un laccio sì possente
Che morte sola fia ch'indi lo snodi.

(Francesco Petrarca)

Book II

1 Satiati Amor, ch'a più doglioso amante
Di me non impiagasti il core ancora:
Ridi fortuna, che fra tante e tante
Alme infelici la mia più t'honora.
Godete donna sola hoggi fra tante;
Che'l mondo di belta vanta ed adora:
Che'n più di mille carte scritto sia
Vostra durezza con la voglia mia.

2 Nessun visse giamai più di me lieto,
Nessun vive più tristo e giorni e notti,
E doppiando'l dolor, doppia lo stile,
Che trahe del cor sì lagrimose rime.
Vissi di speme hor vivo pur di pianto,
Nè contra morte spero altro che morte.

(Francesco Petrarca)

3 Vaghi, e lieti fanciulli
Guidate dolci amorosetti balli;
Premete i duri calli
Saltando co'l piè sciolto in bei trastulli;
E con nova maniera
Circondare l'altare in longa schiera.
Lodand'ad ogn'hor meco
Questo dì, che portommi al mondo seco. (Petronio Barbatì da Foligno)

4 (a) Cedan l'antiche tue chiare vittorie,
Regina ancor del mondo altiera Roma,
E i grandi Archi che'l tempo anco non doma
S'inchinin con le lor alte memorie,
Cantin novi poemi e nov'histoire
De tuoi novi trofei la nobil soma,
E cinga quella venerabil chioma
Nove ghirlande di perpetue glorie.

(b) Mentre novella alma Vittoria intorno
Di numero infinito il carro cinto
De cori e d'alme in bel trionfo mena,
Gl'occhi son l'armi e più d'una catena
Son le sue treccie. O fortunato giorno
Ch'io veni e vidi e restai preso e vinto.

5 Fuggi, speme mia, fuggi
E fuggi per non far mai più ritorno.
Sola tu che distruggi
Ogni mia pace a far vieni soggiorno
Invidia Gelosia, pensiero e scorno
Meco nel cieco inferno
Ove l'aspro martir mio viva eterno.

6 Tutte sue squadre di miserie e stenti
Ben mi cred'io c'hor seco,
Giù dal più basso addolorato speco
Il duol condurre a mio gran danno tenti.
Per esempio alle genti,
Forse che sa di sua possanza ria
Ma peso oimè si greve sostener deve sol la vita mia.

7 Vaghi capelli aurati,
Che dolcemente havete
Ordita quella rete,
Che seco tiene i miei pensier legati,
Poi che m'affida Amore
Che'n si vago lavoro in man v'accoglia,
Se mi darete insopportabil doglia,
Mentre celato in voi vive il mio core,
Non mi sarà disdetta
Incontr'a voi tall'hor dolce vendetta.

8 E s'io mi doglio, Amore,
Fa sì dolce il languire,
Ch'ogn'hor vorria morire,
Per haver vita poi
Dal vago lume de begl'occhi suoi.

9 (a) In un bel bosco di leggiadre fronde
Ch'ombra si fà con le ramosse braccia,
Amor, che va de l'alme nostr'a caccia,
Tese le rete di due treccie bionde;
Così il mio cor, c'havea di due gioconde
Luci seguita la fallace traccia,
Preso restò, com'animal s'allaccia
Ne bei legami che ne l'ombra asconde.

(b) O dolce laccio, o vaghi reti, o bosco
Vezzoso, o cacciator che mi togliesti
Il core, dove l'hai crudele ascosto?
Io pur ritorno spesso a pianger vosco,
Et a cercar tra quest'herbette e questi
Vaghi fioretti ove egli sia nascosto.

(Torquato Tasso)

10 (a) Cantai già lieto il mio libero stato,
Il foco spento e rotto, il giogo e i lacci,
Che d'ira armato e d'indurati ghiacci
Le mie piaghe saldare havea pensato.
Hor lasso piango e son preso e legato,
Ignudo, inerme, in gl'amorosi impacci,
Nè perchè mi distempre o mi disfacci,
Mercè chiedendo e men gravoso il fato.

(b) Che la mia donna altiera e disdegnosa,
Mentre ne i miei sospir l'invoco e chiamo,
Gioir scorgo s'io ardo e s'io languisco,
E s'io cerco troncar l'Idra amorosa,
M'invesco più quanto fuggir più bramo,
Come augel che campar tenta dal visco.

11 (a) Del cibo onde il signo mio sempr'abonda,
Lagrima e doglia'l cor lasso nudrisco,
Et spesso tremo e spesso impallidisco.
Pensando a la sua piaga aspra e profonda.
Ma chi nè prima simil nè seconda
Hebb'al suo tempo al letto in ch'io languisco,
Vien tal ch'a pena rimirar l'ardisco,
Et pietosa s'asside in su la sponde.

(b) Con quella man che tanto desiai
M'asciuga gl'occhi e co'l suo dir m'apporta
Dolcezza c'huom mortal non senti mai.
Che val, dicea, saper chi si sconsorta?
Non pianger più, non m'hai tu pianto assai?
C'hor fostu vivo com'io non son morta!

(Francesco Petrarca)

12 Filli mia bella a Dio!
Caro mio Tirsi a Dio! poi che'l ciel vuole,
Dicea sovr'Arno all'apparir del sole
Pastor afflitto, afflitta pastorella,
Piangev'ei, piangeva ella,
Piangeva insieme Amore
E quindi e quindi si divide il core.

13 Io vidi già sotto l'ardente sole
Discolorati i fiori
Come la mia Licori;
Come i gigli del volto e le viole
Che d'irrigar desio
Con lagrimoso rio,
E seco insieme impallidir anch'io,
Seco mutar sembiante,
Aventuroso amante.

(Torquato Tasso)

14 Vita de la mia vita,
Tu mi somigli pallidetta oliva
O rosa scolorita;
Nè di beltà sei priva,
Ma in ogni aspetto tu mi sei gradita,
O lusighiera o schiva;
E se mi segui o fuggi
Soavemente mi consumi e struggi.

(Torquato Tasso)

15 (a) Passando con pensier per un boschetto,
Donne per quello givan fior cogliendo,
To quel, to quel, dicendo,
Eccolo, eccolo,
Che è? Che è?
E fiordeliso.
Va là per le viole,
O me che'l prun mi punge.
Quell'altra mi v'aggiunge,
I vò, ch'è quel che salta?
È un grillo.
Venite qua correte,
Ramponzoli cogliete.
E non son essi.
Sì sono.
Coei, o coei
Vien qua, vien qua per funghi
Costà, costà pe'l sermolino.

(b) Noi starem troppo che'l tempo si turba,
Ecco balena e tuona;
E vespero già suona;
Non è egli ancor nona;
Odi, odi
Il husignol che canta,
Più bel ve, più bel ve;
O dove è, o dove è?
In quel cespuglio:
Tocca, picchia, ritocca;
Mentre che'l busso cresce,
Et una serpe n'esce,
O me trista o me lassa.

(c) Fuggendo tutte di paura piene
Una gran pioggia viene
Qual sdrucchiola, qual cade,
Qual si punge lo piede:
A terra van ghirlande:
Tal ciò c'ha tolto, lascia e tal percote:
Tiensi beata chi più correr puote.
Si fisso stetti il dì ch'io la mirai,
Ch'io non m'avidì e tutto mi bagnai.

(Francesco Sacchetti)

Book III

1 Io morirò d'Amore,
S'al mio scampo non vien sdegno e furore,
Poi che Madonn'alla mia vera fede
Solo de finto Amor vuol dar mercede,
E perchè del mio foco
Prende solazzo e gioco,
Se qualche gel non temprà tant'ardore
Io morirò d'Amore.

- 2 (a) Lanza con maniere sopr'humane
D'amorose donzelle allegro coro,
E si stavano l'aure immote e piane
Intente forse al bel grato lavoro,
Et ascondea ne l'alt'onde Oceane
Il gran celest'Auriga i bei crin d'oro;
Quando di sdegno e di pietade accesa
Ver me l'alma mia Dea disse, son presa.
- (b) Son presa disse a me rivolse in giro
Vergognosetta le ridenti stelle,
Da quai (per quanto d'ogn'intorno miro)
Non veggio le più honeste e le più belle.
L'alma mia all'hor accolto in un sospiro
Sentendo raddoppiar strali e facelle,
S'io son (mi disse) in simil lacc'involta,
Tu ne sospirarai più d'una volta. (Pompeo Pace)
- 3 (a) Stringeami Galatea
Fra le sue nude braccia,
Com'hedra suol che'l caro tronco allaccia,
E col nettare de baci
E rapidi e tenaci,
Tal gioia mi porgea
Ch'ebro da la dolcezza
Hebb'in quel punto di morir vaghezza.
- (b) Ella che se n'accorse i dolci rai
Chiuse pietosa in languidetti giri,
Poi disse a me cor mio lascia c'homai
L'anima tua ne la mia bocca spiri.
- 4 In un lucido rio
Mirand'il suo bel viso,
Così doleasi un pastorel d'Amore:
Misero perchè anch'io
Quasi nuovo Narciso
Non mi converto, lagrimand'in fiore,
Ch'in quella form'almeno,
Mi raccorrebbe la mia Donna in seno. (Torquato Tasso)
- 5 Parto da voi mio sole,
Senz'alma e senza core
E ciò consent'Amore.
Ahi! che partend'io moro,
Ma se'l ciel così vuole
Che poss'io far, che grave martire!
Pur mi convien partire.
A Dio mio bel tesoro,
Ahimè! ch'io parto e moro.

- 6 (a) Qual, per, embrose e verdeggianti vall'
Al più bel temp'udir cantar gl'augelli?
Qual dolce mormorar per rivi snelli
Li chiari fresch'e limpidi cristalli?
Qual veder prato in fior vermigli e gialli
Distint'all'ombra di verd'arbuscelli?
O mover Ninfa atti leggiadre e belli
Al dolce suon de gl'amorosi balli?

(b) Puote agguagliar l'alto piacer ch'io provo.
Quando sul dì la cara donna mia
Mi s'apprenta in sì soave tempre?
Fallace sogno, a che stabil non trovo
Quanto mi dai? che state o verno sia
Primavera per me sarebbe sempre.

(Bartolomeo Gottifredi)

- 7 (a) Su l'ampia fronte il cresp'oro lucente
Sparso ondeggiava, e de begl'occh'il raggio,
Al terren'adducea fiorite Maggio,
E Luglio ai cori oltre misura ardente:
Nel bianco seno Amor vezzosamente
Scherzava, e non ardia di fargl'oltraggio;
E l'aura del parlar cortese e saggio
Fra le rose spirar s'udia sovente.

(b) Io, che forma celest'in terra scorsi
Rinchiusi i lumi e dissi: Ahi, come è stolto
Sguardo, che'n lei sia d'affisarsi ardite?
Ma de l'altro periglio non m'accorsi:
Che mi fu per l'orechi il cor ferito,
E i dett'andaro ove non giuns'il volto.

(Torquato Tasso)

- 8 Posso cor mio partire
Senza farvi morire,
Ch'amor, giusto signore,
Vuol che se meco porto il vostro core,
Con voi ne resta il mio
Onde non morirem nē voi nēd'io.
Posso dunque partire
Senza farvi morire.

- 9 Tigre mia se ti pesa
Et ti rech'ad offesa
Che di te la mia lingua si lamenti,
O la mordi o la snelli un dì co'denti,
Ma per non le levar la penn'a un tratto,
Non la troncar affatto.
Anzi perchē le pene sue sien molte
A rimorderla torna mille volte.
Tu lingua sofri e taci
Perchē se n'havrai morsi i n'havrò baci.

- 10 Donō Cinthia a Lamone
Una rosa cred'io di Paradiso;
E sì vermigl'in viso
Donandola si fece e sì vezzosa,
Che pareva rosa che donasse rosa.
All'hor disse il Pastore
Con un sospir d'Amore:
Perchè degno non sono
D'haver la rosa donatrice in dono? (Giambattista Guarini)
- 11 Quell'ombra esser vorrei,
Che'l dì vi segue leggiadretta e bella,
Che s'hor son servo, i sarei vostr'ancella.
E quando part'il sole
M'asconderei sotto que bianchi panni.
Lasso, ben ne gl'affani
Ombr'ignuda d'huom viv'Amor fai,
Ma non mi giungi a la mia Donna mai. (Girolamo Casone)
- 12 Da i bei labri di rose
Aura tranquilla,
Aura soav'hor movi;
E con Amor t'instilla
Mille e mille piacer diversi e nuovi.
Dolce spirando piovì,
Dolce spirando fiocca,
Lall'angelico bocc'ond'io sospiro
Ond'io respiro solo;
E se non gli mi don'io gli m'involo.
- 13 Donna, più d'altr'adorna di beltate,
Se co'i soavi sguardi
M'aventate nel cor saette e dardi,
Sì dolci che quest'alma
Si scord'ogn'aspra salma;
Perchè non mi mirate
Sì dolcemente sempre,
Acciò che per dolcezza il cuor si stembre.
- 14 Piangea Filli e rivolte ambe le luci
Al ciel ch'anch'ei piangea:
O Tirsi, pur mesta dicea
O Tirsi, mormorar l'onde,
O Tirsi, i venti,
O Tirsi, i fior, l'herbe e le fronde
E i sol quei dur'accenti,
E i sol non udia lasso,
E pur se'n giva e pur doppiar'il passo.

15 (a) Con dolce sguardo alquant'acerb'in vista,
Con lagrimar col cor, rider con gl'occhi
Tutta festosa, in un turbat'e trista,
Quasi dal corpo fuor l'anima scocchi,
Dunque crudel si degno premio acquista
S'avien ch'a servir huom, Donna trabocchi:
Dunque potrai (mi dic'ella) patire
Lasciar per tropp'amart'un cor morire.

(b) Di lagrime indi sparg'un ruscelletto
Per le pallide guancie e fatta stanca
Tutta si lascia andar sopr'il mio petto,
Come d'ogni vital spirito manca:
Et stat'alquanto mi rabraccia stretto,
Poi che la lena, e la voce rinfranca:
Dal cor trahendo sì dolci parole
Che faria i mont'andar restar'il sole.

(Francesco Maria Molza)

16 O quante volte in van cor mio ti chiamo,
Vaga di riveder gl'ardenti lumi:
Cagion ch'io mi consumi
Sì dolcemente che morir ne bramo.
O dolc'esca o dolc'hamo, o dolce stral d'Amore,
Che mi piagaste in ogni part'il core.

Book IV

1 Se bramate ch'io mora,
Gli è van credete a me vostro desire:
Che chi vita non ha non può morire.
Co'i bei vostri occhi voi
Datemi vita e poi
Havrà ciascun di noi quel che desia,
Voi la mia morte ed io la vita mia.

2 (a) Di nettare amoroso ebro la mente,
Rapto fin nē sò com'in chiusa chiostra,
E due belle d'Amor guerrier'in giostra,
Vidi con l'arme ond'egli è sì possente;
Vidi ch'in dolce arringo alteramente
Fèr pria di lor beltà leggiadra mostra,
Poi movendosi incontra ove s'inostra
La bocca si ferir di bacio ardente.

(b) Sonar le labra e vi restaro i segni
Di colpi impressi. Amor, deh! perchè a voto
Tant'arme e tai percosse usar da scherzo?
Provinsi in vera pugna e non si sdegni
Scontro d'amante. Amor me tuo devoto
Opponì a l'una o fra le due fa terzo.

(Torquato Tasso)

- 3 La dipartita è amara;
Ma perchè è dolce e cara
La giunta del ritorno
Da l'infelice giorno
De la partenza ria
Nasce la gioia mia.
- 4 Vattene anima mia!
Dissi, narrando a la mia vaga stella,
L'amor mio in rime, quando
A un dolce sguardo ch'ella
Mi saettò nel viso
Io fui così conquiso
Che n'andò l'alma nei lucenti rai
E l'alma che n'andò non torna mai.
- 5 (a) Tra l'herbe a piè d'un mirto, che'l copriva
Col verde crin dal sol caldo ed irato,
Con l'arco steso e la faretra a lato
Il fortunato Adon stanco dormiva;
La bella Citherea lieta e gioliva
Per cingerli il bel crin d'oro spogliato
Di suoi più vaghi honor qual verde prato
Nuova ghirlanda di fioretti ordiva.

(b) Per più gradirla co lascivi Amori
Le gratie assise su l'herba novella
Dicean cantando al portator del giorno.
Ritien invido Sol gl'usati errori:
Qui mira e di tra quanto giri intorno
Quando vedestu mai copia più bella?

(Bartolomeo Gottifredi)

- 6 Crudel perchè mi fuggi,
S'hai de la morte mia tanto desio?
Tu sei pur il cor mio;
Credi tu per fuggire,
Crudel farmi morire?
Ah! non si può morir senza dolore,
E doler non si può chi non hà core.

(Giambattista Guarini)

- 7 Dice la mia bellissima Licori,
Quando talhor favello
Seco d'Amor, ch'Amor è un spiritello,
Che vaga e vola e non si può tenere,
Nè toccar, nè vedere.
E pur se gl'occhi giro
Ne i suoi begl'occhi il miro;
Ma no'l posso toccar che sol si tocca
In quella bella bocca.

(Giambattista Guarini)

8) (a) Nè fero sdegno mai Donne mi mosse
Ancor da voi ne lontananza alcuna,
Nè movrà mai, mandami pur fortuna
Per l'onde azzurre errando per le rosse.
Se quante spume san l'acque percosse
La i remi nostri al Sol ed a la Luna,
Tante nascesser Veneri, e ciascuna
Di lor, d'un novo Amor grvida fosse.

(b) Talche dovunque vò, tutte repente
Partorissero Amor l'onde ch'io frango
E fosser le lor cune i pensier miei.
Non arderia più ch'arde questa mente,
Con tutto ciò, talhor mi doglio e piango,
Che non vi posso amor quanto vorrei.

(Luigi Tansillo)

9 (a) Caro Aminta pur vuoi
Lasciar, ahimè! quel fiore
Che tua Filli col core
Già ti donò ne' più verd'anni suoi;
Nè in questa dipartita
Dirli almen; resta in pace, a Dio mia vita!

(b) Non può Filli più il core;
Mira pur tu l'effetto
Del ardente mio affetto
Che si trabocca giù da gl'occhi suore.
Sia voce il dolor mio,
Egli invece di me ti Dica a Dio.

(Giambattista Guarini?)

10 Non porta ghiaccio Aprile
Ma lieti e vaghi fiori,
O bellissima mia cruda Licori.
Deh! com'avien che per mia sorte dura
Cangi suo stil natura,
E sua natura il cielo.
Miro in te sola e sol in te discerno,
Viso di Primavera e cor di Verno.

11 (a) Arsi gran tempo e del mio foco indegno
Esca fu sol beltà terrena e frale:
E qual palustre augel pur sempre l'ale
Volsi di fango asperse ad humil segno.
Hor che può gelo di sì giusto sdegno
Spegner nel cor l'incendio aspr'e mortale;
Scosso d'ogni vil soma al ciel ne sale
Con pronto volo il mio non pigro ingegno.

(b) Lasso e conosco hor ben che quant'i dissi,
Fu voce d'huom cui ne tromenti astringa
Guidice ingiusto a traviar dal vero.
Perfida ancor ne la mia lingua io spero
Che donde pria ti trasse ella ti spinga
D'un cieco oblio ne più profondi abissi.

(Torquato Tasso)

- 12 Questa ordi il laccio,
Questa (sì bella man) fra fiori e l'herba il tese;
E questa il cor mi prese e fu sì presta
A trarlo in mezzo a mille fiamme accese,
Hor che l'hò qui ristretta,
Vendetta Amor, vendetta. (Gian Battista Strozzi)
- 13 Vaneggio od'è pur vero
Ch'io mi senta nel core
Nova fiamma d'amore?
Se freddo era pur dianzi,
E lontan d'ogni foco;
Che m'ha spinto s'innanzi,
Ch'io n'ardo a poco a poco?
Il mio ardito pensiero
Vago di quel splendore,
Onde ne vien l'ardore. (Pietro Barignano)
- 14 O che soave e non inteso bacio
Della mia donn'hebb'io!
Non so se don di lei, se furto mio
Era un no che voleva un alto misto
Di rapina e d'acquisto;
Un negar sì gentile
Che bramava quel che negando dava;
Un cortese vietar che d'assalire
Facea sì caro invito
Ch'al rapir chi rapisse era rapito;
Un restar e fuggire
Ch'affrettava il partire.
Leh! se quest'è pur furto alcun non sia
Che brami cortesia.
Fatti pur ladr'Amor che ti perdono
E ceda in tutto alla rapina il dono. (Giambattista Guarini)

Book V

- 1 (a) Leggiadrissima eterna Primavera,
Vive scherzand'a questi colli intorno,
E senza mai temer novole o sera
Ride più lieto e più sereno il giorno.
- (b) Già le muse e le gratie in bella schiera
Cantand'al suon de liquidi cristalli,
Fan dolcemente risonar le valli;
E garreggiand'i pargoletti Amori
Chiaman Ninfe e Pastori
A novelle dolcezze a nuovi balli.
Fiameggia'l ciel di più pregiati ardori
Che'l tutt'adorna il tutt'informa e accende
L'honor, ch'in Flavia e ch'in Virginio splende.

- 2 Leggiadre Ninfe e Pastorelli amanti,
Che con lieti sembianti
In quest'ombrosa valle all'onde chiare
Di vino fonte hoggi vi trasse Amore
A scieglier fior da fiore,
Per tesser ghirlandette e coronare
La mia Ninfa gentile.
Mentre vezzosi Satiri e Silvani
Ne i lor'habiti strani
Danzan con mod'humile,
Voi cantate, spargend'e rose e fiori:
Viva la bella Dori.

(Lorenzo Guiccardi?)

- 3 Come fuggir per selva ombrosa e folta
Nuova Cervetta suole,
Se mover l'aura trà le frondi sente,
O mormorar fra l'herbe onda corrente;
Così la fera mia me non ascolta,
Ma fugg'immantinente
Al primo suon tal'hor de la parole
Ch'io d'amor movo; e ben mi pesa e duole;
Ma non hò poi vigor, lasso dolente,
Da seguir lei che leve
Prende suo corso per selvaggia via;
E dico meco: hor breve
Certo lo spatio di mia vita fia.

- 4 (a) Ecco che'l ciel a noi chiar'e sereno
Torn'a mostrarsi: ecco la bella Clori,
Ch'ana la terra de più vaghi fiori,
A l'amato Favonio aprend'il seno;
Ecco le liete piagge e'l prato ameno,
Che Mira e Croco e altri grati odori
Spiran'intorno: e i pargoletti Amori
Scherzando van per questo bel terreno.

- (b) Ecco che mille augei con dolci accenti
Cantando a prova in cima a queste rive
Risentir fan le valli, i fiumi e i fonti;
Poi che co' raggi, più che mai lucenti,
Febo, Ciprigna ed altre vaghe dive
Tornano a far'soggiorno in questi monti.

(Girolamo Troiano)

- 5 (a) Spiri dolce Favonio Arabi odori,
Desti la terra fior vermigli e gialli,
Cantin gl'augei per le dipinte valli
Salutando l'aurora ai novi albori;
Le vaghe Ninfe e i fervidi Pastori
Facciano insieme amorosetti balli:
E i pesci entr'i bei liquidi cristalli
Temprin con dolce triegua i lor'ardori.

- (b) Tacciano i venti, e Febo con più chiari
Rai dell'usato allumi d'ogn'intorno
L'aria e senz'onde sian tranquilli i mari:
Ed hoggi è sempre questo sacro giorno,
Che Tirsi ed Amarilli a giogo pari
Lega; sia lieto e d'ogni gratia adorno. (Girolamo Troiano)
- 6 Giunt'a un bel fonte il trasmutato in fiore
Visto sè, disse a sè: chi m'ha qui messo?
Mi sento in foco e in fiamma dentr'e fuore.
O io, che t'ho fatt'io? c'ho contr'io stesso?
Rispose l'ombr'al giovenil clamore.
A giusti preghi d'Echo ha'l ciel permesso
Far di te scempio e così fu prodotto
D'un cor senza pietà fior senza frutto.
- 7 (a) Nel dolce seno della bella Clori
Tirsi, che del suo fine
Già languendo sentia l'hore vicine,
Tirsi, levando gl'occhi
Ne languidetti rai del suo desio,
Anima diss'homai felice morì.
Quand'ella, ahimè!. ben mio,
Aspetta, sospirò dolc'anelando:
Ahi! crudo ir dunque a morte
Senza me pensi? Io teco e non men pento
Morir promisi e già moro e già sento
Le mortali mie scorte.
- (b) Perché l'una e l'altra insieme scocchi
Si string'egli soave e sol risponde
Con meste voci a le voci gioconde.
O fortunati! l'un'entro spirando
Ne la bocca de l'altro, una dolc'ombra
Di morte gl'occhi lor tremanti ingombra:
E si sentian mancando i rotti accenti
Agghiacciar tra le labbra i baci ardenti. (Torquato Tasso)
- 8 Amatemi ben mio
Perchè sdegn'il mio core
Ogn'altro cibo e vive sol d'Amore.
V'amerò se m'amate,
Nè men della mia vita
L'amor fia lungo e fia con lui finita.
Ma s'amarmi negate
Morirò disperato
Per non amarvi non essend'amato. (Torquato Tasso)
- 9 Con la sua man la mia Madonn'un dì m'avinse
E così dolce strinse
Che mi sentia dal gran piacer morire.
Ella che se n'accorse,
Che già l'alm'era a i labri per uscire,
Tosto la sua fu la mia bocca porse
E suggendo involò li spirti miei,
Ond'in me morto hora mi vivo in lei.

10 S'a veder voi non vengo alma mia luce
Vien ch'al vostro partir dietro sen venne
Il cor con le sue penne.
Hor non si può senz'alma
Mover la grave salma.
Dunque s'havete ch'io venga desio
Rendetemi il cor mio.

11 (a) Baci soavi e cari,
Cibi de la mia vita,
C'hor m'involat'hor mi rendete il core;
Per voi convien ch'impari
Com'un'alma rapita
Non senta il duol di morte, e pur si more.
Quant'ha di dolc'Amore
Perchè sempre io vi baci.
O dulcissime rose,
In voi tutto ripose,
E s'io potessi a i vostri dolci baci
La mia vita finire,
O che dolce morire!

(b) Baci amorosi e belli,
Mentre che voi m'aprite
Di rubini e di perle alti tesori,
E tra questi e tra quelli
Aure dolci e dradite,
Spirino di vitali Arabi odori,
L'alme de i nostri cori
Parton da la radice,
E fu le labra estreme
L'un e l'altra si preme
E bacia e stringe, e sospirando dice:
Amor, ch'unisse l'alme,
Unirà ancor le salme.

(c) Baci affammati e'ngordi
A i cui misti diletti
Nè mai si satia Amor nè mai respira:
Tu dente avido mordi,
E tu lingua saetti,
In tanto il guardo mira,
E d'intorno t'aggira,
E mentre ogn'un per vuole
Mordere e sospirare,
E vedere e baciare,
Baci, morsi, sospir, sguardi, parole
Fan si dolce contento
Che vi sta'l ciel intento.

(d) Baci cortesi e grati.

E voi labbr'amorosi
Che tanto date altrui quanto togliete.
Chi v'ha così infiammati
D'i miei? Chi sì bramosi
Vi fa di quell'onde sì ricchi sete?
Rose d'Amor c'havete
D'ogni dolcezza il vanto,
Ben riconosco il dono,
Per voi sì dolce sono:
Baciate questi pur che da voi quanto
In me si cura e prezza
Tutto è vostra dolcezza.

(e) Baci, ohimè! non mirate,

Che mentr'io parlo oblio
Come l'hore s'en van fugaci e lieve.
Baciate, ohimè! baciate,
Lung'è'l nostro desio:
Ma la speranz'è frale il temp'è breve.
Taccia chi gioir deve;
Baci non siate lenti
Venite a mille a mille:
Quante son le faville
Del mio bel foco e quanti i raggi ardenti,
Mia luc'han gl'occhi vostri,
Sian tanti i baci nostri.

Baci, di tante gioie una sol resta,
Che tutte l'altr'avanza,
Sola del cor speranza.

(Giambattista Guarini)

- 12 Vivrò dunque lontano
Da te, mio ~~caro~~ sol, mio dolce bene,
Vivendo sempr'in pene;
Ah! non fia ver ch'ogn'hor m'ancida il duolo.
Eccoti l'alma a volo,
Acciò se per dolor dee venir meno
Languisca e mora almen nel tuo bel seno.

Book VI

- 1 (a) Lucida perla a cui fu conca il cielo,
E tu di lui tesoro,
Tu pria con luminoso alto decoro,
D'Iddio fregiasti la coro ne'l Regno,
Poi su'l Minto prendesti humano velo.
Hora il più ricco pegno
Del Re de Fiumi e nostra gloria sei,
E sarai madr'ancor di semidei.

(b) Oda' l ciel questi voti,

E tu nel canto di tua gloria indegno

Gradisci il cor devoti,

Che son nel ver troppo sublimi some

L'erger al ciel di Margherita il nome.

(Giambattista Guarini)

2 (a) Giovane Donna sott'un verde lauro

Vidi più bianca e più fredda che neve

Non percossa dal sol molti e molti anni;

E'l suo parlar e'l bel viso e le chiome

Mi piacquer sì ch'i'l'ho dinanzi a gl'occhi,

Et havrò sempre ov'io sia in poggio o'n riva.

(b) All'hor saranno i miei pensier a riva,

Che foglia verde non si trovi in lauro:

Quand'havrò queto il cor, asciuti gl'occhi,

Vedrem ghiacciar il foco arder la neve:

Non ho tanti capelli in queste chiome

Quanti vorrei quel giorn'attender anni.

(c) Ma perchè vola il tempo e fuggon gl'anni

Sì ch'alla morte in un punto s'arriva:

O con le brune o con le bianche chiome

Seguirò l'ombra di quel dolce Lauro

Per lo più ardente sole e per la neve,

Fin che l'ultimo dì chiuda quest'occhi.

(d) Non fur giamai veduti sì begl'occhi,

O ne la nostra etade o ne primi anni,

Che mi struggon così come il sol neve;

Onde procede lagrimosa riva,

Ch'amor conduce a piè del duro lauro

C'ha i rami di diamante e d'or le chiome.

(e) I temo di cangiar pria volto e chiome,

Che con vera pietà mi mostri gl'occhi

L'idolo mio scolpito in vivo lauro:

Che s'al cantar non erro, hoggi ha sett'anni

Che sospirando vo di riva in riva

La nott'e'l giorno, al caldo ed alla neve.

(f) Dentro pur foco e fuor candida neve,

Sol con questi pensier con altre chiome

Sempre piangend'andrò per ogni riva,

Per far forse pietà venir ne gl'occhi

Di tal che nascerà dopo mill'anni;

Se tanto viver puo ben culto lauro.

(g) L'auro e i topaci al sol sopra la neve

Vincon le bionde chiome presso a gl'occhi,

Che menan gl'anni miei sì tosto a riva.

(Francesco Petrarca)

- 3 (a) Se quel dolor che va inanzi al morire,
È tal ch'aguagli il mio; ciascun mortale
Si doglia d'esser nato e se n'adire.
Ma non cred'io che morte e quanto assale,
E quando de la vita il filo incide,
Porga dolor ch'al mio sen vada eguale.
- (b) Quando si more il corpo sol s'uccide,
Ma quand'huom ch'ama dal suo ben diparte,
L'anima ch'era integra si divide.
Anzi la più perfetta e maggior parte
Ne gl'occh'altrui riposta si rimane:
Ch'amor di propria man la tronca e parte.
- (c) Dunque da voi convien ch'io m'allentane,
O de l'anima mia parte più cara
Per cometer la vita a l'ond'insane.
O dì che mal par me Febo rischiara,
E qual sarà giugendo la partita,
S'aspettandola solo, ella è sì amara?
- (d) Dammi pietosa morte a tempo aita:
Se mi sia del mio ben la via precisa,
Prima che parta il piè parta la vita.
Meglio è lasciando qui la carne uccisa,
Rimanersi con voi quest'alma intera,
Che lontano da voi girsene divisa.
- (e) O Fortuna volubil e leggiara,
A pena vidi il sol che ne sui privo;
Al comminciar del dì giunse la sera.
Lunge da voi se da voi lunge io vivo;
Le lagrime il pensier e la speranza
Saranno il cibo mio o d'ogn'altro schivo.
E sì da lungo pianto hora m'avanza
Il sonno in braccio per pietà mi renda
La bella cara angelica sembianza.
- (f) Ma quest'oimè! temo che'n van s'attenda,
Com'il sonno amator de le fredd'ombre
Portar puo cosa che tant'arda e splenda?
Ne sia c'human pensier dipinga ed ombre
Celeste lume ond'è'l bel viso adorno,
Si che dal tristo cor le nebbie sgombre.
Ne perch'io vada là ve nasce il giorno,
Havrà mai raggio il sol così lucente,
Che mi levi le tenebre d'intorno.
- (g) Altra aurora bisogna altro oriente
A gl'occhi miei; per cui senza voi sono
Il ciel oscuro e le sue luci spente.
Misero che pensando a quel ch'io sono
Et a quel ch'io sarò preso il vaggio,
Quasi m'offende del bel guard'il dono.

(h) Un tempo io mi credea c'havend' il raggio
De begl'occhi presente, e ciel e terra
Non havesse bastato a farmi oltraggio.

Hor ciò che vedo, lasso, mi fa guerra,
Ma'l bel guardo divin, per cui m'alzai
Fin sopr' il ciel è quel che più m'attera:
Mirando de' bei lumi i dolci rai,
Voce par ch'oda ch'ivi dentro gridi;
Questi son gl'occhi, ove tu lunge andrai.

(j) Occhi di miei desiri e d'amor nidi,
Vorrei chiedervi in don qualche mercede,
Pria che l'aura mi tolga i cari lidi:
Ma'l vostro duro orgoglio che non crede
L'ardor che tanto in picciol tempo crebbe,
Ch'osi sperar merce non mi da fede.

(k) Una pur chiederò che mi si debbe,
Et ella è tal che ben che d'odio accesi
L'un nemico tal'hor da l'altro l'ebbe.
Occhi, s'io moro; e sia che vel palesi,
Perchè voi vivi habbiate lode ed io
Già spento qualc'honor siate cortesi
D'una lagrima vostr'al cener mio.

(Luigi Tansillo)

4 Là dove sono i pargoletti Amori,
Et altri ha teso l'arco,
Altri saetta al varco,
Altri polisce le quadrella d'oro,
Un parete di loro
Scherzando in verde colle o'n riva ombrosa
Fra la turba vezzosa.
E se voi non havete auree saette
Le dolci parolette
E i dolci sguardi son facelle e strali,
E i bei pensieri in voi son piume ed ali.

(Torquato Tasso)

5 O verdi selve, o dolci fonti, o rivi,
O luoghermi e selvaggi,
Pini, Abeti, Ginebri, Allori e Faggi:
O vagh'augelli semplice e lascivi,
Ecco, e tu che rispond'al mio lamento,
Chi può dar fin'a sì crudel fortuna? - Una.
Dunque sol una,
E la cagion del mio mesto contento? - Cento.
Non son già cento e pur son molte
In bella fest'accolte: -
Com'una potrà dunque il mal fornire? - Ire.
Per ira mai nè per dispetto
Non havrà fin'amor nel nostro petto.

(Torquato Tasso)

Appendix

- 1 Vieni Clori gentil, boschetti e prati
Ogn'un al tuo venir tosto s'infiora. - Ora.
Ecco mi burli non te Clori io chiamo. - Amo.
Ami Narciso ancor, deh! dimm'il vero. - Vero.
Misera piangi e dove volgi il sguardo, - Ardo.
Dimmi se vienci il tuo Narciso mai, - Mai.
S'ei qui non vien perchè non cerchi altrove, - Ove.
Al chiaro fonte ov'ei si specchia spesso, - Esso.
Va via felice a ritrovarlo al guado. - Vado.
Et io la bella e vaga Clori a l'ombra
Attendo, mentr'il sol la terra ingombra.
- 2 Donne, il celeste lume
De gl'occhi vostri, che si dolce splende
I nostri petti accende.
Ma l'alma dentro a le gran fiamme vive
Non sfarce anzi di lor
Si nutre e vive.
Stravaganza d'Amore,
Ch'ard'in eterno e mai non strugga un core.
- 3 Candide perle e voi labbra ridenti
Che Nettare spargete,
Deh! perchè non volete
Questi sospiri ardenti,
Ahi! che tra loro è pur l'anima mia
Che bacciar vi desia.
- 4 Basti fin qui le pene ei duri affani
In tante carte, e le mie gravi some
Haver mostrate, e come
Amor i suoi seguaci al fin governa.
Hor mi vorrei levar con altri vanni,
Per potermi di Lauro ornar le chiome,
E con più saldo nome
Lasciar di noi qua giù memoria eterna. (Jacopo Sannazaro)
- 5 (a) Bianchi Cigni e canori,
Che de la secca fronde
Cantaste i falsi pregi e finti honori
Qui, dove in riva a l'onde
Del Re de' fiumi altero
Piangono il caso fero
Del mal cauto Fetonto le sorelle;
Alzate il novo Lauro oltra le stelle.

(b) Alzate il novo Lauro oltra le stelle,
Vaghe e leggiadre Ninfe,
E'n queste parti e'n quelle
Di mormoranti linfe,
E di garruli augei le piagg'i monti.
E le profonde valli
Rimbombin sì che l'aura il verde Lauro
Porti da l'Indo al Mauro:
E voi di fiumi e fonti
Naiade al suon de' liquidi cristalli
Guidate dolci ed amorosi balli.

(c) Guidate dolci ed amorosi balli
Saltanti Capri e snelli
Fauni e Sivani uniti
A gara hor questi, hor quelli.
Co' pie vaghi e spediti
Premete i duri e non segnati calli:
Et voi pastori usciti
De le vostre capanne
Con l'incerate canne
Del verde Lauro ergete al Ciel gli honori.
Bianchi Cigni e canori.

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