

“READING BETWEEN THE BRIDES”: LUCREZIA VIZZANA’S *COMPONIMENTI
MUSICALI* IN TEXTUAL AND MUSICAL CONTEXT

BY

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ABSTRACT

“Reading Between the Brides”: Lucrezia Vizzana’s *Componimenti musicali* in Textual and Musical Context

There had never been a Bolognese nun known to have published her music when Lucrezia Vizzana’s *Componimenti musicali* was printed in 1623, nor has there been any since then. This set of twenty motets became a window into the musical world of cloistered nuns in the seventeenth century. Following the research of Craig Monson in *Disembodied Voices: Music and Culture in an Early Modern Italian Convent* (Berkeley: University of California Press, 1995), this project identifies similarities and differences present in Vizzana’s motets using a number of clarifying means not yet explored.

Looking at each work in detail, we are able to surmise some favorite musical devices of Vizzana and how they fit in with other monodists of the day. This project fills a specific lacuna in that ten of the twenty motets are not known to be published in modern notation and are available here for the first time in that form.

The texts of Vizzana’s collection are rich in imagery and in their display of faithfulness to Christ. In this project, Vizzana’s texts are examined and compared with other secular and sacred poetry including works by St. Teresa of Avila, George Herbert, Henry Vaughn, Richard Crashaw, and Giovanni Battista Guarini.

The compositions are also explored with regards to some of her musical contemporaries. How could a cloistered nun, allegedly having no exposure to music outside the convent walls, write music very much in line with both sacred and secular monody of the time? In light of this, Vizzana’s music is compared to works by

Alessandro Grandi, Francesca Caccini, and Claudio Monteverdi. While Vizzana maintains her own musical style, there are some prominent similarities between them.

Lastly, the role of Mary Magdalene is examined by looking at the background of Mary Magdalene, her historical legend associated with music and with nuns, as well as her material presence in the outer church. The analyses of the motets of *Componimenti musicali*, as well as their texts, along with the musical comparisons of Vizzana's contemporaries, are filters through which her works can pass and provide us with new insight into these works.

To my Project Manager

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TABLE OF CONTENTS

Acceptance	ii
Abstract	iii
Dedication	v
Acknowledgments	vi
Table of Contents	ix
List of Musical Examples	xiii
List of Tables	xxiii
Introduction	1
The History of the Convent of Santa Cristina della Fondazza	7
Chapter One: The Motets of <i>Componimenti musicali</i>	14
Solos	
“Exsurgat Deus”	15
“Sonet vox tua”	19
“Ave stella matutina”	25
“O si sciret stultus mundus”	29
“Domine, ne in furore”	34
“Praebe mihi”	40
“Usquequo oblivisceris me in finem?”	44
“O magnum mysterium”	48
“Confiteantur tibi”	52

“Veni, dulcissime Domine”	56
Duets	
“Omnes gentes, cantate Domino”	61
“Amo Christum”	67
“Omnes gentes, plaudite manibus”	73
“Ornaverunt faciem templi”	78
“Domine, quid multiplicanti sunt”	81
“Paratum cor meum”	88
“Fili Syon, exultate”	95
“O Invictissima Christi Martyr”	99
Trio	
“Domine Dominus noster, quam admirabile”	101
Quartet	
“Protector noster”	105
Chapter Two: The Texts of <i>Componimenti musicali</i>	114
Comparisons	
St. Teresa of Ávila	123
George Herbert	130
Henry Vaughn	138
Richard Crashaw	144
Giovanni Battista Guarini	153
Chapter Three: Comparing the Music of Lucrezia Vizzana and Alessandro Grandi	168
Comparisons	
“Amo Christum”	169
“O quam tu pulchra es”	178

“O vos omnes”	187
“Ave Regina coelorum”	195
“Spine care e soavi”	202
Chapter Four: Comparing the Music of Lucrezia Vizzana and Francesca Caccini	217
Comparisons	
“Jesu corona Virginum”	221
“Lasciatemí quí solo”	232
“Regina caeli”	242
“O vive rose”	252
“Per la più vaga”	262
Chapter Five: Comparing the Music of Lucrezia Vizzana and Claudio Monteverdi	285
Comparisons	
“Nigra sum”	290
“Audi coelum”	301
“Gloria tua”	315
“Iesu, dum te contemplor”	328
“Dice la mia bellissima Licori”	349
Chapter Six: The Role of Mary Magdalene in the Convent of Santa Cristina	369
Conclusions	384
Bibliography	397
Scores	403
Sound Recordings	405
Appendix I: Texts and Translations	407
Appendix II: Transcriptions	413

“Exsurgat Deus”	414
“Ave stella matutina”	417
“Domine, ne in furore”	420
“Confiteantur tibi”	423
“Veni dulcissime Domine”	427
“Omnes gentes, cantate Domino”	430
“Amo Christum”	437
“Omnes gentes, plaudite manibus”	443
“Domine, quid multiplicati sunt”	448
“Filii Syon, exultate”	453
Appendix III: Rights and Permissions	459

LIST OF MUSICAL EXAMPLES

Example 1.1. Rising opening line with sequence, “Exsurgat Deus,” meas. 1-4	16
Example 1.2. Rising line with dotted rhythms, “Exsurgat Deus,” meas. 13-17	16
Example 1.3. Chromatic chords’ movement by thirds, “Exsurgat Deus,” meas. 27-30	17
Example 1.4. Cadence with a 4-3 suspension, “Exsurgat Deus,” meas. 39-40	18
Example 1.5. Imitation of bass by voice, “Sonet vox tua,” meas. 1-7	19
Example 1.6. Rising and falling line for “grace” and “sin,” “Sonet vox tua,” meas. 13-27	20-21
Example 1.7. Imitation of bass by voice a fourth, then a fifth higher, “Sonet vox tua, meas. 28-37	22
Example 1.8. Opening measures, “Ave stella matutina,” meas. 1-9	27
Example 1.9. Dissonance and rising line for “the weapons of the enemy,” “Ave stella matutina,” meas. 18-25	27-28
Example 1.10. Phrygian cadence and suspension, “Ave Stella matutina,” meas. 28-31	29
Example 1.11. Suspended dissonance in the first measures of “O si sciret stultus mundus,” meas. 1-2	30
Example 1.12. Sequence for repeated text followed by a suspended in dissonance, “O si sciret stultus mundus,” meas. 26-30	31
Example 1.13a. Melisma on <i>manducaret</i> , “O si sciret stultus mundus,” meas. 18-21 . . .	32
Example 1.13b. Melisma on <i>quaerere</i> , “O si sciret stultus mundus,” meas. 51-54	32
Example 1.14. Dissonance on “ <i>Jesu</i> ,” “O si sciret stultus mundus,” meas. 46-48	34
Example 1.15. Dissonance revealing penitence and pleading, “Domine, ne in furore,” meas. 16-19	35
Example 1.16. Melisma on “ <i>conturbata sunt ossa mea</i> ” (“my bones are vexed,”) “Domine, ne in furore,” meas. 28-32	36

Example 1.17. Melisma on “ <i>meam</i> ” (“my”) followed by elongation of “ <i>salvum</i> ” (“save,”) “Domine, ne in furore,” meas. 45-50	37
Example 1.18. Rising lines for “ <i>Salvum me</i> ” (“Save me”) and “ <i>conturbata sunt ossa</i> ” (“bones are vexed,”) “Domine, ne in furore,” meas. 22-29	38
Example 1.19. Dissonance between voice and bass, “Domine, ne in furore,” meas. 55-56	39
Example 1.20. Suspended dissonance in “Domine, ne in furore,” meas. 61-66	40
Example 1.21a. Cadence with a 4-3 suspension using one syllable for the last two notes, “Praebe mihi,” meas. 30-32	41
Example 1.21b. Cadence with a 4-3 suspension using two syllables for the last two notes, “Praebe mihi,” meas. 48-49	41
Example 1.22. Imitation between the voice and bass in “Praebe mihi,” meas. 21-24 . . .	42
Example 1.23. Use of chromatic mediant, “Praebe mihi,” meas. 6-8	42
Example 1.24. Tritone together with half step movement in bass, “Praebe mihi,” meas. 16-19	43
Example 1.25. Repetition and emphasis of “ <i>per diem</i> ,” “Usquequo oblivisceris me in finem,” meas. 17-19	45
Example 1.26a. Descending fourth with suspension on “ <i>Usquequo</i> ,” in “Usquequo oblivisceris me in finem?,” meas. 1-5	47
Example 1.26b. Descending fourth with suspension on “ <i>Usquequo</i> ,” in “Usquequo oblivisceris me in finem?,” meas. 6-8	47
Example 1.27. Leap away from a suspended dissonance and agogic accent on the word <i>anima</i> , “Usquequo oblivisceris me in finem?,” meas. 12-15	48
Example 1.28a. Bass line descending by a half step on “ <i>O magnum mysterium</i> ” (“O great mystery”), “O magnum mysterium,” meas. 1-8	50
Example 1.28b. Bass line descending by a half step on “ <i>O passio acerbissima</i> ” (“O bitter passion”), “O magnum mysterium,” meas. 14-16	50
Example 1.28c. Bass line descending by a half step on “ <i>O passio acerbissima</i> ” (“O bitter passion”), “O magnum mysterium,” meas. 16-19	51

Example 1.29. Ascending half steps in bass, juxtaposition, accented dissonance, and leaps away from suspended dissonance,” “O magnum mysterium,” meas. 20-32	52
Example 1.30. Sequence on “ <i>omnia opera tua</i> ,” “Confiteantur tibi,” meas. 6-12	54
Example 1.31. Movement by thirds within sequences, “Confiteantur tibi,” meas. 16-30	55- 56
Example 1.32. Repetition of the word “ <i>veni</i> ” (“come”) on thirds within a rising line, “Veni, dulcissime Domine,” meas. 13-15	58
Example 1.33. Repetition of “ <i>veni</i> ” in thirds along with a line ascending, stepwise line, “Veni, dulcissime Domine,” meas. 23-30	58-59
Example 1.34a. Bass descending by half step in relation to an ascending third on “ <i>morte aeterna</i> ,” “Veni, dulcissime Domine,” meas. 20-22	60
Example 1.34b. Bass descending by half step in relation to a descending third on “ <i>amplector</i> ,” “Veni, dulcissime Domine,” meas. 41-44	60
Example 1.35. Echo between <i>primo</i> and <i>secondo</i> with half step movement in voices and bass, “Omnes gentes, cantate Domino,” meas. 1-3	62
Example 1.36. Triple section containing invitation to the “great feast” with melisma on “ <i>magnum</i> ” (“great”) as well as opposite direction movement between the bass and the voices, “Omnes gentes, cantate Domino,” meas. 26-29	64
Example 1.37. Melisma on the word “ <i>meum</i> ” with suspended dissonance between the voices, “Omnes gentes, cantate Domino,” meas. 62-67	66
Example 1.38a. Melisma on “ <i>ornavit</i> ,” “Amo Christum,” meas. 44-46	70
Example 1.38b. Melisma on “ <i>coronam</i> ,” “Amo Christum,” meas. 50-57	70-71
Example 1.39. Root movement by a third, “Amo Christum,” meas. 69-70	72
Example 1.40. Text painting on the phrase “ <i>plaudite manibus</i> ,” “Omnes gentes, plaudite manibus,” meas. 1-8	74-75
Example 1.41. Setting of “and therefore,” (“ <i>et ideo</i> ”) followed by a repeat of the opening measures, “Omnes gentes, plaudite manibus,” meas. 49-58	76-77
Example 1.42. Melisma on “ <i>ornaverunt</i> ” (“decorated”), “Ornaverunt faciem templi,” meas. 1-6	78

Example 1.43. Dissonance between <i>primo</i> and bass, “Ornaverunt faciem templi,” meas. 19-25	80
Example 1.44a. Cadence with a 4-3 suspension, followed by dissonance between voices, “Domine, quid multiplicati sunt,” meas. 14-15	82
Example 1.44b. Cadence with a 4-3 suspension, followed by dissonance between voices, “Domine, quid multiplicati sunt,” meas. 24-25	83
Example 1.45. Voices sliding up by half steps, “Domine, quid multiplicati sunt,” meas. 16-22	84
Example 1.46. Dissonances between voices, including a “Corelli clash,” “Domine quid mutiplicati sunt,” meas. 61-69	86-87
Example 1.47. Root movement by a third, cross-relation, and dissonance, “Paratum cor meum,” meas. 19-27	91
Example 1.48. Root movement by a third and a “walking bass” line, “Paratum cor meum,” meas. 41-47	92
Example 1.49. Beginning of homorhythmic triple section and striking dissonance on “ <i>Domine</i> ,” “Paratum cor meum,” meas. 30-36	93-94
Example 1.50. High tessitura and suspended dissonance depicting “heaven,” “Filli Syon, exultate,” meas. 17-19	96
Example 1.51. Falling and rising lines for “descending” and “ascending,” “Filli Syon, exultate,” meas. 22-28	98
Example 1.52. Half step movement on “ <i>timoris</i> ,” thirds on “ <i>amoris</i> ,” O Invictissima Christi Martyr, meas. 28-32	100
Example 1.53. Duet melisma on “ <i>cantare</i> ,” “O Invictissima Christi Martyr,” meas.	101
Example 1.54. Rising line followed by a suspended dissonance and ornament, “Domine Dominus noster, quam admirabile,” meas. 7-9	103
Example 1.55. Foe depicted in lower register, “Domine Dominus noster, quam admirabile,” meas. 31-36	104
Example 1.56. Solo and duet textures, “Protector noster,” meas. 44-49	108
Example 1.57. Homorhythmic ending to triple meter section, “Protector noster,” meas. 55-60	109

Example 1.58. Cross-relation between F-sharp in soprano and F-natural in bass, “Protector noster,” meas. 82-84	110
Example 3.1. “Walking bass” used in A section, Grandi, “Amo Christum,” meas. 9-14	171
Example 3.2. “Circular” movement from C to C, Grandi, “Amo Christum,” meas. 46	173
Example 3.3. First vocal entrance in coda, containing hemiola, followed by echo in violins, Grandi “Amo Christum,” meas. 109-119	174
Example 3.4. Text painting on the word “ <i>coronaberis</i> ,” Grandi, “O quam tu pulchra es,” meas. 37-39	179
Example 3.5. “Walking” bass, Grandi, “O quam tu pulchra es,” meas. 7-9	182
Example 3.6a. Opening measures and “walking bass” followed by a rhythmically faster line of text, Vizzana, “Sonet vox tua,” meas. 1-8	185
Example 3.6b. Opening measures and “walking bass” followed by a rhythmically faster line of text, Grandi, “O quam tu pulchra es,” meas. 1-9	185-86
Example 3.7. Descending half steps in opening <i>Sinfonia</i> , Grandi, “O vos omnes,” meas. 1-9	189-90
Example 3.8. Musical repetition for equivalent structure within the text: “I have nourished children, but they spurned me. I fed them with manna in the desert: and they gave me gall for meat. I gave them healthful water to drink: and in my thirst they gave me vinegar,” Grandi, “O vos omnes,” meas. 63-79	193
Example 3.9. Bass solo and opening text, Vizzana, “Ave stella matutina,” meas. 1-9	196-97
Example 3.10. Suspended dissonances, Grandi, “Ave Regina coelorum,” meas. 8-11	198
Example 3.11. Tied notes on “O” with ascending bass, Vizzana, “Ave stella matutina, meas. 32-39	199
Example 3.12. Homorhythmic movement, Vizzana, “Protector noster,” meas. 70-75	202
Example 3.13a. Text painting on “ <i>ferite</i> ,” Grandi, “Spine care e soavi,” meas. 41-42	204

Example 3.13b. Text painting on “ <i>pungete</i> ” and “ <i>partite</i> ,” Grandi, “Spine care e soavi,” meas. 48-49	204
Example 3.14. Accented dissonances, Grandi, “Spine care e soavi,” meas. 30-34	205
Example 3.15. “Walking bass,” Grandi, “Spine care e soavi,” meas. 3-7	206
Example 3.16. Closely following imitative lines, Vizzana, “Paratum cor meum,” meas. 15-19	208
Example 3.17a. “Walking bass,” Grandi, “Spine care e soavi,” meas. 45-46	211
Example 3.17b. “Walking bass,” Vizzana, “Paratum cor meum,” meas. 44-45	212
Example 3.18. Juxtaposition of B-flat major and D major, followed by a diminished fourth between the voices, Vizzana, “Paratum cor meum,” meas. 24-25	213
Example 4.1. Melodic line, verse 1, Caccini, “Jesu corona Virginum,” meas. 1-10	223
Example 4.2. Melisma on “ <i>seculorum</i> ,” Caccini, “Jesu corona Virginum,” meas. 65-68	227
Example 4.3a. Repetition of text, Vizzana, “Praebe mihi,” meas. 7-10	228
Example 4.3b. Repetition of text. Vizzana, “Praebe mihi,” meas. 22-24	229
Example 4.4. Change in sonority at end of melody, Caccini, “Lasciatemí quí solo,” meas. 16-18	234
Example 4.5. Bass movement from B-flat to F-sharp, Caccini, “Lasciatemí quí solo,” meas. 7	235
Example 4.6. Melisma on “ <i>vostro</i> ” (“your”), Caccini, “Lasciatemí quí solo,” meas. 40-41	234
Example 4.7a. Text emphasis involving repetition and rests, Vizzana, “Usquequo oblivisceris me in finem?,” meas. 18-19	240
Example 4.7b. Text emphasis involving repetition and rests, Vizzana, “Usquequo oblivisceris me in finem?,” meas. 26-29	240
Example 4.8. Opening measures with repeated-note motive, Caccini, “Lasciatemí quí solo,” meas. 1-6	241

Example 4.9. Harmonic progression and ascending line in first “ <i>Alleluia</i> ” section, Caccini, “ <i>Regina caeli</i> ,” meas. 4-7	244
Example 4.10. Bass movement by half step and cross-relation, Caccini, “ <i>Regina caeli</i> ,” meas. 23-24	245
Example 4.11. Progression from B-flat major to E minor, Caccini, “ <i>Regina caeli</i> ,” meas. 25-28	246
Example 4.12. Melisma on “ <i>cantare</i> ,” Vizzana, “ <i>O Invictissima Christi Martyr</i> ,” meas. 48-51	248
Example 4.13a. Opening line followed by “ <i>Alleluia</i> ” section, Caccini, “ <i>Regina caeli</i> ,” meas. 1-7	250
Example 4.13b. End of text, followed by melismatic and imitative “ <i>Alleluias</i> ,” Vizzana, “ <i>O invictissima Christi martyr</i> ,” meas. 52-56	251
Example 4.14. Three-quarter-note motive used at beginning of first two lines of text, Caccini, “ <i>O vive rose</i> ,” meas. 1-7	254
Example 4.15. Melisma, including soprano’s highest note, on “ <i>altere</i> ,” Caccini, “ <i>O vive rose</i> ,” meas. 9-11	254
Example 4.16. Melismas on “ <i>amor</i> ” with tritone between bass and soprano, Caccini, “ <i>O vive rose</i> ,” meas. 24-27	256
Example 4.17. “Walking bass,” Caccini, “ <i>O vive rose</i> ,” meas. 3-8	257
Example 4.18. Imitation between <i>canto</i> and <i>secondo</i> , and melisma on “ <i>ornaverunt</i> ,” Vizzana, “ <i>Ornaverunt faciem templi</i> ,” meas. 1-11	258
Example 4.19a. Suspended dissonances used at cadences, Vizzana, “ <i>Ornaverunt faciem templi</i> ,” meas. 47-48	261
Example 4.19b. Suspended dissonances used at cadences, Vizzana, “ <i>Ornaverunt faciem templi</i> ,” meas. 36-38	261
Example 4.20. Melisma on “ <i>raggi</i> ” (“rays”), Caccini, “ <i>Per la più vaga</i> ,” meas. 19-21	265
Example 4.21. Musical sequence accompanying parallel structure within the text, Caccini, “ <i>Per la più vaga</i> ,” meas. 22-26	266
Example 4.22. “Walking bass,” Caccini, “ <i>Per la più vaga</i> ,” meas. 27-29	267

Example 4.23. Octave-long melisma, Vizzana, “O si sciret,” meas. 13-15	270
Example 4.24. Sequence, Vizzana, “O si sciret,” meas. 33-37	271
Example 4.25. Long-short rhythms related to text accents, Caccini, “Per la più vaga,” meas. 12-16	273
Example 4.26a. Melisma on “ <i>manducaret</i> ,” Vizzana, “O si sciret,” meas 17-21	274
Example 4.26b. Melisma on “ <i>quaerere</i> ,” Vizzana, “O si sciret,” meas. 51-54	274
Example 4.27. Dissonance on “ <i>Jesu</i> ,” Vizzana, “O si sciret,” meas. 47-48	276
Example 4.28a. Root movement by a third, Caccini, “Per la più vaga,” meas. 25-26	277
Example 4.28b. Root movement by a third, Vizzana, “O si sciret,” meas. 42	277
Example 4.29. “Duet” movement between bass and voice, Vizzana, “O si sciret,” meas.28-29	278
Example 5.1. Contrasting lines in opening measures, Monteverdi, “Nigra sum,” meas. 1- 7	293
Example 5.2. Text painting on the word “ <i>surge</i> ” (“arise”), Monteverdi, “Nigra sum,” meas. 27-31	294
Example 5.3. Descending bass line in closing measures, Monteverdi, “Nigra sum,” meas. 69-75	296
Example 5.4. Opening measures depicting “sounding,” Vizzana, “Sonet vox tua,” meas. 1-4	299
Example 5.5. Imitation between the bass and voice, Vizzana, “Sonet vox tua,” meas. 53- 57	300
Example 5.6. Tenor’s melisma on “ <i>gaudio</i> ” followed by <i>quintus</i> ’s echo, Monteverdi, “Audi coelum,” meas. 14-17	303
Example 5.7. Suspended dissonance, Monteverdi, “Audi coelum,” meas. 55-57	305
Example 5.8a. Melismas on ascending lines, Monteverdi, “Audi coelum,” meas. 24-28	308
Example 5.8b. Melismas on ascending and descending lines, Monteverdi, “Audi coelum,” meas. 40-45	308

Example 5.9a. Melisma on “ <i>manducaret</i> ,” Vizzana, “O si sciret,” meas. 17-21	309
Example 5.9b. Melisma on “ <i>quaerere</i> ,” Vizzana, “O si sciret,” meas. 51-54	310
Example 5.10. Phrases set aside by rests, Vizzana, “O si sciret,” meas. 44-50	311
Example 5.11a. Leap from a suspended dissonance, Monteverdi, “Audi coelum,” meas. 1-9	312
Example 5.11b. Leap from a suspended dissonance, Vizzana, “O si sciret,” meas. 1-2	312
Example 5.12. Accented dissonance, Vizzana, “O si sciret,” meas. 46-48	314
Example 5.13. Inversion of vocal line in bass, Coppini/Monteverdi, “Gloria tua,” meas. 26-28	322
Example 5.14. Bass and <i>quinto</i> moving homorhythmically, Coppini/Monteverdi, “Gloria tua,” meas. 41-42	323
Example 5.15a. Opening motive, Coppini/Monteverdi, “Gloria tua,” meas. 1-4	324
Example 5.15b. Opening motive, Vizzana, <i>Filii Syon, exultate</i> ,” meas. 1-2	325
Example 5.16. Opening measures containing shift to dominant, Coppini/Monteverdi, “Iesu, dum te contemplor,” meas. 1-5	331
Example 5.17. Ascending and descending melodic motion, Coppini/Monteverdi, “Iesu, dum te contemplor,” meas. 15-21	332-33
Example 5.18. Closing measures, Coppini/Monteverdi, “Iesu, dum te contemplor,” meas. 44-49	335
Example 5.19. Voicing and rests used to set apart the text “ <i>consecratum à te</i> ,” Coppini/Monteverdi, “Iesu, dum te contemplor,” meas. 13-15	336
Example 5.20. Melodic climax, “Coppini/Monteverdi, “Iesu, dum te contemplor,” meas. 39-43	337-38
Example 5.21. Melisma on “ <i>aeterne</i> ” (“eternal”), Vizzana, “Veni, dulcissime Domine,” meas. 10-13	342
Example 5.22. Repetition of the word “ <i>veni</i> ,” rising stepwise, Vizzana, “Veni, dulcissime Domine,” meas. 23-30	343

Example 5.23a. Use of Phrygian cadence, Vizzana, “Veni, dulcissime Domine,” Vizzana, meas. 21-22.	345
Example 5.23b. Use of Phrygian cadence, Vizzana, “Veni, dulcissime Domine,” meas. 43	345
Example 5.24. “Walking bass” pattern, moving in conjunction with the voice, Vizzana, “Veni, dulcissime Domine,” Vizzana, meas. 7-11	346-47
Example 5.25. “Walking bass” pattern of a tenth, Vizzana, “Veni, dulcissime Domine,” meas. 51-55	348
Example 5.26. “Walking bass,” Monteverdi, “Dice la mia bellissima Licori,” meas. 14- 17.	352
Example 5.27. Dissonance between <i>quintus</i> , <i>tenore</i> , and continuo, Monteverdi, “Dice la mia bellissima Licori,” meas. 51-53	355
Example 5.28. Triple meter section with text painting on “ <i>No’l posso toccar</i> ,” Monteverdi, “Dice la mia bellissima Licori,” meas. 38-41	357
Example 5.29. Repeated, triple-meter section, Vizzana, “Domine Dominus noster, quam admirabile,” meas. 10-15	358
Example 5.30. Cadences with a 4-3 suspension, Vizzana, “Domine Dominus noster, quam admirabile,” meas. 64-66	359
Example 5.31. Lower range used for text painting with “ <i>inimicum et ultorem</i> ” (“the enemy and the avenger”), Vizzana, “Domine Dominus noster, quam admirabile,” meas. 42-44	361
Example 5.32. Homorhythmic writing and upper range used for text painting, Vizzana, “Domine Dominus noster, quam admirabile,” meas. 58	362
Example 5.33a. “Walking bass,” Vizzana, “Domine Dominus noster, quam admirabile,” meas. 5-6	363
Example 5.33b. “Walking bass” and cross relation between bass and primo, Vizzana, “Domine Dominus noster, quam admirabile,” meas. 10-12	364

LIST OF TABLES

Table 1.1. Form by meter and measure numbers for “O si sciret stultus mundus” 30

Table 1.2. Form by section and measure numbers in “O magnum mysterium” 51

Table 1.3. Form by meter and measure numbers in “Confiteantur tibi” 55

Table 1.4. Form by meter and measure numbers in “Omnes gentes, cantate Domino” . . 64

Table 1.5. Form by section and measure numbers in “Omnes gentes, plaudite manibus” . .
..... 76

Table 1.6. Form by text section and measure numbers in “Ornaverunt faciem templi” . .84

Table 1.7. Form by meter and measure numbers in “Paratum cor meum” 91

Table 1.8. Form by meter and measure numbers in “Domine Dominus noster, quam
admirabile” 105

Table 1.9. Form by meter and measure numbers in “Protector noster” 110

INTRODUCTION

In the newly-renovated chapel of the Camaldolese convent of Santa Cristina della Fondazza in Bologna stand statues of two important female saints: Saint Cristina, the convent's special protector, on the right, and Saint Mary Magdalene on the left. Four male saints (Benedict, Romuald, Peter, and Paul) comprise the rest of the chiseled company making their way up to the high altar. The two women are given a place of prominence, nearest the church doors, and serenely stare at one another from across the width of the church.

Another central female figure from the convent of Santa Cristina is not represented in stone, but rather in print. Lucrezia Orsina Vizzana holds the distinction of being the only Bolognese nun known to have published her music. The lone collection, *Componimenti musicali*, was produced in Venice in 1623 and dedicated to her fellow nuns at Santa Cristina. The set consists of ten solo motets, eight duets, one trio, and one quartet, all with continuo.

Lucrezia Vizzana was born 3 July 1590 and entered the foremost musical convent in Bologna, Santa Cristina della Fondazza, along with her older sister, sometime around 1598. It is probable that she received her musical training from one of three aunts who lived already at the convent. The most likely candidate as a musical teacher is Vizzana's aunt Camilla Bombacci (1571-1640), who served at times as convent organist and had an impressive reputation as a musician at the convent. It is also possible that Lucrezia received clandestine instruction in composition from Ottavio Vernizzi (1569-1649), organist at the Monastery of San Petronio and the unauthorized *maestro di musica* at Santa Cristina. After the death of Archbishop Alfonso Paleotti (1531-1610) in 1610, the

watchfulness of the Episcopal eye became seemingly more lax and from around 1615, Vernizzi became, at the bidding of the current abbess, a salaried organ teacher, presumably having Vizzana as one of his students. Church authorities put a stop to the instruction in 1623, ironically the year that Vizzana published her works.

Componimenti musicali marked the peak of artistic, musical, and devotional activities at Santa Cristina della Fondazza, and is Vizzana's only known published collection. The convent necrology reveals Vizzana's early retirement from music because of increasingly severe illnesses and the convent's battles with the diocese, which, according to fellow nun Cecilia Bianchi (c. 1576-c. 1630) "began because of music."¹ According to her confessor, Mauro Ruggeri (d.1660), the events so disturbed Vizzana that she eventually lost her mind.² She died on 7 May 1662, exactly thirty-eight years after the death of her aunt, Flaminia Bombacci (b. 1563), the former abbess of Santa Cristina.

Professor Craig A. Monson, currently at Washington University, has set down a thorough study of Vizzana and her life in the convent in his book *Disembodied Voices: Music and Culture in an Early Modern Italian Convent*.³ He documents the struggles of the nuns to maintain their artistic and musical practices despite strong opposition from church officials, notably, Archbishop Alfonso Paleotti and Cardinal Archbishop Albergati Ludovisi (1595-1632). He further focuses on Vizzana's motets, relating text

¹ Craig A. Monson, *Disembodied Voices: Music and Culture in an Early Modern Italian Convent* (Berkeley: University of California Press, 1995), 113.

² Monson. "Vizzana, Lucrezia Orsina." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/20501> (accessed 5 February 2010).

³ A revised edition of this work is scheduled to be released later this year.

and music to various issues surrounding the convent such as female spirituality, factionalism, and outside political pressures. The texts and music, however, present many other opportunities for examination and comparison. This study will identify similarities and differences present in Vizzana's motets using a number of filters that are not explored by Monson.

The first avenue is a brief analysis of each motet in the collection. Basic musical elements are addressed such as melody, harmony, and rhythm, but also devices Vizzana uses that are specific to her time period. Several musical examples are given for each work, in order to see how these are applied. Second, an expansion of the analysis Monson creates concerning the texts, and more specifically the contexts, of the motets. Using his discussion as a springboard, the texts can be examined and compared in light of contemporary poetry, both sacred and secular. Further, musical associations in the texts will be posited, specifically in the Psalms along with the erotic nature of the Song of Songs. The texts range from penitence to praise to the sensual nature of being a "bride of Christ." For example, *Amo Christum* begins "I love Christ, whose bedchamber I shall enter," while *Domine quid multiplicati* quotes the Psalm "Lord, how they are increased that trouble me!" Still others speak of the Eucharist ("Come, sweetest Lord. Give me the bread of eternal salvation.") and Christ as protector and savior.

There is much more to consider when evaluating the motets in light of Vizzana's contemporaries. It is important to note that like most sacred music, her works reference secular music of the period, a point of significance given her cloistered state. While Monson makes some suppositions regarding composers who dedicated works to the nuns at Santa Cristina, other worthy contemporaries of Vizzana remain unexplored or, as in the

case of Claudio Monteverdi (1567-1643), have much more to offer through further investigation. Three contemporary composers can serve as useful contrasts to her music: Alessandro Grandi (c. 1580-1630), Francesca Caccini (1587-c. 1645), and Monteverdi. Such analysis is essential for any future ability to discuss meaningfully their commonalities and differences—Grandi was one of the most prolific composers living during Vizzana’s time. Francesca Caccini was a close contemporary and a fellow female composer who published during the early seventeenth century. Finally, Claudio Monteverdi’s works present an opportunity to compare Vizzana’s music with compositions from outside the convent walls that she might have known. Examining Vizzana’s comparative aptitude as a composer holds great potential for understanding more fully the compositional tools and musical rhetoric of the day, both general and specific. Identifying similarities and differences requires a specific vocabulary and methodology. Monson makes a few salient comparisons between Ercole Porta (1585-1630), Adriano Banchieri (1568-1634), Monteverdi, and Vizzana in their treatment of text and harmonic movement.

We begin with Alessandro Grandi. Born around ten years before Vizzana and living in nearby Ferrara during the early part of his life, Grandi, with his *Il primo libro de motetti a due, tre, quarto, cinque & otto voci . . .*, published in Venice in 1610, supplies a point of association for Vizzana’s motets. Grandi’s melodic imagination and creative ideas about textural contrast move the affections by the new musical means available to the early Baroque composer. His “O quam tu pulchra es” is of particular interest for its use of texts from the Song of Songs. Further, both Vizzana and Grandi set the evocative text “Amo Christum.” Directly comparing how each composer treats the same text

provides insight into their compositional styles. Within these works, one can find likenesses between Grandi and Vizzana with the burgeoning Baroque styles of recitative, solo madrigal, and *bel canto* aria, the latter already emphasizing the contrast between arioso and aria.

Francesca Caccini and Vizzana have several similarities in their role as composers, but also many differences. Both are female composers, writing and publishing during a time when it was rare for a woman to do so. The environments in which they created their music, however, are entirely different. Pieces such as “Lasciatemi qui solo” and “O vive rose” from Caccini’s *Il primo delle musiche* demonstrate the use of various textual forms. Unlike Vizzana, Caccini frequently used the poetic structures of the day, which often supplied a strophic form to her pieces. Sacred works like “Jesu corona Virginum” and “Regina caeli” reveal her use of *ritornelli*, something Vizzana uses only once.

Continuing with the thread of texts from the Song of Songs and furthering some of Monson’s analysis, I will consider Claudio Monteverdi’s motet “Nigra sum” from *Vespro della Beata Vergine* of 1610. Monteverdi’s techniques in this motet are of particular interest when examining Vizzana’s works as his rhetorical approach from madrigal composition is transferred to his church music. Allegorical interpretations of these texts often identify the bridegroom with Christ and his chosen bride. Monteverdi’s music is a particularly useful means to sort out the sensual elements of Vizzana’s motets as one compares them to the operas of the period, tracing these elements of secular music into sacred texts. Monson purports that Vizzana was perhaps exposed to the works of Monteverdi through one of the male composers living and working in Bologna at the

time, such as Banchieri, Vernizzi, or Porta.⁴ This possibility is supported by the fact that Aquilino Coppini, who worked in and around Milan and was associated with the circle of Cardinal Federico Borromeo, constructed *contrafactum* versions of Monteverdi's best known madrigals at this time into motets. The similarities between the writings of both come to light when one considers one of Vizzana's favorite expressive devices – a leap from a suspended dissonance. She employs it in six of the twenty motets; one instance is a nearly identical application of the leap Monteverdi uses in "Audi coelum," also from the *Vespro della Beata Vergine*. Vizzana's use of ornamentation, declamatory style, and handling of chromaticism and dissonances places her squarely in the realm of the influences of the *stile moderno*.

Mary Magdalene is represented visually in several places throughout the convent of Santa Cristina della Fondazza. The final chapter explores Mary Magdalene's significance with music, nuns, and specifically with the convent where Vizzana spent most of her life. The connection between Mary Magdalene and music is noted in H. Colin Slim's essay "Music and Dancing with Mary Magdalen"⁵ published in *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe*. Slim focuses on a small anonymous Flemish painting from the early sixteenth century, presumably of a Magdalene figure, as well as other literary, visual, musical, and choreographic sources that link this saint with music and dancing. Of special note in this study is the inscription of "LAVRA VESTALIS" in the aforementioned painting. Translated from the Latin to mean "sequestered nuns," the image confirms an often close relationship between nuns and the Magdalene. Throughout Italy, several convents are dedicated to Mary Magdalene,

⁴ Monson, *Disembodied Voices*, 67-8.

⁵ Slim uses the less traditional spelling of "Magdalen" in the article's title.

while others place themselves under her protection. The Magdalene figure in the painting appears to be a fellow “bride of Christ” through the inscription, and was regarded as such by many abbesses who headed convents under the saint’s protection.

The History of the Convent of Santa Cristina della Fondazza

After extensive research in Bologna, Rome, and other areas of Italy, Dr. Craig A. Monson’s book *Disembodied Voices: Music and Culture in an Early Modern Italian Convent* was published in 1995. He provides a detailed account of the nuns at Santa Cristina della Fondazza in Bologna and the history of the convent itself, the second oldest Camaldolese institution for women.

Monson covers in great detail the events that took place at Santa Cristina during Vizzana’s time there. A large portion of his book relays the struggle between the nuns and the church authorities over issues of compliance and autonomy. Monson writes: “I originally intended to write a history of music at Santa Cristina and of the composer Lucrezia Vizzana, but when I encountered the era of crisis at the convent, I was compelled to redirect my narrative away from music, which becomes a minor motif in the life of the convent during the turbulent 1620s, 1630s, and 1640s.”⁶

The description begins with an account of Vizzana’s family and its history with Santa Cristina della Fondazza. Monson goes to great lengths to consider all he has located in Italian archives concerning the Vizzana/Vizzani family, as well as the family of Lucrezia’s mother, Isabetta Bombacci (1560-98). The Archivio Generale

⁶ Ibid., 12.

Arcivescovile records Lucrezia's birth on 3 July 1590. Lucrezia entered Santa Cristina della Fondazza with her sister, Isabetta (1587-1653), three years her senior. This particular convent, he notes, was the logical place for the girls after the death of their mother that spring, as the convent was only a five-minute walk from their maternal grandparents' house. The girls might have felt more comfortable there also because three of their mother's sisters were in the convent as well.

The chapel, which also served as a parish church, was undergoing significant renovation at the time Lucrezia and her sister entered the convent. Monson also reports the commission and installation of Ludovico Carracci's *Ascension*, commissioned by Maura Taddea Bottrigari (1581-1662), another nun at Santa Cristina. This painting, among others in the convent that feature female figures plays an important part in analyzing the role of Mary Magdalene in Lucrezia Vizzana's music.

Monson addresses an obvious question in *Disembodied Voices*: How did a young Lucrezia Vizzana, supposedly cut off from the outside world at the age of eight, learn music well enough to have her compositions published? Monson points to three possible and probable sources of Vizzana's musical training. First, as mentioned above, is her youngest aunt Camilla Bombacci, who was a musician and remembered in the necrology as the convent's first organist. There were, of course, other nuns from whose musical talents Vizzana could have benefited. Monson states: "Lucrezia Vizzana's most probable music teacher, Camilla Bombacci, was only one of several nun musicians at Santa Cristina during her niece's formative years."⁷

⁷ Ibid., 51.

Second, one cannot ignore the influence of the “unofficial *maestro di musica*,”⁸ Ottavio Vernizzi, the organist at San Petronio. His was a regularly salaried position likely due to the new laxity at Santa Cristina concerning musical prohibitions after the death of Archbishop Alfonso Paleotti, who had campaigned so hard for the restrictions. In 1622 he taught three organists at the convent; as Monson contends, “one of whom was certainly Lucrezia Vizzana.”⁹

The severe musical restrictions at Santa Cristina, and for the city of Bologna, came about soon after the Council of Trent (1545-1563) and stemmed from the reforms of Bishop Gabriele Paleotti (1522-1597). These limits remained in effect under Alfonso Paleotti (1531-1610) and Ludovico Ludovisi (1595-1632) and were revived by Cardinal Archbishop Giacomo Boncompagni (1653-1731) in the last decade of the 1600s.¹⁰ In spite of this, Santa Cristina della Fondazza had become Bologna’s convent most renowned for music. This denotation goes back as far as the fifteenth century when a Camaldolese prior general claimed that “psalmody is nowhere more expertly and more melodiously sung.”¹¹ A number of musical collections were dedicated to the nuns of Santa Cristina, indicating their aptitude for music and its patronage. Then, a little over a year before Vizzana’s *Componimenti musicali* was published, Ludovico Ludovisi, by then the Cardinal Archbishop, resumed the crusade against convent music by “forbidding

⁸ Ibid., 61.

⁹ Ibid.

¹⁰ See Anne Schnobelen’s chapter “Bologna, 1580-1700” in Curtis Price’s *The Early Baroque Era: From the late 16th century to the 1660s* (Englewood Cliffs, New Jersey: Prentice Hall), 1993.

¹¹ Monson, *Disembodied Voices*, 48.

all outside musicians to sing, play, or teach in the convents of the city.”¹² A few months later, all music but plainchant was banned at Ludovisi’s request. He further disallowed “all musical instruments but the organ or harpsichord, all performances by outside musicians, and music lessons by outside music teachers.”¹³ All of this makes the composition and subsequent publishing of *Componimenti musicali* even more surprising. However, when one considers the fact that the nuns found ways to work around the restrictions, finding loopholes and interpreting the rules in their favor, it becomes clear how Santa Cristina maintained its reputation as a musical convent.

Lastly, the nuns at Santa Cristina surely were influenced by new music and outside musicians. Convent libraries, though difficult to reconstruct, probably contained volumes of music. It would be hard to imagine, as Monson observes, that the nuns at Santa Cristina who had collections dedicated to them by Banchieri, Gabriele Fattorini (*fl.* 1598-1609), Giovanni Battista Biondi (pseudonym Cesena) (*fl.* 1605-1630), and Porta, would not themselves have received a copy. Further, the nuns at other convents were able to experience first hand the music of outsiders for feast days and funerals in their own external churches. “Evidence suggests that such outside musicians also came to perform at Santa Cristina, enabling the musical nuns to experience the newer musical style of the early Seicento.”¹⁴

The next section of Monson’s book contains an in-depth look at several of the texts in *Componimenti musicali* and how they, and her music, relate to life inside a

¹² Ibid., 39.

¹³ Ibid.

¹⁴ Ibid., 60.

convent. A table contains the sources for twelve of the twenty texts. We can only suggest at this point that Vizzana composed the others herself or had them written by someone else. The significance of this treatment is related by Monson as he states: “Vizzana takes her texts seriously, and by her music suggests she accepted what they say.”¹⁵ Monson examines nearly half of the motet texts here, or at least pieces of them, and analyses possible interpretations in the monastic realm.

A specific theme of personal piety is discussed as a large number of motets in the collection revolve around Jesus Christ. “As many as eight seem specifically directed toward Jesus, an unusually high percentage by comparison with publication from the San Petronio/San Michele in Bosco circle . . . , but not surprising for a community of brides of Christ.”¹⁶ Nine of the texts are examined by Monson in this light.

Most of the remainder of *Disembodied Voices* details the struggle between Cardinal Archbishop Ludovico Ludovisi, and later Cardinal Archbishop Albergati Ludovisi (1608-87), and the nuns of Santa Cristina. An anonymous letter, later determined to be written by Cecilia Bianchi, one of Vizzana’s fellow nuns, was sent to Rome citing numerous incidences of misconduct within the convent and concluding that “it began because of music.”¹⁷ An investigation of the nuns began on 20 December 1622. This date is significant given the existing prints of Vizzana’s *Componimenti musicali*. There are two extant copies of *Componimenti musicali* – one in the Museo Internazionale e Biblioteca della Musica di Bologna, and the other in the University Library in Wrocław,

¹⁵ Ibid., 72.

¹⁶ Ibid., 73.

¹⁷ Ibid., 130.

Poland. The Wrocław copy was dated 1 December 1622 and the Bologna copy on 1 January 1623, exactly a month later. Thus, this investigative visit from the authorities took place in the midst of the publication of Vizzana's music. Monson points to five of Vizzana's texts that speak of penitence, abandonment, or vengeance. Though speculation, one could consider these topics a reflection on Vizzana's life at Santa Cristina. He further states: "One must be cautious about reading biographical implication into setting of such extremely common biblical verses. Nevertheless, for those who lives were regulated by the constant reading and recitation of Scripture, the language it speaks could come to be viewed as the language of their own lives."¹⁸

For twenty-five years the nuns of Santa Cristina were the subject of an ongoing investigation in which they pleaded their innocence through letters and papal appeals. Several severe punishments, including their removal from Camaldolese authority, coupled with the nuns' ability to find loopholes and at times simply ignoring the edicts outright, finally resulted in the affirmation and restored honor the nuns so desperately wanted; they were granted the rite for consecration in 1699. This was, of course, long after Lucrezia Vizzana had left this mortal life. She died on 7 May 1662 and had, according to her professor Mauro Ruggeri, lost her mind. "And whenever she heard the cloister bells ring, her imaginary fears were so great that she would lash out wildly."¹⁹

A lacuna this project intends to fill, and its most salient contributions, are the seven solos and six duets not previously made available in modern notation. This study also contains an analysis of each work. In all, I have been able to locate ten of the twenty

¹⁸ Ibid., 119.

¹⁹ Mauro Ruggeri, Camaldoli MS 652, fol. 34r. Quoted in Monson, *Disembodied Voices*, 180.

motets in the *Componimenti musicali* in modern transcription, all by Professor Craig Monson. I have since transcribed the remaining ten and have included them in an appendix. After having thoroughly compared the prints found in the Museo Internazionale e Biblioteca della Musica di Bologna and the University Library in Wrocław, I discerned no significant differences between them. The solo “Exsurgat Deus” was also found transcribed, but only for a solo instrument. As a result, I transcribed the work and put in the text underlay; the piece is included in the appendix as well. Providing these will hopefully increase awareness of Vizzana’s music and help augment both live and recorded performances in the future.

This document also offers an extensive examination of the texts Vizzana chose to include in *Componimenti musicali* in light of other related texts, both sacred and secular. Comparisons will be made in terms of the treatment of individual saints and martyrs, the relationship with human beings and deity, as well as the sacraments. As mentioned earlier, Monson considers a number of Vizzana’s works for possible connections to the world outside of the convent. However, much is gained by putting Vizzana’s music side by side with more of her contemporaries and viewing it in further detail in light of monody at the time. Lastly, surveying the iconography of Mary Magdalene and her connections to the monastic life through other paintings will shed new light onto *Componimenti musicali*.

CHAPTER ONE

THE MOTETS OF *COMPONIMENTI MUSICALI*

The work, *Componimenti musicali*, contains twenty motets – ten solos for soprano, eight duets for sopranos or tenors, one trio for two sopranos and an alto, and one quartet for soprano, alto, tenor and bass; all have an accompanying *basso continuo* part. Only two copies of the print are extant. One is housed in the Museo Internazionale e Biblioteca della Musica di Bologna; the other is found in the University Library of Wrocław, Poland. The print in Wrocław consists of only the *canto primo* and the *basso continuo*; it is missing the *canto secondo*. The music is identical, though there are some differences in the prefatory matter. For instance, the part names do not appear on the title pages of the Wrocław print as they do on the print in Bologna, but only on the index pages. Further, the *basso continuo* parts of “Domine ne in furore” and “Omnes gentes cantate” within the Bologna print contain markings, which aid in the realization of the pieces, and do not exist on the one in Wrocław. These markings consist of numbers and sharp signs. Minor differences are also found in the printing of the title pages and dedicatory pages, such as line breaks and periods between each city’s copy and also between the *primo* and *secondo* partbooks of the set in Bologna.

More significantly, perhaps, is the change in dedication of the work from the nonspecific “*de Molto RR. in Christo Giesu,*” or “Very reverend in Jesus Christ” to “*Alle MM. RR. Monache di S. Christina di Bologna*” or “The most reverend nuns of Santa Christina of Bologna.” Moreover, the title pages of the 1623 print contain the phrase “*Dedicati Alle Medesme* (“*Medesime,*” as it correctly appears in the *secondo* partbook)

Monache,” or “Dedicated to the same nuns,” a line missing from the earlier casting. This change in dedication, along with the difference of a month’s time – 1 December 1622 and 1 January 1623 for the Wrocław and Bologna copies, respectively – led Monson to believe that the change had much to do with the Episcopal investigation of the convent.¹ He further suggests that the printing of the collection was completely underwritten by the convent itself, as there is no mention of the publisher on the title page, only in the colophon; nor is there any mention of copyright.² The significance of the dedication and the purported underwriting only serve to magnify the dismay and resolve of the nuns within the convent, and the publication itself is especially bold in light of Archbishop Ludovico Ludovisi’s bans on convent music.

Most of the texts have a similar length of six to eight lines and the vocal ranges generally stay within an octave. The settings of the texts are primarily declamatory in nature, consistent with the idea of the *stile moderno*, and contain inherent breaks in the music when thoughts change or new sentences begin. The majority of the pieces are rendered in common time with some containing a section or two in triple meter.

“Exsurgat Deus”

The set begins with ten solos for soprano. The first piece, “Exsurgat Deus,” opens with a call for God to “rise up”³ and for enemies to be scattered. Convincingly, the opening line rises slowly with a sequence on the repeated text following a third higher.

¹ Ibid., 120.

² Ibid.

³ All translations of Vizzana’s texts are provided with kind permission of Linn Records. Musica Secreta with Catherine King. *Songs of Ecstasy and Devotion from a 17th Century Italian Convent: Lucrezia Vizzana: Componimenti musicali (1623)*. Glasgow: Linn. CKD 071. 1997. Compact Disc.

Example 1.1. Rising opening line with sequence, “Exsurgat Deus,” meas. 1-4

The text appears to be Vizzana’s own redaction of Psalm 67:1-3.⁴ This passage was often used as a call to arms in war. The frequent use of dotted rhythms throughout the piece emphasizes a stern, martial step into battle. This rhythm gains even more significance as the singer describes the enemy fleeing before God. A number of dissonances occur between the soloist and the continuo as the line rises in pitch and intensity.

Example 1.2. Rising line with dotted rhythms, “Exsurgat Deus,” meas. 13-17

⁴ All Biblical references are from the Catholic Bible, unless otherwise noted. What Bible Vizzana used would be speculation. It was most likely a version of the Vulgate, such as the Vulgata Clementina (1592). But more often the texts were likely cribbed from the Camaldolese Breviary or taken from other motets. Special thanks to Craig A. Monson for this information.

What follows is a fitting antecedent as the lines descend and the smoke dies out (“*sicut deficit fumus*”) in meas. 18-20. The dotted rhythms are now reversed – a sixteenth followed by a dotted eighth. There is a wonderful play between the continuo and the voice in meas. 24-25. As one waits on a half note, the other replies with eighth notes, perhaps a “duet” between the wax and the fire mentioned in the text.

When the “sinners” (“*peccatores*”) enter the picture, the harmony takes on an unsteady temperament with chromatic chords and the melody becomes disjunct. Monson points out Vizzana’s penchant for chromatic chords a third apart and notes the movement from B-flat⁴ to D³, and then from C³ to A⁴ as⁵ the “sinners perish.”⁶ (See Example 1.3.)

Example 1.3. Chromatic chords’ movement by thirds, “*Exsurgat Deus*,” meas. 27-30

27

gnis sic pe-re-ant pec-ca-to-res, pe-re-ant pec-ca

A fitting melisma on the word “*Dei*” (“God”) in meas. 38-40 and “*laetitia*” (“joy”) in meas. 42-43 anticipate the celebratory ending of joyful *alleluias* found in the last section of the piece. The bass line joins in the merriment and moves the piece along to its jubilant conclusion with quarter notes and eighth notes.

⁵ All octave designations name C⁴ as middle C.

⁶ Monson, *Disembodied Voices*, 122.

There is also a cadence with a 4-3 suspension before the resolution in meas. 39-40 (see Example 1.4), emphasizing the leading tone and tonic.⁷

Example 1.4. Cadence with a 4-3 suspension, “Exsurgat Deus,” meas. 39-40

39

39

i et de - lec - ten - tur, —

The only modern edition found of this piece was published by *Ars Femina* in 1994.⁸ It is titled “Componimento per il violino” and contains no text. The date of the piece is listed as 1622, leading one to believe that the print in Wrocław was consulted. Certain editorial licenses are taken, especially when it comes to ornamentation. In some places the *Ars Femina* edition adds ornaments, usually filling in a leap in the melody. At the ends of some of the musical lines in the piece, several of the ornamented, cadential points are rendered with much more simplicity than in the original print, save for the final cadence in which the *Ars Femina* edition contains a large, two-measure scalar run. Tempo markings, fermatas, and a temporary meter change to *alla breve* that does not appear in the original also reveal a modern interpretation. The meter change in turn

⁷ Its use increases as the set progresses; this cadence appears twice in the second and third motets, then three times in the fourth and the fifth.

⁸ *Ars Femina, Componimento: Per il violino (1622)*. Louisville, Kentucky: Ars Femina, 1994.

results in some shortened note values, and the various tempo markings give the piece a more sectional appearance noted with double lines in the score. *Ars Femina* produced a recording of this version in 1996 on the CD *Musica de la Puebla de Los Angeles* by Nannerl Recordings. The recording is a near exact rendition of the 1994 edition with a handful of ornaments added.⁹

“Sonet vox tua”

“Sonet vox tua,” which Monson feels “was probably the opening number at some point,”¹⁰ begins with exactly what its title indicates – a sounding of the voice with two whole notes in meas. 2-3, and the dramatic rising sixth into meas. 4, as already heard in the continuo. This is heard in a near-perfect echo as the voice follows the movement one measure later.

Example 1.5. Imitation of bass by voice, “Sonet vox tua,” meas. 1-7¹¹



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The text, taken in part from the Song of Songs 2:14, is a very personal request of connection and mercy with a joyous response. The singer asks for the voice of Christ to

⁹ *Ars Femina. Musica de la Puebla de Los Angeles*. n.p.: Nannerl Recordings. ARS004. 1996. Compact Disc.

¹⁰ Monson, *Disembodied Voices*, 80.

¹¹ *Ibid.*

sound not only audibly, but inwardly, “in the ears of my heart.” This relationship is emphasized as the melody bounds along in a sixteenth-dotted eighth pattern and pauses with an agogic accent on the words “*me*” and “*Iesu*,” followed by a delightful melisma on the latter, which ends the phrase.

The “abundance of grace” (“*abundantia penitudinis gratiae*”) is contrasted with the “abundance of sins” (“*abundantiam peccatorum*”) as the vocal line rises with three sequences for the “grace,” then descends to the lowest note in the piece for the “sin,” pausing to emphasize Christ’s grace with a melisma on the word “*tuae*.” The melisma itself is a distinctive gesture in the middle of syllabic phrase.

Example 1.6. Rising and falling line for “grace” and “sin,” “Sonet vox tua,” meas. 13-27

- ma- bi- lis- si- me Ie- su, et a- bun- dan- ti- a, et

20

a- bun- dan- ti- a, et a- bun- dan- ti- a ple- ni- tu- di- nis gra- ti- ae

Example 1.6. Rising and falling line for “grace” and “sin,” “Sonet vox tua,” meas. 13-27 (cont.)

25

tu- ae su- pe- ret, su- pe- ret a- bun- dan- ti- am pec- ca- to- rum me- o-

- rum.

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The piece then contains a short (ten measure) section in triple meter as the singer emotes “Then truly I will sing,” a rising line that seems exceptionally majestic in lengthy half notes. Nearly half of the pieces in *Componimenti musicali* contain sections in triple meter. Several times the triple meter is employed when the text speaks of singing; however, Vizzana also uses the meter for “non-musical” texts as well. The voice imitates the bass, only this time it is not immediate, following three, then two measures later, as well as a fourth, then a fifth higher.

Example 1.7. Imitation of bass by voice a fourth, then a fifth higher, “Sonet vox tua, meas. 28-37

28

Tunc e - nim can - ta - -

33

bo, tunc e - nim can - ta - - - bo, ex - sul-

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The piece then returns to duple meter in meas. 37 with much rejoicing in bouncing sequences and references to the cithara and speech that is “sweeter than honey and the honeycomb” in meas. 53. These two images are highlighted with elaborate melismas. Monson points out the possible play on words from Vizzana’s use of “*mellis*” (“honeycomb”) and “*melos*” (“song”), adding “And it is “*melos*,” of course, that will make Vizzana’s own “*eloquium*” (“speech”) sweeter than honey and the honeycomb – and that makes it so singular.”¹² After Vizzana’s agogic accent on “*eloquium*,” the use of imitation is employed once more in the closing lines of the piece. It begins with the bass following the voice’s lead an octave lower in meas. 54, then has the voice pursuing the bass a fifth higher.

¹² Ibid., 84.

Monson spends a good deal of time discussing the text of “Sonet vox tua” and raises some critical questions about its origins. Though the text is close to a motet by Giacomo Finetti (*fl.* 1605-31), “Corona Mariæ,” it is not likely that Vizzana had seen it in the months between its 1622 printing and her own. More probable, Monson feels, is that Vizzana was familiar with Ottavio Vernizzi’s duet “Repleatur os tuum benedictum laude,” printed in 1604. Both pieces contain the phrase “*sonet vox tua in auribus meis.*” While Vernizzi’s version calls upon the Virgin Mary, Vizzana’s addresses her own beloved Christ.¹³

The closest Biblical references to Vizzana’s entire text are found in Psalm 18:10-11 and Psalm 118:103. Psalm 18:10-11 reads “the Lord’s judgments are sweeter than honey and the honeycomb” while Psalm 118:103 states “how sweet are thy words unto my taste! Yea, sweeter than honey to my mouth.” This analogous use of honey and its sweetness is repeated several times in the text of the closing lines. Vizzana’s use of the word *citharizantium* is unusual and specific. It refers to kithara players who actually accompany themselves as opposed to those who simply play the kithara, perhaps not unlike seventeenth-century monody and the rise of the accompanied solo singer. The word is found only once in the Vulgate Bible, in Apocalypse 14:2, where John speaks of a voice from heaven that sounded like singers upon their kitharas.¹⁴

It is more likely, Monson notes, that Vizzana became familiar with the word in Giovanni Battista Cesena’s *Compieta con letanie*, dedicated to the nuns of Santa Cristina. Among the works is the motet “*Cantabant sancti canticum novum,*” which is based

¹³ *Ibid.*, 81.

¹⁴ *Ibid.*, 88.

primarily on Revelation 14:2-3. How appropriate that the title of the motet translates: “The saints were singing a new song,” as Vizzana and her contemporaries were writing in a new musical style.

Further, Monson relays the significance of Vizzana’s use of the image of a trumpet in the opening piece, citing the “time-honored view of prophets and mystics as trumpets or other wind instruments of God.”¹⁵ Though different instruments are used, these traditional views are also confirmed in Vizzana’s text through the writings of Hildegard von Bingen (1098-1179) and Sor Juana Inéz de la Cruz (1648-1695).¹⁶ Hildegard compares the female body to the kithara, while Sister Juana de la Cruz referred to herself as the “guitar of God.”¹⁷ Though a more corporeal interpretation of either analogy could be construed, the references seem to be toward a mental state rather than a physical one.

Perhaps the most telling reference lies within the title itself. The phrase “*sonet vox tua*” is found in Song of Songs 2:14, which addresses the writer’s beloved. Monson points to Vizzana’s likely familiarity with the verse from two sources. He notes that “its second half is prescribed as the collect for the feast of Saint Scholastica,” celebrated as a minor feast at Santa Cristina. Second, the entire verse had been set by Ercole Porta

¹⁵ Ibid., 86.

¹⁶ Sor Juana Inéz de la Cruz was a major Baroque literary figure of Mexico. She studied Classical and Medieval philosophy and argued vehemently for the education of women.

¹⁷ Monson, *Diembodied Voices*, 87.

whose influence at the convent is noted in the Introduction, in a collection that appeared just two years before.¹⁸

“Ave stella matutina”

With a text a little shorter than the average in the set, “Ave stella matutina” is the only motet to call on the aid of the Blessed Virgin Mary, typically a ubiquitous figure in Catholic veneration, and also stands out as only one of two rhymed, poetic texts in the collection. Monson, again referencing the conflict at Santa Cristina during this time, notes that “Vizzana invokes the Virgin ‘*amid* the enemies’ and not ‘*against* the enemies,’ which appears in several versions of the text.”¹⁹ In other words, her enemies are with her, perhaps even some of those with whom she is living. The range of the piece is a little larger than the usual octave, spanning from E⁴ to G⁵.

The somewhat angular melody reveals a text that appears to be Vizzana’s own redaction of Peter the Venerable’s antiphon written some five hundred years earlier, her version being unlike any other known adaptation of the text, even that of a shorter plainchant antiphon for Benedictine use.²⁰ Once again Porta’s connection to the convent and likely to Vizzana is a possibility as the opening section of the hymn appears in his “Salve Mater pia mundi” of 1620.²¹

¹⁸ Ibid., 90.

¹⁹ Ibid., 129. Emphasis in the quotation is Monson’s.

²⁰ Monson mentions other settings by Gasper van Weerbecke (c. 1450-after 1518), Antoine Brumel (c. 1460-c. 1513), and one attributed to Maistre Jahn (c. 1485-1585).

²¹ Ibid.

Vizzana's omissions and modifications, assuming that they are indeed hers, in the adaptation of this text are certainly worth noting as well. The most striking is the suggestive wording she chooses to exclude. Monson explains:

The largest omission – the richly erotic “The rod of Jesse is in you, in which God caused the almond of Aaron to be. . . . You are the open courtyard, wet with heavenly dew, while the fleece still remains dry,” an exaltation of Mary’s virginity startling to modern religious sensibilities in its language – makes [the] most sense as an attempt to avoid distracting from the point of the revised text as a whole. Equally important, however, the excision also gets rid of that particularly loaded word at any convent, especially at Santa Cristina around 1620, given the serious rumors filtering out through the city, *scandalum*.²²

Whether this section of the text was left out due to a personal preference of Vizzana’s or, as Monson suggests, as an attempt to avoid drawing further attention to the investigation at the convent, we cannot be sure. What we can surmise is that this text was very carefully selected and is, as far as we know, unique in its construction.

The piece begins with the imploring of the Virgin as *Ave* (“Hail”) is presented twice, the voice extending the word in whole notes over a moving bass. Faster moving quarter notes follow in the voice in a brief, five-measure, triple meter section as the singer praises Mary as the “morning star” and “ruler and queen of the world,” reaching G⁵, the highest note in the piece. Quadruple meter then returns and is used for the remainder of the work. For Vizzana, parts of the text evidently bear repeating; most noticeable is her description of “the weapons of the enemy,” as seen in Example 1.9. The last repetition includes a suspended dissonance as the line increases in intensity and range.

²² Ibid.

Example 1.8. Opening measures, “Ave stella matutina,” meas. 1-9

A - - - ve, A - - -

ve

Example 1.9. Dissonance and rising line for “the weapons of the enemy,” “Ave stella matutina,” meas. 18-25

di - ci, In - ter - te - la i - ni - mi___ ci,___ In - ter - te - la, In - ter - te - la___ i - ni - mi -

Example 1.9. Dissonance and rising line for “the weapons of the enemy,” “Ave stella matutina,” meas. 18-25 (cont.)

25
ci. Cli - pe -
25

This example also contains a 4-3 suspension. Meas. 19-21 show the vocal line descending to a raised seventh on a quarter note followed by the tonic on a half note; this action is then repeated.

Mary’s importance is highlighted as the “mother of God,” as the text is repeated and introduced with an anticipation and a sequence in the voice (meas. 32-39). The thought is emphasized with two beautiful melismas on “*gratia*” (“grace”) and “*electa*” (“elected”), as “*electa*” is repeated preceding the melisma with the use of a sequence. Vizzana’s yearning for “peace and glory,” within her own soul and likely within the walls of the convent itself, is also underscored with repetition and a sequence in meas. 53-57.

One of the most noticeable moments of the piece comes after several predictable sequences: Vizzana’s use of a Phrygian cadence with a suspension that leaps away in the voice, as seen in Example 1.10. The singer is declaring that the shield of salvation (from the enemy) is “the insignia of your virtue,” revealed with material repeated a third higher and also with repetition of the text that is reminiscent of the opening.

Example 1.10. Phrygian cadence and suspension, “Ave Stella matutina,” meas. 28-31

28
 tis, Tu - ae ti - tu - lum vir - tu - tis, tu - ae ti - tu - lum vir - tu - - - tis. ____

The closing plea for “sweet Mary” to listen with affection is accentuated by Vizzana’s predilection for downward movement of the bass by a third in meas. 59-60. She draws further attention to the closing request by shifting from G minor to G major in meas. 62-63.

“O si sciret stultus mundus”

The other motet with a poetic text is “O si sciret stultus mundus.” It also contains thirteen lines of poetry, rendering it one of the shorter texts in the set. Metrically the piece is divided into three sections, moving from quadruple meter to triple, then back to quadruple and consisting of thirty-seven measures, eleven measures, and six measures, respectively. (See table 1.1.)

Table 1.1. Form by meter and measure numbers for “O si sciret stultus mundus”

Meter	Measure Numbers
C	1-37
3/2	38-48
C	49-54

The text is from an unknown source and celebrates the observance of the Eucharist. The piece has a relatively expanded range from C⁴ to E-flat⁵. The dramatic nature of this work is depicted straight away with a suspended dissonance followed by a leap in the first two measures as the voice sustains the opening “O” on C⁵ while the bass moves to D³. The tension is relived in meas. 5-6 where the voice sustains a D⁵ while the bass moves to an E-flat³ with the opening line of text repeated a step higher.

Example 1.11. Suspended dissonance in the first measures of “O si sciret stultus mundus,” meas. 1-2

Vizzana then reverses the action by following the second statement of the text “*carnes mei*” (“my flesh”) with a sequence a step lower in meas. 10 and 12, respectively. Sequences also play a part in building up to one of the more powerful dissonances in the work. Again, as is often the case, sequences are used for repeated text – “*Quaerat panem*” (“seeks bread”) in this instance—references the “earthly” bread the world seems to seek. The mixing of the wine with water is depicted through a suspended dissonance. As the voice sustains a D⁵ on *Vinum* (“wine”) in meas. 29, the bass sits on an E-flat³. It is

the same dissonance seen earlier in meas. 5 and 6, only here the discord lasts for an eighth of the measure.

Example 1.12. Sequence for repeated text followed by a suspended in dissonance, “O si sciret stultus mundus,” meas. 26-30

26
 - - - vi - do. Quae - rat pa - nem, quae - rat pa - nem. Vi - num mix - tum. A

Many of the ornaments in this piece are written out. For instance, two octave runs (each D^4 - D^5) take place within the first fourteen measures of the piece, the first drawing attention to the repetition of the opening *O si sciret stultus mundus* and the second emphasizing the word “*Domini*.” Vizzana’s versatility in using the octave run is evident in their placement. The first takes place at the beginning of the line and the second at the end.

A melisma is also used to emphasize the physical consumption of the bread, the body of Christ. It begins on the accented syllable “*ca*” of the word “*manducaret*” (“would eat”), which also utilizes the D^4 - D^5 octave (Example 1.13a). Later a melisma ends the piece with the word “*querere*,” or “seeking,” this time staying within the confines of a C^4 - C^5 octave (Example 1.13b).

Example 1.13a. Melisma on *manducaret*, “O si sciret stultus mundus,” meas. 18-21

ca - - - - - ret, cum - fer -

Example 1.13b. Melisma on *quaerere*, “O si sciret stultus mundus,” meas. 51-54

Je - su quae - - - - - re - re.

The triple section, though only eleven measures long, speaks volumes in its brevity. The text for this section strikes at the heart of the meaning of this song. After stating that the world does not seek Jesus Christ, the singer resolutely dismisses those who do not search for Christ and confirms her own devotion. “Let it [the world] therefore seek whatever pleases. Let my heart only delight in seeking the love of Jesus.” The composer also thought this a section worth repeating as she has included repeat signs, a rarity in the set, at the beginning of the triple section and then at the end of the

piece.²³ The piece ends with the familiar cadence with a 4-3 suspension consisting of the repetition of the leading tone and the tonic, where the tonic is held for twice the amount of time as the leading tone and is often tied over the bar line. This cadence takes place in meas. 14-15, 22-23, and 53-54.

In addition to the melismas, Vizzana employs other ways to draw attention to the text. In meas. 42-48, the words “*Amor Jesu*” (“love of Jesus”) are deliberately set off with an upward movement by a half-step. The first statement of the text makes use of one of Vizzana’s preferred compositional devices—movement in the bass by a major third, here from B-flat² to D³. (This movement is also used, though more quickly on quarter notes, in meas. 7-8 when Vizzana speaks of the “*cibus*,” or Christ’s body being “food.”) Placing this text on half notes and following with it with a half rest perhaps gives the impression that the singer has slowed down and is setting aside the text that brings the “love of Jesus” to life. Possibly the most striking moments of these phrases is the blatant dissonance used for its third, and next to last, statement. Though the weak beat of the measure, the voice spends a lengthy half note on B-flat⁴ while supported by a C³ half note in the continuo, all on the word *Jesu*, something one might expect to be placed in sweet resolution. The resolution does come, however, in the next measure as the voice moves downward to an A⁴ and the bass to a D³.

²³ Musica Secreta’s recording takes the repeat at measure 49, saving the last “love of Jesus” for the end. Musica Secreta with Catherine King, *Songs of Ecstasy and Devotion from a 17th Century Italian Convent: Lucrezia Vizzana: Componimenti musicali (1623)* Glasgow: Linn. CKD 071. 1997. Compact Disc.

Example 1.14. Dissonance on “*Jesu*,” “O si sciret stultus mundus,” meas. 46-48

46
quae - re - re, A - mor Je - su

46
#

“*Domine, ne in furore*”

“*Domine, ne in furore*” is drawn from an extremely popular penitential psalm found in the first four verses of Psalm 6. It is possible that Vizzana penned the redaction herself, a noted tradition in the seventeenth century, or that she found it in an abbreviated psalter. The piece is through-composed and remains in common time throughout.

The length of the text is about average when compared with others in the set. An editorial marking was needed, changing what appeared to be “re” in the manuscript to “ne” for the correct reading of the text. The singer’s elongated opening tones reveal the pleading nature of the piece, calling on “*Domine*” (“Lord”). Vizzana continues this idea of dwelling on the word “*Domine*” throughout the piece, but the duration becomes shorter with each occurrence. The word is given nine beats in the first three measures of the piece. In its final use, in meas. 44-45, Vizzana gives it three beats, with the duration of six, four, four, and three beats, respectively, for its use in between. The idea that the singer is penitently calling on God is emphasized in the third petition in meas. 18-19.

The voice contains a suspension on an A⁴ while the bass moves down a whole step from C³ to B-flat².

Example 1.15. Dissonance revealing penitence and pleading, “Domine, ne in furore,” meas. 16-19

16
me. Mi-se-re-re me - i, Do - mi - ne, quo .

There are not many melismas in this piece when compared with others in the set. Vizzana instead employs a variety of long and short durations to communicate meaning. Of the melismas that do appear, the first is brief and on the word “*coripas*,” or “consume,” a deliberate action for a melody that has been fairly syllabic and conjunct up until this point. One of the most dramatic melismas takes place as the singer laments of her bones being vexed. Here, Vizzana is on an emotional journey of disquieted movement. This eventually leads to the lowest note in the piece, C⁴, on “*valde*,” where she relays how her soul is “sorely” troubled. The phrase is repeated and emphasized with dissonance after a suspension, as both the voice and the bass move to B-flat⁴ and C³, respectively.

Of particular interest is her treatment of the text as it speaks of the singer’s bones being vexed and her soul troubled. Vizzana makes use of rapid chromatic alternations between F-natural⁴ and F-sharp⁴ as well as B-natural⁴ and B-flat in meas. 26-29.

Example 1.16. Melisma on “*conturbata sunt ossa mea*” (“my bones are vexed,”) “Domine, ne in furore,” meas. 28-32

28
 con-tur - ba - ta sunt os - sa me - - - - a, —

32
 — et

Not all of Vizzana’s movement is troubled, however. As the singer asks for God to “turn back,” the vocal line makes a turn itself, changing direction three times in a short eight-beat segment in an almost playful manner. Following this a plea for deliverance is a melisma spanning an octave from C⁴ to C⁵. This, in turn, sets up the last appeal from

the singer as the word “save” (“*salvum*”) is accented agogically with four long beats on a D^5 , an action that is later repeated on the F^5 , the highest note in the piece.

Example 1.17. Melisma on “*meam*” (“my”) followed by elongation of “*salvum*” (“save,”) “Domine, ne in furore,” meas. 45-50

45
ne, et e - ri - pe a - ni - mam me - - - - - am. Sal -

45
#

50
- - - - - vum me

50

The composer provides a bittersweet moment when the singer petitions for help “for your mercy’s sake.” Both statements are accompanied by suspended dissonances and an increase in tension as the second statement begins a step higher. This rising intensity is also used effectively earlier in the piece as the singer sends up an impassioned plea of “heal me, Lord” no fewer than four times in a row with the line climbing a step higher with each repetition. (This is similar to the repetition of the word *veni* (“come”) in

the set’s final solo, “Veni, dulcisime Domine.”) This is followed by Vizzana’s musical representation of vexation, the line repeating its motive with ascending slow, painful half steps. It is also treated with, according to Monson,²⁴ one of Vizzana’s favorite progressions—two major chords a third apart. Here a B-flat-major chord is followed by a D-major chord in second inversion in meas. 26. She uses the same progression ten measures later, only this time with both chords in root position, and draws perhaps even more attention to the text “*et anima mea turbata est valde*” (“And my soul is sorely troubled”) with her use of a suspension.

Example 1.18. Rising lines for “*Salvum me*” (“Save me”) and “*conturbata sunt ossa*” (“bones are vexed,”) “Domine, ne in furore,” meas. 22-29

²⁴ Monson, *Disembodied Voices*, 122.

The first line of the text, “Lord, in your anger,” tells us immediately that this piece is full of angst and strife. Vizzana does her best to convey this with her use of suspended dissonance. It shows up no less than five times throughout the piece. The first appears in meas. 19 when the singer pleads for mercy. Another instance is mentioned above in meas. 52. A similar dissonance follows in meas. 55, but does not include a suspension. Instead the voice and bass briefly contrast as the bass moves tellingly up then down again by a half step. The bass proceeds in nearly the same pattern in meas. 21, but here it is a consonance and in quarter notes instead of half notes.

Example 1.19. Dissonance between voice and bass, “Domine, ne in furore,” meas. 55-56

The musical score for Example 1.19 consists of two systems. The first system is for measure 55, featuring a vocal line in a treble clef with a key signature of one flat (B-flat) and a bass line in a bass clef. The vocal line contains the lyrics "am tu - am." with a long dash under "tu". The bass line has two notes, both marked with a sharp symbol (#). The second system is for measure 56, which continues the vocal line and the bass line. The bass line again has two notes, both marked with a sharp symbol (#).

In keeping with the spirit of the piece, Vizzana uses suspended dissonance between the voice and the bass to illustrate her closing plea “*Salvum me fac propter misericordiam tuam*” (“Save me for your mercy’s sake”) in meas. 62 and 64.

Example 1.20. Suspended dissonance in “Domine, ne in furore,” meas. 61-66

61
am, prop - ter mi - se - ri - cor - di - am tu - - - - - am

61
#

“Praebe mihi”

“Praebe mihi,” with its comparison of Jesus to light, is a request to Vizzana’s most beloved Jesus to reveal Himself and in that she will delight. There is no lack of adoration or devotion in the unknown text and it is perhaps one that Vizzana penned herself or had someone else compose for her. Monson calls “Praebe mihi” “an overt love song to the heavenly spouse”—indeed to the “most beloved, most delightful Jesus.”²⁵ Its analogous use of light, a long tradition in reference to spiritual beings, provides the backdrop for one of Vizzana’s more elaborate motets. Melismas on “*Iesu*” (“Jesus,”) “*videre*” (“behold,”) “*possidere*” (“possess,”) “*sanctis*” (“saints,”) and perhaps not surprising “*perpetuum*” (“forever”) not only reveal her careful handing of the text, but also her delight in the subject matter. Two of these melismas (“*videre*” and “*possidere*”) end in a cadence with a 4-3 suspension. The movement from the leading tone to the tonic could take place with one syllable, starting on the leading tone, or two, with each note having its own syllable.

²⁵ Monson, *Disembodied Voices*, 99.

Example 1.21a. Cadence with a 4-3 suspension using one syllable for the last two notes, “Praebe mihi,” meas. 30-32

Example 1.21b. Cadence with a 4-3 suspension using two syllables for the last two notes, “Praebe mihi,” meas. 48-49

With few exceptions the rest of this through-composed work is syllabic. Her beloved Jesus is highlighted musically with an agogic accent on the word “*Iesu*,” which seems to hang indefinitely on two half notes amid the shorter rhythms. “*Lumen*” (“light”) and the ending of the melisma on “*possidere*” are the only other places where the two half notes are used together. There are a few examples of idiomatic writing in the shorter melismas, for instance on the word “*foris*” (“without”) in meas. 24-26, which sound like written-out ornaments. Here Vizzana emphasizes the light of Christ being released as He

enlightens her soul “without,” as in “within and without.” She further describes her “enlighten[ing] within and without” by way of a skillful imitation between the voice and the bass, as seen in Example 1.22.

Example 1.22. Imitation between the voice and bass in “Praebe mihi,” meas. 21-24²⁶

21
am, et il-lus-tra e-am in - tus et for - is, in - tus et for - is, et for -

21

Her use of the chromatic mediant is common throughout the set, as well as this period, and it is used here for the “sweet light” of her “beloved Jesus,” shown in Example 1.23.

Example 1.23. Use of chromatic mediant, “Praebe mihi,” meas. 6-8

6
cil - lae tu - ae, — dul - cis - si - mum lu - men, dul -

6

#

²⁶ *MS: quarter rest rendered to eighth

The piece uses a text that is average in length, given the others in the set, and remains in common time throughout, reaching only slightly beyond (D⁴-E-flat⁵) the typical octave range found in most of the motets in the set. In only two places is there any dissonance to speak of, and even those are fairly short-lived. A dotted eighth is the longest she will let most go, approximately five in all of its fifty-three measures, and the longest (a tritone) is only loosed for a beat, but it is significant as it is placed above the bass moving up then down a half step (one of several such instances for the bass), adding to its intensity (Example 1.24).

Example 1.24. Tritone with half step movement in bass, “Praebe mihi,” meas. 16-19

16

- su, — scin - til - lam tu - ae a - ma - bil - lis - si - mae lu - cis in

16

Sequences combined with repeated text are also used to emphasize Christ’s “sweetest light” (“*dulcissimum lumen*”), the idea of this light moving “within and without” of her soul (“*intus et foris*”), and “with angels” (“*cum angelis*”), perhaps to indicate the appearance of legions in this last case. The piece ends with a long, beautiful melisma on “*perpetuum*” and with a Picardy third in the voice. The print clearly indicates, with a sharp sign, that the B-natural is to be sung rather than the B-flat the key

signature calls for. The raised third definitely gives a bright, cheerful ending to this love song full of adulation and admiration.

“Usquequo oblivisceris me in finem?”

In stark contrast “Usquequo oblivisceris me in finem?” comes out of a plea of desperation. The singer begins by asking, “How long wilt thou forget me? Forever?,” a far cry from the intimate nature of the piece that precedes it. The through-composed piece remains in common time throughout and the text is taken from the first four verses of Psalm 12, a contrite text that has been set many times. This motet marks the fourth and last in a series of odd-numbered motets with discontented texts (see nos. 1, 3, and 5). Vizzana’s feelings of kinship with David are evident as she uses his cries of abandonment and isolation as her own. While we can only speculate, these texts, ranging from war to penitence, might well have been chosen based on the activities going on inside Santa Cristina at the time. Further speculation could be given to the fact that Vizzana leaves out the specific person to whom the original Biblical plea is directed, that is the “Lord” (“*Domine*”). It leaves us to wonder to whom she is really speaking, perhaps those in authority who were conducting their investigation of Santa Cristina? Vizzana’s omission of the usual addressee is significant as the word “*Domine*” is included in all fourteen settings of this text in Harry B. Lincoln’s *The Latin Motet*.²⁷

Some striking things occur musically as well. The lowest note of the piece (C⁴) comes as the enemy states, “I have prevailed.” In a rare use of an F⁵, the personal connotation the word “my” is in reference to her enemies. The line ascends a tenth over the course of just two measures (meas. 22-23) as the enemies are mentioned. Vizzana’s

²⁷ Harry B. Lincoln, *The Latin Motet: Indexes to Printed Collections, 1500-1600*, (Ottawa, Canada: Institute for Mediaeval Music, 1993).

treatment of the text really shines here as she demonstrates her ability to write, even behind cloistered walls, in the *stile moderno*. This “modern style” was beginning to find its way into sacred music in and around Bologna at this time through the writings of Adriano Banchieri and Ercole Porta. (Porta’s influence especially is noted in more detail in the Introduction.) All but two of Vizzana’s motets call for one or two soloists accompanied by basso continuo.

If this setting is an example of art imitating life in the convent, it is perhaps a struggle Vizzana experienced on a daily basis as she deliberately repeats the text “*per diem*” (“per day”) and sets it aside with rests and an agogic accent the second time she states it. Death gets its due treatment in much the same way as Vizzana sets the word “*morte*” (“death”) to two half notes, allowing us to linger in the possibility for a moment and also sets it apart by placing a rest on each side of the phrase “*in morte*.”

Example 1.25. Repetition and emphasis of “*per diem*,” “*Usquequo oblivisceris me in finem*,” meas. 17-19²⁸

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²⁸ Monson, *Disembodied Voices*, 58.

The singer's plea for God to "consider" her receives nearly the same treatment as the plea is repeated, set aside by rests, and is set to dotted half notes. This is the first time in the work that the conspicuously missing "*Domine*" shows up back in the text.

She begins the piece with a descending fourth on "*Usquequo*" ("How long") after a suspension over the bar line. She employs this motive all three times the word is used in the text. The second appears in meas. 6-7 a whole step higher, increasing the intensity of the plea, as seen in Example 1.26b.²⁹ It is quite arresting to hear the second statement (Example 1.26b) move down a whole step in the bass, with nothing in between, and then begin again on the high E-natural after hearing the E-flat in the bass only a few measures earlier. A similar thing happens in meas. 5-6 on the second statement of "*Usequequo*" (the beginning of which is seen in Example 1.26b) if the continuo is realized with a C-major chord followed by the E-major chord as Monson suggests in his transcription of the work with the ear adjusting to the chromatic mediant. The descending whole step is also employed in meas. 19-20 as the bass moves down a whole step from G to F and the text begins a new line. The only other similar repetition of motivic formation is a tonal sequence and is found in meas. 42-43 on the word "*prevalui*" ("prevailed") where the speech-like rhythm is repeated, but the opening interval is different.

²⁹ The third occurrence is found in meas. 20-21.

Example 1.26a. Descending fourth with suspension on “*Usquequo*,” in “*Usquequo oblivisceris me in finem*,” meas. 1-5

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Example 1.26b. Descending fourth with suspension on “*Usquequo*,” in “*Usquequo oblivisceris me in finem*,” meas. 6-8

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We find once more Vizzana’s penchant for the chromatic mediant in meas. 25-26. A clear break between lines, the movement from B-flat to G in the bass accompanies a half-rest followed by two statements of the word “*respice [me]*” (“consider [me]”).

The first melisma in the work is anything but a haphazard ornament. It is deliberately written to express the word “*finem*” (“forever”). The only other two melismas in the piece occur a good distance apart—one in meas. 10 on the words “*a me*”

(“from me”) and the other is a five-measure melisma at the end of the piece on the word “*eum*” (“him”). The vexation of the singer’s soul is quite noticeable as Vizzana sets the line, “How long shall I take counsel in my soul?,” with a rising line and an agogic accent on D⁵ for the word “*anima*” (“soul”) as it is suspended above an E-flat in the bass, as seen in Example 1.27. Perhaps most striking of all is how Vizzana chooses to resolve this dissonance—by leaping away from it and descending a perfect fifth, true to the hopelessness expressed in the text and clearly disregarding traditional rules of counterpoint. A cadence with a 4-3 suspension is only used once in the piece, before the beginning of the last section in meas. 34-35.

Example 1.27. Leap away from a suspended dissonance and agogic accent on the word *anima*, “*Usquequo oblivisceris me in finem?*,” meas. 12-15

12
 po - nam con - si - li - a in a - - ni - ma me - a, do-

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“O magnum mysterium”

One often hears the phrase “O magnum mysterium” associated with the birth of Christ in the well-known motet of the same name by Tomás Luis de Victoria. Vizzana, however, chooses to use it to describe the passion of Christ. Monson purports that the piece might have been “inspired by the *Crocifisso di pietà* that the nuns claimed had

‘miraculously’ revealed itself on Good Friday in 1613 of 1614.’³⁰ The source of Vizzana’s text is unknown, and, given its subject matter, the singer should render it in a pensive, thoughtful manner, except for the *Alleluia* section at the end. The piece is through-composed with two main sections, save for the exact repetition of the singer’s address to the “sweetness of the Godhead” and the appeal to “help me reach eternal happiness.” The closing *Alleluia* section is also repeated, though the final “*alleluia*” is lengthened by a measure. (See Table 1.2.)

Table 1.2. Form by section and measure numbers in “O magnum mysterium”

Section	Measure Numbers
A	1-19
B	20-42
B’	43-66

The meter remains common throughout, while the melody, ranging from C-sharp⁴ to F⁵, is at times angular and disjunct. Overall, the “great mystery” is presented in lengthy whole and half notes, while the *Alleluia* section is, as typical, set in a faster-moving section with several melismas. The text, by comparison, is much shorter than the others in the set and reflects Vizzana’s “common theme of Christ-centered female spirituality.”³¹

One finds some of Vizzana’s most intense text painting in this piece. The structure of three opening lines of veneration (“O great mystery, O deepest wounds, O

³⁰ Ibid., 104.

³¹ Ibid., 99.

most bitter passion,”) is perhaps not surprising given the use of the number three in religious texts. What is extraordinary is Vizzana’s use of the compositional and rhetorical devices to express these lines. Her characteristic, pensive bass line, descending by a half step, is used on the last syllable in Example 1.28, and the singer even employs the languishing interval in the third measure of Example 1.28a. She again uses this descending bass line when the vocalist later sings of the “bitter passion.” (See Example 1.28.)

Example 1.28a. Bass line descending by a half step on “*O magnum mysterium*” (“O great mystery”), “O magnum mysterium,” meas. 1-8³²

The musical score for Example 1.28a consists of two staves. The top staff is for the soprano (sop.) and the bottom staff is for the basso continuo (b.c.). The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "O ma - gnum my - ste - ri - um, O ma - gnum my - ste - ri - um,." The bass line in the b.c. staff descends by a half step in the final measure of the phrase.

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Example 1.28b. Bass line descending by a half step on “*O passio acerbissima*” (“O bitter passion”), “O magnum mysterium,” meas. 14-16

The musical score for Example 1.28b consists of two staves. The top staff is for the soprano (sop.) and the bottom staff is for the basso continuo (b.c.). The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "O pas - si - o a - cer - bis - si - ma, O." The bass line in the b.c. staff descends by a half step in the final measure of the phrase.

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³² Ibid., 102.

Example 1.28c. Bass line descending by a half step on “*O passio acerbissima*” (“O bitter passion”), “O magnum mysterium,” meas. 16-19

16
ma, O pas - si - o a - cer - bis - si - ma,
b

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Once again Vizzana uses one of her favorite devices and moves down by a major third in the bass for the second statement of the opening line as seen in meas. 5-6 of Example 1.28a. It is rather striking to hear the D-major chord followed by the B-flat-major chord with the voice entering again on the F⁵, the highest note in the piece.

As if to mirror the suffering of the descending half steps in the beginning, the next twelve measures are hopeful and panoply of rhetorical/musical devices. Vizzana first uses the half-step interval, ascending, to depict the lines that follow, expressing a near opposite sentiment. As the singer calls upon the “sweetness of the Godhead” (“*O dulcedo deitatis*”) and the “eternal happiness” (“*aeternam felicitatem*”) to follow, the bass resolves upward by a half step, giving the listener the “sweet” feeling of resolution. The “happiness” is impressed upon us in meas. 25-26 with the juxtaposition of the B-flat and the B-natural in the B-flat major chord and the G-major chord, respectively, and again with when the line is repeated a fourth lower, with the F-natural of the F-major chord followed by the F-sharp of the D-major chord in meas. 30-31. Vizzana also employs an

accented seventh in meas. 26, and again in meas. 31, on the word “*consequendam*,” (meaning here “to reach”). In meas. 23, and again in meas. 28 of Example 1.29, we find once more Vizzana’s bold vocal writing with her leap away from a suspended dissonance, first from the D⁵ then from the A⁴.

Example 1.29. Ascending half steps in bass, juxtaposition, accented dissonance, and leaps away from suspended dissonance,” “O magnum mysterium,” meas. 20-32

Sequences make up the bulk of the other melodic material. The first statement repeats the material up a fourth (meas. 20-23); the second repeats it down a fourth (meas. 23-32). These sequences are repeated in the final section of the work as well. The bouncing “*alleluias*” of the third and final sections, which consist of a short-long, short-long pattern (eighth, dotted eighth, sixteenth, quarter) are often followed by a melisma on the last syllable. She uses a cadence with a 4-3 suspension to finish the two quite symmetrical lines of the *Alleluia* section, each of which is repeated; the second (and fourth) are more ornamented than their predecessors (see Example 1.29).

“Confiteantur tibi”

“Confiteantur tibi” is unique in the set for its structure and range. Consisting of five sections, the work begins in common time and alternates between quadruple and triple meters, ending once again in common time. The change of thought within the text coincides nicely with the different sections of the motet. The two triple sections are characteristically used for the active and jubilant texts of “*cantate et psalite*” (“Sing and play the psaltry”) and “*Quaerite faciem eius semper*” (“Always seek his face”). The final *Alleluia* section is uncharacteristically back in common time and fairly melismatic. The text itself is taken from Psalm 144:10 and is obviously a song of praise; it is a bit shorter than the average text in the set. (See Table 1.3.)

Table 1.3. Form by meter and measure numbers in “Confiteantur tibi”

Meter	Measure Numbers
C	1-18
3/1	19-28
C	29-50
3/1	51-64
C (closing “ <i>Alleluia</i> ” section)	65-76

The range is quite low compared to the other solos, G³ to B⁴, and would likely have been performed by an alto or possibly a tenor. Its mostly syllabic setting is the only motet written in the C clef and lacks the ubiquitous B-flat we find elsewhere in the collection. Monson notes that Vizzana’s reference to singing and playing an instrument

underscores “one of the most widely recognized artistic distinctions of the house, one that particularly set it apart among the two dozen convents of Bologna.”³³

The opening lines again reveal Vizzana’s careful handling of the text.

“*Confiteantur*,” the first word, is repeated twice as one is called to “acknowledge” the works of God not once but twice. The repetition of the word is a real sequence a fourth higher with a slightly different rhythm. A second sequence, tonal, also a fourth higher with a slightly different rhythm, is used immediately on the following line “*omnia opera tua*” (“all your works”), noting perhaps with the repetition the vast number of works (Example 1.30).

Example 1.30. Sequence on “*omnia opera tua*,” “*Confiteantur tibi*,” meas. 6-12

The musical score for Example 1.30 consists of two systems. The first system covers measures 6 through 11. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, B3, and C4. The second system covers measures 12 through 13. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a bass line with a half note G3, followed by quarter notes A3, B3, and C4. A sharp sign (#) is placed below the piano part in measures 6, 10, 11, and 13. An asterisk (*) is placed above the piano part in measure 11.

³³ Ibid., 76.

Melismas are placed appropriately throughout the piece on the words “*sancto*” (“holy”), for instance, and “*quaerite*” (“seek”), and a cadence with a 4-3 suspension ends the first quadruple meter section in meas. 17-18 as well as the piece itself in meas. 75-76. The second quadruple section ends with a short melisma on the word “*confirmamini*” (“strengthened”) and a strong cadence. An unexpected cadence occurs, however, at the end of the third section as the C-sharp⁴ resulting in an A-major chord, producing a V-I cadence as opposed to the expected V-i.

There seems to be a relationship here between Vizzana’s use of the interval of a third and sequences. After a brief melisma on “*tua*” (“your”), she begins the triple meter section. In meas. 19-29, where the singer is instructing us to “sing and play the psaltery,” the bass, after filling in the interval, moves up a third as each motive is repeated (see Example 1.31, specifically meas. 19-20, 23-24, and 26-27). The bass and the voice are also a third apart at the beginning, the end, or both of each of these measures. A similar thing happens in the second triple section (the fourth section of the work). The vocalist speaks of “always seek[ing] [God’s] face” as she moves down a third in each measure. Again, in meas. 50-65, one often finds the bass and the voice a third apart. (One can view this section within the transcriptions in the Appendix.)

Example 1.31. Movement by thirds within sequences, “Confiteantur tibi,” meas. 16-30

16 [o = o.]

bi - li - a tu - - - - a. Can - ta - te, can - ta - te

#

Example 1.31. Movement by thirds within sequences, “Confiteantur tibi,” meas. 16-30 (cont.)

21 et psa - li - te, can - ta - te et psa - li - te

26 et psa - - - - - li - te, na - ra - te om - nes lau - des

“Veni, dulcissime Domine”

The last solo in the set is a through-composed piece in common time, “Veni, dulcissime Domine.” The vocal line operates within the bounds of an eleventh (C^4-F^5), and the text is a little longer than most in the set. The source of the text is unknown; however, the subject matter contains references to the Eucharist, which leads one to believe it might have been used as an elevation motet for the nuns at Santa Cristina. Christ’s presence in the Eucharist, a topic of hot debate at the Council of Trent, is strongly represented in the piece. Vizzana’s aunt, Famina Bombacci, was said to have

had a great devotion to this particular Sacrament, and perhaps had some bearing on Vizzana using this text, a very personal illustration of the Eucharist.³⁴

The piece begins with two half notes that hang in the air as the singer bids her “sweetest Lord” to “come.” The plea is eventually given a melisma in meas. 5-7, where we once again find the cadence with a 4-3 suspension. Not surprisingly, words such as “*aeterne*” (“eternal”), and some derivatives such as “*aeterna*” and “*aeternum*” receive melismatic treatment or are lengthened with half notes. Vizzana also chooses melismas to emphasize the intensity of the singer’s longing for her Lord on verbs like “desire,” “strive,” and “embrace.” A lengthy melisma ends the piece on the word “*dimittas*” (“cast out”).

This idea of bidding the Lord to “come” is a repeated plea throughout the work. One can note the fervent request and rising intensity as the petition is repeated again and again in meas. 13-15 (see Example 1.32).³⁵ The word is sung in thirds as the line rises stepwise along with the bass. The bass line also employs one of Vizzana’s favorite devices—movement by a third—in meas. 13 and 15.

³⁴ Flamina Bombacci (1563-1624) was a nun at Santa Cristina and served as its abbess at least twice. She was considered a spiritual leader in the early 1620s, the time during which Vizzana’s works were published.

³⁵ See reference above to the similar handling of the word “*sana*” (“heal”) in “Domine, ne in furore.”

Example 1.32. Repetition of the word “*veni*” (“come”) on thirds within a rising line, “*Veni, dulcissime Domine,*” meas. 13-15

A similar situation occurs as the singer pleads for deliverance a few measures later. On the text “*libera me*” (“deliver me”), the bass descends by a third as the voice rises, repeating the line in a first real, then a tonal sequence. And as if this were not enough use of the thirds and the rising lines, we return to the passion of “*veni*” immediately following. In measures 23-29 we find “*veni*” first presented in thirds, then ascending stepwise in the voice, which is repeated over and over, and ending with none other than a cadence with a 4-3 suspension.

Example 1.33. Repetition of “*veni*” in thirds along with a line ascending, stepwise line, “*Veni, dulcissime Domine,*” meas. 23-30

Example 1.33. Repetition of “*veni*” in thirds along with a line ascending, stepwise line, “*Veni, dulcissime Domine,*” meas. 23-30 (cont.)

A last point of harmonic emphasis in the piece lies in another compositional device that Vizzana uses for effect—the bass descending by a half step. The two instances one finds in this piece are closely related to movement by a third; one instance is preceded by the interval and the other is followed it. In meas. 20-22, after the bass ascends by a third and then by a half step, the descending half-step is used to depict “eternal death,” which Vizzana chooses to place on a major chord (Example 1.34a). Though it is the end of a line of text, one could make the comparison with Vizzana’s treatment of the word “*morte*” here and her treatment of it in “*Usquequo oblivisceris me in finem.*” (See page 43.) Each is followed by a half rest, giving the feeling of its finality among the other words of the text. The second time the half step decent accompanies the melisma on “*amplector,*” or “embrace” (Example 1.34b). When the bass descends by a half step on “eternal death” there is deliberate movement from the D^3 to the $E\text{-flat}^3$, then back again. When used with “embrace,” however, the bass line simply seems to be descending from the G^3 until the skip of a third again in meas. 44.

Example 1.34a. Bass descending by half step in relation to an ascending third on “*morte aeterna*,” “Veni, dulcissime Domine,” meas. 20-22

Example 1.34b. Bass descending by half step in relation to a descending third on “*amplector*,” “Veni, dulcissime Domine,” meas. 41-44

Vizzana’s solos have a variety of texts and subject matters. Nearly half are drawn from Biblical texts and the other half are from unknown sources, possibly Vizzana herself. Their style and structure is somewhat varied, but are often quite similar. The text length for each is nearly the same for every piece and an octave (or a step of two outside) is carefully chosen for the range every time. They are clearly expressive of the text noting the numerous examples of text painting, repeated text, and melismas. Dissonances and agogic accents are also a favorite of Vizzana’s to communicate the text.

The solos also contain a burgeoning style of the bass having an active role in the piece, at times creating an interchange with the voices in the pieces. Vizzana unmistakably wrote these solos as praise and adoration for her Lord, something she communicates musically well here and in the following pieces.

“Omnes gentes, cantate Domino”

The first duet in the collection is “Omnes gentes, cantate Domino.” The piece has seven sections and alternates between quadruple and triple meter. The work begins with a call to “All ye nations” and then quickly moves into triple meter as the people are encouraged to “sing unto the Lord.” When the narrative returns with “tell all his praises,” the quadruple meter returns also. Sections 4 and 6 begin with the text “Come, brothers.” Sections 5 and 7 are seemingly unrelated. The fifth admonishes the people to “eat Jesus our pure Lamb.” The last contains the final phrase of the text, “yours and my creator.” (See Table 1.4.)

Table 1.4. Form by meter and measure numbers in “Omnes gentes, cantate Domino”

Meter	Measure Numbers
C (opening call to “All ye nations”)	1-3
3/1	4-13
C	14-25
3/1	26-29
C	30-52
3/1	53-58
C	59-77

The text has no direct model and is a little longer than average. It is quite illustrative in its description of the body and blood of Christ. It implores the “brothers” to come to “the great feast.” The blood is mentioned later as well, when the listener is called to “to hasten to his blood.” Monson claims, that “it reflects the same spirit as the more overtly personal Jesus motet, *Praebi mihi amantissime Domine*.”³⁶ Though the Eucharist is not mentioned in the text until about a third of the way through, its presence reflects Vizzana’s preoccupation with Jesus and the Eucharist; two other motets in the collection that deal with the subject. The range is the typical step or two over an octave (D⁴-E-flat⁵). The harmony between the voices is consonant, mostly comprised of thirds, fourths, and fifths.

The piece opens with an echo between the voices in its call to the nations. The half-step movement from G³ to F-sharp³ to G³ in the bass and then from A⁴ to B-flat⁴ to the A⁴ in the voices provides a memorable beginning.

Example 1.35. Echo between *primo* and *secondo* with half step movement in voices and bass, “Omnes gentes, cantate Domino,” meas. 1-3

The musical score consists of three measures. The top staff is for the first voice, the middle staff for the second voice, and the bottom staff for the bass. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are "Om - nes gen - tes,". The bass line shows a half-step movement from G³ to F-sharp³ to G³.

³⁶ Monson, *Disembodied Voices*, 94.

These half steps give the line a sense of drive, even with the half notes. This is quickly abated, however, as the voices move homorhythmically a third apart on the word “*cantate*,” with short-lived dissonances between the voices and the bass. The “wonders” (“*mirabilia*”) of the Lord include passing tones that are briefly dissonant with the bass. A few measures later, in meas. 14, the voices are again briefly dissonant with each other, resolving at the cadence, which directly follows a change to quadruple meter. In the meantime, the bass gets its turn with the half steps as it prepares for the cadence in meas. 10 and 11 following a brief hemiola. It then employs the interval as a neighbor tone in meas. 13.

The voices continue to move mostly a third apart and then cross as the rhythm takes on a lively dotted-eighth, sixteenth pattern when the people “tell all of his praises,” ending the phrase with a melisma. Periodically, as in meas. 19-21, the voices follow one another a fourth apart in imitation repeating the same text. Underneath this imitation, the bass, in meas. 21-22, makes use of Vizzana’s favored root movement by a third. The latter instance appears only to create a first inversion D-minor chord. The first, however, in meas. 21, clearly spells out a B-flat-major chord, a third down from the tonic.

An entire triple section is devoted to inviting us to the “great feast,” complete with a melisma on the word “*magnum*” to display the enormity of the banquet. Also interesting is the contrary movement by the bass in meas. 26 and 27 (See Example 1.36).

Example 1.36. Triple section containing invitation to the “great feast” with melisma on “*magnum*” (“great”) as well as opposite direction movement between the bass and the voices, “*Omnes gentes, cantate Domino,*” meas. 26-29

Example 1.36. Triple section containing invitation to the “great feast” with melisma on “*magnum*” (“great,”) as well as opposite direction movement between the bass and the voices, “*Omnes gentes, cantate Domino,*” meas. 26-29 (cont.)

* MS: Half note rendered to a whole note

Attention is drawn to the purity of the Lamb for the feast. Not only is the word “*purum*” (“pure”) agogically accented in meas. 33-34, but there is a suspended dissonance in meas. 33 before the resolution at the cadence. “Our Jesus is [the] immaculate Lamb” (“*Agnus immaculatus est Iesus noster*”) is set apart by a solo in the *primo* voice and begins on a half note, D⁵, nearly the highest note in the piece. A close look reveals a surprising dissonance on the word “*Iesus*” on an accented passing tone—the fourth beat—in meas. 37. The *secondo* then gets its turn as the soloist with a melisma on the word “*Dei*” (“God”) that ends in a cadence with a 4-3 suspension in meas. 41-43. This line begins a series of melodic exchanges between the two voices. The alternation picks up speed at meas. 46 as the melody alternates between the voices at “*currite velociter ad mensam eius venite alacriter*” (“come quickly and eagerly”).

In meas. 53, there is another section in triple meter, which begins with the word “*venite*” (“come”). This time the *secondo* begins the call, and the *primo* echoes. Vizzana chooses to emphasize her creator as we find the longest melisma of the piece, and one of the longest in the collection, on the word “*meum*” (“my”), referring to the word “creator” (“*creatorem*”). The creator is also emphasized harmonically, with suspended dissonances between the *primo* and the bass, and then between the voices, all in meas. 60. One could also look at it as the way the Latin phrasing works, with the melisma on the word “my” occurring at the end of the line. We can observe the suspended dissonance between the voices in meas. 66 just before the final cadence.

Example 1.37. Melisma on the word “*meum*” with suspended dissonance between the voices, “*Omnnes gentes, cantate Domino,*” meas. 62-67

Musical score for measures 62-67. The score is in 4/4 time and features two vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key. The lyrics are: "me - - - - - et me - - - - -". The piano accompaniment consists of a single bass note (B-flat) in the left hand and a whole note chord (B-flat, D, F) in the right hand, which is sustained throughout the measures.

Musical score for measures 66-67. The score is in 4/4 time and features two vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key. The lyrics are: "um. Al - le - lu - um. Al -". The piano accompaniment consists of a single bass note (B-flat) in the left hand and a whole note chord (B-flat, D, F) in the right hand, which is sustained throughout the measures.

The work ends with a blissful ten-measure “*Alleluia*” section, atypically in quadruple meter. As in the vast majority of contemporary sacred work, Vizzana’s “*Alleluia*” sections tend to be in triple meter. This section also contains the work’s

highest note (E-flat⁵) and another suspended dissonance between in the voices in meas. 71. There is also a suspension over the bass line. Here as well is a higher percentage of moving the bass moving by a third. We find root movement by a third in meas. 69-70, then again in meas. 73 and 74. Monson claims this is one of Vizzana's favorite devices for the bass and it certainly shows here. The 4-3 cadence appears at least nine times.

“Amo Christum”

“Amo Christum” is perhaps the most explicit reference to being a bride of Christ. One does not often encounter bedchambers and virginity in the same sentence. In this case, however, that is exactly the point. The text is possibly from the passion of St. Agnes, the phrases of which “had also found their way into nuns' consecration rites. . . . the opening segment of its text, borrowed from a responsory for the nativity of Saint Agnes.”³⁷ The lines can be traced back to the twelfth century and were sung by nuns at their consecration ceremonies. This text would have had particular significance for the younger Vizzana, having been denied permission to participate in the ceremony due to her young age of sixteen. She even padded her age by two years in the petition, stating that she was eighteen, but the request to be involved in the consecration was still denied. Her older sister, Isabetta, was also under the required age of twenty-five. Isabetta's petition to participate in the ceremony, however, was granted. Lucrezia had to wait six years for the next consecration. In 1613, twenty-two months shy of her twenty-fifth birthday, her request to participate was denied yet again. This time, however, her request was made with the assistance of Cardinal Antonio Zapata, and her petition was eventually

³⁷ Ibid, 78-79.

granted.³⁸ Though no concrete reasons are given, Monson opines that the motet “Amo Christum” was first heard at Vizzana’s consecration ceremony in 1613 where she would have been seen in the external church and outside the convent for the last time.³⁹

The piece flows nicely in quadruple time and then closes with a lilting *Alleluia* section in triple meter. Vizzana employs various compositional techniques in the voice parts. Sometimes they echo one another; sometimes they overlap. There are solo lines that at times are repeated as duets at the unison, third, fourth, or fifth. Though not sizeable, the range, from C⁴ to F⁵, is larger than employed in most in the collection. The text length is average. The opening measures remind one of the previous duet in the collection, “Omnes gentes, cantate Domino.” Each begins with a solo measure for the *primo* on long notes (half notes in “Amo Christum” and a dotted half, quarter combination in “Omnes gentes, cantate Domino”) with the same downward motion, a third in the former and a fourth in the latter. In both the *secondo* then enters in exact imitation. This provides an antiphonal impression and one can readily imagine the ethereal sound of the nuns’ procession when we listen to “Amo Christum.” The cadence with a 4-3 suspension is employed several times in the work—twice in the *primo* and four times in the *secondo*.

It is important that we pay attention to the F⁵ that caps the range of the piece. It is first used in a short melisma on the word “*introibo*” when Vizzana is “entering” Christ’s bedchamber, clearly a key moment in the text. It is next used where “[Christ’s] instruments sing to me with harmonious voices” in meas. 29. Lastly, we find it in meas.

³⁸ Ibid., 80.

³⁹ Ibid.

33-34 at the sensual line “when I have touched I shall be clean” (“*cum tetigero munda sum*”). There are several instances dissonance between the voices, such as meas. 16, where there is a suspended dissonance just before a cadence and also in meas. 19-20, where dissonance exists briefly between the voices on beats two and four in meas. 19 and then between the voices and the bass on first three beats of meas. 20. While these dissonances are not all that striking, one thing that stands out is the major third Vizzana uses in meas. 38. The B-natural employed here is clearly marked in the print and provides a distinct timbre from the B-flat in the key signature.

Though discussed in more detail in the chapter two, it is worth noting musically here that Vizzana takes care to set the line that refers to instruments, “*cuius mihi organa modulantes vocibus cantant*” (“whose instruments sing to me with harmonious voices), as a solo.

Vizzana paints a beautiful portrait of a bride adorned for the bridegroom with ornate melismas on words such as “*ornavit*” (“adorned”) and “*coronam*,” (“crown,”) as seen in Example 1.38. The first time the bride “receives her crown” it is in a solo line given by the *primo*. The second time is in a delightful duet a third apart. Rings and crowns were a very important and resplendent part of the consecration ceremony.⁴⁰

⁴⁰ Ibid., 219.

Example 1.38b. Melisma on “*coronam*,” “*Amo Christum*,” meas. 50-57 (cont.)

52

- - nam, — de - co-ra - vit me co - ro - - - - -

de - co-ra - vit me co - ro - - - - -

52

55

- - - - - nam.

- - - - - nam.

55

Vizzana echoes this with her setting of the line “*annulo suo subarrhavit me*” (“with this ring he has betrothed me”) in meas. 39-42. She gives the line to the *secondo* as a solo. It is in the bottom of the range, perhaps for emphasis. The word “spouse”

(“*sponsam*”) also gets special treatment. Each voice gets its turn, a beat apart, with an ascending run nearly an octave in length in meas. 48-49. A smaller melisma that stands out among all of this adornment is one that occurs in meas. 21-23 on the word “*nescit*” (“knows not”), as in “*cuius pater feminam nescit*” (“whose father knows not woman”). It is apparent that Vizzana wanted to place at least some emphasis on the idea that Joseph had allegedly remained a virgin as well prior to Christ’s birth.

Root movement by a third only takes place about three times in the work. Example 1.39 shows the movement near the end of the piece, in the “*Alleluia*” section.

Example 1.39. Root movement by a third, “*Amo Christum,*” meas. 69-70



The two times the bass moves by a half step in this work are similar. Both involve neighbor tones moving from D³ to E-flat³ back to D³. The more interesting one takes place toward the end of the text and follows half-step movement in the *primo* in its set up for the cadence, which can be seen in Example 1.38b in meas. 50-52.

“Omnes gentes, plaudite manibus”

The third duet in the collection, “Omnes gentes, plaudite manibus” is reminiscent of the first with a similar title and parallel beginning. Just like “Omnes gentes, cantate Domino,” this piece begins with the *primo* calling the people with a dotted-half note, quarter-note combination followed by two half notes. Then, again following suit, the *secondo* echoes the line exactly. The opening intervals are nearly identical as well. In fact, this piece actually is third in as many duets that begin with the *primo* summoning the listener with a third and the *secondo* repeating. The text is taken from Psalm 46:1-3 and rejoices at God’s victory over enemies. It is slightly shorter than average. Monson states that it is one of “comparatively few of Vizzana’s motets—all for two voices—[that] employ generalized texts of praise and exaltation.”⁴¹ It has the same relatively large range as “Amo Christum,” reaching from C⁴ to F⁵, and the intervals between the voices are mostly consonant—thirds, fourths, and fifths. The piece remains in quadruple meter despite its varied sections.

The text provides a clear pattern for the ABCDA’ form. The B section begins at meas. 13, the C section at meas. 26, the D section at meas. 37, and the final A section at meas. 55 with meas. 52-54 serving as an introduction measures to the A’ section.

⁴¹ Ibid., 76.

Table 1.5. Form by section and measure numbers in “Omnes gentes, plaudite manibus”

Section	Measure Numbers
A	1-12
B	13-25
C	25-37
D	37-54
A'	55-66

After the familiar echoing opening call in the first two measures, Vizzana makes use of some clever text painting. The word “*plaudite*” (“clap”) is set four times in repetition with a long-short-short rhythm (See Example 1.40). “*Manibus*” (“hands”) is set in a short melisma. The phrase is then repeated almost exactly.

Example 1.40. Text painting on the phrase “*plaudite manibus*,” “Omnes gentes, plaudite manibus,” meas. 1-8

The musical score consists of three systems. The first system contains the vocal line and the piano accompaniment for measures 1 through 6. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The lyrics are: "Om - nes gen - tes" (measures 1-2), "plau - di - te, <plau - di - te>" (measures 3-4), and "<plau - di - te> <plau - di - te>" (measures 5-6). The second system contains the vocal line and piano accompaniment for measures 7 through 8. The lyrics are: "Om - nes gen - tes," (measures 7-8). The piano accompaniment continues with chords and moving lines in both hands.

Example 1.40. Text painting on the phrase “*plaudite manibus*,” “Omnes gentes, plaudite manibus,” meas. 1-8 (cont.)

The musical score consists of two systems. The first system shows two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano accompaniment is in the same key and time. The vocal line starts with a melisma on the word 'ma' (measures 6-7) and then sings 'ni - bus,' (measure 8). The piano accompaniment has a steady bass line. The second system shows the vocal staves continuing with a melisma on 'plau - di - te, <plau - di - te.>' (measures 6-8). The piano accompaniment continues with a steady bass line.

The B section begins with the joyful “*iubilare Deo in voce exultationis*” (“shout unto God with a voice of triumph”). It employs a bouncing dotted-eighth, sixteenth rhythm. The singers exchange solo lines, then sing together to finish the celebration. The lines repeat nearly verbatim. The following section takes on a different character entirely. The text speaks of a “*terribilis rex magnus super omnem terram*” (“a terrible and great king above all the earth”). Following a rest in both voices, the “terrible king” is introduced with a stately dotted-quarter, eighth rhythm. Both voices also have a short melisma on the word “*magnus*” (“great”), which contains the F⁵. The word “*Dominus*” is also emphasized with a short melisma (meas. 27-29).

The fourth section begins in meas. 37 for the *canto* and meas. 38 for the *secondo*. The lines praise God for “subdu[ing] the people under us and the nations under our feet,” (“*Subiecit populos nobis et gentes sub pedibus nostris*”) and take place with literal rising excitement as the lines spiral upward. Victory is represented as the tessitura for the voices

remains high, containing an E-flat⁵. We even get a surprising repeat of “*rex magnus*” in meas. 46-48. The lower range is reserved for the opening of the A’ section. Vizzana makes sure we pay attention to the “therefore” (“*ideo*”) that comes immediately before the repeat as she sets it with elongated, dotted quarter and half notes in both voices (Example 1.41). She utilizes an echo, as in the beginning, but with this text the *primo* follows the *secondo* until we get the exact repeat of the opening lines, “*Omnes, gentes.*” We do not often see an exact repetition of a section of text in *Componimenti musicali*, much less an exact duplication of the accompanying music.

Example 1.41. Setting of “and therefore,” (“*et ideo*”) followed by a repeat of the opening measures, “*Omnes gentes, plaudite manibus,*” meas. 49-58

49

Su-bie-cit, su-bie-cit no - bis. Et i - de-o om - nes gen - tes

bie-cit, su - bie-cit, su-bie-cit no - - - bis. Et i - de-o om -

49

#

Example 1.41. Setting of “and therefore,” (“*et ideo*”) followed by a repeat of the opening measures, “Omnes gentes, plaudite manibus,” meas. 49-58 (cont.)

The image shows a musical score for two systems. The first system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (treble clef). The vocal line begins with a whole rest in measure 57, followed by a quarter note G4 in measure 58. The piano accompaniment line has a whole note G3 in measure 57 and a whole note G3 in measure 58. The second system also consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a whole rest in measure 57, followed by a quarter note G4 in measure 58. The piano accompaniment line has a whole note G2 in measure 57 and a whole note G2 in measure 58. The lyrics are: "plau - di - te, plau - di - te," on the first staff of the first system, and "- nes gen - tes" on the second staff of the first system.

There few instances of dissonance in this work, but five examples can be found. The first three, in meas. 11, 25, and 28, are quite similar. The *primo*, anticipating the chordal roots of each following measure, delays moving downward to the seventh of the chord, creating brief suspensions with the second scale degree of that chord in the *secondo*. The last two dissonances, in meas. 46 and 51, are also suspensions and provide welcome tension and flavor, even involving the bass in the latter. The bass moves by third only once in the piece in meas. 25. It is quite a striking move from E minor to G major, keeping the B-natural as a common tone while moving to the suspension described above. The cadence with a 4-3 suspension is used sparingly in this piece, only twice in each voice.

“Ornaverunt faciem templi”

We finally see a moderately different beginning with the duet “Ornaverunt faciem templi.” We do find the beginning notes in a relatively long duration and with the familiar *secondo* echo, but this time the echo is five measures into the piece and at the interval of a third. The opening *primo* lines contain a fantastic rising melisma (to the highest note of the piece) on the word “*ornaverunt*” (“decorated”) employing a rhythmic pattern of a sixteenth note followed by a dotted eighth. In fact, we get the full range of the piece, D⁴ to F⁵, in the first six measures.

Example 1.42. Melisma on “*ornaverunt*” (“decorated”), “Ornaverunt faciem templi,” meas. 1-6⁴²

The musical score consists of three staves. The top staff is for Soprano or Tenor, the middle for Soprano or Tenor, and the bottom for basso continuo (b.c.). The key signature is one flat (B-flat) and the time signature is common time (C). The Soprano/Tenor part begins with a melisma on the word "ornaverunt" in measures 1-6, characterized by a rhythmic pattern of a sixteenth note followed by a dotted eighth note. The lyrics "Or - na - ve - - - - - runt fa - ci - em tem - pli," are written below the notes. The second Soprano/Tenor part enters in measure 6 with the lyrics "Or - na". The basso continuo part provides harmonic support with chords and single notes.

The *secondo* echo also produces the typical duet opening of two solo lines followed by the voices entering together, which happens at meas. 13. Interestingly, the bass is different each time the word “*ornaverunt*” is sung (meas. 1, 6, and 13, respectively). Even with all this decorating and rejoicing, the meter remains in quadruple

⁴² Lucrezia Vizzana, *Five Arias: Voice and Continuo*, Craig Monson, ed. (Bryn Mawr, Pennsylvania: Hildegard Publishing Company, 1998), n.p.

throughout. This section also contains melismas on the word “*aureis*,” which give us an idea of perhaps how much “gold” there was to be seen in the temple.

After a firm cadence in meas. 24, the *canto* has a solo line that speaks of dedicating the altar to the Lord (“*dedicaverunt altare Domino*”), which is quickly echoed by the *secondo*. There are expected melismas on “*Domino*” (“Lord”) and also on “*magna*” (“great”), with its long-short rhythm describing the rejoicing of the people. The *secondo* continues to echo the primo as the dedication is described. The section also contains a melisma on the word “*populo*” (“people”) as it draws to a close. A third section begins in meas. 39 with a new line of text and after rests in both voices. It contains longer note durations (half notes) as the “hymns” the people are singing are mentioned. This is followed by a short recitative-like statement as the people are making “confessions” (“*confessionibus*”), with repeated notes, narrow range, and syllabic text setting. The work gets livelier at meas. 44 as the people “blessed the Lord” (“*benedicebant Dominum*”) and livelier still with small runs on “*magna fecit*” (“great things”) in meas. 49, 51, and 52. The final eight bars repeat the B section of text complete with melismas using the long-short rhythm on “*magnus*” and “*populo*.”

Bass movement by a third is visible in meas. 11-12 as the bass moves from an F major chord to an A major chord, setting up the cadence on D. Another instance, one we find quite often, is found in meas. 35-36 as the bass moves from B-flat to D. A reversal is seen in meas. 53, going from D minor to B-flat major. An interesting half-step oscillation is found in the bass in meas. 42-44. Nearly all of the dissonances, and there are several, appear in a cadence with a 4-3 suspension. Only one time is there a cadence without dissonance. Conversely, there are only two occasions where dissonance occurs

when this cadence is not used. One is a striking example in meas. 22 between the *primo* and the bass.

Example 1.43. Dissonance between *primo* and bass, “Ornaverunt faciem templi,” meas. 19-25

The image shows a musical score for three parts: Primo (top), Bass (middle), and Piano (bottom). The Primo part has lyrics: "co - ro - nis_ au - re - is, co - ro - nis_ au - - - - re - is et de - di - ca". The Bass part has lyrics: "au - re - is, co - ro - nis_ au - - - - re - is". The Piano part consists of chords. A bracket under the Bass staff in measures 22-25 indicates a dissonance between the Primo and Bass parts.

This is a responsorial text, with the typical ABCB form and is about an average length with the repeat. This, of course, is translated into the musical sections as well. (See Table 1.6.)

Table 1.6. Form by text section and measure numbers in “Ornaverunt faciem templi”

Section	Measure Numbers
A	1-30
B	30-38
C	39-59
B	60-68

The lines are taken from I and II Maccabees. Held as an apocryphal book by Protestantism and Judaism, it is considered a deuterocanonical scripture by both Roman Catholic and Orthodox churches. The lines speak of decorating the temple and dedicating an altar with accompanying praise and rejoicing. Monson speculates that this piece might have been heard during the time building was taking place in the outer church of Santa Cristina (or in response to the Thirty Years War). These would have also been the years of Vizzana's musical activity.⁴³ The fact that the text specifically mentions an altar dedication also presents a likely use for the work.

“Domine, quid multiplicanti sunt”

The fifth duet, “Domine, quid multiplicanti sunt,” begins like all the other duets studied so far (elongated notes to begin, with the *secondo* following a measure behind the *primo*), except the imitation is in inversion. (Strict imitation later returns in meas. 54.) The text is average in length, taken from Psalm 3, and conveys the writer's feelings of abandonment. It is a prayer concerning enemies and an indirect request for help. The text praises God for His protection and lists the many attributes of His rescue. It was set numerous times during the sixteenth century and could possibly have been a redaction from an abbreviated version of Psalm 3. Monson purports this text might have been chosen in response to the investigation going on at Santa Cristina during the time these motets were published (See Introduction).⁴⁴ The other duets are more optimistic in tone. This one, however, carries the same underlying premise of abandonment as the solo “Usquequo oblivisceris me infinem?”

⁴³ Ibid., 78.

⁴⁴ Ibid., 119.

The piece remains in quadruple time for its duration and has an average range, D^4-F^5 . The cadence with a 4-3 suspension is heard three times in each voice part. Given its subject it is not surprising that this work contains many more dissonances than the other pieces of *Componimenti musicali*. The first dissonance shows up almost as soon as the second voice enters in meas. 2. The voices are crying out to God, calling His attention to the writer's enemies. Though a passing tone, the *secondo*'s D clashes with the *primo*'s C on its way down to the unison (the *secondo* uncharacteristically begins higher than the *primo*). Even more striking is the instance in meas. 7 as the *secondo* leaps away from a suspended dissonance it shares with the bass. Measures 14 and 24 each begin with a cadence with a 4-3 suspension, in the *secondo* and the *primo*, respectively, then contains a dissonance before the fourth scale degree of the dominant resolves downward.

Example 1.44a. Cadence with a 4-3 suspension, followed by dissonance between voices, "Domine, quid multiplicati sunt," meas. 14-15

The musical score for measures 14 and 15 consists of three staves. The top two staves are for vocal parts, and the bottom two staves are for piano accompaniment. The vocal parts have lyrics 'ver - - - sum me.' and 'ver - - - sum me.' respectively. The piano part shows a cadence with a 4-3 suspension followed by a dissonance.

Example 1.44b Cadence with a 4-3 suspension, followed by dissonance between voices, “Domine, quid multiplicati sunt,” meas. 24-25

The musical score for Example 1.44b, measures 24-25, is presented in three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The vocal staves show a cadence with a 4-3 suspension, followed by dissonance between voices. The piano accompaniment staff shows a simple harmonic accompaniment.

After the voices’ initial cry to God, the phrase “*quid multiplicati sunt*” (“increased they are”) is repeated to indicate the vast number of enemies troubling the writer, the voices joining together; this also happens in meas. 9-13 and meas. 57-62 on the phrases that speak of the “many [that] rise up against me” and “the thousand people that surround me,” respectively. When the words “*tribulant me*” (“trouble me”) are sung, it is set for solo voice with a suspended dissonance in meas. 6-8, depicting how alone King David is. A particularly haunting point in the work begins in meas. 20 when the writer actually quotes his enemies as they say “*non est salus ipsi in Deo eius*” (“there is no help for him nor his God.”). After completing the duet a third apart, the *secondo*, singing alone, slides up two half steps on the word “*salus*” (“help”). The *primo* then echoes the half steps, also as a solo, a fourth above.

Example 1.45. Voices moving up by half stpes, “Domine, quid multiplicati sunt,” meas. 16-22

16
mul - ti - di - cunt a - ni-mae me - ae "non est
mul - ti di - cunt a - ni-mae me - ae non est sa - - - lus

21
sa - lus ip - si,
"ip - si,
21

A delightful melisma takes place, strangely, on the word “*mea*” (“my”) in meas. 31-34; it is additionally strange because the word “*gloria*” directly precedes it. Monson supposes that the “suppression of the optimistic *gloria mea* from ‘tu autem susceptor meus es *gloria mea*’ (key words in any Easter interpretation of Psalm 56) may make

more sense in term of the crisis at Santa Cristina.”⁴⁵ (See Introduction for more information on the “crisis” Monson speaks of.) In meas. 38, on the phrase “cried unto the Lord with my voice,” the singers embark on ascending runs in a dotted-eighth, sixteenth pattern to emphasize the word “*voce*” (“voice”) with the word “*ad*” (“[up] to”) receiving a short ascending run. The *primo* “lays down to sleep” (“*ego dormivi et soporatus*”) and is joined by the *secondo* when “the Lord sustained me” (“*quia Dominus suscepit me.*”) In the midst of this, in meas. 44-47, we find the highest note of the piece, F⁵, in the *secondo* as the singer’s pleas are answered—“and he heard me” (“*et exaudivit me*”). There are several dissonances in this passage. In meas. 43 we hear the desperation of what Vizzana set. The A in the *primo* clashes with the B in the *secondo* as she pleads to be heard. The word for “heard” also takes place on a melisma. In meas. 45-46, Vizzana uses the “Corelli clash” a bit ahead of its time with the C-sharp and D in the voices. A measure before she chooses a C-sharp and a D-sharp for the rising line in the *secondo* that is strangely followed by an F-natural, which is also dissonant with the G in the bass. A beat later there is dissonance between the *primo* and *secondo*, between the D and the E, respectively. When the psalm speaks of lying down and sleeping in meas. 49-50, these thoughts are not only divided by an eighth rest, but also with a noticeable skip of a third in the bass, moving from G major to E major. (Similar movements can be found in meas. 66 and 69.)

When we consider the desperation in the text, the increased use of dissonance in this piece really tells the story Vizzana wishes to convey. Measure 54 contains an accented dissonance, linguistically, on the word “sustained” (“*suscepit*”) in the first beat,

⁴⁵ Ibid., 128.

with a shorter dissonance directly following on beat two. Measures 59-62 contain three prominent dissonances, all on the word “*circundantes*” (“surround”). Although the line states that the writer will *not* be afraid of the thousand that surround him, the emphasis musically is clearly on the enemy. The first instance is a suspended dissonance in meas. 59 between the voices. Measure 61 contains dissonances between the bass and the *secondo*, as well as the *primo* and the *secondo*. The phrase ends with another suspended dissonance between the voices, and includes another of those wonderful “Corelli clashes” that this time involves not only the leading tone and the tonic on G, but also the supertonic and the tonic.

We get the feeling that this salvation is slightly in question again as brief dissonances are found in meas. 66-67 between the voices. Possibly as a result of the melisma, a minor dissonance is found between both voices and the bass in meas. 69, toward the beginning of a fairly lengthy melisma on the word “*Deus*” (“God”). The high register makes an appearance again in the *primo* in this measure when it is given an E⁵ for “*salvum me fac Deus meus*” (“save me, O my God”). Clearly, Vizzana meant for these higher notes to be used in communicating the text.

Example 1.46. Dissonances between voices, including a “Corelli clash,” “Domine, quid mutiplicati sunt,” meas. 61-69

61
 po - pu - li cir - cun - dan - tes me. Ex - ur - ge Do - mi - ne Sal - vum me
 li cir - cun - dan - - - tes me. Ex - ur - ge Do - mi - ne Sal - vum me fac,
 61

Example 1.46. Dissonances between voices, including a “Corelli clash,” “Domine, quid mutiplicati sunt,” meas. 61-69 (cont.)

66

fac De - us me - us, sal-vum me fac De -

sal-vum me fac De - us me - us, sal-vum me fac De -

66

The distance between the voices remains fairly consistent at a third, as with most of the motets in the collection, but in this work the distance grows as large as a sixth at times. Particularly striking is a G-sharp in the *primo* a beat after the G-natural in the *secondo*. Both are part of a major third between the voices; the first is included in a G major chord, the second in an E major chord, another instance of Vizzana’s root movement by third in the bass. After a perhaps expected melisma on “*Deus*” in meas. 69-70, the voices end the piece with an ear-catching minor third that resolves downward by a half step to a major third with a D-major chord following the G minor. Perhaps Vizzana’s way of musically letting us know it will all be made right in the end.

“Paratum cor meum”

In “Paratum cor meum” we find three sections divided distinctly by text. The meters alternate from quadruple, to triple, and then back to quadruple. The final “*Alleluia*” section is not in the typical triple meter (See Table 1.7).

Table 1.7. Form by meter and measure numbers in “Paratum cor meum”

Meter	Measure Numbers
C	1-31
3/2	32-40
C	41-53

The *primo* begins as we have seen many times before with the opening half note followed by the interval of a third. This beginning varies slightly from the others, however, in that the *secondo* does not wait an entire measure to enter, only half a measure, and it does not exactly echo the *primo*. From there the voices sing together, at times homorhythmically, while tossing the melody back and forth between them until we get to the first brief section in triple meter. As this section begins, the voices exhibit their solidarity by stating homorhythmically the line “*Confitebor tibi in populis Domine et psallam tibi in nationibus*” (“I will acknowledge you, O Lord, among the people, and praise you among the nations”). A distinct change in texture takes place in the final quadruple section, beginning at meas. 41. The voices are seemingly two solo lines, trading their praise back and forth, echoing each other at times, then coming together on the last note. The range is what we expect, spanning just over an octave from D⁴ to F⁵.

This text is shorter than the others in the collection and is taken from the first three verses of Psalm 107 with Psalm 56: 9 replacing verse two. (Psalm 56: 8-10 is a nearly identical passage.) These verses suggest the resurrection with their call to “rise up” and noting that “my heart is ready” (“*paratum cor meum*”). Psalm 56 has often been linked to the resurrection of Christ—the opening lines (“my heart is ready”) referring to Christ awaiting resurrection followed by the call for him to “rise up” coming from God the Father. Further, the *cithara*, mentioned in meas. 25-27, has long been associated with the body more specifically here, the body of Christ. Monson notes: “‘Exsurge psalterium et cithara’ thus had come to symbolize the rising of Christ as God (psalterium) and Man (kithara.)”⁴⁶ Cassiodorus, in his commentary on Psalm 56, explained it this way: “*Exsurge (or resurge) cithara*. ‘The harp [i.e. kithara] means the glorious Passion which with stretched sinews and counted bones . . . sounded forth his bitter suffering as in a spiritual song.’”⁴⁷ The writings of Saint Bonaventure on the subject in *The Mystical Vine* would have had particular significance for Vizzana as it refers to Christ as “your Bridegroom.” It states: “Of if you prefer, your Bridegroom can be thought of as a kind of lute, which is an instrument that consists of a piece wood shaped like a cross. His body, in place of the strings, is stretched across the wood.”⁴⁸ Lastly Monson mentions that had “*Paratum cor meum*” been written to commemorate the resurrection of Christ it would have been a fine musical companion to an altarpiece by Giovanni Battista Bertusio

⁴⁶ *Ibid.*, 108.

⁴⁷ Frederick P. Pickering, *Literature and Art in the Middle Ages* (Coral Gables, Florida: University of Miami Press, 1970), 292. Quoted in Monson, *Disembodied Voices*, 108.

⁴⁸ Saint Cardinal Bonaventure, *The Mystical Vine* (London: Mowbray, 1955), 35-36.

entitled *Resurrection* that was commissioned for the external church at Santa Cristina during the extensive renovations of the early 1600s.⁴⁹

After the opening measure, each voice declares the word “*meum*” (“my”), as in “my heart” with a short melisma. Another brief melisma occurs, as we might expect, on the word “*cantabo*” (“I will sing”) in meas. 11-12 with the *secondo* imitating the *primo* exactly. The “glory” of “my glory” (“*gloria mea*”) also receives melismatic treatment.

If the rising of the *cithara* is the rising of Christ the man, then Vizzana certainly goes out of her way to make this section exciting. The *secondo* begins the new line of text in meas. 19. Then in meas. 24, when the text changes from the *psaltery* to the *cithara*, both voices make an abrupt change as well, moving from the chromatic mediant of a B-flat major chord to a D major chord. Also in this measure we find a cross-relation between the F-natural in the bass and the F-sharp in the *primo*. (This happens again in meas. 38.) A bar later, in meas. 25, there is a diminished fourth both melodically in the *secondo* and harmonically between the voices as the *primo* heads upward toward a suspended dissonance in meas. 26. The second dissonance of the measure follows two beats later as the A in the *primo* clashes with the G in the *secondo* in the middle of a cadence with a 4-3 suspension.

⁴⁹ Monson, *Disembodied Voices*, 109.

Example 1.47. Root movement by a third, cross-relation, and dissonance, “Paratum cor meum,” meas. 19-27

19

a. Ex - ur - ge psal - te - ri - um, psal - te - ri - um et

a. Ex - ur - ge glo - ri a me - a, ex - ur - ge psal - te - ri - um, psal - te - ri -

19

25

ci - - - - - tha - ra, ex -

um et ci - - - - - tha - ra, ex -

25

The bass continues its interesting movements in meas. 34 where we again find root movement by a third from G minor to E-flat major and ascending quarter notes in meas. 42-46.

Example 1.48. Root movement by third and ascending bass line, “Paratum cor meum,” meas. 41-47

41
 bus, Al - le - lu - ia, al - - - -
 bus, Al - le - lu - ia, al - le - - - - lu - ia,
 41

45
 le - lu - ia, al - le - lu - ia, <al - le - lu
 al - - - - le - lu - ia, al - le - lu -
 45

Several more dissonances play a prominent role in this piece, occurring often before a cadence. The first takes place briefly as the *primo* begins the word “*Deus*” (“God”) in meas. 3 with an F⁴ and a G⁴ in the voices. The next phrase ending contains a cadence with a 4-3 suspension in meas. 6. Completing the thought of a ready heart in the

text, we find dissonance on the first beat of meas. 9 on the word “*meum*,” where again the *primo*’s G⁴ clashes with the *secondo*’s F⁴ just before the cadence. In meas. 14 the pattern continues with the *primo*’s B-flat⁴ contrasting with the *secondo*’s C⁵ for just a beat before the cadence.

The triple section contains one of the more compelling points in the piece.

Vizzana begins the section with thirds and homorhythm between the voices and the bass for her “acknowledgment” of the Lord. In meas. 35, however, on the word “*Domine*,” which is typically associated with a consonant sonority, she employs a striking dissonance between the voices on beat one of the measure with the bass joining the fray on beat two. After a cadence on G major, the triple section concludes with a dissonance that also serves as an anticipation just before the final cadence.

Example 1.49. Beginning of homorhythmic triple section and striking dissonance on “*Domine*,” “*Paratum cor meum*,” meas. 30-36

[♩ = ♩]

30

lu - cu - lo. Con - fi - te - bor ti - bi in po - pu - lis Do - mi -

30

Example 1.49. Beginning of homorhythmic triple section and striking dissonance on “*Domine*,” “*Paratum cor meum*,” meas. 30-36 (cont.)

The musical score for Example 1.49 shows measures 36 and 37. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature has one flat (B-flat). Measure 36 shows the vocalists singing "ne et" and the piano accompaniment. Measure 37 shows the vocalists singing "ne et" and the piano accompaniment. The piano accompaniment features a striking dissonance in measure 37.

The “*Alleluia*” section contains the melismas that one would expect to find there. It is not without its share of discord, however. Following short-lived dissonant passing tones in meas. 48, we find a suspended dissonance at the beginning of meas. 49, which also contains dissonance within the *primo*’s anticipation of the cadence. A very similar thing happens in meas. 51-52, but without the anticipation. The suspended dissonance, however, functions as it does in meas. 49.

The F^5 , the highest note in the piece, is reached twice, both at expected places—once on the word “*exurgam*” (“arise”) in meas. 28 and the other in the “*Alleluia*” section in meas. 47. The cadence with a 4-3 suspension is used several times with most instances occurring in the *secondo*, only twice in the *primo*. In all, “*Paratum*

cor meum” contains some connections with Biblical accounts as well as some harmonic and melodic surprises.

“Fili Syon”

The next duet in the collection, “Fili Syon, exultate,” begins with the familiar call, that is, the solo *canto* voice descending after a lengthy opening note, but this time there is no echo from the *secondo* and it is not the nations to whom the writer is appealing. The first four measures contain a call to the “sons of Sion” in a descending line from the fifth scale degree down to the tonic of the piece. The *primo* then repeats itself a step lower with some embellishment to the line. When the sons are admonished to “rejoice and be glad” (“*exultate et laetamini*”), the line leaps up to the highest note of the piece (F⁵) and begins to bounce along joyfully; the *secondo* then enters, imitating the line a third below. After a brief dissonance between the voices in meas. 8, the singers land squarely on a discord in beat three as they begin the word “*Domino*” (“Lord”). A suspension between the voices adds tension to the word “*vostro*” (“your”) in meas. 11 as the *secondo* finishes its line.

The work remains in quadruple meter throughout and contains the largest range of the duets in the set—an eleventh—from C⁴ to F⁵.⁵⁰ The C⁴ is used in meas. 21 to depict the “stars falling from heaven to earth” (“*non stellis de caelo in terram descendentibus*”). Perhaps Vizzana wants to emphasize that the falling stars are *not* the reason that “earth is made heaven” (“*terra facta est caelum*”), as seen in meas. 17-19 where the F⁵ is employed again and the tessitura remains high. The text explains that the reason earth is made heaven on this occasion is not that stars are falling, but because saints are

⁵⁰ This range is shared by two other duets in the collection – “*Amo Christum* and “*Omnes gentes, plaudite manibus.*”

ascending. The voices also reveal “heaven” through a suspended dissonance in meas. 18 resolved by the moving *secondo*. The highest note of the piece shows up again in meas. 40, when heaven (“*caelum*”) is spoken of for a fourth time. Here it is followed by a melisma (meas. 41-43) to further represent its glory.

Example 1.50. High tessitura and suspended dissonance depicting “heaven,” “Filli Syon, exultate, meas. 17-19

The reason “earth is made heaven” can be found in the possible source of this text. Monson explains: “the central theme of Vizzana’s text recalls one of the most striking images of the Camaldolese tradition: Saint Romuald’s dream of the ladder to heaven.”⁵¹ Not unlike Jacob’s dream of a ladder in the Bible, this vision was attributed to St. Romuald through a series of unknown events. The annals of Camaldolese tradition describe that when St. Romuald came to Arezzo looking for a good location to start the Hermitage, he met a man named Maldulus who told St. Romuald of his dream. Over

⁵¹ Ibid., 77.

time, the dream became known as the “Dream of Romuald.”⁵² This traversing of saints up to heaven is made clear in Vizzana’s interpretation of the text.

The F⁵ continues to be used to draw attention to some of Vizzana’s favored concepts in the text. It is used in again meas. 34 in the *secondo* to depict “abundant grace” (“*copiosa gratia*”) during one of its many text repetitions. It is used in a brief dissonance by the *primo* in meas. 37 and 40 on the words “*sancti*” (“holy”) and “*operata*” (“worked”). The F⁵ on the word “*sancti*” directly precedes a suspended dissonance between the voices in meas. 38.

Measure 15 contains a brief reference to the “earth” as both voices share a four-note downward run a third apart on the second syllable of “*terra*,” immediately following a suspended dissonance between the *secondo* and the bass. The descending earth idea is expanded when the *secondo* drops a m7 on the word “*descendentibus*.” Immediately following, in meas. 25-28, the *primo* picks up the line and when “ascending” is mentioned, it rises a full octave with a melisma on the word “*acendentibus*.” These are, of course, time-honored traditions in text painting, but Vizzana works each affect into the musical line well. She places a short melisma on “*effussa*” in meas. 29-30 creating a brief “pouring forth” of the abundant grace.

⁵² Ibid.

Example 1.51. Falling and rising lines for “descending” and “ascending,” “Filli Syon, exultate,” meas. 22-28

22

sed sanc - tis in cae - lo a - cen - bus, de - scen - den - - - - - ti - bus.

22

26

den - - - - - ti - bus.

26

Two of Vizzana’s standard moves are found only sparingly in this piece. The cadence with a 4-3 suspension is employed only once by the *secondo* in meas. 42-43, and the root movement by a third is found only one place in meas. 19-20 and that after a firm

cadence in D, followed by a rest, which then moves to B-flat. Given the E-flat in meas. 12, we note another move from the E-flat to the G. Otherwise, we simply have a first inversion chord. As the call to the “sons of Sion” is repeated beginning in meas. 45 we find the same dissonances from the beginning as well as an additional one (now that the voices are intoning this line together) in meas. 49 on the word “*Syon*.”

“O Invictissima Christi Martyr”

The last duet in the collection is addressed to the namesake of the convent, Santa Cristina, and was likely written for her feast day, May 10. The title, “O Invictissima Christi Martyr,”⁵³ points to Cristina’s martyrdom and her “invincibility.” The text is a little shorter than most in the collection and implores Cristina to intercede with her “sweet spouse, Lord Jesus Christ, for the sins of your handmaidens.” The through-composed piece remains in quadruple meter throughout and it is among those with the largest range of the collection spanning an eleventh from B-flat³ to E-flat⁵.

The piece begins reverently with the *primo* calling on Saint Cristina and the *secondo* echoing “*Christina sancta*” seven measures later. The *primo* repeats the phrase again immediately following. In meas. 6 the word “*Christina*” is agogically accented almost to the level we have seen “*Jesu*” in previous pieces. Imitation is used for a good portion of the piece. The voices begin to move homorhythmically for the first time in meas. 29-34 when the text speaks of “bestow[ing] the spirit of fear and love.” Measures 29-30 also contain some half-step upper neighbor tones on the word “fear” (“*timoris*”), giving the piece an uneasy feeling at this point. At first glance in these measures it seems the voices create a cadence with a 4-3 suspension yet again (where we hear what the

⁵³ Craig Monson’s edition of this piece, printed by G. K. Hall, contains “Martyr” in the title, but “martir” in the text, as it appears in the print of the work.

leading tone and tonic), but the E³ in the bass clearly places the voices on the third and the fifth of an E-major chord, the G-sharp in the *secondo* securing it. Somehow this anxious sound (with the half steps) makes the thirds on “*amoris*” (“love”) in meas. 31-32 even sweeter.

Example 1.52. Half step movement on “*timoris*,” thirds on “*amoris*,” O Invictissima Christi Martyr, meas. 28-32

28

Ut spi - ri - tum ti - mo - ris pa - ri - tur et a - mo - ris no - bis

Ut spi - ri - tum ti - mo - ris pa - ri - tur et a - mo - ris

Once again we note Vizzana’s affinity for using a suspended dissonance before a cadence in meas. 14; another occurs in the *secondo* in meas. 26-27. We get a feeling of the echoes that are to come in the brief phrase “*in eius quae mandatis*” (“upon those committed to it”) beginning in meas. 35. It is stated first in the *primo* and then a step higher (not considering the lowered B-flat) in the *secondo*.

Vizzana clearly wanted to communicate the idea of singing when she placed the word “*cantare*” on a long melisma for the *secondo* beginning in meas. 39. The *primo* echoes the thought and repeats the phrase beginning in meas. 43. Then in meas. 48 the voices join to present the phrase as a duet.” The echoes continue into the “*Alleluia*”

section. Added tension is created with a suspended dissonance in meas. 58 before penultimate cadence. This follows another long melisma on the second syllable of “*Alleluia*.” The piece ends as it began, reverently, as both voices sing the last elongated “*Alleluia*” together homorhythmically.

Example 1.53. Duet melisma on “*cantare*,” “*O Invictissima Christi Martyr*,” meas. 48-52

“Domine Dominus noster, quam admirabile”

There is one trio, “*Domine Dominus noster, quam admirabile*,” which is written for soprano, *canto*, and tenor.⁵⁴ The piece consists of seven sections, beginning with common time and alternating with sections in triple meter, ending in common time. The short, six-measure triple time section, appearing three times in the work, acts as a refrain. It is homorhythmic, employing mostly chordal harmonies, often in first inversion. The four common time sections vary in style. The first is a soprano solo; the second is a dialogue between the top two voices and the tenor. The higher voices “answer” the tenor

⁵⁴ Monson has transcribed the piece for two sopranos and alto.

and typically move more quickly. The next common time section is imitative, but does contain some homophonic moments. The last section consists of the last three measures.

(See Table 1.8.)

Table 1.8. Form by meter and measure numbers in “Domine Dominus noster, quam admirabile

Meter	Measure Numbers
C	1-9
3/1	10-15
C	16-44
3/1 (refrain from meas. 10-15)	45-50
C	51-70
3/1 (refrain from meas. 10-15)	71-76
C (closing cadence)	77-79

The sonority of the work is mostly consonant with thirds, fourths, and fifths between the voices. There are very few ornaments as the text, which is a little shorter than average, is declaimed. The range is greater than most, of course, given the addition of the lower voice, and extends nearly two octaves from G³ to F⁵.

The use of three voices plus continuo leads one to believe that this piece was written for a special occasion. The text itself, Psalm 8, is of general praise and exaltation, but Monson reminds us that it was set by numerous composers and “is prescribed in the Calmaldolese Breviary for the vigil of the Ascension.”⁵⁵ This leads us back to Ludovico

⁵⁵ Ibid., 76.

Carracci's painting, *Ascension*, above the high altar at Santa Cristina. Perhaps the work was written somehow in relation to this painting, possibly for its completion, or installation, which likely occurred in May of 1608,⁵⁶ or even for the feast of Ascension. The painting's presence in the convent chapel likely held significant meaning for Vizzana.

The reverence of the opening word "Domine" is depicted with a solo line in the *canto* voice and is declaimed with the long-short-long rhythm generally used for the word. This beginning section closes in meas. 7-9 with the highest point of the line occurring on a suspended dissonance and as the soprano sings "all the earth" ("*universa terra*"). Vizzana even puts a small ornament before the cadence (Example 1.54). Each voice later gets its turn with the cadence with a 4-3 suspension.

Example 1.54. Rising line followed by a suspended dissonance and ornament, "Domine Dominus noster, quam admirabile," meas. 7-9

The three sections in triple meter are bouncy and joyful as the singers proclaim the greatness of the Lord. Another instance of word painting is found in "the mouths of

⁵⁶ Ibid., 32.

babes” (“*infantium et lactentium perfecisti laudem*” “For the mouths of babes and infants exalt your greatness”). In meas. 25-31 Vizzana uses only the upper two voices and closes the line with a high tessitura and the highest note of the piece, F⁵, as well as a small melisma on “*laudem*” (“praise”). Likewise, when the foe is spoken of for the first time in meas. 33, it is in a lower range and in the alto voice. When the adversary is mentioned again in meas. 38-41, it is with accented dissonances in the two upper voices and a bass that resolves downward. This line of thought involving “the enemy and the avenger” closes out this section in a lower range for the alto voice and a descending bass line.

Example 1.55. Foe depicted in lower register, “Domine Dominus noster, quam admirabile,” meas. 31-36

Following a short melisma on “*caelos tuos*” (“your heavens”), the piece becomes suddenly homorhythmic in meas. 57 when proclaiming the “works of your hands.” This also includes one of the highest notes of the piece, an E⁵ in the *primo*, which tops off an open harmonic display of a fifth and a sixth. Notably this widely spaced chord occurs on the word “*opera*” (“works”), depicting their vastness. The E⁵ appears again in the two upper voices on the word “*lunam*” (“moon”). After building to the cadence with a fairly

quick harmonic rhythm, the last quadruple section ends strikingly on a unison A, an A⁴ in the upper two voices and an A³ in the tenor.

The piece contains several instances of dissonance. Meas. 28 contains a noticeable cross relation in the top voice where the C-sharp is followed by a C-natural on the next beat, and a striking, brief dissonance between the top two voices on the third beat. At the end of the triple section, which we hear three times, the two lower voices linger on a second before the cadence. Vizzana uses this type of dissonance often, as a suspension before the cadence. We find it again in meas. 40 between the *primo* and the bass and again in meas. 59-60. She employs it for the last time in the final measures of the work where the now familiar ending to the triple section is lengthened by a measure and an ornament is added.

The bass is uncharacteristically high in meas. 59-60 and again in meas. 66-70 where Vizzana makes use of the lower alto range and employs a *basso seguente*, something we have not seen so far. Meas. 21-22 includes some interesting movement by thirds in the bass. We first find the roots moving from C to A, then from E back to C. Meas. 56 contains a similar movement from F to D.

“Protector noster”

The last motet in the collection, and Vizzana’s most elaborate, is the quartet “Protector noster.” The work can be divided into four sections based on the meter, which begins in quadruple and then alternates twice with a section in triple meter. The opening is imitative, as we have seen in many of the pieces within the collection. Vizzana employs a variety of textures in making use of the four voices. The entrances are staggered—tenor, alto, soprano, and bass, with the last in quasi-imitation. This is

followed by a brief solo in the tenor and a duet for the soprano and alto. This quadruple section ends with a return to the imitative texture, though the alto and bass change. The alto line is different melodically, but contains the same rhythm as the other voices when it enters. When all the voices have entered, Vizzana chiefly uses chordal harmonies to round out the longest section of the piece, which continues through meas. 44. The second section (meas. 45-58) is in triple meter and is shorter than the first. It is mainly imitative and contains joyful “*exultantes*” (“exalting”). Its varied rhythms provide jubilant discourse between the voices until they end the section strongly together. The third section (meas. 59-74) returns to quadruple meter and is largely a soprano solo. The alto enters a little later with some imitative lines, and the tenor and bass join in the last six measures before the end of the section, creating a homorhythmic, quartet texture once again. The final section consists of the last fifteen measures. It returns to triple meter and contains duet, trio, and quartet textures. Vizzana makes use of the different voices by deploying them in varying combinations. They are used to proclaim the greatness of the Lord and that He is “praiseworthy and wondrous throughout all ages.” This phrase is repeated throughout the section, and the final two statements are pronounced emphatically by all four voices homorhythmically in long notes. (See Table 1.9.)

Table 1.9. Form by meter and measure numbers in “Protector noster”

Meter	Measure Numbers
C	1-44
3/2	45-58
C	59-74
3/2	75-89

The text is from an unknown source and, given its reference to a “protector,” was possibly used for the feasts of St. Benedict or St. Romuald. The length of the text is average and the range is close to three octaves, G² to E⁵, which is a larger span, of course, given all four voices. The opening tenor lines begin as several other of Vizzana’s motets do—a reverent solo with long notes. Here the singer tells of a “great protector [who] stands before the Lord.” After all of the voices have entered, the tenor receives a solo line again in meas. 21 and declaims “*et magna Gloria virtutis eius*” (“great is the glory of his virtue,”) referring to the protector.

Vizzana once again makes use of different textures. In meas. 24-31, the soprano and alto and then tenor and bass perform duets. In meas. 28 both the tenor and bass begin the line “*O bone Pastor*” (“O good Shepherd”) in a higher part of their range. The tenor begins the line on an E⁴ while the bass enters two beats later on an A³. They continue the line with a melisma on “*dilectus*” (“beloved”). Meas. 35 begins a short section that includes all four voices. They are singing of the “children in your protection,” so perhaps employing all four voices is Vizzana’s way of depicting the “children,” or people. A melisma occurs in meas. 42-44 on the word “*tuae*.” It could be argued that this is an insignificant word, or perhaps that ownership is significant as the point of the text at this point is the shepherd’s protection of *His* children. The melisma takes place two measures before a strong cadence (the end of the first quadruple section), so this likely the reason for the melisma rather than to emphasize a word.

The first triple meter section begins at meas. 45 and is imitative in its “exalting and glorifying.” The soprano begins the section with a solo “*exsultantes*,” which is

answered by the tenor and bass singing “*et magnificentes*.” The alto then gets its turn with “*exsultantes*,” which is answered by the soprano and bass.

Example 1.56. Solo and duet textures, “Protector noster,” meas. 44-49

44 [o = o.]

-ae ex - sul - tan - tes et ma - gni - fi - can - tes,

-ae ex - sul - tan - tes,

-ae et ma - gni - fi - can - tes, ex - sul - tan -

-ae et ma - gni - fi - can - tes, <et ma - gni - fi - can - tes, >

Each voice then cries out with an “*exsultantes*” until all the voices come together to end the section with “*et magnificentes excelsa opera tua*” (“and glorifying your most lofty works”). The homorhythmic movement and long notes at the cadence end the section decisively.

Example 1.57. Homorhythmic ending to triple meter section, “Protector noster,” meas. 55-60

82

et ad - mi - ra - bi - lis, et ad - mi -

et ad - mi - ra - bi - lis, et ad - mi -

et ad - mi - ra - bi - lis, et ad - mi -

-lis et ad - mi -

The piece then returns to quadruple time and is divided between a soprano solo and the entrance of all four voices at the end. The soloist declaims the text for the entire section—“*Narrate populi dicite gentes quam gloriosus Dominus in sancti suis*” (“Tell the people and say to the nations how great is the Lord in his saints”). This directive is echoed by the alto in meas. 68-69 simply with “Tell the people.” The line ends with homorhythm and longer notes at the cadence.

The voices return to triple meter in the final section for the words “*et laudabilis et admirabilis in saecula*” (“and how praiseworthy and wondrous throughout all ages”). The textures vary from duet, to trio, to quartet in notably homorhythmic structures. The use of all four voices is saved until the final six measures where “*in saecula*” is repeated and the final cadence is elongated even further.

There are some appealing things going on harmonically in this piece as well, specifically in the bass. We find three “garden variety” bass movements by a third (meas. 14, 50, and 73), but it is the other two times Vizzana uses this device that attract attention. In meas. 72, the bass ascends by a half step from B-flat to B-natural. The root of the chord does move by a third, just not in the bass, moving from a B-flat major sonority to a G-major a first inversion chord. The second instance is in meas. 83-84. Here the bass moves by a third, from D to F creating a harmonic shift between the F-sharp of the D-major chord and the F-natural of the F-major chord.

Example 1.58. Cross-relation between F-sharp in soprano and F-natural in bass, “Protector noster,” meas. 82-84

82

et ad - mi - ra - bi - lis, et ad - mi -

et ad - mi - ra - bi - lis, et ad - mi -

et ad - mi - ra - bi - lis, et ad - mi -

-lis et ad - mi -

The bass contains other half step movements as well. In meas. 58-60, the cadence is set up by the bass moving from A to B-flat and then back to A for a satisfying

resolution. In meas. 66, however, we find the bass making a leap of a major seventh, from F² to F-sharp³ and resolving up to the G.

For the most part, the bass line Vizzana provides is a *basso seguente* with the bass vocal line. For the instances when it is not, the digression is minor (e.g. it varies by one note in meas. 34 and contains repeated notes only for the purpose of declaiming the text in meas. 36-39). In meas. 50, 76, and 81, however, the bass line escapes the continuo just enough to make one believe Vizzana was attempting to construct an independent line at those points.

The instances of suspended dissonance, nine in all, are deliberately written at cadence points and, with the exception of one, involve only the top three voices. The bass of the continuo gets involved in an interesting measure (meas. 34) when it enters the fray in a suspended dissonance with the soprano in beat one and is then dissonant with the alto in beat two. The soprano and alto continue the discord in beat three. Nearly all the suspended dissonances take place within the aforementioned 4-3 cadence.

The last two pieces in the collection—"O invictissima Christi martir," which calls on Saint Christina, and "Protector noster," written in admiration of a special "protector," whomever it may be—evoke specifically the controversy in which the nuns of Santa Cristina had found themselves for years. After once again being reprimanded for, in their words, a *suggestion* for the banning of polyphony and not an order, the nuns were embroiled in a battle for sovereignty with the archbishop. Monson explains:

Thus music, which had originally helped to provoke the crises of the 1620s⁵⁷ . . . emerges once more as the clearest remaining symbol of the nuns'

⁵⁷ The original investigation that took place at the same time as the publication of Vizzana's *Componimenti musicali* is discussed in *Disembodied Voices*, pages 111-130.

Camaldolese heritage and of their independence from the long-contested control of the archbishop.⁵⁸

Vizzana's use of three and four voices in these last two works demonstrates not only her ability as a composer, but also perhaps her fortitude to overcome the regulations she and the other nuns deemed unfair. Submitting these works for publication only adds to her resolve.

To summarize, the motets of *Componimenti musicali* vary in form, which is most often dictated by the meter, and the texts reveal a broad base of religious interest, most notably Vizzana's beloved Jesus. They are at times simple, at times intriguing, and at times mysterious in nature. We have no other works by Vizzana with which to compare them. Each piece maintains a singular identity, yet they are bound together in their origin. With half of the collection written for solo voice and continuo, it is obvious Vizzana placed a significant amount of emphasis on and interest in the accompanied solo singer, a style that had become quite popular in secular as well as sacred music. The eight duets serve as vivid examples of how Vizzana could weave two voices together, and she likely had an abundant source of fine duet partners at Santa Cristina with which to practice them. The purpose for the trio and quartet pieces is not certain; however, they are likely functional works that Vizzana was either asked to write or to which she felt compelled to lend her talents.

I have mentioned how Vizzana's exposure to secular music outside the convent might have been possible. This possibility will be approached in later chapters where her music is compared with that of some of her contemporaries. There is ample evidence to

⁵⁸ Monson, 230-31.

support this suggestion. Vizzana's use of suspensions specifically at cadences in the manner of many Baroque composers, as well as her use of text painting and dissonance all bolster this line of thought. She was clearly on par with her contemporaries, sacred and secular, in crafting music that tells the story by musically portraying the text. We also find it in the aforementioned style of the accompanied solo singer in her rhetorical treatment of the text. *Componimenti musicali* remains a "snapshot" of one nun composing behind cloistered walls in the seventeenth century, and we continue to be captivated with what she had to say.

CHAPTER TWO

THE TEXTS OF *COMPONIMENTI MUSICALI*

The texts that Vizzana chose for *Componimenti musicali* emanate from varied sources; some are unknown and many contain verses from the Catholic Bible.¹ Each is described in the previous chapter along with its music and each can be viewed in the Appendix containing the texts and translations. Here we shall take a closer look at the texts themselves and compare them with other sacred and contemporaneous poetry.²

Of the twenty texts in *Componimenti musicali*, eight are from unknown sources. The remaining texts from known sources are examined below. One can speculate that Vizzana composed the works based on unknown sources herself, had someone create them for her, or somehow came across them perhaps in the writings of fellow nuns within the convent. Among the solos and the first duet, five of eleven texts are unattributed and all are preoccupied with Jesus or His death.

One of these unknown texts whose subject is Christ is used in the solo “Praebe mihi.” It describes Jesus as “most beloved” and “most delightful” and goes on to use the analogy of Christ enlightening the reader “within and without.” For centuries, light has been utilized as a religious symbol. Much of its use can be traced to Biblical references. Christ referred to himself as “the light of the world” in the book of John, and Matthew describes the Transfiguration when Christ’s face “shone as the sun.” God the Father

¹ See page 16, footnote number 4.

² All translations of Vizzana’s texts are provided with kind permission of Linn Records. Musica Secreta with Catherine King. *Songs of Ecstasy and Devotion from a 17th Century Italian Convent: Lucrezia Vizzana: Componimenti musicali (1623)*. Glasgow: Linn. CKD 071. 1997. Compact Disc.

spoke in the Old Testament through a bright cloud and at Pentecost the Holy Spirit appeared as tongues of fire in the book of Acts. Further, prophecies in the Book of Revelation support the idea that God is represented through light.³

The mention of light in Vizzana's text may have also had another, more personal, meaning. Kevin Orlin Johnson reminds us of the link between the use of light in ceremonies (candles, at this point and time) and the acknowledgement of purity. "By the fifth century, in fact, Pope Gelasius I had already established the feast of Candlemas—the feast of the Purification of the Virgin, when a church's candles for the whole year were blessed."⁴ The idea of purity was certainly an important matter at any convent, but especially so at Santa Cristina della Fondazza, where Vizzana lived, given the investigation the convent was under during the 1620s. (See the Introduction for a description of this investigation.)

"O si sciret stultus mundus" and "Veni, dulcissime domine" concern themselves with the Blessed Sacrament, the Eucharist, in which Catholics believe that Christ is truly present. "O si sciret" longs for the world to taste, in a literal sense, the "delightful nourishment" that the writer finds in the body of Christ and bemoans the fact that others seem to fill themselves with "earthly bread." The writer states resolutely that he or she will "only delight in seeking the love of Jesus."

"Veni, dulcissime Domine" is a more individual, impassioned plea for the Sacrament to come to them as something the writer attempts "totally to reach" and "embrace with my innermost being." The text is full of verbs that express a personal

³ Kevin Orlin Johnson, *Why Do Catholics Do That? A Guide to the Teachings and Practices of the Catholic Church* (New York: Ballantine Books, 1994), 229.

⁴ *Ibid.*, 231.

longing such as “desire,” “strive,” “embrace,” and “yearn.” The ideas from both of these works are consistent with the notion of saints and parishioners alike “falling into ecstasy” upon receiving the Blessed Sacrament. In fact, Vizzana’s is reminiscent of some of the writings of Saint Teresa of Ávila (1515-1582), a Doctor of the Church known for her writings and teachings on prayer and founder of the Discalced (Barefoot) Carmelite Order. She is also the subject of the sculpture *Saint Teresa in Ecstasy* by Gian Lorenzo Bernini (1598-1680), a contemporary of Vizzana. Saint Teresa describes the rapture she felt during her encounter with an angel in her autobiography.

I saw in his hand a long spear of gold, and at the iron’s point there seemed to be a little fire. He appeared to me to be thrusting it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also, and to leave me all on fire with a great love of God. The pain was so great, that it made me moan; and yet so surpassing was the sweetness of this excessive pain, that I could not wish to be rid of it. The soul is satisfied now with nothing less than God. The pain is not bodily, but spiritual; though the body has its share in it. It is a caressing of love so sweet which now takes place between the soul and God, and I pray God of His goodness to make him experience it who may think that I am lying.⁵

While some have argued that Teresa is describing, perhaps unwittingly, sexual desire, most religious scholars suggest that she is depicting a spiritual state in which the physical body is affected and in which a heightened awareness called transverberation occurs.⁶ She is often depicted this way, with a flaming dart to her heart, in seventeenth century representations, or she is seen kneeling before the wounded Christ as he presents her with one of the nails of the cross. “The latter is a variation of the theme of the mystic

⁵ Saint Teresa of Avila, *The Life of St. Teresa of Jesus of the Order of Our Lady of Carmel* (Westminster, Maryland: Newman Book Shop, 1943), 266-7.

⁶ Benedict Zimmerman, “Saint Teresa of Avila,” in *Catholic Encyclopedia*, 1912, <http://saints.sqpn.com/stt01100.htm> (Accessed 11 November 2009).

marriage, the nail being a substitute for the ring.”⁷ We will discuss later in this chapter this notion of the betrothed receiving a ring from Christ as a symbol of spiritual marriage, as illustrated in Vizzana’s texts.

“Omnes gentes, cantate Domino” is the first of eight duets in the collection and also contains a text about the Eucharist from an unknown source. It is a call for the nations to come together and celebrate the observance of the “great feast.” It specifies more so than the others the idea of transubstantiation, or the Catholic belief that Christ is present in the bread and wine. (“Come, brothers, to this great feast and eat Jesus our pure Lamb.”) The work ends by again requesting the “brothers” to “come,” but this time it is in order to praise the Creator.

As noted in the previous chapter, the title of “O magnum mysterium” is often associated with the Christ’s birth. In Vizzana’s collection, the title recalls His death. Its brief text—“O great mystery, O deepest wounds, O most bitter passion, O sweetness of the Godhead, help me to reach eternal happiness. *Alleluia*”—describes with superlatives Christ’s death on the cross. It is surely a means to an end for the writer, and perhaps an unexpected one as such a violent death lends itself to “sweetness” and “eternal happiness.”

The three other unknown texts have saints as their subjects. Two of the eight duets and the lone quartet include references to Saint Romuald and Saint Christina, the patron saint of the convent. “Filii Syon, exultate” deals with one of the most prominent legends in the Camaldolese order: the dream of St. Romuald (c. 952-1027), an Italian-

⁷ James Hall, *Dictionary of Subjects and Symbols in Art* (London, John Murray Publishers, 1974), 299.

born nobleman who entered religion and later founded the Camaldolese order. In the eleventh century a Camaldoli prior described the vision—“a ladder like the one of the patriarch Jacob, raised up so that its top almost touched the heavens, on which a host of people, resplendent and robed in white, seemed to ascend.”⁸ Its importance in the Camaldolese tradition is exhibited by an altarpiece fragment that shows Romuald sleeping before some mountains while monks, dressed in white, ascend a ladder to heaven. It is possible Vizzana knew this painting. “‘Romuald’s Dream’ is one of six fragments assumed to derive from a single altarpiece. Given the Camaldolese connection, and the fact that another fragment represents the martyrdom of Saint Christina, it has been suggested that the altarpiece may have originated at Santa Cristina della Fondazza.”⁹ It is also possible that this musical work was used for Romuald’s feast day during Vizzana’s tenure at the convent.

Images of Saint Romuald appear often and in places of distinction in the convent of Santa Cristina. He is one of the six statues in the outer *chiesa* of Santa Cristina, leading up to the high altar. He and Saint Christina are also found together on an ornate altar in a chapel in the southeast corner of the cloister. Further, the two are depicted together in *Virgin and Child with Saints* by Francesco Salviati (1510-1563), which hangs in the chapel of Saint Romuald, to the left of the main entrance of the new church. (It was

⁸ *Annales Camaldulenses*, vol. 3, Venice, 1758, appendix, col. 518, from “Beati Rodulphi constitutions” Quoted in Monson, *Disembodied Voices*, 77.

⁹ Monson, *Disembodied Voices*, 78.

above the altar in the old church.) “Less distinguished images of Saint Romuald . . . can still be made out in the upper gallery [of Santa Cristina].”¹⁰

The significance of Saint Romuald is evident in the history and iconography of the Santa Cristina convent. Though only loosely, the unknown text Vizzana chose for “Fili Syon, exultate” makes reference to this, or at least an ascension into heaven—*quia hodie nobis terra facta est caelum, non stellis de caelo interram descendantibus, sed sanctis in caelo acendentibus* (“For this day the earth is made heaven for us, not by stars falling from heaven to earth, but by saints ascending into heaven”).¹¹

“O invictissima Christi martyr” leaves no question as to whom the piece is addressing. Saint Christina, or “little Christ,” is obviously the namesake of the Santa Cristina della Fondazza convent. Legend has it that Christina was the daughter of a wealthy and powerful magistrate who had a good number of golden idols. Christina took it upon herself to destroy these idols and distributed the pieces to the poor. Her father, enraged by her actions, submitted her to terrible physical torment, from which she was saved by supernatural powers. Her father eventually died and was succeeded by a judge even more ruthless than he. This judge also persecuted Christina and had her thrown into a burning furnace in which she survived for five days and as well as among some serpents. Afterward her tongue was cut out and she was pierced with arrows, gaining the martyr’s crown.¹²

¹⁰ Ibid., 242.

¹¹ All translations courtesy of Linn Records, unless otherwise noted.

¹² “Cristina da Bolsena,” *Santi e Patroni: Dizionario Biografico dei Patroni di Tutti i comuni Italiani e di Altri Santi* (Novara: Istituto Geografico de Agostini 2006), 173.

The piece addresses the saint as “most invincible martyr and virgin of Christ” and notes her protection over the convent (“*O invictissima Christi martyr et virgo Christina sancta tutrix nostra*”). The writer then asks Christina to intercede on their behalf to “your sweet spouse, Lord Jesus Christ” (*dulce sponsum tuum Dominum Iesum Christum*) for their sins. The “spirit of fear and love” (*Ut spiritum timoris paritur et amoris*) is requested for “those committed to it” (*nobis elargiri digneris in eius quae mandatis nos perseverare faciat*), perhaps another reference to those who are wholly *not* committed to it those causing the dissension at Santa Cristina. The piece ends with the singer’s desire to be “steadfast, so that we may sing, ‘Alleluia’” (*ut cantare possimus, ‘Alleluia’*), another overt reference to the singing going on inside the walls of Santa Cristina.

Saint Christina is, of course, well-represented in the iconography of the convent named after her. As mentioned before, she is one of the six stucco statues leading up to the high altar in the external church and is given an important place just inside the doors on the right. She is also revered in her own chapel in the external church. She is depicted in several early altarpieces and is often shown with an arrow in her head to depict her entrance into martyrdom.

The final unknown text is the only quartet in the collection: “Protector noster.” It begins by addressing “our great protector” (*protector noster magnus*) and is likely directed toward Saint Romuald or Saint Benedict (480-547), the two most important saints of the Camaldolese order. Saint Benedict’s chapel is directly across from Saint Romuald’s on the right just through the front doors of the new church and near his likeness among the stucco statues. Saint Benedict is credited with establishing the Western monastic tradition with a governing body of principles by which monks lived

their lives. It is closely associated with *Regula magistri* (“Rule of the Master”), which is summed up as *pax, ora, et labora* (“peace, pray, and work”). It contains a moderate course between personal ardor and prescribed traditions. Due to its reasonable standards, it was widely accepted and practiced.¹³

The text of “Protector Noster” talks much of this “protector’s” virtue and goodness and that fact that he is “called” and “elected.” He is referred to as a “*bone Pastor*” (“good shepherd”) and “*Deo dilectus*” (“God’s beloved”). The singer requests that the saint “watch over the children in your protection” (*custodi filios protectionis tuae*) and mentions the effort of this saint by praising *excelsa opera tua* (“your most lofty works”). The piece ends with an exhortation to the nations to proclaim “how great is the Lord in his saints” (*gloriosus Domini in sanctis suis.*) It is likely, given the use of four voices and the praise for a certain, though anonymous saint, that this piece was used for either Saint Romuald’s or Saint Benedict’s feast day celebration at the convent of Santa Cristina.

Comprising nearly the other half of the Vizzana’s texts are verses from the Psalms. As mentioned above, the themes range from war and abandonment to rejoicing and the resurrection of Christ. The second work in the collection, “Sonet vox tua,” takes its text from the Song of Songs and paints a beautiful picture of praise and adoration for the “beloved Jesus.” It is closely related in feeling to the text of “Amo Christum,” which is borrowed from a responsory for the nativity of another virgin-martyr, Saint Agnes (c. 291-c. 304), and contains the idea of consecrating one’s self to Christ. According to tradition, Saint Agnes was martyred when she refused to marry the Prefect’s son. She is

¹³ “Benedetto da Norcia,” *Santi e Patroni*, 126.

often depicted with a lamb a reference to her name as well as her purity.¹⁴ She is the patron saint of virgins and betrothed couples, both of which are mentioned in Vizzana's text.

“Ornaverunt faciem templi coronis aureis” is the only text in the set taken from the Deuterocanonical Books. These are books or passages of the Old Testament that are not part of the Hebrew Bible. The text of this work is from First and Second Maccabees and speaks of a decorated temple and the Lord's great works for His people, which is followed by the people greatly rejoicing in the Lord. Lastly, “Ave stella matutina” is the only text to be taken from an antiphon for the Blessed Virgin Mary, who appears surprisingly seldom in this set. It contains the usual accolades for the mother of Christ, but also some unusual references as well. She is noted in the beginning as the “morning star” (“*Stella matutina*”) as well as the “ruler and queen of the world” (“*mundi princeps et regina*”). The writer then goes on to claim that she is the “only virgin worthy to be spoken of *amid* [emphasis mine] the weapons of the enemy.” This wording is changed from “against the enemies,” which appears in several other versions of this text.¹⁵ This altering of the text for Vizzana's writing lends the idea that this motet was possibly composed during the turmoil at Santa Cristina. Now that we have in mind the basic sources of the texts in Vizzana's *Componimenti musicali*, let us now turn our attention toward comparing these texts with other sacred poetry.

¹⁴ “Agnese romana,” *Santi e Patroni*, 82.

¹⁵ Monson, *Disembodied Voices*, 129.

Saint Teresa of Ávila

Saint Teresa of Ávila has often been described as having a passionate faith. Her ardent love for and devotion to her Lord, as well as her fervent discipline, are displayed in her writings and her life. As mentioned above, saintly passion in the Biblical analogy of marriage is frequently misconstrued for its sensuous elements. When exploring the poetry of St. Teresa along with the texts Vizzana chose for *Componimenti musicali*, one finds several points of comparison.

Of course, one cannot speak of the sensuous elements in *Componimenti musicali* without looking to the motet “Amo Christum.” Surely a reference to a “bride of Christ,” the text, as mentioned above, is related to St. Agnes. The first line reads: “I love Christ, whose bedchamber I shall enter . . . whom, when I shall have loved I will be chaste.” It is clear then that the human concept of defilement has no place in this relationship. Nevertheless, it is difficult to read this text and not note the sexual implications. The purity that St. Agnes exudes and that which Vizzana wants to emphasize is reiterated in the line, “when I have touched I shall be clean, when I have received him I shall be a virgin.” Just as in the nuns’ consecration ceremony, the bride-to-be is decorated with a ring and a crown in the St. Agnes text. “[W]ith his ring he has betrothed me, and adorned me with countless gems, and with a crown he has adorned me as a spouse.” Christ himself offered this idea of his role as the bridegroom in the parable of the ten virgins (Matthew 25:1-13).

St. Teresa’s poem “Hermana, Porque Veleis” (“Sister, So You Will Keep Watch”) is a reflection of this analogy, which places the Church as the bride and Christ as the bridegroom. The first stanza reads: “Sister, so you will keep watch / they have given you

this veil today, / and in it you wager no less than heaven. / So be sure you do not grow careless.” The poem was written for the veiling of Sister Isabel de Los Angeles and indeed echoes the virginal vigilance called for in the parable.¹⁶ Of course, this parallel between Christ and the bridegroom and the Church and bride can be traced to the book of Revelation as well. The readiness that the parable and the poem speak of refer to Christ’s return. The correlation is the same—Christ is returning for His bride, and the bride is or is not ready. The watchfulness of the bride is emphasized in St. Teresa’s poem as the last line of the first stanza is repeated at the end of the other four stanzas—“So be sure you do not grow careless.”

Perhaps an equal match for Vizzana’s “Amo Christum” is St. Teresa’s poem “¡Oh, qué bien tan sin segundo!” (“Oh, What Goodness Beyond Compare”). Here we find a holy marriage and a bride who receives rich jewels from her Betrothed, just as the singer is adored in the text of “Amo Christum.” St. Teresa proclaims that “God wants you for His lover,” providing another link to the analogous sensual element of the work. Take into account the beginning stanzas of the poem.

Oh, what goodness beyond compare!
Oh, what a holy marriage!
For the King of Majesty
has been Betrothed.

Oh, what a fortunate lot
was prepared for you,
for God wants you for His lover,
and has won you with His death!
In His service be firm,
for thus you have professed,
for the King of Majesty

¹⁶ Eric W. Vogt, *The Complete Poetry of St. Teresa of Avila: A Bilingual Edition* (New Orleans: University Press of the South, Inc. 1996), 109.

is now your Betrothed [emphasis hers].

Rich jewels will He give you,
this Husband, the King of Heaven,
He will give you great comfort
that no one will take from you,
and above all, He will give you
a humbled spirit.
He is King and is more than able,
for today He wants to be your Betrothed.

Several more poems by St. Teresa have to do with this heavenly marriage. They are similar in tone to Vizzana's texts as they claim Christ as the only way to true happiness. For instance "En la cruz está la vida" ("In the Cross is Life") relays the peace one finds through Christ. Consider the third and fifth stanzas, which refer to a bride of Christ and her Beloved.

The Cross, the Bride says
to her Dear One,
is a precious palm
He has climbed
and its fruit has tasted to her
like the God of Heaven,
and it alone is the road to heaven [emphasis hers].

The Cross is the tree,
green and desired
by the Bride, who, in its shade
has sat down
to enjoy her Beloved,
the King of Heaven,
*and it alone is the road
to heaven.*

The following stanza of the poem does not mention a bride or a bridegroom, but continues the idea that Christ and cross are the only way to heaven. It is reminiscent of Vizzana's poetic text "O si sciret" where the singer conveys her delight in finding

nourishment through the wine and bread, the blood and body of Christ. Vizzana's text bemoans the "foolish world" that does not know of this happiness as it seeks only "earthly bread" and does not seek "the wine mixed with water, Jesus Christ." The writer finishes by stating, "Let it [the world] therefore seek whatever it pleases. Let my heart only delight in seeking the love of Jesus." Likewise, this same text of St. Teresa contains a stanza that spurns the world in favor of Jesus.

For the soul who unto God
is wholly surrendered,
and truly of worldly things
unenamoured,
the Cross is the Tree of Life
and of comfort,
*and it alone is the road
to heaven.* [emphasis hers]

The pastoral love scene of the Song of Songs is also one that is sometimes misunderstood. It relates to both Vizzana and St. Teresa's professed relationship with Christ as a husband. Vizzana's "Sonet vox tua" is taken from the second chapter of the book and is directed to her "most beloved Jesus." Jaime Cardinal Sin, Archbishop of Manila, contends that the texts of the Song of Songs are "best explained under the rubric of 'spousal prayer.'"¹⁷

If one takes into account what is called the "characters" of the Song of Songs then further connections can be made. Taking what J. Paul Tanner calls the "typical view" of the book, an allegory is used to reveal the shepherd's (Christ's) relationship with the female character (the Church).¹⁸ Likewise, the Bible refers to Christ as the Shepherd in

¹⁷ Jaime Cardinal Sin, foreword to *The Complete Poetry of St. Teresa of Avila*, by Eric W. Vogt (New Orleans: University Press of the South, Inc., 1996) xxiv.

both the Old and New Testaments. Saint Teresa's poem "¡Oh, dichosa tal zagala!" ("Oh, happy the shepherdess!") begins with a strophe that contains both references discussed already—Christ as a "husband" to the Church and Christ as a Shepherd to the people. "Oh, happy the shepherdess, / who today has wed the Shepherd, / Who reigns now and evermore!" The poem goes on to state how fortunate the shepherdess is because she has wed such a husband. She now knows that she will have all that she needs and that he will give her everything she will need. Christ's relationship with the Church is emphasized in the line: "'With His blood He has bought her; / Oh, what a rich trove, / and lucky the shepherdess / *who made this Shepherd glad* [emphasis hers]!" The Shepherd is not the only one to bring something into the marriage ceremony, however. A dowry, a concept with which Vizzana would have been intimately familiar, has been brought by the bride as well. We find mention of it in St. Teresa's poem with the lines: "'Let us take the basket she offers, / let it serve us; let Him take it.'" Vogt further explains the meanings of these lines as the symbolism present when a nun takes her vows.

The lines spoken by fictitious shepherds in this anagogical representation remain peculiarly connected to the world in which St. Teresa and her daughters are performing them in song as one of the novitiates takes her vows. The symbolism points to this offering in which the nun, in taking her vows, renounces worldly goods, and in so doing, passes into a spiritual mode of life.¹⁹

The basket the novice brings symbolizes the "worldly goods" that she gives up in order for the marriage to take place. Notice also that Vogt contends these lines would have been *sung* during the ceremony. We have already seen one of Vizzana's works

¹⁸ J. Paul Tanner, "The History of Interpretation of the Song of Songs," *Bibliotheca Sacra* 154: 613 (1997): 23-46.

¹⁹ Vogt, *St. Teresa*, 110.

("Amo Christum") that may have been sung at a nun's consecration ceremony. Now we have a drama put to song as well.

The texts that Vizzana chose are nearly all written in the second person. The two in first person are the intensely personal "Amo Christum" and the poetic "O si sciret stultus mundus." Three of the sixteen that are in second person are in second person plural and are admonishing the nations to exalt and praise God for His marvelous works and great love. There are, of course, the two motets written in second person and directed possibly toward Saint Romuald and definitely Saint Cristina. The remaining eleven texts, second person texts are written as prayers, usually to God, the Father, or to Jesus and one, "Ave stella matutina" is written for the Virgin Mary. The reason this is significant and included in our section on Saint Teresa is the nun's momentous writings on prayer, especially the prayer of women. Antonio Pérez-Romero, writing in *Subversion and Liberation in the Writings of St. Teresa of Avila*, discusses a great divide between men and women in institutional religion.

Intellectual asceticism . . . was a very powerful tool in the hands of the hierarchy . . . and these were exclusively male. So institutional religion made it impossible for women of St. Teresa's time to gain theological knowledge—or any other knowledge. . . . The system had imposed an agonizing divide between men and women in almost every area of public intellectual pursuit, and ceded the mysteries of Christianity, religious knowledge, and its interpretation and creation to a small and exclusive group of men. The way of prayer is St. Teresa's mystical bridge across that agonizing divide.²⁰

It is likely, given St. Teresa's position in the Church and her copious writings on prayer that Vizzana knew of her writings, and perhaps was even quite familiar with them. Her own desire to speak directly to God the Father and especially to Jesus becomes

²⁰ Antonio Pérez-Romero, *Subversion and Liberation in the Writings of St. Teresa of Avila* (Cleveland: John Carroll University, 1996), 130.

evident when one examines the way most of these texts are written. The struggle at Santa Cristina della Fondazza at the time these motets were composed is indicative of male superiors telling the female nuns what they could and could not do, especially in regard to music. These thoughts of bypassing male superiority and approaching God's throne herself would have rung true more than ever for Vizzana during this time. Perhaps it was St. Teresa's *El camino de perfección (The Way of Perfection,)* where these ideas are recorded, that encouraged Vizzana. It is evident in the reaction of the nuns at Santa Cristina della Fondazza to the reprimands of their superiors that they valued their religious autonomy and felt they had the ability to monitor their own devotion.

Lastly, consider the connection in St. Teresa's writings between becoming a bride of Christ and the aforementioned use of light. In the second stanza of the poem "Pues qué nuestro esposo" ("Since our Husband,")²¹ we find these lines:

Oh, what a sumptuous wedding
did Jesus ordain!
He loves us all,
and gives us light;
let us follow the Cross
with great perfection.
On with the gleeful glee
of Religion!²²

The light referred to here reminds us of the "enlighten[ing] within and without" that occurs in Vizzana's "Praebe mihi." Also similar is this idea of a "gleeful" religion. The text used by Vizzana in "Praebe mihi" is from an unknown source, which that she might have written it herself, and relays this joy with words like "*amantissime*" ("most

²¹ Vogt, *St. Teresa*, 96.

²² *Ibid.*, 97.

beloved”) and “*suavissime*” (most delightful) in describing her desire to have Jesus pour into her soul.

Obviously, being a nun herself, St. Teresa of Ávila already has a strong connection to Lucrezia Vizzana and many of her religious sentiments. It is apparent in their writings that each considered herself a “bride of Christ,” as do all nuns. In this last example we find the delight in allowing for such a relationship as Christ ordains the marriage, gives love and light, and is the source of exacting religious merriment, something with which both of these women were intimately familiar.

George Herbert

Let us now turn our attention toward a different writer, one of Vizzana’s contemporaries writing in seventeenth-century England. George Herbert was born in 1593 and studied at Westminster School and Trinity College. He was later elected Public Orator to the University at Cambridge and had a brief stint in public office. He was ordained a priest in 1630. Herbert completed a definitive set of poems, *The Temple*, while serving as a priest at Bemerton. The collection was published posthumously after his death in 1633.²³

There are several reasons for selecting Herbert for comparison. He, of course, has a different interpretation of Christ than do Vizzana and St. Teresa, and his association with Him is different, not the least of which are gender and role; however, service to the Church could be considered a similarity. The fact that he was an ordained Anglican

²³ Mario A. Di Cesare, ed. *George Herbert and the Seventeenth-Century Religious Poets: Authoritative Texts Criticism* (New York: W. W. Norton & Company, Inc., 1978), 3.

priest supplies a different angle than either of the Catholic nuns. It is also worth taking note of poetry written around the same time as some of Vizzana's unknown texts.

As mentioned above, many of Vizzana's texts have to do with Christ and her relationship with Him. Herbert has a poem of a similar sort that portrays Christ as comforter. Entitled "Iesu," he uses a nearly completed anagram to make the description

Iesu is in my heart, his sacred name
Is deeply carved there: but th' other week
A great affliction broke the little frame,
Ev'n all to pieces: which I went to seek:
And first I found the corner, where was *I*,
After, where *ES* and next where *U* was graved.
When I had got these parcels, instantly
I sat me down to spell them, and perceived
That to my broken heart he was *I ease you*,
And to my whole is *Iesu*.

The idea of Christ as one who eases burdens and gives consolation can also be found in Vizzana's "Domine, quid multiplicati sunt." The text is taken from Psalm 3 and refers to David's feelings of abandonment and isolation as he is pursued by his enemies. After listing his troubles, the psalmist pens these lines, "But thou, O Lord, art my protector, my glory and the lifter up of my head. I cried unto the Lord with my voice and he heard me. I laid [sic] down and slept, and I awakened for the Lord sustained me." The psalmist, Herbert, and Vizzana all have their own individual take on what this divine reassurance means to each of them. Vizzana's is perhaps the more remarkable. Though not having penned any verse herself, her interpretation is still as equally her own and presumably inwardly felt. Her vivid setting of the text implies her endorsement of its sentiment.

On the other end of the spectrum, we find another universal quality of the divine—wrath. Both Vizzana and Herbert chose texts that plead with a God who can and

will give comfort, but will also act in anger. Herbert's poem, provided below, is entitled "Discipline" and expresses a desire to be spared the fury of an angry God.

Throw away thy rod,
Throw away thy wrath:
 O my God,
Take the gentle path.

For my heart's desire
Unto thine is bent:
 I aspire
To a full consent.

Not a word or look
I affect to own,
 But by book,
And thy book alone.

Though I fail, I weep:
Though I halt in pace,
 Yet I creep
To the throne of grace.

Then let wrath remove;
Love will do the deed;
 For with love
Stony hearts will bleed.

Love is swift of foot;
Love's a man of war,
 And can shoot,
And can hit from far.

Who can scape his bow?
That which wrought on thee,
 Brought thee low,
Needs must work on me.

Throw away thy rod;
Though man frailties hath,
 Thou are God:
Throw away thy wrath.

The “rod” to which Herbert refers in the beginning and the end has as its origin, at least in part, two verses found in Proverbs, chapters 13 and 23, and quoted from *The New International Version Study Bible*. “He who spares the rod hates his son, but he who loves him is careful to discipline him.”²⁴ (Proverbs 13: 24) Likewise is found “Do not withhold discipline from a child; if you punish him with the rod, he will not die. Punish him with the rod and save his soul from death.”²⁵ (Proverbs 23: 13-14). It might also be a reference to the rod of the twenty-third Psalm, but given the title of the poem this rod is not doing much “comforting.”

Herbert clearly acquiesces to his God as he “bends his heart” and observes only God’s Book. He is certain that love and grace will melt even the hardest of hearts. He then speaks of the marksmanship of love and how it brought God “low” to where man is. Lastly, he reminds God that this mercy can be granted simply because God is God.

The poem, as much of Herbert’s writing does, exudes a real and personal application. T. S. Eliot writes of the entire set, “*The Temple* is not to be taken as simply a devotional handbook of meditation for the faithful, but as the personal record of a man very conscious of weakness and failure, a man of intellect and sensibility who hungered and thirsted after righteousness.”²⁶ Of course, this allusion to the Beatitudes in the book of Matthew of hungering and thirsting after righteousness finds Christ doing exactly what Herbert’s poem speaks of—bringing God down to man. One finds a similar sentiment in

²⁴ *The New International Version Study Bible* (Grand Rapids, Michigan: Zondervan Publishing House, 1995), 957.

²⁵ *Ibid.*, 970.

²⁶ T.S. Eliot, *George Herbert: Writers and Their Work* (London: Longman, 1962), 21.

the texts Vizzana's chose for *Componimenti musicali*. They are personal, intimate, and directed toward a God whom she knew very well.

Again, we rely on the autobiographical nature of David's life within the Psalms as a link between Vizzana's choice of texts and the writings of one of her contemporaries. Vizzana uses a text from the sixth chapter of the book of Psalms to express similar sentiment. "Lord, in your anger do not rebuke me, neither censure me in your displeasure. / Have mercy upon me, O Lord, for I am weak; heal me Lord, for my bones are vexed. And my soul is sorely troubled. / . . . Save me for your mercy's sake." The plea is comparable to the one above and matches Eliot's description of a very personal account in Vizzana's life. All three—David, Vizzana, and Herbert—had a keen sense for expressing their personal feelings. Both Vizzana's and Herbert's choice of text and words, respectively, is worth observing as each tries to strike a balance between intellect and sensibility with the written word.

Eliot poses another question, one that particularly relates to authors of sacred texts. "The relation of enjoyment to belief—the question whether a poem has more to give us if we share the beliefs of its author, is one which has never been answered satisfactorily."²⁷ Eliot goes on to state that seeking the fullest understanding of a text, regardless of one's beliefs, will allow a reader to appreciate the writing. Along with appreciation, however, often comes a means to internalize a given text. And once we begin to internalize, our beliefs cannot help but influence our appreciation.

Let us turn our attention toward one last comparison, which reveals some striking differences in the way Vizzana and Herbert treated such a poignant event as the Passion

²⁷ Ibid., 23.

of Christ in Herbert's "The Agony" and Vizzana's "O magnum mysterium." Although the subject matter is the same, Herbert's text is Anglican piety at its best while Vizzana's diminutive, yet contemplative, four-line passage is more of a catalyst for meditation than for action.

As Herbert is well known for writing in pictorial representations (e.g. his poem "The Altar" is written on the page to look like an altar), one half expects a work like "The Agony" to be in the shape of a cross or some other deathly device. This one lies neatly on the page in three stanzas.

Philosophers have measured mountains,
Fathomed the depths of seas, of states, and kings,
Walked with a staff to heav'n, and traced fountains:
But there are two vast, spacious things,
The which to measure it doth more behove:
Yet few there are that sound them; Sin and Love.

Who would know Sin, let him repair
Unto Mount Olivet; there shall he see
A man so wrung with pains, that all his hair,
His skin, his garments, bloody be.
Sin is that press and vice, which forceth pain
To hunt his cruel food through ev'ry vein.

Who knows not Love, let him assay
And taste that juice, which on the cross a pike
Did set again abroach; then let him say
If ever he did taste the like.
Love is that liquor sweet and most divine,
Which my God feels as blood; but I, as wine.

The poem begins by explaining what has been done outside the realm the poet really wants to discuss. He explains that of all the things that are measured Sin and Love have yet to be rightly assessed. He then begins the second stanza by directing anyone who wishes to determine what Sin is to Mount Olivet, the place of the Agony and the

betrayal of Jesus in the Garden of Gethsemane. Christ is described in a literal, visceral sense. Herbert illustrates this by talking about His hair, skin, and garments, and how bloody they are. He also mentions how Christ is “wrung with pains.” He states that Christ is being sent through a press or a vice called Sin, a real image of agony. Sin itself is demonized as something that hunts a “cruel food through ev’ry vein.” The juice to which Herbert refers is the wine, or the blood, of the Eucharist. He issues a personal challenge for anyone to experience or “taste” this sacrifice and see whether or not anything can compare. In the final two lines, Herbert leaves no question as to whether Sin or Love won out and compares Love to sweet liquor, again appealing to our sense of taste and smell. He ends the poem by drawing the Protestant distinction between the blood and the wine, but also clearly draws the parallel between Christ the sufferer and himself, the receiver.

In contrast, we have Vizzana’s short passage describing the same event:

<i>O magnum mysterium</i>	(“O great mystery”),
<i>O profundissima vulnera</i>	(“O deepest wounds”),
<i>O passio acerbissima</i>	(“O most bitter passion”),
<i>O dulceldo deitatis</i>	(“O sweetness of the Godhead”),
<i>adiuva me ad aeternam felicitatem consequendam.</i>	(“help me to reach eternal happiness”).
<i>Alleluia.</i>	

The length strikes us as odd not only because it is the shortest text in the entire collection, but also that this length is devoted to this subject matter, the crucifixion of Christ being a central component to any relationship with Him. There are no other

motets in *Componimenti musicali* strictly devoted to the Passion of Christ.²⁸ So, unlike Herbert's detailed description, the writer of this text felt the need to be brief in the matter.

The beginning invokes three ideas for Christ's death—mystery, wounds, and passion—perhaps itself a reference to the trinity or to Christ's three hours on the cross. The “great mystery” usually refers to the birth of Christ, so that the second line takes us a little by surprise. The second line is also the beginning of the use of superlatives within the text. Notice the first line does not read “O *greatest* mystery.” However, the next two lines give the indication that this event has no equal in terms of the wounds suffered and the physical and mental torment Christ endured. The final lines take an unexpected turn once more and enlist the help of the “sweetness of the Godhead,” reminding one of Vizzana's use of the Song of Songs when the sweetness of the honey and the honeycomb is mentioned in “Sonet vox tua in auribus cordi mei” (“Let your voice sound in the ears of my heart”). The objective of all this suffering is paradoxically “eternal happiness,” as we find in the last line, and something we do not find in Herbert's version. Vizzana's work even ends with a joyous “*Alleluia*” section.

Herbert's account of the Passion and his experience with it is a real account. Vizzana's text is more removed, though not emotionless, but certainly a more detached explanation. There is no description of actual sights (i.e. bloody hair, skin, and garments) and no details of the actual pain inflicted. It is overall a more contemplative text.

Herbert's poem does end with something that is notably missing from Vizzana's text—a reference to the Eucharist. Vizzana's collection contains three other motets devoted entirely to the subject, and one would think that a motet concerning the Passion

²⁸ One also finds that the outer church of Santa Cristina has surprisingly little reference to it either.

would make reference to these elements so closely related to it, but not so. Once again, what Herbert states clearly in his work can only be inferred in Vizzana's.

Henry Vaughn

Henry Vaughn was another contemporary of Vizzana's and provides yet another angle from which to view the texts she chose to employ in *Componimenti musicali*.

Vaughn was born in either 1621 or 1622 to a Welsh family and was educated at Jesus College, Oxford. Though no record of his medical license exists, he practiced medicine for most of his life, and wrote and translated medical and medical-alchemical books. He lived to a ripe age and died in April of 1695. He is noted primarily for two volumes of his religious poetry, *Silex Scintillans*, one volume published in 1650, the other in 1655. In the preface of the latter volume, Vaughn claims the influence of George Herbert and states that he is the least of Herbert's many converts due to his "holy life and verse."²⁹

Silex Scintillans means a "flashing" and or a "sparkling flint," chosen for the image it evokes when God strikes the heart. Vaughn himself alludes to two references in the Bible for the significance of his title. The first is the "divine violence"³⁰ found in Ezekiel 11:19, "I will remove from them their heart of stone and give them a heart of flesh."³¹ (This reference is reminiscent of St. Teresa's description of the piercing of her heart.) The second mention, Vaughn states, is similar and is found in Exodus when Moses strikes the rock and produces water for the Israelites. *Silex Scintillans* is said to have been written shortly after Vaughn's conversion and contains a detectable freshness.

²⁹ Cesare, *George Herbert*, 139.

³⁰ Ibid.

³¹ *The New International Version Study Bible*, 1233.

Among the fervent rhymes concerning God's work in Vaughn's self-described wretchedness and the stanzas containing thanks and praise for Christ, there is a poem dedicated to the Virgin Mary. Even more striking is the title, "The Knot." Here Vaughn refers to Mary as "the true Love's-knot" for her role in bringing the incarnate Christ into the world. Further, his references to Mary as "Queen" and "Virgin Spouse" are something we will later find in common with Vizzana's interpretation of the Virgin Mother.

Bright Queen of Heaven! God's Virgin Spouse!
The glad world's blessed maid!
Whose beauty tied life to thy house,
And brought us saving aid.

Thou art the true Love's-knot; by thee
God is made our Ally,
And man's inferior Essence he
With his did dignify.

For Coalescent by that Band
We are his body grown,
Nourished with favors from his hand
Whom for our head we own.

And such a Knot, what arm dares loose,
What life, what death can sever?
Which us in him, and him in us
United keeps for ever.

The poem is written in a predictable pattern of unstressed and stressed syllables with six, seven, or eight for each line. The notion of Mary being the "Queen of Heaven" is often found in Catholic as well as Anglican theology. (The idea being that her son is the King of Israel and the King of Heaven.) Vaughn's poem not only speaks of the rescue brought about by Mary and her relationship with Christ, but also her loveliness,

likely referring to her inner beauty and favor with God as well as her presumed outer beauty.

We get the title of the poem in the second stanza when Mary is referred to as “the true Love’s-knot,” leaving us to believe that other, possibly worldly, considerations for this honor pale in comparison; her position is the only rightful one. Vaughn emphasizes the genuineness of this knot as he describes man’s inferiority and how God is made our friend through it. In the third stanza we find that the bond provided is a strong one and that we are definitely the benefactors in the relationship. Lastly, Vaughn questions who could undo such a knot, be it death or life, an allusion to the Romans passage about what can separate man from the love of God, an allusion to Romans 8:38-39. He ends it with the theme of the entire poem—we are united, in a knot, with Christ forever, a knot that Mary in part provided.

In “Ave stella matutina” Vizzana first addresses Mary as the “morning star.” Her titles here also include “ruler,” “queen,” and the “only virgin to be spoken of amid the weapons of the enemy.” Unlike Vaughn’s poem, the first lines of Vizzana’s chosen antiphon seem to invoke Mary in a time of war. As mentioned in the Introduction, it is possible Vizzana felt as if she were in a war with those in authority over the nuns at Santa Cristina.

As one of only two rhymed, openly poetic texts in the set, “Ave stella matutina” is a redaction of an antiphon nearly five hundred years old by that time. “Its fullest version has been attributed to Peter the Venerable, abbot of Cluny (d. 1156).”³² It is not known whether Vizzana composed this rendition herself or if she found it elsewhere. The

³² Monson, *Disembodied Voices*, 125.

closest version, and one more likely known to Vizzana, is a plainchant antiphon for Benedictine use.

In Vizzana's choice of text, the Virgin's beauty and graceful turn into motherhood is not the foremost concern as it is in Vaughn's poem. Here Mary's aid and her "shield of salvation" are being called upon, a much more proactive appraisal to Mary's role. Notice in this text that it is not beauty and dignity that make up her "insignia," but the idea of saving and protecting. The composition does contain the familiar phrase "full of grace" and goes on to mention that she is the mother of God. The rest of the text, however, goes back to this idea of practical, hands-on Mary who is "the upright path to eternal joys." It ends with another plea, to "always hear us with [an] affectionate ear," leaving one to believe that this virtuous Virgin's abilities for something other than knot-tying will continuously be called upon in the near future.

Our next comparison between Vaughn and Vizzana has more similarities than the last, but each poem still contains its own flavor concerning related subjects. Vaughn's poem entitled "Peace" contains references to heaven, the birth and death of Jesus, as well as His title as the Rose of Sharon.

My Soul, there is a Country
 Far beyond the stars,
Where stands a winged sentry
 All skillful in the wars,
There above noise, and danger
 Sweet peace sits crowned with smiles,
And one born in a Manger
 Commands the Beauteous files,
He is thy gracious friend,
 And (O my Soul awake!)
Did in pure love descend
 To die here for thy sake,
If thou canst get but thither,
 There grows the flower of peace,

The Rose that cannot wither,
 Thy fortress, and thy ease;
Leave then thy foolish ranges;
 For none can thee secure,
But one, who never changes,
 Thy God, thy life, thy Cure.

There are a few things to note in Vaughn's poem before we begin a comparison with one of Vizzana's chosen texts. We first observe that Vaughn capitalizes words that he wants to draw attention to and those he feels might be treated as proper nouns. For example, the "Soul" he is speaking to is capitalized as well as the "Country" we can only assume is heaven. The word "Rose" is capitalized in reference to Jesus, another name for him is the "Rose of Sharon." Of course, "God" is capitalized, but also is the final word "Cure." The personification of God or Jesus is joined by another nearing the middle of the poem when "Sweet peace" is sitting "crowned with smiles." The other two words Vaughn makes us aware of through capitalization are "Manger" and "Beauteous," both in reference to Jesus, the former making us more aware of His lowly birth.

He points out the noise and danger of the world below and mentions God's descent and death, born out of "pure love." The poet implores us to "leave our foolish ranges" and seek after God alone (reminiscent of the aforementioned line in Vizzana's "O si sciret stultus mundus," which speaks of seeking only the love of Jesus). Though it is the standard Catholic form of address, one cannot help but note the very personal nature of this poem as we observe its use of "thy." Most evident of this personal quality is the line "He is thy gracious friend." Not only do we have the "thy," but also the intimate word "friend." Notice the individualized concept of "thy fortress" and "thy ease." We find it especially prominent in the closing line in "Thy God, thy life, thy Cure." The reader is drawn to "own" these impressions.

Let us compare this text to Vizzana's "Confiteantur tibi." Taken from Psalm 144:10, the Biblical text is one of praise and admiration, once again from the writings of King David. The verse can be divided into two sections—glorification and admonition. It begins by proclaiming that all of the works and miracles of God acknowledge him. It also mentions singing and playing on the psaltery—something that can either be done in corporate worship or in private. We are directed to "tell all his praises." This very general statement lies in contrast to the specific listings in Vaughn's poem. For instance, Vaughn's description of "sweet peace," "Beauteous files," and "born in a Manger" are detailed depictions as opposed to the generic "praise."

Vizzana's work goes on to say that "The heart rejoices seeking the Lord." As with the majority of this text, the narrative is constructed around what the believer can or should do; whereas Vaughn's text revolves around what Christ did for the believer. The Psalm verse ends with the directive to "Seek the Lord and be strengthened. Always seek his face." Likewise Vaughn ends his poem with the instruction to "Leave then thy foolish ranges," stating that none other than God can secure humankind. Again, we find the personal, intimate element missing from the Psalm verse as we are admonished in general terms to praise and seek. Vaughn makes the point of ending his poem with several roles the never-changing God fills for his addressed "Soul." The last one being a "Cure," capitalized and pointing out the fact that humans must be ill in some fashion to need such restoration. Seemingly, in Vizzana's text the broad, sweeping "praise" exists because it is what we should do, in Vaughn's personal writing it is something, out of our own great need, we must do.

Richard Crashaw

The next figure for comparison is Richard Crashaw. He was born in London in either 1612 or 1613 to a prominent Puritan preacher and was raised in a vehemently anti-Catholic home. He was orphaned by the time he was fourteen and eventually entered Pembroke College in Cambridge. He wrote and taught poetry and served in some official capacity at Little Saint Mary's Church in Cambridge. He left there in 1643 just prior to being ejected by the Puritans. His whereabouts over the next few years are uncertain, but he surfaced again in 1646 in Paris with other exiles from England, having entered the Roman Catholic Church. He died a few years later in 1649 in Loreto, where he held a minor post at the cathedral.³³ The final edition of his sacred works, *Carmen Deo Nostro*, was published with many revisions and additions in Paris in 1652. His selection as one with whom to compare Vizzana is distinctive in that he was not only a contemporary of Vizzana's, writing religious poetry, but also his perspective on Puritan and Catholic understanding.

Before we begin, it is worth noting that Crashaw had a distinct affinity for Saint Teresa. Though no specific composition of Vizzana's evokes the saint, the Spanish nun's association with martyrdom and mysticism are two themes deeply cherished by Crashaw. "A Hymn," a biography of the saint, and "An Apologie," Crashaw's spiritual indebtedness to her, were published in 1646.³⁴ The texts of these are too long to be printed here; however, they were supplemented in 1648 by "Song of Divine Love,"

³³ George Walton Williams, ed. *The Complete Poetry of Richard Crashaw* (New York: New York University Press, 1970), xv-xxii.

³⁴ The third and final work of this group, "The Flaming Heart," came two years later and is a reference to Saint Teresa's famous vision.

which supplies a separate commentary on the state of ecstatic sacred love that all three poems celebrate.

Lord, when the sense of thy sweet grace
Sends up my soul to seek thy face.
Thy blessed eyes breed such desire,
I dy³⁵ in love's delicious Fire.

O love, I am thy SACRIFICE.
Be still triumphant, blessed eyes.
Still shine on me, fair suns! that I
Still may behold, though still I dy.

Second part.

Though still I dy, I live again;
Still longing so to be still slain,
So gainfull is such losse of breath,
I dy even in desire of death.

Still live in me this loving strife
Of living DEATH and dying LIFE.
For while thou sweetly slayest me
Dead to my selfe, I live in Thee.

We once again turn to Vizzana's "Praebe mihi" for comparison. Both texts open with the idea of grace. Crashaw mentions it in the first line and Vizzana's opening plea comes from "your unworthy handmaiden." The eyes, obviously an important object in Crashaw's poem, with the "blessed eyes" mentioned twice in the first part of the work. Likewise, Vizzana's text contains the notion of viewing something, but here it is the servant observing her Lord as opposed to the blessed eyes of God. One cannot also help but notice the use of light in both poems. We also notice the word "delicious" to describe the Crashaw's consuming fire and can find connections between this word and those Vizzana uses to describe light ("sweetest") and Jesus ("most beloved" and "most delightful"). The "fire" Crashaw speaks of possibly refers to the flaming spear from

³⁵ The anachronistic spellings in each poem are retained.

Saint Teresa's vision. The two "suns," those "blessed eyes," are shining on the poet so he, like the writer of Vizzana's text, may "behold." She goes on to light her own fire by imploring Jesus to "pour into my soul . . . the spark of your most lovely light, and enlighten it within and without." She then mentions an "enlightened and illuminated" soul. Clearly the idea of fire and light when describing Christ are important to both writers.

In stark contrast, however, is Crashaw's preoccupation with death and the fact that he is yet living in this death. The oxymorons "living DEATH" and "dying LIFE" point out that this death, as well as this life, are not typical. He welcomes death that will conversely grant him life and wishes that the death itself would last longer. We can be sure here that Crashaw is writing about actual physical death and not using it as a euphemism for sexual climax as the poets of Vizzana's day were known to do. He notes that in death he will continue living in Christ. Vizzana's text mentions the hereafter, but not in the same way. After beholding, loving, and delighting in Jesus, Vizzana mentions eternity where she will "possess you [Christ] with your angels and saints for ever." This also brings up the differing perspective in Vizzana's text. In the former, the writer is doing the beholding, delighting, loving, and possessing. In the latter, it is God who is beholding and ruling over life and death. Crashaw offers himself up as love's sacrifice and welcomes a sweet death without the control that Vizzana's text seems to give the believer.

As with most of Vizzana's texts, this one is a plea or a petition, which, at first glance, seems to put the receiver in control of the dialogue. This is consistent with the many prayers of supplication one finds in *Componimenti musicali*. One thing the two

texts certainly have in common is again the personal nature of the writing. Vizzana addresses Christ as someone she delights in, loves, and knows well, and asks him to pour Himself into her soul. Similarly, Crashaw's self-sacrifice allows him to gain all through death.

Poems commemorating the Eucharist are as easy to find in Crashaw's writings as they are in Vizzana's. Crashaw's "Hymn for the Blessed Sacrament" is addressed to "Royall Sion" and implores the reader to recognize and give praise for this sacrifice. For brevity, I include here the first, second, fourth, fifth, seventh, eleventh, and thirteenth stanzas.

Rise, Royall SION! rise and sing
Thy soul's kind shepheard, thy hart's KING.
Stretch all they poweres; call if you can
Harpes of heavn to hands of man.
This sovereign subject sitti above
The best ambition of thy love.

Lo the BREAD of LIFE, this day's
Triumphant Text, provokes thy prayse.
The living and the life-giving bread,
To the great twelve distributed
When LIFE, himself at point to dy
Of love, was his own LEGACY.

Lo the new LAW of a new Lord
With a new Lamb blesses the Board.
The aged Pascha pleads not yeares
But spyes love's dawn, and disappears
Types yeild to TRUTHES; shades shrink away;
And their NIGHT dyes into our Day.

But least THAT dy too, we are bid
Ever to doe what he once did.
And by a mindfull, mystic breath
That we may live, revive his DEATH;
With a well-bles't bread and win,
Transsum'd, and taught to turn divine.

Where nature's lawes no leave will give,
Bold FAITH takes heart, and dares beleive.
In different species, names not things
Himself to me my SAVIOUR brings,
As meat in That, as Drink in this;
But still in Both one CHRIST he is.

Lo the life-food of ANGELLS then
Bow'd to the lowly mouths of men!
The Children's BREAD; the Bridegroom's WINE.
Not to be cast to dogges, or swine.

Jesu MASTER, Just and true!
Our FOOD, and faithfull SHEPHARD too!
O by thy self vouchsafe to keep,
As with thy selfe thou feed'st thy SHEEP.

There is one piece among the texts of *Componimenti musicali* that is also mentions Zion. "Fili Syon, Exultate" is addressed to the "sons of Sion" and calls upon them to rejoice and give praise to God. However, we will look to "Omnes gentes, cantate Domino," a text that discusses the Eucharist. As mentioned earlier, Vizzana's set contains three pieces where the Holy Sacrament (Eucharist) is referenced. "Omnes gentes, cantate Domino" was chosen for its similar "call to the people" and then subsequently for them to sing. Its beginning reads: "All ye nations, sing unto the Lord the wonders of his great love."

Each poem then turns its attention to the great love of God. Crashaw mentions the playing of instruments and while this particular text does not, Vizzana mentions the playing of the psaltery and the cithara elsewhere in her collection. Each text then quickly moves to the body and blood of Christ. Crashaw's second stanza contains the "bread of life" and the "life-giving bread," which we take to mean the institution of the Eucharist found in Matthew 26:26-29. Meanwhile, Vizzana calls the "brothers" to "the

great feast [to] eat Jesus our pure Lamb.” Crashaw alludes to an event in Christ’s life when the disciples distributed bread to the people. Vizzana’s text, as with the others in *Componimenti musicali*, only mentions Christ’s life on earth when it discusses His death.

In the fourth stanza, Crashaw makes reference to Christ as a “new Lamb” and the “aged Pascha.” *Pascha* comes from the *Paschal*, or Passover Lamb, which is an allusion to Mosaic Law found in Exodus 12. During the plagues brought on the Egyptians, the death angel “passed over” the doorway with the blood of a lamb on its sides and its top. This idea of Christ being a “Passover Lamb” follows him all the way to His death. Likewise, as mentioned above, Vizzana’s text refers to Christ as a “pure Lamb.”

The fifth stanza begins by recalling Christ’s command in reference to the Eucharist. In this directive, found in Luke 22:19, Christ states to “[D]o this in remembrance of me.”³⁶ Crashaw states that “we are bid / Ever to doe what he once did” and then to “revive his Death.” Vizzana echoes this with enthusiasm calling the brothers to “hasten to his blood” and to “come quickly and eagerly.” Crashaw refers to the elements of the Eucharist by writing of the “well-bles’t bread and wine,” and then to the concept of transubstantiation, —“Transumm’d, and taught to turn divine.” This idea is more than alluded to in Vizzana’s text as she calls the brothers to “eat Jesus our pure Lamb.”

Stanzas seven and eleven reference the “meat” and “drink” as well as “children’s bread” and “bridegroom’s wine,” respectively to the physical body of Christ. The last stanza of the poem quoted here, the thirteenth, lists Jesus as “our food” and states “with

³⁶ *The New International Version Study Bible*, 1580.

thy selfe thou feed'st thy sheep." Thus, he is both the pasture of the sheep and pastor of them.

While this comparison was made with Vizzana's "Omnes gentes, cantate Domino," we could also look to two other texts mentioned earlier where Vizzana's focus is the Holy Sacrament. "O si sciret stultus mundus" talks of the "delightful nourishment the flesh of my Lord is" and wishes the world "would eat the holy bread with burning ardor." The unknown writer, possibly Vizzana or someone known to her, discusses the other element as well, "the wine mixed with water, Jesus Christ." Later, the tenth solo of the set, "Veni, dulcissime Domine," mentions "the bread of eternal salvation" and "bread of fasting." This likewise unknown writer goes on to express his or her desire for the changed bread and wine with "whose body and blood I yearn to receive." Clearly, the lines of Crashaw's poem, as well as the texts Vizzana chose, give a clear indication of the importance of the Eucharist.

We now turn to Crashaw for an entirely different scope—comparing one of his secular poems to a text in *Componimenti musicali*. Crashaw only wrote a handful of secular poems; his sacred works greatly outnumber them, and he is primarily known as a religious poet. Among his works, however, is "Wishes." At 126 lines, it is one of the major works in his canon and occupies the final position in his *Delights of the Muses* published in 1646. It has been described as an especially musical poem, using strongly metric triple-end rhythm.³⁷

We will focus on only a portion of this poem, lines 55-73. The lines read:

A well tam'd Heart
For whose more noble smart,

³⁷ Williams, *The Complete Poetry of Richard Crashaw*, 479.

Love may bee long chusing a Dart.

Eyes, that bestow
Full Quivers on loves Bow;
Yet pay lesse Arrowes then they owe.

Smiles that can warme
The blood, yet teach a charme,
That Chastity shall take no harme.

Blushes, that bin
The burnish of no sin,
Nor flames of ought too hot within.

Joyes that confesse,
Vertue their Mistresse,
And have no other head to dresse.

Feares, fond and flight,
As the coy Brides, when Night
First does the longing lover right.

Our comparison from Vizzana's collection will be made with her amorous text "Amo Christum." The "well tam'd heart" from Crashaw's poem is the same notion as in Vizzana's text. The singer in "Amo Christum" is fully devoted and wants to know no other. While Vizzana's text names Christ as the object of the writer's affection, Crashaw's poem, even in the beginning lines, remains aloof as to whom it is addressing. Perhaps this is not unexpected as the subtitle given the poem reads "To his (supposed) Mistresse." It is not clear, however, whether this title is in reference to Crashaw himself or someone else about whom he is writing. It also may be why love is "long in chusing a Dart."

The mention of eyes bestowing full quivers also provides a sensual element to Crashaw's poem. As we read the next line, "Yet pay lesse Arrowes then they owe,"

George Walton Williams explains that the word “owe” actually means, “own.”³⁸ So, the beloved’s eyes have an impact, but it seems that they have still more yet to give. Her smile is the next thing on the list of attributes—a smile that can warm the blood. Certainly a visceral response to a smile, blood warming and an increased body temperature allude to the physical reactions to desire. Crashaw is careful to note, however, in the next line that after blood is warmed and charms are learned, “Chastity shall take no harm.” Here we are assured that nothing physical takes place.

Something similar is stated in Vizzana’s “Amo Christum.” Likewise, we are guaranteed that no physical relationship takes place after the initial, evocative line “I love Christ, whose bedchamber I shall enter.” Several lines later we hear, “whom, when I shall have loved / I will be chaste, / when I have touched / I shall be clean, / when I have received him / I shall be a virgin.” Here one becomes aware of the possible implication of a physical relationship based on the word “receive”; however, the writer remains chaste.

Williams steps in again with a note on the next stanza. Crashaw writes of “Blushes, that bin / The burnish of no sin.” He contends that the “blushes” mentioned here are “blushes of modesty not of shame.”³⁹ Once again we have no misgivings about the purity of the writer and his adored subject. And once again the metaphor of heat (flames burning within) is used to describe this relationship.

The last two stanzas we will examine bring about the confessing of desire as well as the virginal “fears” of a wedding night. Crashaw admits that virtue becomes a mistress

³⁸ Williams, *The Complete Poetry of Richard Crashaw*, 481.

³⁹ *Ibid.*

to the joys he anticipates and that these thoughts are for his beloved alone. Of the “fears” he professes, some are tender and doting, and some are fleeting. One can readily imagine the fears a “coy bride” might have concerning her wedding night. Crashaw once again puts the emphasis on the virginal quality of this love as he uses the word “first” in the last line quoted above. Not much is left to question as this night “does the longing lover right.”

This last stanza is particularly relevant to the closing lines of Vizzana’s text as well. After speaking of entering the bedchamber, touching, and receiving, all sensual qualities of a physical relationship, the writer is certain to point out that this “bride of Christ” is still a virgin (“When I have loved / I will be chaste, / when I have touched / I shall be clean, / when I have received him / I shall be a virgin”.) Further, the text next states “with his ring he has betrothed me / and adorned me with countless gems, / and with a crown he has adorned me as a spouse.”

There are a few differences to note, however, between Crashaw’s text and what Vizzana set. Though chastity and virginity remain a common theme, one does not find a “blushing bride” in the latter. Vizzana’s bride enters the bedchamber herself, perhaps a sign of servitude, but also quite forward. Also notice the use of the first person. She is one responsible for the loving, touching, and receiving. The bridegroom has only done the betrothing and adorning. Further, there are no fears here, fleeting or not, as there are in Crashaw’s text and the bride is certainly not coy.

Giovanni Battista Guarini

Another of Vizzana’s literary contemporaries is Giovanni Battista Guarini (1538-1612), whose texts were frequently set by Italian madrigalists and monodists of the late

sixteenth and early seventeenth centuries; Claudio Monteverdi, whose music we shall discuss in Chapter Six, set texts by Guarini in excess of forty times. Guarini came from a family of humanistic scholars and replaced his uncle as professor of rhetoric and poetics at Ferrara. In 1567 he entered into service at the Este court where he began his ambitious work *Il pastor fido* (1589, dated 1590). He moved from court to court, including a brief stint with the Gonzagas at Mantua and the Duke of Urbino. His last years, spent mostly in Rome, were strained by domestic squabbles and litigation. He was, however, still admired in literary circles for his writing.⁴⁰

“T’amo, mia vita!” (“I love you, my darling”) was chosen by Monteverdi for his fifth book of madrigals, published in 1605.

<p><i>“T’amo, mia vita!” la mia cara vita dolcemente mi dice, e in questa sola sì soava parola par che trasformi lietamente il core per farmene signore. Oh, voce di dolcezza e di diletto, prendila tosto Amore; stampala nel mio petto. Spiri solo per lei l’anima mia: “T’amo! mia vita, la mia vita sia!”</i></p>	<p>“I love you, my darling!,” my sweetheart quietly tells me, and with this sole, most suave saying it seems that she cheerfully changes her heart and makes me master of it. O voice of charm and pleasure, take it quickly Love; impress it in my breast. Let my heart breathe only for her: “I love you! be, my darling, my life!”⁴¹</p>
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A love song to his darling, each moniker bears some endearing quality.

“Darling,” “sweetheart,” “love,” and “my life” all express the writer’s feelings of adoration. In this poem, the beloved is actually speaking to the writer. The writer also

⁴⁰ Barbara R. Hanning, “Guarini Battista.” In *Grove Music Online. Oxford Music Online*, <http://oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/11899> (accessed 23 December 2009).

⁴¹ Claudio Monteverdi, *Songs and Madrigals*, Translated by Denis Stevens (Lanham, Maryland: Scarecrow Press, Inc.) 1999, 207.

reveals that this statement is a change of heart for her, and that he is suddenly the master of said heart. The account of how she speaks is also interesting. Her opening line is described as “sole” and “most suave.” Her voice is also said to have both “charm and pleasure.” One can assume that what the writer wants his lover to take is his heart, as he asks her to “take it quickly” and “impress it in [his] breast,” a very personal part of the body where his literal heart resides as well. Guarini finishes the poem by requesting that his heart, breathe only for her. In this his heart takes on its own persona. He ends the poem with a last exclamation of love and addresses his “darling,” asking her to be his all in all, his life.

We can compare the writings Vizzana chose with this and other Guarini poems in terms of personal and intimate writing about love. In “Veni, dulcissime Domine,” the writer, possibly Vizzana, begins with his or her own term of endearment by stating “Come, sweetest Lord.” The other descriptors used to identify Vizzana’s beloved, of course, refer to Christ and are more ecclesiastical than the ones used in Guarini’s poem. He is called the “immaculate sacrificial victim” and is labeled with the oxymoronic term “bread of fasting.”

The idea of desire and yearning so obvious in the Guarini text is not lacking in Vizzana’s either, though the object of desire is quite different. Vizzana’s text states: “I come to you, whom I desire with all my heart, whom I strive totally to reach.” There is no fickle lover here to reject or even tease with the writer’s request. In fact, there is no Christ present in this poem to carry on the conversation. One gets the impression, though, that this is a more serious longing and not a quest where one will find disappointment, not one where the wanting will ever be denied.

The next line in Vizzana's text is similar to the ending of Guarini's poem. With the "bread of fasting" still the subject, it goes on to read "whom I embrace with my innermost being, whose body and blood I yearn to receive." Once again we find this visceral idea of receiving the body and blood. Of course, the body and blood have direct and distinct application to the Eucharist. This corporeal reference could also be construed in the last lines of Vizzana's poem, which reads "so that he will remain in me and will not cast me out forever." A further connection can be made with the Biblical reference of "casting out" a wife due to her infidelity.

To finish comparing the texts Vizzana chose for *Componimenti musicali* with other sacred and secular seventeenth century poetry, we turn our attention away from the poem-to-poem associations and toward a few general subjects that bear mentioning.

Guarini's "Baci, soavi, e cari" ("Kisses, sweet and beloved") provides a number of these topics. The text reads:

<i>Baci, soavi, e cari, Cibi della mia vita,</i>	Kisses, sweet and beloved, food of my life
<i>C'hor m'inuolate, hor me rendete il core,</i>	which each hour surround and tear at my heart,
<i>Per voi convien, ch'impari, come un alma rapita</i>	for you it is important to learn how a ravished
<i>Non senta il duol di mort'e pur si more.</i>	soul does not feel the pain of death yet dies.
<i>Quant' ha di dolce amore!</i>	How much sweetness is there to love!
<i>Per che Sempre io vi baci,</i>	For all my kisses are for you,
<i>O dolcissime rose!</i>	O sweetest of rosy lips.
<i>In voi tutto ripose.</i>	In you I find all my repose.
<i>E s'io potessi a i vostri dolci baci</i>	If on your sweet kisses
<i>La mia vita finire,</i>	I could end my life,
<i>O che dolce morire!</i>	how sweet it would be to die.

One thing present in many of Guarini's love poems that we do not find in even the most amorous of Vizzana's texts is kissing. Indeed a good number of seventeenth century secular poetry is preoccupied with kissing. Typically one finds in great detail a description of the beloved's lips along with much yearning to engage them. Some poets were not afraid to describe even more aggressive encounters as with Giambattista Marino's "Eccomi pront' ai baci" ("Here I am, ready for kisses!"). Baciami, Ergasto mio! ma bacia in guisa / che dei denti mordaci / nota non resti nel mio volto incisa / . . . Ahi! Tu mordi e non baci! ("Kiss me, my Ergasto! but kiss me in such a way / that no mark of your sharp teeth / be made on my face. / . . . Ah! You bite and do not kiss!")⁴² Vizzana's texts do not cater to that end of passionate desire or teeth-marking for that matter, and really do not contain much description of the body at all. The mention of embracing above is as close as we get.

While a kiss may be "just a kiss," the use of the terms "die," "dying," or "to die" have an entirely different meaning in this poetry. These poets understood this term *morire* in the sense of sexual climax.⁴³ We find this connotation above in Guarini's "Baci, soavi, e cari" when the poet "does not feel the pain of death and yet dies." He then ends the verse by discussing the "end" of his life, with kisses, of course, and then "how sweet it would be to die." This euphemism is used often in poems of this generation, which were in turn used as the texts in many madrigals. This reference is actually quite tame when one considers Maurizio Moro's risqué "Sì ch'io vorrei morire" or Guarini's

⁴² Monteverdi, *Songs and Madrigals*, 78-9.

⁴³ Jeffrey Kallberg, "Sex, sexuality," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/41236> (Accessed 1 March 2011).

graphic “Tirsi morir volea,” which garnered the disapproval of the great madrigal historian Alfred Einstein.⁴⁴

While Vizzana would have been aware of such connotations, we do not find this in any of her writings, only the mention of “eternal death,” or “sinners perish[ing] before the face of an angry God,” and also literal death from an enemy. What we do find in Vizzana’s collection is the aforementioned suggestive text “Amo Christum.” Here Vizzana, interpolating from a prayer of St. Agnes, speaks of entering Christ’s bedchamber. She then employs descriptive verbs—loving, touching, and receiving. She notes that she will still be a virgin, chaste and clean, after this takes place. She delights in the betrothing and the jewels with which Christ adorns her, a subdued account by comparison, but none the weaker for its suggestion.

Another topic for discussion provided by “Baci, soavi, e cari” is also one that is found in Vizzana’s texts—the topic of food. The second half of Guarini’s first line calls the poet’s beloved “food of my life,” indicating her importance to his survival. Likewise, the text of “Veni, dulcissime Domine” makes the request to “*Da mihi cibum salutis eterne*” (“Give me the bread of eternal salvation”). Other references either to eating, food, or drink in the texts of *Componimenti musicali* all refer to Christ, the Eucharist, or as in this one, salvation. Either in a figurative or a literal sense, Vizzana’s text, from an unknown source, connects the idea of consumption to Christ’s body and blood—“whose body and blood I yearn to receive, so that he will remain in me” Another interesting food reference in “Veni, dulcissime Domine” is this idea of a “bread of fasting,” which,

⁴⁴ Ibid., x.

as stated above, seems a little contradictory. This is obviously an indication of Christ not as literal bread, but His place in an act of worship.

A further reference to eating in Vizzana's texts is found in "Omnes gentes, cantate Domino." The line reads: "*Venite fratres ad con vivivum magnum et comedite Iesum nostrum Agnum purum*" ("Come, brothers, to the great feast and eat Jesus our pure Lamb"). It later implores the brothers to "hasten to his blood." This could be an allusion to the feast mentioned in Revelation 19:9, often called, "the wedding supper of the Lamb," where Christ is depicted as a lamb.⁴⁵ The only other motet that mentions food, eating, or drinking, is "O si sciret stultus mundus." It discusses Christ as sustenance in the lines below in the first part of the poem.

*O si sciret stultus mundus
cibus quantus sit iucundus
Carnes mei Domini
Fatigatus non sederet*

*Panem sanctum manducaret
cum fevore fervido
Quaerat panem
Vinum mixtum
Aqua Iesum Christum
Non videtur quaerere*

O if the foolish world knew
what delightful nourishment
the flesh of my Lord is.
Though weary, it (the world) would
not sit idle,
but it would eat the holy bread
with burning ardor.
It seeks (earthly) bread.
The wine mixed with
water, Jesus Christ,
is seems not to seek.

Again we have the idea of Christ as something that is nourishing, and "delightful nourishment" at that. It is something that the unknown writer of this text wishes that the world knew; it is something it should know because it is "foolish" not to. Christ is then referred to as "holy bread" and is used with the literal phrase "to chew" ("*manducaret*"). The mention of "(earthly) bread" draws a parallel that could be interpreted literally or

⁴⁵ *The New International Version Study Bible*, 1945.

figuratively. We do have two physical elements mentioned in the next line—wine and water. The poet states that these combined are Jesus Christ. This could mean the traditional interpretation of mixing wine and water at the altar in the Mass. It could also be a possible reference to the passage in John (19:34) where water and blood flowed from the pierced side of Christ.⁴⁶ Either way this poem is rich in its suggestion of eating and drinking and puts a different spin on Guarini’s “food of my life.”

Honey is also mentioned in the sacred and secular writings we have been examining, assuredly for its sweetness, but also for its association with love. The first instance comes from the love poetry of the Bible, the Song of Songs, and is found in the second solo of *Componimenti musicali*—“Sonet vox tua.” The text reads: “*Et erit vox mea quasi cithara citharizantium et eloquium meum dulce super mel et favum*” (“And my voice will be like the striking of the cithara and my speech sweeter than honey and the honeycomb”). Though this verse does not speak of eating the honey, we can certainly get the connotation that food has, especially sweet food, with writing concerning love. We also find honey mentioned in the writings of Guarini and Moro. Guarini’s “Con che soavità, labbra odorate” is again preoccupied with lips and kissing, but mentions later the “sweetness” that comes from the words of his beloved. This sweet quality is described as “honeyed words” in this particular translation.⁴⁷ The Rooley recording also uses the word “honey” in its translation of Moro’s “Sì ch’io vorrei morire” where we read “*Ahi car’e dolce lingua, / datemi tant’ humore*” (“Oh dear sweet tongue, / give me excess of

⁴⁶ Ibid., 1632.

⁴⁷ Monteverdi Madrigals: *Quarto libro dei madrigali / Quinto libro dei madrigali*. The Consort of Musicke, Anthony Rooley Editions de L’oiseau – lyre, Double Decker, Decca Records, 1997, 455 718-2.

honey”). However, given the topic of the poem and the usage here, it is unlikely this is referring to literal honey.

A further point to make in relation to these texts is one concerning three different saints. The first is a comparison of topic only. Alessandro Grandi, whom we will discuss in greater detail in Chapter Four, set a motet with reference to St. Benedict, one of the chief saints of the Camaldolese order. The piece, called “*O beate Benedicte,*” is a garden variety text by an unknown author asking the saint for protection and intercession on the people’s behalf. The last motet in *Componimenti musicali*, “Protector noster” is possibly also dedicated to Saint Benedict (or to Saint Romuald, as mentioned above). It is the only piece for four voices in the set and was likely written for the feast day of either dedicatee. Vizzana’s text source is unknown and leans more toward asking for protection and praising the saint for his great works rather than intercession.

Another Guarini poem, “Ecco, piegando” (“Now, kneeling”), contains evocations of two female saints—Saint Teresa of Ávila and Saint Cristina. There is really only one line that brings Saint Cristina to mind and that is the reference to the bow and arrow—“*Ecco gli strali e l’arco*” (“Behold the arrows and the bow”). If one recalls Cristina’s martyrdom and notes her in the iconography with the image of an arrow through her head, the association is quite clear. A more distinct connection can be found to St. Teresa of Avila within the lines of the poem.

*Ecco, peigando le ginocchie a terra,
riverente t’adoro;
e ti chieggo perdon, ma non già vita . . .*

*Ecco gli strali e l’arco;
ma non ferir già tu gli occhi e le mani, . . .
colpevoli ministri
d’innocente voler; ferisci il petto,*

Now, kneeling upon the ground,
humbly I adore you;
and ask of you forgiveness, but not
life . . .

Behold the arrows and the bow;
but strike not at my eyes or hands . . .
guilty tools
but innocent of design; strike at my

*ferisci questo mostro,
di pietade e d'amore aspro nemico;
ferisci questo cor che ti fu crudo;

eccoti il petto ignudo.*

breast,

wound that monster,
the bitter enemy of love and pity;
wound this heart that was so cruel to
you;
behold, I bare my breast.

One is reminded of the well known vision described above of Saint Teresa having her heart pierced by an angel with the tip of a long gold spear. It is easy to imagine St. Teresa kneeling in one of her many hours of prayer asking not a lover in the earthly sense, but her spouse Jesus Christ, for forgiveness for a cruel heart. While Guarini's lover bares his breast for his heart to be wounded, St. Teresa clearly states in the description of her vision that this is a welcome pain and that she, too, would bare her breast where the spear pierced her heart.

A final Guarini poem that bears direct comparison is "Che se tu se'il cor mio" ("Since you are my beloved"). It is a companion poem to "Anima mia perdona" ("Beloved, forgive"). "Che se tuse'il cor mio" is labeled as *Seconda parte* while "Anima mia perdona" is marked *Prima parte*. The former implores the offended lover to forgive the beloved her transgressions and to let his suffering be his revenge. The text reads as follows:

*Che se tu se'il cor mio,
Come se' pur malgrado
Del ciel e della terra,
Qual'hor piangi e sospiri,
Quelle lagrime tue
Son il mio sangue,
Quei sospir il mio spirto
E quelle pen'e quel dolor che senti*

Since you are my beloved,
as you are, despite
all that earth and heaven may do,
whenever you weep or sigh,
those tears of yours
are my blood,
your sighs are my breath,
and the pain and the sorrow that you feel

Son miei, non tuoi tormenti. are my griefs, nor yours.⁴⁸

One again notices Guarini's use of the word "beloved." Vizzana's "Praebe mihi" also has a similar opening—"most beloved Lord." The text of "Praebe mihi" is from an unknown source and once more we note one that could have been written by her or someone who was writing the texts of *Componimenti musicali* for her. Later in the work Jesus is referred to as "most beloved Jesus" and "most delightful Jesus." We could then move to any one of the three motets that discuss the Eucharist ("Veni, dulcissime Domine;" "Omnes gentes, cantate Domino;" or "O si sciret stultus mundus") for the rest of the comparison. It is worth noting that this poem relates blood to the tears of the beloved. The association of Christ's blood in any of the three texts mentioned above refers to the receiving of his blood and one could then make the argument that Vizzana feels it is indeed Christ's blood that reconciles her tears. In turn, the end of the poem brings to mind the idea of Christ's followers who want to take on the pain, either literally or metaphorically, of his sufferings.

Lastly, and without listing the texts in full, there are a few final comparisons between Guarini's love poetry and the texts of *Componimenti musicali*. One can often find mention of a lover wanting to look at his or her beloved indefinitely, taking in all of the physical characteristics. "Cor mio, mentre vi miro" ("My heart's delight as I gaze upon you") reminds us of several lines in Vizzana's "Praebe mihi." The Latin text refers to Jesus as "delightful Jesus" and later speaks of an illuminated soul that she wishes to "be able to behold you" ("valeat te videre videndo") and later "to delight in you" ("te frui fruendo").

⁴⁸ Ibid.

Another common theme is the self-deprecation a lover uses to describe him or herself in comparison to the beloved. In Guarini's "Volea l'anima mia" ("When my mistress gently turned") we find such an instance in "*Misero e privo del cor, / Chi mi dà vita*" ("A heartless wretch am I, / who will give me life?") Though Guarini's lover is obviously seeking something very different than Vizzana, we can again look to "Praebe mihi" as the text, which Vizzana perhaps inscribed herself reads, "*Praebe mihi amantissime Domine mihi indignae ancillae tuae dulcissimum lumen*" ("Most beloved Lord, show me, your unworthy handmaid, your sweetest light").

We would be remiss if we did not acknowledge the link between one of Vizzana's chosen texts and the pastoral scenes of secular poetry. The role of Christ as Shepherd has already been examined. There are, however, numerous instances of the shepherd and his lover in secular poetry as well. We first recall that Vizzana's "Sonet vox tua" takes its verse from the Song of Songs, an allegorical book of the Bible that describes the love between a shepherd and his maiden. One does not have to look far in Guarini's writings to find similar thoughts. His *Il pastor fido* is a monumental work that displays love in all its fragilities. Another example is the anonymous poem set by Monteverdi and included in his eighth and ninth books of madrigals, "Su, su, su pastorelli" ("Come handsome shepherds").

Finally, we recall the earlier reference in Vizzana's texts to music. Taken from Psalms 107:1-3, "Paratum cor meum" contains these lines: "*Cantabo et psallam in gloria mea. Exsurge gloria mea, exsurge psalterium et cithara, exurgam diluculo.*" ("I will sing and play upon the psaltery in my glory. Rise up, my glory, rise up psaltery and cithara.") Likewise, many secular poems use music to describe their loves or the scenes of their

love in order to express their delight. Giambattista Marino, another seventeenth century Italian poet, used music to express emotion. In “*Tempro la cetra*” (“I tune my lyre”), he penned these words: “*Tempro la cetra, e per cantar gli onori di Marte . . . Or l’umil plectro e i rozzi accenti indegni, Musa, qual dianci accorda*” (“I tune my lyre to sing the praise of Mars . . . Now, o Muse, tune the humble plectrum and the rough unworthy verses.”⁴⁹) Marino writes that even though he tunes his lyre to sing of Mars, he can sing of nothing but love.

It is probably not surprising that several more of Vizzana’s texts bring up the subject of music, not in praise of a lover, but in praise to God. We have already looked at “*Sonet vox tua*,” where the cithara is mentioned. A line before, the voice is also referred to—“*Tunc enim cantabo exultabo iubilabo*” (“Then I will truly sing, I will exult, I will rejoice”). The motet dedicated to Santa Cristina alludes to singing when it concludes “*mandatis nos perseverare faciat ut cantare possimus, ‘Alleluia.’*” (“Make us steadfast that we may sing ‘Alleluia’”).

Instrumental music and vocal music are again combined in two of our previously cited texts as well. “*Confiteantur tibi*” directs those who are acknowledging God’s works to “*Cantate et psalite*” (“Sing and play the psaltry”), while the highly scrutinized “*Amo Christum*” states: “*cuius mihi organa modulantes vocibus cantant*” (“whose [Christ’s] instruments sing to me with harmonious voices.” In “*Ornaverunt faciem templi coronis aureis*” we at least get an idea of what the people might be singing, however— “*In himnis et confessionibus benedicebant Dominum*” (“With hymns and confessions they blessed the Lord”). One final reference is more general in nature. The first line of “*Omnes*

⁴⁹ Monteverdi, *Songs and Madrigals*, 208-9.

gentes, cantate Domino” charges the nations to “*cantate Domino mirabilia amoris magni*” (“sing unto the Lord the wonders of his great love”). Clearly music played a vital role in Vizzana’s texts, work, and perhaps her life as well.

In conclusion, the texts of *Componimenti musicali* are rich in language and meaning, and are also abounding in association with other texts. For most of Vizzana’s texts the theme is assuredly love. Let us close with one final poet, one last comparison. Giacomo Badoaro penned the *dramma per musica Il ritorno d’Ulisse in patria* (The Homecoming of Odysseus), which was set to music by Claudio Monteverdi. In the work, Odysseus’s wife, Penelope, has eagerly awaited her husband’s long-delayed arrival and has in turn rejected suitors and others’ advice to take another husband. Odysseus has finally returned and Penelope, not recognizing him, has refused his advances. She sings:

<i>Creder ciò ch’è desio</i>	I was taught by love
<i>M’insegna Amore;</i>	To believe in what is longed for;
<i>Serbar costante il sen</i>	To keep the heart constant
<i>Comanda honore.</i>	Is the command of honour
<i>Dubbio pensier, che fai?</i>	Doubting thoughts, what will you do?
<i>La fe’ negata ai prieghi</i>	Faith rejects the prayers
<i>Del buon custode Eumete, . . .</i>	of the good shepherd Eumaeus, . . .
<i>Chè il mio pudico letto</i>	For my chaste bed
<i>Sol d’Ulisse è ricetto.</i>	Is shared only by Odysseus. ⁵⁰

Vizzana’s chosen texts, written either by her or someone else, demonstrate what a faithful heart must be like. Deborah Roberts, along with the performing group Musica Secreta, has likely performed Vizzana’s works more than anyone. She shares a unique view of expressing these texts. In an on-air interview with *Fresh Air*, she stated: “What I think the challenge is, is to get inside those texts and get inside what she [Vizzana] was

⁵⁰ Claudio Monteverdi, *Il ritorno d’Ulisse in patria*, *Dramma per Musica*, Poesia di Giacomo Badoaro, Das Alte Werk, Teldec, 1993. Compact Disc.

actually trying to express. That is so much the job of the singer of seventeenth century music because the texts were so important then.”⁵¹ Vizzana uses many images such as death, food, physical love, and eternal salvation to communicate her fervent emotions for her Lord. She displays her love and admiration for her beloved and reserves her chaste bed as a bride of Christ.

⁵¹ *Fresh Air*. Terry Gross, Craig Monson, and Deborah Roberts. Washington D.C.: National Public Radio. Aired 1 April 1999.

CHAPTER THREE

COMPARING THE MUSIC OF LUCREZIA VIZZANA AND ALESSANDRO GRANDI

The sacred and secular music taking place around *Componimenti musicali* provides an excellent lens through which to view Vizzana's works. Alessandro Grandi, somewhere around ten years Vizzana's senior, was a prolific writer living in the nearby town of Ferrara for a period and likely the most important composer of small-scale motets at the time. Grandi worked by and large in Ferrara during his early compositional years. He served as *maestro di cappella* for two confraternities along with a four-year stint at San Marco in Venice as a *giovane di coro*, a young member of the chorus. He began publishing a series of books of mostly two- and four-voice motets with organ accompaniment. His final days in Ferrara were spent as *maestro di cappella* at the cathedral.

He was appointed a singer at San Marco on 31 August 1617; Monteverdi was the choirmaster at that time. The following year he became a singing teacher at the ducal seminary. He was promoted to be Monteverdi's deputy three years later. With the rise of sacred and secular monody in Venice, he began composing solo motets, some with obbligato instruments and some without, as well as solo cantatas and arias.

In 1627 he decided to leave Venice and applied for the position of *maestro di cappella* at San Maria Maggiore in Bergamo. He was elected unanimously and was perhaps eager for the opportunity to have his own choir along with the chance to write large-scale music for the resources at his disposal. He revisited Venice, but was

seemingly happy in Bergamo. His life came to an abrupt end when he died of the plague in 1630.

Not many years before he died, Grandi began to turn his attention toward monody. His association with the fine singers of St. Mark's perhaps had something to do with this, or he might have simply wanted to try his hand at something new. Denis Arnold, writing in *Early Music*, states:

It is not so obvious as it might seem that Grandi should have turned away from concertante music to monody around 1620. Admittedly, the solo song was now well established throughout Italy, but even Monteverdi had not yet taken it up with much enthusiasm. Even more surprising is Grandi's interest in the solo motet . . . From now on, nevertheless, Grandi's main thrust was towards solo music both secular or sacred.¹

Grandi's first collection of solo motets published in 1621 contains many of the same elements we find in *Componimenti musicali* such as chromaticism, recitative-like passages, arioso sections, and a combination of duple and triple meters. Grandi, like Vizzana, had a way with conveying the text and used it as a guide for form. Grandi's melodic imagination and creative ideas about textural contrast move the affections by the new musical means available to the early Baroque composer.

“Amo Christum”

His “Amo Christum” is of particular interest as it shares its title and a portion of its text with one of Vizzana's most intimate works. “O quam tu pulchra es” also shares its source and sentiment, the Song of Songs, with one of Vizzana's motets. Further, two motets, “Ave Regina coelorum” and “O vos omnes,” supply another point of comparison, using syncopated rhythms and sometimes astonishing harmonies in sacred music. Lastly,

¹ Denis Arnold, “The Secular Music of Alessandro Grandi,” *Early Music* 14 (November 1986): 496.

we turn to one of Grandi's secular pieces, "Spine care e soavi," a duet published a year before *Componimenti musicali* and with which Vizzana's duets share similar treatment of the voices. Within these works, one can find likenesses between Grandi and Vizzana with the burgeoning Baroque styles of recitative, solo madrigal, and *bel canto* aria, the latter already emphasizing the contrast between arioso and aria.

The first piece of Grandi's we will examine is his "Amo Christum," which will be compared to Vizzana's work of the same title, though the works vary slightly in text.² The piece is from his third book of motets, published in Venice in 1629. It is among his last publications, as he died the following year. Grandi's work is written for two violins, soprano, and continuo and consists of six sections built around a binary form. The ABA'BA''BC layout could be described as modified strophes, each followed by a refrain and concluding with a coda. The range, (D⁴-F⁵), and length of text (not counting repetition) are comparable to most of Vizzana's motets.

The A sections, each fourteen measures long, contain an introduction by the two violins, which drop out when the voice enters. The first violin plays a delightful melody in quadruple meter that slightly resembles the vocal melody to come. The second violin enters a fifth below with some imitative material. The voice enters at meas. 9 with a lively melody that proclaims: "*Amo Christum, qui renovat iuventutem meam, qui sanguine genas meas ornat*" ("I love Christ, who restores my youth, who makes my cheeks ruddy"). The bass line is identical in every A section except for some octave displacement. This bass line is of particular interest as it resembles the "walking bass" used in a popular song style of the day—the *canzonetta*.

² Alessandro Grandi, "Amo Christum: Soprano, 2 Violins, and Continuo," ed. by Brian Clark (Cambridgeshire, U.K.: Prima la musica!), 2003.

Example 3.1. “Walking bass” used in A section, Grandi, “Amo Christum,” meas. 9-14



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This gesture from the *canzonetta*, along with the song’s structure, leads Peter Holman to draw several parallels between the work and other secular pieces of this period. He states: “Grandi seems to have invented the motet for solo voice with violins, drawing on secular idioms. For instance, *Amo Christum* uses the walking bass associated at the time with the *canzonetta* and sets a text that is a barely concealed secular love lyric.”³

The B section, the refrain, is twenty-one measures long and in triple meter. Though syllabic, it is reserved for the more intimate text: “*Quem cum amavero casta sum, Quem cum tetigero munda sum, Quem cum accepero Virgo sum*” (“Though I will love him, I am chaste, though I will touch him, I am clean, though I will receive him, I am a virgin”). Musically, it is a dialogue between the voice and the two violins, which echo the voice a third and a fifth higher. The other two A sections have an embellished version of the same melody; the last A section is extensively embellished. The other two B sections contain the same melody vocally, but the violin part is only moderately

³ Robin Blaze, Peter Holman, et al. *Salve Regina: Sacred Music by Monteverdi and his Venetian Followers*. London: Hyperion, 2001, Compact Disc, CDA 67225.

embellished. Of course, it is likely the singer was expected to ornament the repeated melody even more.

The piece ends with a twenty-measure coda and with the last line of text, “*Casta munda et Virgo sum*” (“I am chaste, clean, and a Virgin”). It is repeated three times in triple meter. Each statement begins with hemiola between the voice and the accompaniment. The violins still echo a third and a fifth above the melody, with the last vocal entrance overlapping the violin. The last two measures return to quadruple meter and contain a short melisma on the word “*Virgo*” before the cadence.

The B section’s main emphasis musically and textually lies on the verbs “love,” “touch,” and “receive,” and their corresponding descriptors “chaste,” “clean,” and “virgin” (“though I will love him, I am chaste; though I will touch him, I am clean; though I will receive him, I am a virgin”). The lines contain a sequence that ascends a step each time it is presented; thus the highest notes of the section lie within the third line concerning virginity. Meas. 44 begins the vocal line of A’ and contains a small ornament on the phrase “I love,” as in “I love Christ,” adding variety to the repetition of the A section while emphasizing likely the most important phrase of the work. The ascending and descending movement in meas. 46 reminds one of the motion from C to E-flat, then back to C as the singer emotes “*qui gemmis cingit collem meum*” (“who circles my neck with gems”).

Example 3.2. “Circular” movement from C to C, Grandi, “Amo Christum,” meas. 46



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The highest note of the piece, D^5 , occurs on the word “*Animam*” (“Soul”) as the singer tells of Christ filling the soul with honey. Embellishments are also used on seemingly insignificant words such as “*qui*” and “*et*.” This could be due to the text that follows, however. The word “*qui*” (“who”) is followed by “*eruit*” (“throws”), speaking of Christ throwing off “what he has to endure.” The word “*et*” is followed by “*liberat*” (“frees”), stating that Christ “frees us from worry.” It makes even more sense, however, when one considers that these embellishments appear in the third repetition of the A section, each containing different texts. The flourishes pertain more to the musical line than the text. These embellishments take the form of repeated notes or filigree spanning a large interval and have musical rather than rhetorical meaning. The bouncing, dotted figure on “*liberat*” (“frees”) in the same measure (meas. 82) does seem to strive for meaning, however. The cadence with a 4-3 suspension shows up in Grandi’s work as well, in meas. 83, which also lends the uneasy, “worrying” half step movement finishing

the line “*et liberat de angustiae*” (“and frees us from worry”), perhaps a contradiction between the music and the text.

The coda begins in meas. 106 and closes the work by emphasizing the pure state of the singer—“*Casta munda et Virgo sum*” (“I am chaste, clean and a Virgin.”), which is repeated three times. After a brief instrumental “introduction” to the coda, each vocal line (meas. 109, 117, and 122) begins with the aforementioned hemiola. The second statement of the text is an exact repetition of the first, but a step lower.

Example 3.3. First vocal entrance in coda, containing hemiola, followed by echo in violins, Grandi, “*Amo Christum*,” meas. 109-119

The image displays a musical score for Example 3.3, consisting of two systems of staves. The first system, starting at measure 109, features a vocal line and a violin part. The vocal line begins with a hemiola (a 3/2 measure) and is followed by the lyrics "Ca - sta mun - da et Vir - go sum,". The violin part provides accompaniment. The second system, starting at measure 115, shows a vocal line and a violin part. The vocal line begins with a hemiola and is followed by the lyrics "ca - sta mun - da et". The violin part continues the accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

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The violins, in their two subsequent interludes, echo the hemiola effect and remain on the third and fifth of the chord established by the root in the bass. Lastly, the final two measures contain a small melisma on “*Virgo*” to once again stress the pure status of the singer.

There are several similarities and differences between Grandi’s version of “*Amo Christum*” and Vizzana’s interpretation. The texts vary except for the opening line and what Grandi ends up setting as a refrain, first seen in meas. 15-36. Grandi’s form is more like a rondo, where the A and B sections alternate and keep returning. Vizzana’s piece is through-composed and uses the voices in a number of ways. At times they sing alone with the continuo; at other times they sing together, often a third apart. Frequently, they are used in imitation.

Both pieces begin in quadruple and contain a triple section at the end. Each composer’s intent in the use of the triple time section is similar—placing emphasis on the text or the emotion contained within that text. Grandi uses the triple time section as a refrain to repeat some of the most intimate lines of the text (“though I will love him, I am chaste; though I will touch him, I am clean; though I will receive him, I am a virgin”). Vizzana reserves the triple meter for celebration in the “*Alleluia*” section.

Grandi’s text mentions gems and rings, but also states that Christ “frees us from worry,” more of a pragmatic benefit than an external one. Vizzana’s text definitely stays in the physical realm and mentions Christ as her spouse—fitting for a “bride of Christ,” but not for Grandi. Each, however, clearly found something compelling in the text. Though published about ten years apart, the pieces find the composers in differing stages of their careers. Grandi was into his third book of motets and published his “*Amo*

Christum” the year before he died, when he was approximately 43 years old. Vizzana was 33 when her motets were put into print and she still had many years left to live.

Another difference between the two is Grandi’s use of instrumental accompaniment. Even though she mentions instruments in the text, we would not expect Vizzana’s works to contain writing for instruments, save for the continuo likely played by the organ. Further, Grandi was among the first to use the solo voice with two violins as accompaniment in the motet. Both composers make use of a musical echo, however. In Grandi’s case, the violins seem to take the place of other voices that would supply one. Vizzana’s duet contains several instances where the voices echo one another. The same can be said for the musical “dialogue” in each piece. The instruments provide the second half of the “conversation” in Grandi’s work; in Vizzana’s, the lines will often alternate between the voices.

The pieces have nearly identical ranges—both topping out on F⁵. Both place the F⁵ in the three intimate lines listed above; however, they use them in different places. Vizzana uses it during the line “*cum tetigero munda sum*” (“when I have touched, I shall be clean”). She also uses it during the provocative opening line when she enters Christ’s bedchamber and later on the word “*cantant*” (“sing”). Grandi places the note in the phrase “*cum accepero virgo sum*” (“though I will receive him, I am a virgin”). He then repeats this line. As this is likely the most suggestive line in the piece, our attention is drawn to how Vizzana herself would set it. Grandi also makes an effort to set this trio of lines somewhat similarly, with each line beginning a step higher than the last, and by including an interlude for the two violins between each line, all in the triple section. Vizzana sets the lines artfully, but they could be any line of text in the grand scheme of

how they look on the page. Even though the lines contain parallel structure, she shows no effort to set them similarly as Grandi does.

Vizzana chooses, as a point of personal preference, to emphasize words like “*ornavit*” (“adorned,”) “*coronam*” (“crown,”) and “*sponsam*” (“spouse”) with melismas, words with which Grandi does very little. He does place melismas elsewhere, such as on the second hearing of the word “*Amo*” of “*Amo Christum*.” One has to wonder, however, whether or not the melismas Grandi uses are merely written-out ornamentation of the repeated sections or whether these words would have retained particular emphasis otherwise.

While each composer’s use of the “*Amo Christum*” text calls for an obvious comparison, the form of Grandi’s “*Amo Christum*” actually matches another of Vizzana’s pieces quite well. Her only known trio, “*Domine Dominus noster, quam admirabile*,” contains a six-measure refrain, set off by a meter change and double bar. The words and music are repeated exactly each time. Each work contains seven sections with the refrain occurring as every other section. Like Grandi’s, Vizzana’s refrain is the second, fourth, and sixth section of their respective works. While Grandi’s third and fifth sections are merely variations on the first, the equivalent sections in Vizzana’s music are altogether different and break the pattern of the refrain. Each work then ends with a short coda-like section, though Vizzana’s is not much more than an extended cadence. Employing some sort of refrain, either vocal or instrumental, remained popular during the opening decades of the seventeenth century. However, this is the only piece in *Componimenti musicali* where Vizzana chooses to employ one.

“O quam tu pulchra es”

Grandi’s well-known “O quam tu pulchra es” is another point of comparison to Vizzana’s works.⁴ It was published in 1625 in a collection of works by Venetian composers. The anthology, *Ghirlanda Sacra*, was compiled by Leonardo Simonetti, one of the castrato singers at St. Mark’s. The text, which is about the same length as most of Vizzana’s, is taken from the Song of Songs 4:1, 8. Such settings were appropriate for feasts of the Virgin and of the female saints. Jerome Roche, writing in the *Journal of the Royal Musical Association*, reminds us, however, that “composers adept in the secular field found the sensuous overtones of the Song of Songs attractive, and that settings would have been equally appropriate in a secular, domestic context.”⁵ Grandi, like many other composers, would likely have found a twofold attraction for works such as this, that can be read as both sacred and secular.

It contains three distinct sections: a recitative, a triple-time aria, and a final recitative. The first recitative covers twenty-one measures and is quite melodic. “Marco Scacchi called it ‘hybrid recitative’ (*recitativo inbastardito*), a mixed style found more appropriate for the church.”⁶ The twenty-nine-measure aria section spans a ninth and is not terribly adventuresome rhythmically. It contains a brief interruption of five measures that brings the beginning to mind. It capitalizes on the long-short rhythm often found in triple meter. The final twenty-four measures contain the last line of the text, which is

⁴ Alessandro Grandi, *O quam tu pulchra es*, ed. by Denis Arnold (London: Schott & Co. Ltd.), 1969.

⁵ Jerome Roche, “Alessandro Grandi: A Case Study in the Choice of Texts for Motets,” *Journal of the Royal Musical Association*, no. 2 (1988): 288.

⁶ Claude V. Palisca, *Norton Anthology of Western Music. Volume I, Ancient to Baroque*, (New York: W. W. Norton & Company,) 362.

repeated several times, and return to the recitative style. The range is from C-sharp⁴ to F⁵.

A little over halfway through the first recitative section at meas. 13 the singer begins to describe the physical qualities of his beloved. As her eyes, hair, and teeth which are “like a flock of sheep newly shorn” are described, the music becomes livelier and more animated. The triple-time aria begins the bidding of the beloved to “*Veni de Libano, amica mea*” (“Come with me from Lebanon, my love”). This imperative marks a change in the text and the music, which takes on a dance-like feel.

When the recitative interrupts the aria section in meas. 35, it is followed by a bit of text painting on the word “*coronaberis*” (“garland”). The word contains a short melisma with some decorative, dotted rhythms making a slight turn, reminding one of the roundness of a garland.

Example 3.4. Text painting on the word “*coronaberis*,” Grandi, “*O quam tu pulchra es*,” meas. 37-39

The image shows a musical score for three measures (37-39) from the opera 'O quam tu pulchra es' by Grandi. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'es, ve-ni, ve-ni co-ro - na - - - ve - ris:'. The word 'coronaberis' is highlighted with a melisma and decorative dotted rhythms. The piano accompaniment features a trill on the word 'coronaberis'.

Grandi O QUAM TU PULCHRA ES
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When the call for action returns in meas. 40, so does the triple meter. The commands to “arise” (“*surge*”) and “come” (“*veni*”) are given appropriate significance as the words are repeated numerous times throughout the piece.⁷ The B-flat is also decidedly raised to B-natural in two sections of the work. The first instance begins in meas. 29 and remains raised until the aria is broken up by the brief recitative that begins in meas. 35. The text reveals the adoration of the singer as he claims “[*Veni*] *amica mea, columba mea, formosa mea*” (“[Come] my love, my dove, my beauty”). The melody is repeated for each statement, toggling back and forth between B-natural and C.

The second instance is from meas. 57 to meas. 61 when the singer first emotes “*quia amore languo*” (“for I am sick with love”). This “illness” is distinctly felt in the descending bass (at first by a half step) and the elongated, half steps in the voice, creating a cadence with a 4-3 suspension. The B-flat quickly returns in meas. 62 when the line is repeated, including the half steps, at the lowest point of the piece. A similar thing happens at the end of the work (meas. 74-76) where the half steps are repeated on an elongated “*amore languo*” in the voice, again creating a cadence with a 4-3 suspension as the bass line descends.

The piece is marked by several dissonances, many of which are suspensions. Anyone familiar with the work notes the suspended dissonance that opens the piece in meas. 2 as the voice remains on the D while the bass moves from the consonant G to the E-flat. Grandi draws particular attention to it with the tied half notes on the opening word of the piece. When the opening line is repeated in meas. 4-6, so is the dissonance. This time the bass descends a minor third (instead of a major third) and the dissonance is

⁷ For example, see meas. 52-56 and meas. 66-70.

between the suspended F in the voice and the low G in the bass. In fact, Grandi gets a lot of mileage out of this opening progression. The other three times a suspended dissonance is employed in the work (meas. 11, 20, and 36), it recalls the opening text, with the D in the voice and the E-flat in the bass intact.

Meas. 7-9 contain brief dissonances within a sequence in the voice that is supported by a nearly stepwise ascension of an octave in the bass. Several short accented dissonances dot the opening recitative section. Two more suspended dissonances occur near the end of the piece in meas. 60 and 75 as the singer is languishing in love. Grandi again uses tied half notes in the voice to create the suspension.

Grandi writes an interesting bass line for the most part. There are several instances where the bass contains root movement by a third and where the line descends by a half step. One notices the interval of a third predominates within the first four measures of the piece. There are times when the third is simply a skip in an otherwise stepwise line; other times is it used as part of the harmonic outline. It is not surprising that the instances where the bass moves by a third, it occurs as the triad of D, B-flat, and G. Two altered notes – E-flat and F-sharp – are often also used to create these thirds. Grandi's "walking bass" shows up early on in this piece as well. (See Example 3.5.) After the opening line is repeated, the bass ascends, nearly stepwise, a little over an octave from F² to G³, complete with accented dissonances. Further, an F-sharp is juxtaposed to the F-natural during this ascension to create the G-major tonality.

Example 3.5. “Walking” bass, Grandi, “O quam tu pulchra es,” meas. 7-9

me - a, quam pul - chra es for - mo - sa . :

The image shows a musical score for measures 7-9. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line features a series of eighth notes with lyrics underneath. The piano accompaniment provides harmonic support with chords and a steady bass line.

quam pul - chra es a - mi - ca me - a, quam pul - chra es co - lum - ba

The image shows a musical score for measures 10-12. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line features a series of eighth notes with lyrics underneath. The piano accompaniment provides harmonic support with chords and a steady bass line.

Grandi O QUAM TU PULCHRA ES

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The opening bars also provide an instance of the bass descending by a half step from meas. 2 to meas. 3. Obviously, this movement is repeated when the opening

measures are recalled three other times in the work. When not part of a descending line or diatonic progression, the half step occurs via an altered note in the bass (i.e. E-flat and F-sharp). In meas. 40-41, the altered F-sharp is followed almost immediately by an F-natural to provide the major sonority of the lowered seventh in the scale. As mentioned above, when the singer twice delivers the line where he is “sick with love,” the suspended dissonance occurs through a descending half step in the bass.

The only work in Vizzana’s *Componimenti musicali* that uses a text from the Song of Songs is “Sonet vox tua.” It takes its verse from the second chapter of the book and focuses more on the beloved’s voice rather than his physical characteristics. Grandi’s choice of verses from the fourth chapter perhaps points to the overall popularity of that text, as it was set numerous times.⁸ The verses in Grandi’s work have a distinctly secular feel to them – coming from one lover to another. Vizzana’s text selection reveals a more intimate request as well as the typical praise for her Lord that we find in so many of the works of *Componimenti musicali*.

Grandi’s repetition of the opening line in “O quam tu pulchra es” is not long enough to serve as a refrain in the formal sense; however, it goes a long way in reminding us of the beginning of the piece and acts as a common sonic thread for the work. Only a handful of times does Vizzana refer to previously stated material in her works, much less use it as an interruption of sorts, as Grandi does in the middle of the aria section. Likewise her text is rarely repeated, except for short phrases. Aside from her trio mentioned above, her pieces are typically through-composed.

⁸ Heinrich Schütz (1585-1672), John Dunstable (c. 1390-1453), and Claudio Monteverdi, among others, have set this text or some form of it.

Grandi's combination of recitative and aria is similar to some of Vizzana's works. Often she will use a recitative-like section to simply declaim the text and then employ a more florid section to express praise or adoration. Consequently, the alternation between quadruple and triple meter is also familiar, as we noted in the Grandi motet and as was common in many compositions of the time. Text length and range are very similar (only a half step difference in range); both pieces reach their highest point at F⁵ with Grandi's lowest note a C-sharp⁴.

Grandi's work begins like so many of Vizzana's pieces, including this one.⁹ The openings of each contain a bar or less of instrumental introduction and then seem to hang indefinitely on the initial note for the voice. Both works reach the highest note in the piece in the first few measures, which employs the longest note value in the piece as well. Each entrance is then followed by a line that moves the text along. In both pieces, this livelier line is underscored by a "walking bass" that was becoming a "regular movement" in Grandi's cantatas.¹⁰ (See Examples 3.5 and 3.6.)

⁹ See Vizzana's "Exsurgat Deus" with Grandi's "Exaudi Deus" for another comparison of similar melodic openings.

¹⁰ Arnold, "Secular Music," 497.

Example 3.6a. Opening measures and “walking bass” followed by a rhythmically faster line of text, Vizzana, “Sonet vox tua,” meas. 1-8

Sop.

So - net, so - net vox

b.c.

5

tu - a in - au - ri - bus, in - au - ri - bus cor -

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Example 3.6b. Opening measures and “walking bass” followed by a rhythmically faster line of text, Grandi, “O quam tu pulchra es,” meas. 1-9

Voice

O - - - - - quam tu pul - chra es, o - - - - - quam tu pul - chra

Keyboard

Example 3.6b. Opening measures and “walking bass” followed by a rhythmically faster line of text, Grandi, “O quam tu pulchra es,” meas. 1-9 (cont.)

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are: "es, quam pul-chra es a - mi - ca me - a, quam pul-chra es co-lum - ba". The middle staff is the piano right hand, and the bottom staff is the piano left hand, which features a "walking bass" line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are: "me - a, quam pul-chra es for-mo - sa :". The middle staff is the piano right hand, and the bottom staff is the piano left hand, continuing the walking bass line with eighth notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Grandi O QUAM TU PULCHRA ES

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Each piece has its own distinctive text painting, yet a few similarities exist. Both Grandi and Vizzana deliberately use a section of triple meter to illustrate pleading in the former (“Come with me from Lebanon, my spouse”) and praise in the latter (“Then truly I will sing, I will exult, I will rejoice”). Each work also uses repetition to emphasize a point. In “O quam tu pulchra es,” Grandi repeated the word “*veni*” (“come”) to illustrate urgency. Vizzana takes the idea a little more literally as she repeats the word “*superet*” (“abundant”). Though Vizzana uses only a few melismas to stress the importance of a word, they are all but nonexistent in the Grandi work.

Both pieces utilize a bass that often moves by thirds; however, Vizzana’s bass seems a bit more daring as it includes a few leaps of a minor seventh. Both bass lines also move by half step in several cases. In Vizzana’s work, this is often associated with a cadence; in Grandi’s it is usually a product of the harmonic progression. Each piece contains the ubiquitous B-flat (all but one of Vizzana’s pieces include it in the key signature) and each work freely makes use of non-diatonic tones. The flavor of each piece is different; however, the similar opening and the “walking bass” used in each create links between these works.

“O vos omnes”

Grandi’s moving “O vos omnes” is a haunting depiction of Christ’s personal anguish on the cross.¹¹ The text is a combination of liturgical and Biblical texts used for Matins on the Saturday of Holy Week. With verses from Lamentations, Jeremiah, Isaiah, Psalms, and the Improperia, the work expresses the reproaches of Christ for the “children” of the earth. Grandi displays musical sensitivity towards the lyrics and avoids

¹¹ Alessandro Grandi, *O vos omnes qui transitis per viam*, ed. by Jolando Scarpa, Voce Divina (Magdeberg: Edition Walhall, 2006) n.p.

excessive virtuosity. Jolando Scarpa writes in his edition, “The vocal element is reduced to the essential; unpolluted by the voluptuous ornamentation that had already begun to find its way into religious music.”¹²

The work is from Grandi’s first book of *Motteti con sinfonie* in 1621 and is a fine example of Grandi’s *concertate* work. The piece begins with the well-known words from Lamentations followed by an arresting chromatic section that sets the mood for the entire piece. Jerome Roche writes of the composition:

One can imagine such a work being sung during the Veneration of the Cross on Good Friday, while the official texts of the Improperia prescribed to be sung during this act were quietly recited by the clergy. This is entirely in line with the practice of substituting Mass Propers or Office antiphons, common at the time, and illustrates why the motet should be regarded as a “paraliturgical” genre.¹³

One cannot help but wonder if some of Vizzana’s motets were used as part of the liturgy from time to time at Santa Cristina. There are several that would have been appropriate during specific observances on the church calendar. Still others could have been sung for the feast days of certain saints as discussed in Chapter One.

Grandi’s work artfully incorporates three string instruments along with the continuo; the lowest instrumental line is *basso seguente*. The piece remains in quadruple meter throughout, but contains seven distinct sections. The four *sinfonia* sections are identical and create an instrumental refrain that begins and ends the piece. The last *Sinfonia* section is marked *ad libitum*. Interspersed between them are three sections of vocal solo (for *canto*) and continuo. The voice uses recitative as well as simple *arioso* and stays within a reasonable range (C⁴-E⁵). The basso continuo is not too adventurous.

¹² *Ibid.*, n.p.

¹³ Roche, “Alessandro Grandi,” 282.

It lingers on the root and fifth of chords, yet does create some dissonance with the voice when it moves to a non-diatonic note.

While the bass descending by half steps has been only a minor event in most of the pieces discussed so far, in “O vos omnes” it is an indispensable part of Grandi’s text painting. The lowest string instrument, along with the continuo, begins the piece with a memorable six-note descent that becomes a recurring motive throughout the work. A measure later the top violin repeats the opening six notes (D⁵-A⁴), with the middle string part echoing the descent a fourth below. The middle voice then begins again at the D and completes the octave descent. As one might expect, there are several dissonances, some suspended, within these opening measures.

Example 3.7. Descending half steps in opening sinfonia, Grandi, “O vos omnes,” meas. 1-9

The image displays a musical score for the opening of the sinfonia "O vos omnes" by Giovanni Battista Grandi. The score is arranged in five staves. The top three staves are for the Viola, the fourth for the Canto (voice), and the fifth for the Organo. The time signature is common time (C). The Viola parts feature a descending half-step sequence: the top Viola starts with a whole note D5, followed by a half note C#5, then a quarter note B5, and continues with a descending half-step pattern. The middle Viola part echoes this sequence a fourth below. The Canto part begins with a whole note D4, followed by a half note C4, then a quarter note B3, and continues with a descending half-step pattern. The Organo part provides a harmonic accompaniment, starting with a whole note D4, followed by a half note C#4, then a quarter note B4, and continues with a descending half-step pattern. The score illustrates the descending half-step sequence in the opening measures (1-9).

Example 3.7. Descending half steps in opening sinfonia, Grandi, “O vos omnes,” meas. 1-9 (cont.)



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When the voice enters in meas. 15, it is not unlike the familiar “calls to the people” that have been mentioned in Vizzana’s texts (e.g. “Fili Syon, exultate,” “Omnes gentes, cantate Domino,” and “Omnes gentes plaudite manibus”). Like Vizzana, Grandi uses longer note values and an ascending interval to call attention to these opening words. Longer notes, as well as repeated text, are used on “*attendite et videte*” (“behold and see”), forcing the listener to pause and “behold.”

It comes as no surprise that the subject matter (Christ’s sorrow and suffering on the cross) lends itself not only to these descending half steps, but also to deliberate and distinct dissonances. When Christ implores us to “*si est dolor similis dolori meo*” (“see if there be any sorrow like unto my sorrow”), the suspended B-natural in the voice conflicts with the C-sharp in the bass (as the bass descends yet another half step) on the downbeat of meas. 24. A similar thing happens when the line is repeated and the E in the voice

occurs over an F-sharp in the bass on the downbeat of meas. 27. This first vocal section ends with the bass descending a fifth by half steps, as in the beginning, and a suspended dissonance completing the word “*desolamini*” (“desolate”) on a forlorn minor sonority, which leads us back to the *sinfonia*.

When the voice enters again in meas. 55, we hear a G-major tonality when Christ calls on the heavens. Grandi then uses a repeated musical phrase for parallel sentences in the text. Here Christ recalls the good things He gave His children and the cruel things they gave in return: “I fed them with manna in the desert: and they gave me gall for my meat. I gave them healthful water to drink: and in my thirst they gave me vinegar.” At meas. 80, Grandi returns to the music and text of the first vocal section (“Behold therefore and see if there be any sorrow like unto my sorrow”).

After another repetition of the *sinfonia*, the third and final vocal section begins with a repetition of the call to the heavens. Grandi then uses the same music for more parallel repetition in the text detailing Christ’s reproaches. The section ends with the unifying line “Behold therefore and see if there be any sorrow like unto my sorrow,” using the same music as before. The final section of the work is the last repetition of the *sinfonia* (which is interpreted in some recordings to be optional¹⁴) in all of its glorious, descending dissonance.

Vizzana’s collection is not without its reference to the Passion of Christ. Indeed there are many references to the body and blood of Christ throughout her texts. “O

¹⁴ Alessandro Grandi, *Music for San Marco, Venezia; San Giorgio, Ferrara; & Santa Maria Maggiore, Bergamo* Denis Stevens, dir. Accademia Monteverdiana Trinity Boys’ Choir. (New York: Nonesuch Records, H 71329, 1976), LP and *Monteverdi’s Contemporaries*, David Munrow, dir. The Early Music Consort of London (Hollywood: Angel SQ 37524. 1978), LP.

magnum mysterium” is the only piece that has the Passion as its main subject. There are several differences between Vizzana’s description of Christ at His crucifixion and Grandi’s description. The first is the text. While Grandi’s lengthy text pulls from seven different sources, Vizzana’s text, of unknown origin, is stated in five very short phrases. Vizzana’s text is an intimate plea from a believer, asking God to “*adiuva me ad aeternam felicitatem consequendam*” (“help me to reach eternal happiness”). Grandi’s is stated from Jesus’ point of view and takes on a tone of rebuke. With Vizzana’s, there is the possibility of a happy ending (“help me to reach eternal happiness.”), while Grandi’s chosen verses depict sorrow and suffering like no other (“see if there be any sorrow like unto my sorrow”). Moreover, Vizzana ends her work with a vibrant, joyful “*Alleluia*” section that would definitely be out of place in “O vos omnes.” Grandi’s piece, used for Matins, probably has a liturgical link that Vizzana’s is lacking. Thus, her depiction of Christ on the cross takes on a much more individual nature. Personal happiness is not the primary emphasis in the liturgical texts of Holy Week.

When Grandi does repeat a line of text verbatim, he uses the same music. Vizzana also does this, as this work is one of the few where she repeats words and texts verbatim. Beginning at meas. 43, the rest of the piece is an exact repetition of her request for eternal happiness, followed by a repeat of the “*Alleluia*” section. Each piece includes parallelism within the text as well; however, the composers treat those lines differently. The beginning of “O magnum mysterium” reads: “*O magnum mysterium, O profundissima vulnera, O passio acerbissima*” (“O great mystery, O deepest wounds, O most bitter passion”). These lines are musically quite different. When Grandi encounters lines of equivalent structure in his text, however, he uses the exact same music for each.

The text in Example 3.8 reads: “I have nourished children, but they spurned me. I fed them with manna in the desert: and they gave me gall for meat. I gave them healthful water to drink: and in my thirst they gave me vinegar.” Clearly Grandi saw a relationship between these lines and composed them with that in mind.

Example 3.8. Musical repetition for equivalent structure within the text: “I have nourished children, but they spurned me. I fed them with manna in the desert: and they gave me gall for meat. I gave them healthful water to drink: and in my thirst they gave me vinegar,” Grandi, “O vos omnes,” meas. 63-79

63
Fi - li - os e - nu - tri - vi i - psi au - tem spre - ve - runt me, et

69
pa - vi e - os man - na per de - ser - tum, i - psi au - tem de - de - runt in e - scam me - am fel, et a - qua sa - lu -

75
ta - ri po - ta - vi e - os, i - psi au - tem in si - ti me - a po - ta - ve - runt me a - ce - to.

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Another difference between the two pieces is the use of instruments. Given the venue of each, Grandi at St. Mark’s and Vizzana at Santa Cristina, it is not surprising that Grandi takes advantage of the performing forces available to him and Vizzana relies on

the continuo alone. None of the pieces in *Componimenti musicali* contain an instrumental introduction, interlude, or coda. In fact, the use of instruments was a point of contention (as it was in many convents) when Santa Cristina was under investigation. (See Introduction.)

While the repetition of texts creates a few similarities in the form of each piece, the treatment of dissonances produces another. Nevertheless, just as the text of “O magnum mysterium” is not quite as intense as that of “O vos omnes,” neither are the dissonances in the former quite as forceful nor as frequent. The most powerful dissonances in Vizzana’s work are in meas. 23 and meas. 28 when the bass moves within a minor second of the voice (D and E-flat in the former, A and B-flat in the latter) on the word “*adiuva*” (“help”), a word that demand a strong dissonance in this context.

The dissonances in “O vos omnes” are quite another story. In and amongst the half steps in the beginning of the *sinfonia* are no less than eight major and minor seconds. Of course, the probability for dissonance increases when one takes into account the number of instruments above the continuo as opposed to just the voice in Vizzana’s. However, it is clear that these tonal conflicts are used to create a deliberate atmosphere for the piece. As mentioned above, Grandi also takes care to set words such as “*dolor*” (“sorrow”) and “*desolamini*” (“desolate”) with brief dissonances. Vizzana, on the other hand, passes up seemingly perfect opportunities, leaving words such as “*acerbissima*” (“bitter”) strictly consonant. She does make use of a few melismas, fittingly in the “*Alleluia*” section. Neither piece uses much ornamentation, though each would likely call for some when lines are repeated with the exact music and text.

The ranges of each piece are similar (C-sharp⁴-F⁵ for Vizzana and C⁴-E⁵ for Grandi). This is not surprising given that they both are likely dealing with adequately trained singers, even if the ones Grandi came into contact with at St. Mark's were perhaps more highly trained than those of Santa Cristina. Both pieces stay in quadruple time throughout, even when Vizzana's piece breaks into the lively "Alleluia." Each composer does take a moment to let the basso continuo shine a little, though in different ways. Grandi doubles the lowest string instrument in the opening bars (descending half steps), creating an ominous feeling, while letting the bass emerge. During the vocal sections, except for a few cases, it lingers on the root of the chord. Vizzana's continuo mostly provides the root of the chord, but comes to life in the "Alleluia" section with ascending eighth notes that mimic the vocal line. Though overall similarities occur between the two works, it is evident, at least in this instance, that each composer had a different musical view of the Passion.

"Ave Regina coelorum"

Grandi wrote numerous four-part motets; Vizzana has one in *Componimenti musicali*. Her "Protector noster" appears the last motet in the set. Grandi's "Ave Regina coelorum" was included in his Fourth Book of Motets in 1616, a little ahead of *Componimenti musicali* in 1623.¹⁵ There are two comparisons one could make with "Ave Regina coelorum" – one is text-related; the other with the performing forces.

Vizzana has one piece in her collection with a text concerning the Virgin Mary – the solo "Ave stella matutina." Each is an antiphon containing the standard accolades and a plea to the Blessed Mother. Both texts are also written as rhymed poetry. The plea

¹⁵Alessandro Grandi, "Ave Regina coelorum," *Drei Konzertierende Motetten zu 4 Stimmen mit Generalbass* (Möseler Verlag: Wolfenbüttel), 1936.

in Grandi's text is for the Virgin to "pray for us to Christ forever" (*"et pro nobis Christum exora"*). Vizzana's plea entails a bit more. She requests the "shield of salvation and the insignia of [your] virtue" (*"Clipeum pone salutis / Tuae titulum virtutis"*). As in Grandi's, Vizzana also requests that the Virgin hear her prayer. Like her other motets, Vizzana's text is more individualized, more reflective, and more personal in nature. This is due in part perhaps to the venue in which each motet was written – one more private, the other more public.

The pieces begin quite differently. Vizzana's work opens with three measures of bass solo, the beginning of an adequately interesting bass line. Grandi's first soprano and the continuo begin his work together on unison A. Each text opens with the familiar "Ave" placed on elongated notes. Each states the word twice. After this opening call, Vizzana allows the bass to conclude the section by finishing its solo. It then moves into a brief five-measure segment in triple meter for the opening line of the text.

Example 3.9. Bass solo and opening text, Vizzana, "Ave stella matutina," meas. 1-9

The musical score consists of two staves. The top staff is labeled 'Canto' and the bottom staff is labeled 'Continuo'. Both staves are in G minor (one flat) and common time (C). The Canto staff shows the vocal line with the text 'A - - - ve, A - - -' under the notes. The Continuo staff shows the bass line, which begins with a solo in the first three measures and then continues with the text.

Example 3.9. Bass solo and opening text, Vizzana, “Ave stella matutina,” meas. 1-9 (cont.)

Grandi also moves into triple meter, where his bass line comes to life, but not until meas. 22. His first section consists of the first four lines of text, presenting the “Ave” in the same rhythm every time. When the text changes to the word “Salve” (“Hail”) in meas. 16, the rhythm changes as well. The highest note in this section (G⁵) is placed on the line “Ave, *Domina, angelorum*” (“Hail, Lady of the angels”). Likewise, the highest note in Vizzana’s entire piece goes to the word “*Regina*” (“Queen”).

The beginning of Grandi’s work is marked by imitation between the voices, something Vizzana’s lacks. Also, the range of the Grandi piece is larger because of the number of singers. Two striking dissonances occur in Grandi’s meas. 9 and 10. The top voice is imitating the opening measure a fourth above when he places the word “Ave” on two back-to-back suspended dissonances in an ascending line. One other suspended dissonance occurs in meas. 21 on the word “*orta*” (“appeared”). There are few other brief dissonances in Grandi’s work, but nothing that appears overly deliberate.

Example 3.10. Suspended dissonances, Grandi, “Ave Regina coelorum,” meas. 8-11

The musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff is the bass line. The key signature is G major (one sharp) and the time signature is 3/4. The score shows measures 8 through 11. The lyrics are: 'a - ve, a - ve, a - ve Do - mi - na, a - ve Do - mi - zu dir kom - men wir, zu dir kom - men - rum, a - ve, a - ve, a - ve Do - mi - na, a - ve Do - mi - den, zu dir, zu dir, zu dir kom - men wir, zu dir kom - men'.

The dissonances Vizzana employs in “Ave stella matutina” are short-lived and really not significant, except for one. She uses a suspended dissonance in meas. 24 when the bass moves from a unison E-flat to an F while the E-flat in the voice is tied over the bar line. The discord occurs appropriately on the word “*tella*” (“weapons”). These are “weapons of the enemy.” In these two examples, it appears Vizzana uses dissonance as a rhetorical device, while Grandi uses it more for sonorous purposes, given the words on which he chooses to place them.

While Vizzana certainly uses triple meter in other pieces to reflect a joyous text, here she employs the meter only briefly (five measures) and does so for the opening line, which is one of the more outstanding lines in the text due to its winding, lyrical ascent to the highest note in the piece (G⁵). The form of Grandi’s work can be delineated, not through meter, but through texture (i.e. duet, trio, etc.), all of which utilize imitation. This can be seen in meas. 35-37 when the singers begin the last sentence of the text “*Vale, O valde decora*” (“Fare thee well, O most gracious Lady”). Just as in the beginning, the “call” is placed on long notes, calling attention to itself as it calls for the attention of the Blessed Virgin. Vizzana does a similar thing in meas. 32-42 when the

singer beckons the Virgin in “*O Maria plena gratia*” (“O Mary, full of grace”). The “O” hangs on a C tied over the bar line while the bass ascends a third. The line is then repeated a step higher with the bass ascending a seventh.

Example 3.11. Tied notes on “O” with ascending bass, Vizzana, “Ave stella matutina,” meas. 32-39

O — Ma - ri - a ple - na gra - ti - a,

O — Ma - ri — a ple - na gra - ti a,

We will also consider Vizzana’s only four-part work in the collection, “Protector Noster,” in comparison with “Ave Regina coelorum” to see what each composer does in a four-voice setting. Both begin their piece similarly with long notes for a summons to the patron to whom the piece is written – the Virgin Mary in Grandi’s case, and likely St.

Romuald or St. Benedict in Vizzana's. Both pieces then proceed to use imitation with the entrances of the other voices. In "Ave Regina coelorum" only the top two voices are used with the opening line. The bottom two voices enter on the third line of text in imitation. Vizzana, on the other hand, takes sixteen measures to bring in all four voices on the opening two words.

The textures remain fairly consistent throughout the rest of "Ave Regina coelorum," alternating between homophony, a duet texture and a polyphonic quartet. Vizzana uses mostly duet textures, even when all four voices have entered, pairing the soprano and tenor together, the alto and the bass together. She does, however, make use of polyphony for all four voices at times. A notable difference in texture lies in meas. 61 of "Protector noster" where Vizzana uses the soprano as a solo for nearly eight measures. Nowhere in Grandi's motet do we find a single voice alone for this long. At most, a voice might be by itself for a measure only to introduce a new line of text before the others enter in imitation. When all the voices are in, Vizzana seems to be a little fonder than Grandi of moving them homorhythmically with chordal harmonies. There is a small section of this type of movement in Grandi's work as he closes out the triple meter.

Both pieces use quadruple as well as triple meters, and each uses the triple meter in a like manner. Grandi's one section of triple meter contains the jubilant section "*Gaude, virgo gloriosa*" ("Joy to thee, O glorious virgin"). Vizzana employs triple meter twice for the sections of text: "*exultantes et magnificentes excelsa opera tua*" ("exalting and glorifying your most lofty works") and "*laudabilis et admirabilis in saecula*" ("how praiseworthy and wondrous throughout all ages").

A sampling of Grandi's four-part motets reveals that he and Vizzana treat their bass voices in like manner. Each employs a bass line that is mostly *segunte*, but contains some filigree not far from the continuo part. At times the notes are repeated to accommodate the text. One difference, however, is that Grandi's bass line has a life of its own outside of the bass vocal part.

Vizzana's piece contains more dissonance than Grandi's, but it is about twice as long. "Ave Regina coelorum" includes six instances of dissonance in 44 measures, while "Protector noster" has ten in 89 measures; however, their intent in using dissonance seems to be comparable though. Vizzana has some striking, suspended dissonances on words such as "*Domino*" ("Lord") and "*dilectus*" ("beloved"). Grandi uses the device when the first soprano enters for the second time in meas. 9-10 on the word "*ave*." Thus, in these cases, neither composer uses dissonance to express suffering, danger, or difficulty, but rather simply to draw attention to the text.

Neither Vizzana nor Grandi use much deliberate text painting in these works. Save for melismas on "*angelorum*" ("angels"), "*gloriosa*" ("glorious"), and "*gaude*" ("joy"), there is really not much in the way of word painting in the Grandi piece. Vizzana, however, uses texture more often to project the meaning of the text when she treats all four voices homorhythmically as the "the people" are stating together: "*quam gloriosus Dominus in sanctis suis*" ("how great is the Lord in his saints"). She also begins the piece with a tenor solo as the protector stands alone before the Lord. Grandi's choice of texture displays a sort of dialogic style (as does Vizzana's at times), but also exhibits his skillfulness in contrapuntal writing.

Example 3.12. Homorhythmic movement, Vizzana, “Protector noster,” meas. 70-75

70 [♩ = ♩]

gen - tes quam glo - ri - o - sus Do - mi - nus in san - ctis su - - is

quam glo - ri - o - sus Do - mi - nus in san - ctis su - - is et lau-

gen - tes quam glo - ri - o - sus Do - mi - nus in san - ctis su - - is

gen - tes quam glo - ri - o - sus Do - mi - nus in san - ctis su - - is et lau-

The ranges of each work are comparable. Although Vizzana’s is written for SATB, it is probable the bass was sung an octave higher by a nun in the convent, making the actual range G^3 to E^5 . Grandi’s piece, written for two sopranos, a mezzo, and an alto, includes the notes A^3 to A^5 , the larger range on the top.

“Spine care e soavi”

Lastly, we will turn our attention to one of Grandi’s secular works, “Spine care e soavi.”¹⁶ Little is known about the origin of the text or the work, except that it was published in 1622 as one of Grandi’s duets with continuo. The piece is through-composed with a quadruple meter throughout. It opens with both voices in “sweet”

¹⁶ Alessandro Grandi, “Spine care e soavi,” *Alte Meister des Bel Canto: Italienische kammerduette des 17. und 18. Jahrhunderts*, ed. by Ludwig Landshoff (New York: C. F. Peters Corporation), 1927.

thirds, as the first line introduces us to a “sweet” pain that has become a “friend.” The next line of text opens with a gesture similar to the first and is repeated imitatively for the next eight measures. Grandi then gives the lower voice a solo with a new line of text and new music; the upper voice imitates the line exactly a fourth higher. The imitation between voices moves more closely together (a step apart) for the next five measures before they cadence together. Another solo is given to the lower voice, moving the text along, which the upper voice then repeats a fifth lower this time. Fragments of the line are closely imitated, again a step apart until the opening measures return with new text. Exact imitation follows again until the voices unite a third apart for the closing bars.

It is quite easy to see that Grandi has a “pattern” for this piece. A combination of solo and duet textures with a lot of imitation is not unlike many two-part pieces, sacred and secular, written at the time. The recurrence of the opening measures at the end is also a common gesture, though not something we see from Vizzana. The text is a little shorter than the average in *Componimenti musicali*. The range (D⁴-F⁵) is similar to most of the works we have looked at and quite similar to many of Vizzana’s motets.

There is little dissonance in “Spine care e soavi,” yet what is there does serve the interpretation of the text well. Our ears are first drawn to it in the opening measures on the word “soavi” (“sweet”) when the “sweet” thirds converge upon one another in a major second before the resolution and the cadence. (This happens again in meas. 9 and 51 when the opening bars are repeated.) In fact, most often when the voices are together, they are a third apart. Two other instances of brief dissonance help accentuate the text. Meas. 41 and 43 not only contain a second between the voices, but also place the word “ferite” (“wound”) on some of the highest and longest notes of the piece. A similar thing

happens in meas. 48 and 50 when the seconds occur again on longer notes for “*pungete*” (“stab”) and again on “*partite*” (“leave”).

Example 3.13a. Text painting on “*ferite*,” Grandi, “*Spine care e soavi*,” meas. 41-42

The musical score for Example 3.13a consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are: "pur, fe-ri-te! Spi-ne" on the first line and "fe-ri-te! Spi-ne" on the second line. The score includes dynamic markings such as *f*, *mp*, and *p*, and tempo markings including *rit.* and *Tempo I° (And)*. The piano accompaniment features a prominent bass line with a strong rhythmic pattern.

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Example 3.13b. Text painting on “*pungete*” and “*partite*,” Grandi, “*Spine care e soavi*,” meas. 48-49

The musical score for Example 3.13b consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are: "pun-ge te e non par-ti-te" on the first line and "ge te e non par-ti-te" on the second line. The score includes dynamic markings such as *mf* and tempo markings including *mf*. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

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Additional text painting occurs as the word “*partir*” (“leave”) is set apart by rests and further highlighted by the higher range and the half note. The highest note in the piece, however, is fittingly placed on the word “*crudeltà*” (“cruelty”) in meas. 20. Grandi is even careful to place the correct emphasis, here on the final syllable of the word instead of the penultimate syllable. There are brief moments when the bass and voice are dissonant with one another. Most notable are the accented dissonances on the downbeats of meas. 31 and 34 before the voice moves to repeated notes on this recitative-like section. In truth, the entire piece is quite recitativo.

Example 3.14. Accented dissonances, Grandi, “Spine care e soavi,” meas. 30-34

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Further, Grandi’s bass line is appealing in its progression. He seems quite fond of moving the bass by a third, adding to the harmonic depth of the piece. There are also several accidentals employed, most of which (the F-sharp, C-sharp, and G-sharp) are

used to indicate A-major tonality. There are several instances, such as meas. 27 and 31, where the F-sharp is followed by an F-natural in the same measure. Such is the case in meas. 27 as the bass makes its way midway down the octave using only seconds and thirds, and also meas. 31 when the bass descends by two half steps from G to F-natural. B-flat and E-flat are additional non-diatonic tones used at times. Just after the opening line of text, the bass “walks” up an octave from A² to A³, clearly outlining the A-major tonality.

Example 3.15. “Walking bass,” Grandi, “Spine care e soavi,” meas. 3-7

3

poco a poco *stringendo* *mf* *rit.*

che par - ten - do pia - ga - te che par - ten - do pia

poco a poco *stringendo* *mf* *rit.*

che pia - gan - do sa - na - te, che pia - gan - do sa - na - te,

poco a poco *stringendo* *rit.*

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This type of passage in the bass, along with the small amount of dissonance, is described by Denis Arnold in his *Early Music* article, “The Secular Music of Alessandro Grandi.” He states:

Even so, the atmosphere is less mannerist, more straightforward than Monteverdi’s. It has something to do with more obviously diatonic harmony bereft of those anticipations which give Monteverdi’s music its famed dissonant

tang. Grandi's harmonic rhythms are also more regular, and the "walking basses" of the 1620s are already beginning to appear.¹⁷

We will take a more detailed look at Monteverdi and how his music relates to Vizzana's in Chapter Five. It is worth noting here, however, that Arnold points out the "straightforward" manner with which Grandi composes. These "'walking basses' of the 1620s" show up in Vizzana's works as well, even in the early part of the decade, when *Componimenti musicali* was published.

Any one of the eight duets in *Componimenti musicali* could be used for comparison with Grandi's "Spine care e soavi"; "Paratum cor meum" provides several different angles from which to view likenesses and disparities. Both composers take advantage of a variety of textures that can be created with two voices. Grandi, however, seems to rely much more heavily on imitation and voice exchange. He does open his work with the voices together in thirds, but seldom after that are the voices used together except in preparation for a cadence. The amount of musical material for the piece is somewhat limited given the amount of imitation he uses. It is further limited at places like meas. 42-44 when he repeats the opening measures exactly.

While Vizzana does employ imitation as well, it is unusual for her to repeat sections of music exactly. She is, however, much more likely to overtly repeat text than Grandi. The first line of Vizzana's text in "Paratum cor meum," for instance, is repeated three times and is stated musically different each time. You will often find her repeating the last phrase of a line as well before moving on to a new line of text. While there is some repetition of text in "Spine care e soavi," it is done through the imitation. Grandi's

¹⁷ Arnold, "Alessandro Grandi," 495.

imitation occurs within a shorter amount of bars compared to Vizzana's. He generally waits until the end of the line before the second voice enters. Vizzana, when she does use imitation, might wait just a measure to bring in the other voice or might have the second voice begin a couple of beats later, as in Example 3.16. Monson contends that there are sections of the exchange between the two sopranos in "Paratum cor meum" where it is "recalling the light madrigal."¹⁸

Example 3.16. Close following imitative lines, Vizzana, "Paratum cor meum," meas. 15-19

The musical score for Example 3.16 is presented in two systems. The first system, measures 15-17, shows two soprano voices and a piano accompaniment. The first soprano part begins with a rest followed by the lyrics "et psal - lam in glo - ri - a me - - - -". The second soprano part enters in measure 15 with the lyrics "a, et psal - lam in glo - ri - a me - - - -". The piano accompaniment consists of a bass line in the left hand and a treble line in the right hand. The second system, measures 18-19, shows the continuation of the two soprano parts and the piano accompaniment. The first soprano part has the lyrics "a." and the second soprano part has the lyrics "a. Ex -".

¹⁸ Monson, *Disembodied Voices*, 106.

Thus, Vizzana's vocal lines appear more independent from one another, which is often the case, and her piece is developed more contrapuntally than Grandi's in these examples. This manner of composing also shows off Vizzana's skill in weaving two autonomous voices together for a seamless line as each reaches the cadence. When one of the voices does have a "solo," it is short-lived. Four times in "Paratum cor meum" the voices perform a solo; each is barely two measures. In Grandi's work there are two solo sections; however, one is four measures long for each voice; the other is five.

At the same time, Vizzana's piece contains more homorhythmic activity than Grandi's, and exhibits more variety. In the last four measures of the first quadruple section in "Paratum cor meum," the voices move together a third apart. She then takes the opportunity to turn the nine-measure triple section into a united front for the voices to relay the text: "*Confitebor tibi in populis Domine et psallam tibi in nationibus*" ("I will acknowledge you, O Lord, among the people, and praise you among the nations"). Remaining a third apart throughout the section, just twice do the voices deviate from one another, and then only briefly. Vizzana also artfully crosses the voices after four and a half measures. The last section of "Paratum cor meum" goes back to quadruple meter, combining solo and duet textures with the voices moving homorhythmically as well as independently. Imitation, the frequent use of thirds, vocal alternation, it is here that the work most resembles Grandi's "Spine care e soavi."

The sentiment of the texts could not be more different. The heart is the focus of the text in both works, yet for very diverse reasons. The difference is seen in Vizzana's opening line "*Paratum cor meum*" ("My heart is ready") and Grandi's description later in his rhymed poem of the unjust treatment one heart must endure ("*Quest' innocente*

core!") ("This innocent heart!"). Grandi chooses the forlorn thoughts of one who experiences the "sweet" pain of a lover's cruelty, while Vizzana's is a sincere prayer of praise and devotion. In the beginning, Vizzana's work sounds as if it could be directed to a willing admirer, but the devotion is directed heavenward. Her text, taken from Psalms, then directs itself toward praising and acknowledging God. She includes verses that mention the musical instruments *psaltery* and *cithara*. "Paratum cor meum" ends with a glorifying "*Alleluia*" section, while Grandi's final line speaks of a stinging pain that will not leave.

"Spine care e soavi" is also significantly less dissonant than "Paratum cor meum." There are only about six instances where the voices clash in Grandi's work. Most of these are carefully placed on words like "*ferrite*" ("wound") and "*pungete*" ("stab"). One, however, occurs on the word "*soavi*" ("sweet"), but in reference to the "sweet pain." Vizzana's piece, on the other hand, is one measure longer than Grandi's and contains twelve dissonant intervals. She also confronts the ear more than Grandi in a shorter amount of time as in several places her dissonances closely follow one another, often within the same measure.

Twice the discord appears with the word "*Deus*" ("God") and for a full two beats on "*Domine*" ("Lord"). Vizzana's dissonances also seem to be more complex than Grandi's. Neither composer is afraid to involve the bass; however, Vizzana is a bit more daring. For instance, in meas. 16 the voices are simultaneously dissonant with each other as well as the bass. Moreover, Vizzana's dissonances are, more often than not, suspended dissonances; only one of Grandi's is. The one thing both pieces have in common is that dissonances most often occur before a cadence, not unusual for the time.

As noted earlier, another common practice during the early part of the seventeenth century is found in both pieces—a “walking bass” line. (See Example 3.15 above.) A similar gesture is used in meas. 45-46 when the bass contains a nearly complete ascending octave again from G⁴ to G³. Vizzana employs a “walking bass” at nearly the same point in “Paratum cor meum.” Just after the “*Alleluia*” section begins, the bass ascends nearly a full octave from F⁴ in meas. 44-45.

Example 3.17a. “Walking bass,” Grandi, “Spine care e soavi,” meas. 45-46

45

pun - ge - te non par-

- te non par - ti - - te

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Example 3.17b. “Walking bass,” Vizzana, “Paratum cor meum,” meas. 44-45

Vizzana is not quite so liberal with accidentals. She does, however, prove daring with some of the harmonies. She has a B-flat in the key signature and rarely deviates from it. She adds in an F-sharp at times for G-major and G-minor tonalities, and at times employs a C-sharp. She, too, makes use of a cross relation when an F-natural in the bass is followed immediately by an F-sharp in the top voice. There is a sudden contrast of B-flat-major and D-major chords, which makes use of Vizzana’s favorite quick juxtaposition of F-natural and F-sharp. This is further accentuated by a diminished fourth between the voices.

Example 3.18. Juxtaposition of B-flat major and D major, followed by a diminished fourth between the voices, Vizzana, “Paratum cor meum,” meas. 24-25

The image shows a musical score for two voices and piano accompaniment. The top two staves are vocal lines in B-flat major. The first staff has the lyrics "te - ri - um et ci - - -" and the second staff has "um, psal-te - ri - um et ci - - -". The piano accompaniment is in D major. The score is numbered 24 at the beginning of each system.

Even with wholly different texts, some of the ways they are emphasized are similar. Each composer uses the highest notes of their respective works to emphasize the text. Though it does not linger there, Grandi places his highest note on the word “*crudeltà*” (“cruelty”). Vizzana places her highest note on “*exurgam*” (“arise”). Vizzana often makes use of melismas in her work to emphasize the text, something we do not find in this particular Grandi duet. She uses them to extend phrases such as “*cantabo*” (“I will sing”) and “*gloria mea*” (“my glory”). Grandi, on the other hand, makes use of rests to set off the word “*partir*” (“leave”). Vizzana’s rests do not seem that deliberate and only serve to mark the ends of phrases after cadences.

Based on the examples in this chapter, there are several things we can conclude when comparing some of the works of Vizzana to some of those from one of her well-known male contemporaries. The first is that Grandi appears to be more formulaic. In

strophic pieces like “Amo Christum” it is easy to see how the outline of verses and a refrain would determine the form. In “O vos omnes” the sinfonia acts as a refrain. However, Grandi’s pieces are more sectionalized as well. One can follow the text in chunks, so to speak, where imitation is used to neatly wrap up the lines. Vizzana is much less likely to repeat music as much as we have seen Grandi do in these examples. She will, however, repeat either single words or fragments of the text, and employs a refrain in the trio to be examined later. She is also less likely to reuse melodic material in imitation. When she does use imitation, she might begin in the middle of a phrase rather than the end of the line, as is the case in most of these Grandi examples.

Unlike Vizzana, Grandi seems more willing to write “music for music’s sake,” to borrow from a much later description. The vocal flourishes he uses in “Amo Christum” would not be out of place in Vizzana’s music; however, she would place them on words she felt more deserving of a display. Moreover, Vizzana seems to use text painting more often. Grandi uses rests for rhetorical effect as well, something not detected in Vizzana’s motets. In the works for two voices, both composers use a variety of textures textures with Grandi favoring the solo voice more often than the duet. When the two voices do sing together, Grandi and Vizzana both rely heavily on thirds. The ranges of the pieces examined are comparable, with Grandi’s possibly larger overall.

Grandi’s choice of texts is not as personal as Vizzana’s. That is not to say that Grandi did not feel some sense of devotion to the sacred texts he set. Given his occupation, he set many more of them than Vizzana did. Nonetheless, the texts Vizzana chose have an individual quality about them. They tend to focus on the composer’s private relationship with her Lord and her singular, exclusive feelings toward Him. The

occupations of each of them surely have much to do with this. Both composers also use meter rhetorically, using the change between quadruple and triple to indicate something of interest within the text. Various factors affect the length of the text, depending on the function of the work (or possible function in Vizzana's case) or the poem the composer chose to set. It is possible that Vizzana's motets were the type of "paraliturgical" work that Jerome Roche describes above. Vizzana also takes her time with the text, as in the beginning of "Protector noster" where each of the four voices gets its turn to state the opening line and does so mostly in half and whole notes.

Both appear to be experimenting still with the difference between aria and recitative. Neither writes virtuosic vocal material; neither one utilizes florid, voluptuous vocal lines, but we do find both of them at times in the realm of arioso. Vizzana certainly uses melismas more often in these examples. One was hard pressed to find one even a few measures in length in these works by Grandi. Vizzana uses them quite often in her pieces to indicate singing or praise, a topic often found in her chosen texts.

Further experimentation takes place with the use of the "walking bass" described by Denis Arnold above. Vizzana uses it less than Grandi in these examples either out of happenstance or preference. Their treatment of the bass line is quite similar, not too adventurous overall and mostly *seguinte*. Vizzana's bass is a bit more daring at places involving dissonances with the vocal line; however, Grandi makes his bass more of an independent voice when the instruments play by themselves. Of course, instrumentally, Vizzana only has the choice of allowing the continuo instruments to play by themselves where as Grandi certainly has more options compositionally.

Grandi is more comfortable using accidentals than Vizzana. She rarely strays from the B-flat that appears in all but one of her key signatures. Each is confident in using dissonance, but Vizzana is more likely to use them for rhetorical effect. Grandi seems to use them more often for their sonority rather than in relation to certain words.

Their compositional styles are comparable in the way they treat four-voice textures. Both will alternate, as most composers will, between solo, duet, and trio textures as well as four-voice polyphony. As mentioned above, Vizzana's counterpoint is a little scarcer and more reserved than Grandi's. She is much more likely to favor homorhythm when all four voices are present. With a few exceptions in this example, she tends to use the solo voice more often. This is perhaps due to the medium for which she was writing and the amount of solo motets in her collection.

As we have noted, there are several similarities, and quite a few differences, in the writing styles of Alessandro Grandi and Lucrezia Vizzana. It is not known whether Vizzana was familiar with any of Grandi's writings or if she had even heard them from outside the convent walls. There are many things that a composer likely does naturally, of course, such as placing melismas on joyful texts. Other techniques, such as the "walking bass," might not have been part of Vizzana's musical vocabulary short of an outside influence. Regardless, as disparate as each is at times from one another, both used techniques, including a keen focus on the accompanied solo voice.

CHAPTER FOUR

COMPARING THE MUSIC OF LUCREZIA VIZZANA AND FRANCESCA CACCINI

Francesca Caccini was born in Florence in 1587, three years before Lucrezia Vizzana. From the earliest days of her life, she was surrounded by the musical activities of her composer/teacher father Giulio Caccini and her mother, Lucia, a singer, her stepmother, Margharita della Scala, also a singer. “La Ceccina,” as she was later known (a the diminutive of “Francesca”), was trained by her father and became skilled in singing, guitar, harp, and keyboard as well as composition. Ellen Rosand speaks of Caccini in her essay “The Voice of Barbara Strozzi” and implies that her musical family had much to do with her progression as a composer, specifically because she was female. Rosand states: “Francesca Caccini . . . who was exposed *per forza* to music from infancy, suggests that such an environment may have been essential for the development of a female composer.”¹

She was much-admired for her singing, making her professional debut at the age of thirteen in Jacopo Peri’s *Euridice*. She was offered her first job by Queen Maria de Medici of France when she was seventeen during one of the family’s trips there. Grand Duke Ferdinand I of Tuscany, however, would not grant her permission to accept. In 1607 she began service to the Medici family in Florence and married the court singer Giovanni Battista Signorini. For the next twenty years, she served as singer, teacher, and

¹ Ellen Rosand, “The Voice of Barbara Strozzi,” in *Women Making Music: the Western Art Tradition, 1150-1950*. Edited by Jane Bowers and Judith Tick. (Urbana: University of Illinois Press, 1986), 169.

composer to the Medici court and for a time was the highest-paid musician on their payroll.

As a court musician, she composed entertainments and pieces for various festivals; performed for religious services, visiting dignitaries, and other events hosted by the court; and instructed princesses and other members of the court in singing and instrument playing. In 1618 Zanobi Pignoni published her sizeable collection *Il primo libro delle musiche* in Florence, which includes thirty-two solo monodies and four duets. The set is divided into genres, such as sonnets, madrigals, arias, and motets; the majority of the pieces are set to sacred texts. Caccini was known to have written poetry both in Italian and Latin, and her works clearly demonstrate Caccini's skill, either innate or learned, for expressing the text in music. Most contend that Caccini's compositional skills were greatly influenced by her father. Barbara Garvey Jackson, writing in *Women & Music: A History*, feels that her father's influence combined with the performance style with which Caccini would have been familiar greatly shaped her compositional approach. "The music of *Il Primo libro* combines the style of musical declamation Francesca had learned from her father with the virtuoso embellishments practiced by [Vittoria] Archilei and the Ferrarese *concerto delle donne*."²

Her one surviving dramatic work, *La liberazione di Ruggiero dall' isola d'Alcina*, was composed for the visit of Prince Władisław of Poland during Carnival of 1625 and was published that same year. It is known as the first "opera" written by a woman. Suzanne Cusick refutes this notion as she states, "[I]t came to be known,

² Barbara Garvey Jackson, "Musical Women of the Seventeenth and Eighteenth Centuries," in *Women & Music: A History*. 2nd ed. Edited by Karin Pendle. (Bloomington: Indiana University Press, 2001), 103.

inaccurately, as the first opera composed by a woman . . . *La liberazione* is clearly not an opera. It is, as its sources' title pages attest, a 'balletto composto in musica.'"³ Opera or not, the subject matter is quite progressive for the day, depicting a female rescuing a male from the clutches of another female. Cusick, in her analysis of the plot, "suggests [it as] an example of a 'secret victory' of an unacceptable woman character."⁴ Taking this argument one step further, the article goes on to state that the plot and the way in which the characters behave was a commentary on the real-life struggles of a female working in man's occupation. "Melissa's success in liberating Ruggerio may be interpreted as a warning to those who seek power that they must speak in a patriarchal language and repress what is regarded as feminine."⁵ One must consider, however, that the Medici court was largely under feminine control at the time with Christine de Lorraine and her daughter-in-law, Maria Magdalena d'Austria, ruling the court after the death of Grand Duke Cosimo II, though still functioning in a patriarchal society.

Some see Giulio Caccini's influence in this work as well. Referring to the *balletto*, Ronald Alexander and Richard Savino, who together edited *Il primo libro delle musiche*, contend that the recitatives in the work are more florid than those being developed by the Florentine Camerata. "The recitatives and arias are rooted in the

³ Suzanne G. Cusick, *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago: University of Chicago Press, 2009), 192.

⁴ Renée Cox Lorraine, "Recovering *Jouissance*: Feminist Aesthetics and Music" in *Women & Music*, 6.

⁵ *Ibid.*

virtuoso singing style of her father, *recitar cantando*, which sets her opera apart from the drier recitative style favored by the Camerata.”⁶

Caccini was widowed in 1626 and remarried the next year. Following the death of her second husband, she re-entered service to the Medici in 1633, where she remained for another eight years. Discrepancies exist about the date and cause of her death. She left the Medici court in 1641 and either died or remarried in 1645 when guardianship of her son is transferred to his uncle.⁷ There is a tomb in Florence next to her father and sister with her name on it, but no death date. It is not known if she is actually buried there.

Caccini’s *Il primo libro delle musiche* was published in 1618, the year of her father’s death and five years before Vizzana’s *Componimenti musicali*. *Il primo libro delle musiche* is one of the largest collections of monody to date, numbering ninety-nine pages. (Her father’s *Le nuove musiche* is thirty-nine pages.) It was the first to include an even distribution of both secular and sacred works in one volume.⁸ The collection consists of nineteen sacred solos, thirteen secular solos, and four secular duets for soprano and bass. She also includes a variety of song types, listed in the table of contents as: *sonetti, ottave, ottave sopra la Romanesca, canzonette, mottetti, himni, arie, arie allegre*, and *madrigali*. Jane Bowers does not make a direct link between the publication

⁶ Francesca Caccini, *Il primo libro delle musiche of 1618: A Modern Critical Edition of the Secular Monodies*, edited by Ronald James Alexander and Richard Savino (Bloomington: Indiana University Press, 2004), 4.

⁷ Tim Carter et al. "Caccini." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/40146pg2> (accessed 13 June 2010).

⁸ Caccini, *Il primo libro delle musiche*, 5.

of Caccini's *Il primo libro delle musiche* and Vizzana's *Componimenti musicali*; however, she does note that Vizzana's publication, along with four others by women, appeared shortly thereafter.⁹

“Jesu corona Virginum”

We will first examine “Jesu corona Virginum,”¹⁰ one of two hymns in the collection. The piece is for solo voice and continuo and is in modified strophic form with an instrumental *ritornello* between the verses. Caccini does not specify on her title page with which instruments she meant her songs to be accompanied. Due to her use of several poetic structures popular in the day, many pieces in the collection are strophic or modified strophic in form. The use of instrumental *ritornelli* in monody was innovative for this time, and she employs the technique in several of her pieces in *Il primo libro delle musiche*. She does, however, still make use of the vocal *ripresa*.

The text is a hymn from the Common of Virgins. It is used for Vespers in Eastertide and is attributed to St. Ambrose (340-397). The text is laid out neatly in five verses made up of five lines each. Each line contains eight syllables, handy when one plans on using the same music for all five verses. The piece remains in triple meter throughout except at the end of verses two, four, and five when Caccini indicates that the ending measures are to be in common time. The ends of these particular verses contain long, written-out melismas (verses two-five each have an extended, written-out melisma

⁹ Jane Bowers, “The Emergence of Women Composers in Italy, 1566-1700,” in *Women Making Music: the Western Art Tradition, 1150-1950*. Edited by Jane Bowers and Judith Tick. (Urbana: University of Illinois Press, 1986), 118.

¹⁰ Francesca Caccini, *Sonetto spirituali; Madrigale; Aria Romanesca; Motteto; Himno; Aria; Canzonetta* ed. by Carolyn Cunningham (Bryn Mawr, PA: Hildegard Publishing Company, 1998), n.p.

within them). The variance of the verses along with the ornamentation is something with which Caccini would have been quite familiar. Giulio Caccini describes them in his didactic preface to *Le nuove musiche*.

Many of the vocal ornaments within the collection are written out; the trills in this piece, however, of which there are many, are simply marked. The written-out ornamentation may have been an attempt to make the collection equally accessible to professional as well as non-professional singers. The range, C⁴ to D⁵, is within the abilities of an amateur. Nella Anfuso, Italian musicologist and performer, relates her interpretation of Caccini's use of the trill when she states that in the fifteenth to the sixteenth centuries the trill was not synonymous with joy or happiness. She contends that the trill was used to underline syllabic or musical accents, and finishes the line of thought by stating that "*Cecchina . . . lives in a continual presence of trills*" [italics hers].¹¹

The phrasing of the piece implies regularity, using short, two-measure segments often dividing the eight-syllable line evenly in half. Musically, the lines follow an order as well – *ababc*; Caccini repeats the melodic material almost exactly until the last phrase. The *c* section repeats the last line of text for each verse and is the most altered between the verses. Verses two, four, and five contain long melismas, while verses one and three contain only a short turn at the same point. The melody can be seen in Example 4.1.

¹¹ Nella Anfuso, "The Vocality of Francesca, So Called the 'Cecchina,'" In *Francesca Caccini: Florilegio Musiche, Libro I, Firenze 1618* Trans. Corrado Bennett (Florence: Fondazione Centro Studi Rinascimento Musicale, 2006), 28.

Example 4.1. Melodic line, verse 1, Caccini, "Jesu corona Virginum," meas. 1-10

1. Je-su co - ro - na - Vir - gi-num quae mater il -

la con - ci-pit, quae so - la Vir - go - par - tu-rit.

Hec vo - ta cle - mens ac - ci-pe, hec vo - ta cle - mens

ac - ci-pe.

Ritornello

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The harmonic outline of Caccini's melody can be seen in this example as well. She writes a harmonic shift every two measures, coinciding with the phrases. She first moves from D minor to A minor, a progression our common practice ears might expect, save for the lowered third of the dominant. The addition of the B-flat in meas. 3 leads to F major. The composer is even more deliberate about the A-minor chord in meas. 6, which she indicates in the figured bass. Lastly, the piece shifts back to D minor, where it stays until the end of the strophe. This is followed by the instrumental *ritornello*, which serves as break between the verses. It is not ambitious instrumentally, barely covering the range of a sixth and lasting just over three measures.

Caccini's bass is interesting and active. As already mentioned, the bass line of the verses underlies several tonal transitions; although the melodic lines are repeated nearly note-for-note from meas. 1-8 (the *ab* of the form), the bass lines of these sections are not. Caccini cleverly interchanges the D-minor and F-major sonorities in meas. 1, 5 and 8. This not only keeps the repeated melody intact, but also adds some harmonic variety to the piece. In meas. 32, the beginning of the second *a* phrase of verse three, she does make a change in the harmonic motion. Instead of remaining in F major, where the harmony lands at the end of the first *b* phrase in verse one, Caccini alters the bass to that of the meas. 1 thus causing a faster shift back to D minor and employing the C-sharp again for the move to the major dominant (See Example 4.1).

Other than this the changes mostly occur within the figured bass, octave displacement, note values, or some filigree between notes. The alteration in the figured bass between the verses are generally the addition of a lowered third for the A-minor chord (even though C-natural is always used in the melody) and the absence of the

lowered third for initial the D at the beginning of verses 3-5. The flat sign appears only at the beginning of verses one and two. Perhaps Caccini (or a copyist) felt this was enough instruction on how to begin the verses and decided to leave it off for the subsequent verses. The changes in the figured bass also include some minor inversions. Caccini seems to return to her original bass line at the end of the work as the bass lines of verses one and five most closely resemble one another.

The absence of the B-flat in the bass in meas. 7 sounds quite surprising to our ears. One is led to believe it is possibly a misprint, especially given that the B is lowered every other time at this point in the other verses. This spot also marks the only time Caccini moves the bass by a third, though not by root. The addition of the B-flat is the cause for the small number of times Caccini's bass moves by a half step, except for a move from D to C-sharp that provides for the deliberate "tonic-dominant" shift in the opening measure. Caccini's bass line does descend a fifth stepwise in meas. 9, though not to the extent of the "walking bass" we saw in some of the Grandi pieces. (See Example 4.1.) It makes a similar descent in meas. 11 at the beginning of the *ritornello* where it moves downward from C³ to G².

The variations of the melody between the verses most often, but not always, have to do with text painting. The ascent that Caccini appropriately places on the word "corona" ("crown") in meas. 1 remains in all five verses, but at times is subdued and at other times explicit. For instance, in verse 4, the notes and rhythm are varied slightly on "deprecamur" ("intercessor"), as prayers are requested on the singer's behalf. The most subdued version of the line can be seen in the beginning of verse 5, strangely on the word "virtus" ("virtue"). Given the work's Marian bent, one might expect this word to be a bit

more decorated. This upwardly-moving line, however, is repeated exactly as it is in meas. 5 for the word “*Virgo*” (“Virgin.”). One also notices the slight flourish on the word “*clemens*” (“mercy”) in meas. 9. In essence, the places in the melody where Caccini first uses melismatic movement in verse 1 are repeated to some extent or another in the other five verses.

There are a few melismas that warrant specific mention. The first extended melisma comes in meas. 23-24 on the word “*reddens*” (“render”) where the text speaks of the rewards of a bride, an allusion to the parable of the ten virgins in the Bible. Though only a measure in length, Caccini includes a dramatic display of sixteenth and thirty-second notes, spanning an octave, for the first syllable of the word. She also changes the meter to common time for the last two measures of this verse. A similar thing happens at the end of verse four on the word “*corruptionis*” (“corruption”). She purposefully extends the five-note descent (originally seen in meas. 3) at the beginning of verse 5. Here, in meas. 58, she uses descending and ascending runs, spanning an octave, on the word “*Patri*” (“Father”). The most elaborate melisma, however, comes at the end of the piece where the singer proclaims “*in seculorum secula*” (“world without end.”). Spanning yet another octave, it is the longest melisma in the work at just over two measures, which ends with a rest before the completion of the word. Nella Anfuso writes that in the *giri di voce*, or “turning of the voice” Caccini will insert “semiquaver pauses” to break up a word to which she wants to give dramatic significance.¹² Though not a “semiquaver pause,” which we will see Caccini use later, it is perhaps worth noting even more that she chooses a quarter rest here for the break.

¹² Ibid, 27.

Example 4.2. Melisma on “*seculorum*,” Caccini, “*Jesu corona Virginum*,” meas. 65-68

The image displays two musical staves. The upper staff is a vocal line in treble clef, showing a melisma on the word "lo" with a long horizontal line indicating the sustained note. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), showing chords and a bass line. A measure number "6" is written below the piano staff. The second system shows measures 66-68. The vocal line begins with a box containing the number "66". The lyrics "rum se - - cu - la." are written below the vocal line, with a trill ("tr") above the final note. The piano accompaniment continues with chords and a bass line, with measure numbers "11" and "108" written below the staff.

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Other instances of text painting take place strategically on words such as “sing” and “sweet.” One does not find, however, Caccini using dissonances for tone painting in this work. Most of the dissonances in “*Jesu corona Virginum*” are passing. Meas. 8, however, contains a brief clash between the G in the bass and the F in the voice, as the singer finishes the word “*clemens*.” It occurs on the downbeat of the measure and is quickly resolved when the voice moves downward to an E.

Vizzana does not include strophic works in the collection. Therefore, there is no piece in *Componimenti musicali* that shares its form with “*Jesu corna Virginum*.” There

are several other differences, as well as some similarities, that we will find by comparing Caccini's hymn with Vizzana's solo "Praebe mihi," which is through-composed.

Vizzana was surely familiar with the various hymns used throughout the liturgy. She chose, however, not to set any texts of that kind. In fact, nearly all of her known works are through-composed and use little repetition of the text.

When she does choose to repeat the text, it is often just the last two words or so of the phrase. Unlike Caccini's textual repetition, Vizzana treats these recurrences similarly within the music, often with a sequence. This happens several times in the 53 measures of "Praebe mihi," an example of which may be seen in Example 4.3. Caccini, on the other hand, reiterates the entire last phrase of each verse in "Jesu corna Virginum" and sets it to completely different music, *c* section of the melodic form.

Example 4.3a. Repetition of text, Vizzana, "Praebe mihi," meas. 7-10

The image displays a musical score for measures 7-10 of Vizzana's "Praebe mihi." It consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "dul - cis - si - mum lu - men, dul - cis - si - mum lu - men. In -". The piano accompaniment is written in a bass clef with a key signature of one flat. The bass line features three sharp signs (#) under the notes, indicating a specific harmonic structure. The music is through-composed, with the text being repeated in a sequence within the same musical phrase.

Example 4.3b. Repetition of text. Vizzana, “Praebe mihi,” meas. 22-24

The image shows a musical score for Example 4.3b. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "e-am in - tus et for - is, in - tus et for - is, et for -". The first two measures of the vocal line correspond to the first two phrases of the lyrics. The third measure begins with a melisma on the word "et", indicated by an asterisk (*) above the note. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It provides a harmonic and rhythmic foundation for the vocal line.

When Vizzana’s text includes parallel structure in “Praebe mihi,” she treats the similar phrases all together differently in terms of the melody. For example, meas. 29 begins the phrase “*te videre videndo, te amare amando, te fuis fruendo, te possidere*” (“to behold you, beholding you, to love you, loving you, to delight in you, delighting in you, to possess you”). Vizzana places a long and ornate melisma, which would not be out of place in Caccini’s music, on the word “*videre*.” Following this are short syllabic phrases for “loving” and “delighting.” She then ends the series with another long melisma on “*possidere*.”

One thing Vizzana and Caccini agree on musically (as did a lot of other composers) is the use of ornate melismas at the end of the pieces when the text speaks of eternity. As mentioned earlier, Caccini’s longest melisma in “*Jesu corna Virginum*” occurs on the word “*saeculorum*” just before the end of the piece. Likewise, Vizzana’s work ends with a long melisma on the word “*perpetuum*.”

The meter differences between the two are really not significant. Caccini changes meter only to accommodate the long melismas, and Vizzana's work remains in quadruple time throughout. Caccini's piece is much more ornamented than it appears at first glance. A look at the print reveals no less than seven trills indicated for the first verse. The other verses contain either the same amount or less, with verse five having only four. They most often occur at the same point in the phrasing. This sort of decoration for the voice perhaps would have been out of place at Santa Cristina, even for a nun who might have been experimenting with the compositional practices of the time.

Caccini's bass (in the duets) and continuo lines appear directly beneath the soprano vocal line in her book. Vizzana's collection was published in part books five years later. Was this a publisher's decision or the way the two women constructed the material? Another point of interest in Caccini's score is specific to "Jesu corona Virginum." Though the piece is strophic, the music is written out for all five verses. This, of course, is likely due to Caccini's desire to place the particular, written-out ornaments exactly where she wanted them. Writing out the music for each verse also allowed the composer to put rests in various places where she intended for there to be a definite break. For instance, meas. 20 and 67 contain quarter rests in the middle of a word.

As we saw in comparison with Grandi, Vizzana seems to choose more specifically the words on which she places melismas. In addition to the ones shown above on "*possidere*" and "*perpetuum*," Vizzana carefully uses melismas on "*Iesu*" ("Jesus"), also a repeated word, and "*sanctis*" ("saints"). Caccini keeps her melismas and ornaments in roughly the same place in each verse, though she does modify them

somewhat perhaps in response to the words on which they fall. Vizzana has a few written out ornaments, which are short and controlled. Like Caccini's work, "Praebe mihi" is almost devoid of dissonance. There are a few places where an ephemeral second exists between the voice and the bass. The ranges of both pieces are just over an octave.

The source of Caccini's text is definite; it is a hymn for the Common of Virgins and used for vespers and lauds is found in *Liber Usualis*, page 1211. The text of Vizzana's "Praebe mihi" is unknown, as are nearly half of the texts in *Componimenti musicali*. We have already speculated that Vizzana might have penned the words herself or perhaps had someone write them for her. It seems that it would have been convenient for Vizzana to have chosen other texts from the liturgy, with which she would have been very familiar. This is, perhaps, the reason why did not choose to use them. Like Caccini, she might have been fond of writing both the poetry and the music. "O si sciret," for example, is one of Vizzana's texts that is poetic, yet the source is unknown.

Though their sources may vary, both "Jesu corona virginum" and "Praebe mihi" have Jesus as their focal point. The difference is that the hymn speaks of "we" and Vizzana of "I." In Caccini's text, Jesus is the bridegroom, but he's not *her* bridegroom. Jesus is shared among the ten virgins, as well as the other believers seeking him. Vizzana's text calls upon the "most beloved Jesus" to "pour into her soul" and "enlighten [her] within and without," a very intimate and personal request. Vizzana calls herself an "unworthy handmaid" while the Caccini text is directed to someone from whom we all accept mercy. Vizzana makes use of words such as "behold," "love," "delight," and "possess," words directed toward someone with whom she is very close. The conclusion of Caccini's hymn mentions the Father, Son, and Holy Spirit for those who should be

praised. For Vizzana, Jesus is the only one mentioned. Both texts do end with eternity in mind, however, “forever” in a “world without end.”

“Lasciatemí quí solo”

One of the secular pieces in Caccini’s *Il primo libro delle musiche* is the solo “Lasciatemí quí solo.”¹³ It is the only secular aria in the collection. It is, like “Jesu corona Virginum,” a five-part, strophic work with variations. Caccini is known for “her extensive use of strophic variations, the *aria* and *ottave sopra la Romanesca*, and the sacred *arie allegre*, all of which lie stylistically in a middle ground between the *madrigali* and *canzonette*.”¹⁴ Caccini was familiar with the poetic forms of the day through the high-quality writers with whom she associated, first through her father’s connections and later through her own. The poet is anonymous, leading one to believe that Caccini might have composed the verses herself as she was known to write poetry in both Latin and Italian. In the poem, the speaker (it is not clear whether the speaker is a man or a woman) wants to be left alone and to die in misery. The reason for such agony is not known, but it can be assumed the cause is love, given the reference to the “*felicissimi amanti*” (“happiest lovers”) in the text, and most likely an unrequited love. Suzanne Cusick maintains that “Lasciatemí quí solo” is more sophisticated than most laments. She states, “[W]hat did Francesca bring into being for her pupils with ‘Lasciatemi qui solo’? She brought into being a lament that is neither disorderly nor hysterical but rather sings both sadness and desire with dignity.”¹⁵

¹³ Caccini, *Il primo libro delle musiche*, 45.

¹⁴ *Ibid.*, 5

¹⁵ Suzanne G. Cusick, *Francesca Caccini at the Medici Court* (Chicago: University of Chicago Press, 2009), 136.

The five verses are made up of eight lines each with the repeated last line, ““Lasciatemí morire,” as a reprise on all but the last verse. (This is also the opening line of Arianna’s lament, from Ottavio Rinuccini’s *L’Arianna*, set to music by Claudio Monteverdi in 1608.) This structure of the verses is a modification of “Jesu corona Virginum,” where the last line of each hymn verse is repeated with different music. The lines are set with either seven or five syllables and have the rhyme scheme *ababccdd*. Though lengthy, the text is about average when compared with the other strophic pieces in the collection.

The melody of “Lasciatemí quí solo” is recitative-like, yet gives way to instances of expressive beauty while opening each verse with a declamation in monotone. The mostly syllabic melody is then repeated for all five verses with little change, save for the added ornamentation that varies from verse to verse. The ornaments are, in typical Caccini fashion, mostly written out, relaying the composer’s intent and displaying her gift for melody. There are trills marked in the score, but not nearly as many as in “Jesu corona Virginum”; there are three at most for each verse.

Editors Ronald James Alexander and Richard Savino contend that this work in particular demonstrates the elder Caccini’s influence on his daughter Francesca. They feel that “Lasciatemí quí solo” is more dramatic, more in the style of her father’s *recitar cantando*.¹⁶ The lyrical beauty and great variety of Francesca Caccini’s compositions, as well as those of her father, lead one to agree more with Nino Pirrotta’s description.

¹⁶ William V. Porter and Tim Carter, "Peri, Jacopo," In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/21327> (Accessed 16 June 2010).

William V Porter and Tim Carter link this style more with Giulio Caccini's contemporary Jacopo Peri (1561-1633): "[Nino] Pirrotta [1908-1998] coined the phrase 'cantar recitando' (song modified by speaking) to characterize Caccini's more lyrical style as opposed to Peri's more realistic 'recitar cantando' (speech modified by singing)."¹⁷

Nevertheless, the piece does contain a recitative-like motive when lines 1, 3, 5, and 8 of the poem begin on repeated notes. The range is an accessible ninth (C⁴-D⁵), quite similar to what we have come to expect, and the work remains in quadruple meter throughout.

The harmonic rhythm of "Lasciatemí quí solo" remains steady with about two chords per measure. There are places that surprise the ear, however. At the end of the melody, the indication of a raised third in the figured bass changes the sonority from minor to major, then back to minor again, all in a matter of three beats.

Example 4.4. Change in sonority at end of melody, Caccini, "Lasciatemí quí solo," meas. 16-18

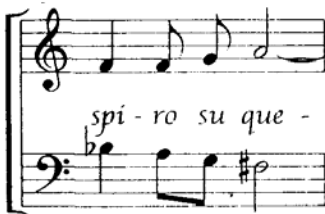
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The bass also remains mostly the same with each repetition, though filling in some of the previously open intervals. Its progression keeps the line interesting with several chords in inversion. The first movement occurs in meas. 2 where the bass

¹⁷ Ibid.

descends by a third, leading us from the opening A minor chord to the sweet-sounding F major. A similar movement happens in meas. 7 when the bass descends a diminished fourth from B-flat to F-sharp to form the first inversion of a D-major chord. At first glance, this measure appears to be filigree between the B-flat and the F-sharp. As mentioned above, Caccini often uses such a gesture when she is varying the bass within the verses. This particular measure, however, is preserved exactly as it appears here in all five verses. It is not surprising that the harmonic structure stays the same, but what is unexpected is that this harmonic motion remains the same while notes of like short duration are often changed from verse to verse. Caccini must have been fond of this succession in the bass as she goes to the trouble to make sure it appears exactly the same in all five verses.

Example 4.5. Bass movement from B-flat to F-sharp, Caccini, “Lasciatemí quí solo,” meas. 7



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The bass only moves by a third one other time in the piece at meas. 5-6 when the D moves up to the A for the first inversion F-major chord. Thus, each time Caccini employs movement in the bass by this interval, which Vizzana uses extensively, take place within the first seven measures. Though not entirely noticeable, the bass does

descend by root a half step in meas. 13; however, when the first inversion F-major chord changes to a second inversion E-minor chord in the process, the bass line actually ascends a whole step.

There are places in “Lasciatemí quí solo” where text painting is evident. Some seems deliberate; in other places, the strophic melody provided a convenient place for particular words. For instance, the word “*solo*” (“alone”) has a small turn on it in meas. 2. This is, however, the end of the first line of text and consequently the end of the first phrase of music, an opportune point at which to put an embellishment. The same turn is used in the fifth verse at meas. 82 when the poet speaks of rivers (“*fiumi*”). Similarly, small ornaments take place on words such as “*volgio*” (“want”) and “*scoglio*” (“rock”). Each occurs at the end of a line of text. Not all phrase endings are treated with an ornament, however. In meas. 14-15, the word “*martire*” (“martyr”) lies mostly on two half notes, perhaps another instance of tone painting representing the lingering stillness of death. Of course, there is slight turn reserved for the end of the melody, which, in all but the last verse, occurs on the word “*morire*” (“to die”).

The first extended melisma appears at the beginning of the second verse in meas. 21-22 on the word “*pieto*” (“merciful”). Immediately following is the word “*canto*” (“song”), which receives the same unimaginative treatment (two half notes) as did “*martire*.” Caccini also places ornaments on words with negative connotations as well. In meas. 33-34, a six-note melisma is placed on the word “*ire*” (“ire”). Then again, it is at the end of a phrase. She also uses melismas on “*lamenti*” (“lament”) and “*dolor*” (“suffering”), meas. 42-43 and 51-52, respectively. Verse 3 contains the most melismas and the most elaborate example in the work. Caccini uses a quick cascade of thirty-

second notes to depict winds (“*venti*”). On the other hand, the most intricate melisma in the piece is placed on “*vostro*” (“your”) in meas. 40-41. Perhaps Caccini liked the sound of the “O” vowel for singing or possibly she wanted to emphasize the personal pronoun concerning the cave of the winds.

Example 4.6. Melisma on “*vostro*” (“your”), Caccini, “*Lasciatemí quí solo,*” meas. 40-41

The image shows a musical score for a vocal line. The top staff is in treble clef with a 7/8 time signature. It begins with a trill (tr) above the first note. The melody consists of a series of eighth notes, with some beamed together. The lyrics are "Tor-na - te al vo - stro spe -". The bottom staff is in bass clef and contains a few notes, with a sharp sign (#) above the first measure and a double bar line (||) above the second measure.

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Verses 4 and 5 have fitting melismas on “*amanti*” (“lovers”), “*bel*” (“beautiful”), and “*conforto*” (“comfort”), as well as a very ornate one on “*notanti*” (“observant”) in meas. 64-65. Strangely, the most elaborate melisma in Verse 5 also appears on the word “*vostra*” (“your” – feminine), while words such as “*languire*” (“torment”), “*amarisimi*” (“bitterest”), and “*pietate*” (“pity”) go virtually unnoticed. There is one suspended dissonance in the piece. It occurs in meas. 7-8 when the bass moves from F-sharp³ down to G³ while the voice remains on an A. The text is “*questo*” (“this”), so it not likely Caccini was striving for any purposeful word painting.

As mentioned in the description of “*Jesu corona Virginum,*” Caccini utilizes rests between syllables of words to draw attention to them and increase the dramatic feel of the

line. Likewise in “Lascíatemí quí solo,” Caccini places an eighth rest before finishing the word “*pieto*” (“merciful”) in meas. 21 and also a sixteenth rest before a vocal turn on the word “*pene*” (“suffering”) in meas. 24. Though meas. 24 does not contain a long and quick *giri di voce*, it does contain a modest one with a trill, and we do take note of Caccini’s carefully placed rests.

Of the texts in *Componimenti musicali*, the one that comes closest to a lament is “Usquequo oblivesceris me in finem?” The verses are taken from Psalm 12:1-4 and relate David’s despair over the triumph of his enemies. The text explicitly leaves off the last two verses of chapter 12 where David says that he will nevertheless put his trust in the Lord and sing praises to Him, making it a true lament. While “Usquequo oblivesceris me in finem?” calls upon God for intervention, the writer of “Lascíatemí quí solo” requests to be left alone to die.

Caccini’s work is a five-part, modified strophic aria that contains a reprise at the end of the first four verses; Vizzana’s motet is through-composed with only snippets of the text repeated. Because of this, Caccini’s text is longer than Vizzana’s pieces in *Componimenti musicali*. The text of each motet in Vizzana’s collection is roughly the same length as one of the verses in Caccini’s aria. The melody of “Lascíatemí quí solo” is certainly more recitative-like, except when it contains a precisely written-out ornament. Both works are mostly syllabic otherwise and remain in quadruple meter throughout. The harmonic rhythm of each piece is similar with one to two changes per measure unless the bass is especially active.

Vizzana does use melismas and vocal ornamentation on words such as “*finem*” (“forever”), “*a me*” (“from me”), and “*adversus eum*” (“against him”), and they are all at

the ends of phrases. In fact, these are the only places where Vizzana uses any kind of melismatic treatment, save for a short, three-note ascension on the word “*in*” (“in”). Vizzana is much more likely to place emphasis on the text by repeating the phrase and using longer note values. For instance, when the singer tells of having “*dolorem in corde meo per diem*” (“sorrow in my heart daily”), Vizzana repeats the phrase “*per diem*,” using a half note and a whole note, to demonstrate the continual, ongoing struggle, as seen in Example 4.7a. Likewise in meas. 26-27, she repeats “*respice*” (“consider”) using half and dotted-half notes, emphasizing the singer’s plea to be “considered” by the Lord, shown in Example 4.7b. In both cases, the statements are highlighted further when she sets them apart using rests.

Example 4.7a. Text emphasis involving repetition and rests, Vizzana, “*Usquequo oblivisceris me in finem?*,” meas. 18-19

17

me - o per - di - em, per di - em?

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Example 4.7b. Text emphasis involving repetition and rests, Vizzana, “Usquequo oblivisceris me in finem?,” meas. 26-29

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She also sets off the words “*in morte*” (“in death”) with rests, descending a half step on the final syllable from G to F-sharp. Further, Vizzana is prone to use range as a means of textual emphasis rather than vocal ornamentation. In meas. 23-24, the piece reaches its highest note (F⁵) on the word “*meus*” (“my”) of “*inimicus meus*” (“my enemies”). Similarly, the lowest point in the work (C⁴) occurs in meas. 47 at the end of the phrase “*adversus eum*” (“against him”).

The opening measures show a marked difference, yet there are similar techniques in these two works. Vizzana’s piece opens on D, which is held for five beats before descending a fourth on the word “*usquequo*” (“how long). The move is undoubtedly linked to the word as its given the same treatment (only changed from five beats to three beats) each time the word appears in the text (meas. 6-7 and 20-21) and no other word receives this same setting. It appears to be a reflection of the text with the long notes indicating the lamenter’s waiting and the downward motion to indicate his or her despair. It is the only moment in the piece that one might consider a recurring motive.

The opening measures of “Lasciatemí quí solo” also provide what could be considered a recurring melodic motive in the melody, and one that is completely different from Vizzana’s beginning. Described earlier as a “monotone declamation,” the opening measures contain six repeated notes on A in various rhythms. The line also comes to a close on a half note. Just prior to this is a short, vocal flourish. This idea is then repeated on other pitches at the beginning of nearly every phrase with the vocal turn that follows it intact.

Example 4.8. Opening measures with repeated-note motive, Caccini, “Lasciatemí quí solo,” meas. 1-6

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The melody in the top staff consists of six measures, each starting with a repeated-note motive on the letter 'A' (represented by a note with a 'b' below it). The lyrics are "La - scia - te - mi qui so - lo". The bass line in the bottom staff consists of six measures, with a 7#6 chord indicated in measure 7. The score includes a trill (tr) in measure 6 and a 7#6 chord in the bass line.

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Vizzana’s bass line in “Usquequo oblivisceris me in finem?” is a bit more interesting than Caccini’s in this aria. There are seven times in the piece where Vizzana’s

uses a “walking bass.” In one instance this creates an accented dissonance with the voice. Her bass also has brief solo in meas. 32. Both composers move the bass downward by a half step, each just a handful of times. In these works Caccini favors moving the bass by a third a little more often than Vizzana. One of these instances, meas. 5-6, involves a shift in tonality from B-flat major to D-major. Vizzana creates a surprising tonality shift in meas. 5-6 when the measure-long D-major chord moves to C major on the downbeat of the next measure while the voice rests. A similar motion occurs in meas. 25-26 when, following a rest in the voice, the B-flat of a B-flat-major chord is immediately followed by the B-natural of the G-major triad in the next measure. Caccini likewise employs a close relation when she follows the D-major chord in each verse’s penultimate measure with a D-minor one in the final measure.

Vizzana’s “*Usquequo oblivisceris me in finem?*” extends from C⁴ to F⁵. This range is one of the largest in *Componimenti musicali* and a little larger than the usual octave we tend to see from either composer. Each piece only contains one instance of a suspended dissonance.

“Regina caeli”

Our next look at Caccini is her motet “*Regina caeli.*”¹⁸ It is a work for soprano solo and continuo, and is one of the through-composed pieces in *Il primo libro delle musiche*. Even though it is not strophic, it has clear sections linked together with a textual refrain – “*Alleluia.*” For the first twenty-one measures, a four-measure section of text in quadruple time is followed by a three-measure “*Alleluia*” in triple time. The last

¹⁸ Francesca Caccini, *Sonetto spirituali; Madrigale; Aria Romanesca; Motteto; Himno; Aria; Canzonetta*, ed. by Carolyn Cunningham (Bryn Mawr, PA: Hildegard Publishing Company, 1998), n.p.

line of regular text, “*Ora pro nobis, Deum*” (“Pray for us to God”)—the line that legend has was added by St. Gregory¹⁹—only garners three measures, while the “*Alleluia*” that follows is lengthened to four. The work then ends with a two-measure “*Alleluia*” in quadruple time.

Sung at the end of Compline, “*Regina caeli*” is one of four seasonal Marian Antiphons and is used as a hymn of joy for Easter season in place of the “*Salve Regina*.” Authorship of the text is unknown, but it dates back to at least the twelfth century. According to Hugh Henry the text is a “syntonic strophe,” one that depends on the accent of the word and not the quantity of the syllables.²⁰ In comparison to others examined, this text is significantly shorter. It is likely one that Caccini was familiar with, as Barbara Garvey Jackson reminds us. “At a time when women were generally barred from singing in church, Francesca and her sister Settimia were soloists in the church of San Nicola in Pisa during the Holy Week performances directed by their father.”²¹ The range is from D⁴-F⁵.

The melody is lyric and florid with most ornaments written out in typical Caccini fashion. The most ornate melismas occur at the ends of each line of text. Twice, the ends of the lines seem to fit the idea of placing a melisma there, such as on the words

¹⁹ “*Regina caeli*,” *The Catholic Encyclopedia*. vol. 12. New York: Robert Appleton Company, 1911. <http://www.newadvent.org/cathen/12718b.htm> (accessed 8 March 2011).

²⁰ Hugh Henry, “*Regina Coeli* (Queen of Heaven),” *The Catholic Encyclopedia*, (accessed 17 June 2010).

²¹ Jackson, 103.

“*laetare*” (“rejoice”) and “*Deia*”²² (“God”), the most elaborate melisma of the piece.

Only the next to last “*Alleluia*” has one of these long, ornate melismas, however, which is the longest in the work. The rest of the “*Alleluia*” sections contain short melismas, often an ascending run, on the last syllable of the word. Caccini does take the opportunity for text painting the word “*resurrexit*” (“risen”). She repeats the word and employs a sequence a step higher.

The work contains both major and minor sonorities and utilizes some interesting progressions within each section. For instance, in the first “*Alleluia*” section, the bass is quite active and moves the harmony from F major to B-flat major. While there is no recurring motive *per se*, each of the “*Alleluia*” sections opens similarly with the rhythm of a dotted-half note, a quarter note, then two half notes. Each time, the line ascends stepwise except in the case of the last full “*Alleluia*” section when it descends stepwise.

Example 4.9. Harmonic progression and ascending line in first “*Alleluia*” section, Caccini, “*Regina caeli*,” meas. 4-7

re. Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia.

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²² The Catholic Encyclopedia Online has the word “*Deum*” for “God” in the “*Regina caeli*” text, which can be found at Catholic Encyclopedia Online, s.v. “*Regina caeli*,” <http://www.newadvent.org/cathen/12718b.htm> (accessed 8 March 2011).

There are several harmonic surprises in the work. One can be seen in the above example in meas. 6 when the bass moves from D to E-flat, the latter of which Caroline Cunningham has interpreted as the lowest note in a first-inversion C-minor chord.²³ This measure also contains one of a handful of dissonances throughout the piece when the E-flat in the bass briefly collides with the F in the voice. The other four are as ephemeral and do not seem to have any specific relevance. The bass descends by a half step in meas. 24 for the end of the melisma on “*Deia*,” an unexpected resolution. Meas. 24 also contains a cross-relation between the E-natural and the E-flat in the voice. Caccini seems to be as fond of moving the bass by a third in this work, to the chromatic mediant, as Vizzana in some of her pieces. There are five instances in this work, one of which can be seen in the following example in meas. 23 when the bass moves from D-minor to F-major. (One can also see the aforementioned dissonances on the second half of beat two when the voice briefly moves from unison A with the bass to a G.)

Example 4.10. Bass movement by half step and cross-relation, Caccini, “*Regina caeli*,” meas. 23-24

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the bass line. The key signature has one flat (B-flat). Measure 23 is marked with a box containing the number 23. The vocal line in measure 23 has the lyrics "no-bis, De" followed by a melisma on "Deia". The bass line in measure 23 has a "6" below it, indicating a first inversion of the D minor chord. In measure 24, the bass line has a "#" below it, indicating a cross-relation to the F major chord. The vocal line in measure 24 has a trill (tr) on the final note of the melisma.

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²³ Caccini, *Sonetto spirituali*, n.p.

The previous example also shows Caccini using a rest in the middle of a word for emphasis. It also demonstrates one of the many times Caccini uses syncopation within the work. Lastly, meas. 26 contains a striking progression when the chords abruptly change from B-flat major to E minor in the middle of a long melisma.

Example 4.11. Progression from B-flat major to E minor, Caccini, "Regina caeli," meas. 25-28

Al-le-lu-ia, _____

Al-le-lu - ia,

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In an attempt to view as many of Vizzana's works as possible in light of contemporaneous pieces, we will compare "Regina caeli" with Vizzana's motet "O Invictissima Christi martyr." This piece is chosen for two reasons: the first is that it is one of Vizzana's works that includes an "*Alleluia*" section, though not used as a refrain; the second is that each text is appealing to the aid of someone else as a mediator between God and themselves. In Caccini's work that person is obviously the Virgin Mary; in Vizzana's piece it is Santa Christina, the patron saint of the convent where Vizzana lived nearly all of her life.

The form of each piece is quite different. "Regina caeli" alternates between a four-measure line of text and a three-measure "*Alleluia*" until the last statement where the text is shortened by one measure and the "*Alleluia*" extended by two. "O Invictissima Christi martyr" is a through-composed work with a concluding "*Alleluia*." The last line of text is, for Vizzana, uncharacteristically repeated and alternated with the "*Alleluia*." The textures of each piece are different. Caccini's is a solo supported by continuo. Vizzana's work is a duet that contains a brief section where the voices move homorhythmically. The rest of the time they move are imitative.

As mentioned, Caccini's writings often include intricate, written-out ornamentation in the midst of a lyrical, florid melody; "Regina caeli" is no exception. Vizzana's melody tends to be a bit more angular, but does contain some substantial melismas on the word "*cantare*" ("sing") and among the "*Alleluias*."

Example 4.12. Melisma on “cantare,” Vizzana, “O Invictissima Christi Martyr,” meas. 48-51

Aside from the complex rhythms used in Caccini’s ornaments, her work also contains quite a bit of syncopation, something we do not find much of in “O Invictissima Christi martyr.” Further, Caccini alternates between quadruple and triple meter while Vizzana, in this work, remains in quadruple for the duration of the piece. The range of the duet is not surprisingly a little larger than the solo. However, “Regina caeli” does reach a whole step higher, topping out at F⁵. The “lower” voice of the duet, though they are both marked as soprano or tenor, descends to a B-flat³. Each work has its share of major and minor sonorities, most of which are indicated in the continuo. Both pieces favor an E-flat accidental, but Vizzana leans much more heavily on the F-sharp, as well as C-sharp at times, create D-major tonality. Neither piece has a recurring melodic motive; however, the “*Alleluia*” sections of “Regina caeli” do begin the same three out of four times. “O Invictissima Christi martyr” contains quite a bit of echoing between the voices, something the Caccini solo obviously does not have.

At a little over half the length of “O Invictissima Christi martyr,” Caccini’s “Regina caeli” is a Marian antiphon from an unknown author with four short lines of text,

plus the “*Alleluia*.” “*O Invictissima martyr*” is also an anonymous text and about the same length as the others chosen for *Componimenti muscali*, but significantly longer than “*Regina caeli*.” There are several comparable themes within the texts. First, each is written to and in veneration of a specific person, as mentioned above. Strangely enough, the antiphon does not mention Mary’s virginity, as most texts concerning her do.

Vizzana’s work, however, lists the virginity of Christina in the first line just after her martyrdom “*O invictissima Christi martyr et virgo Christina sancta*” (“*O most invincible martyr and virgin of Christ, Saint Christina*”). The antiphon actually gives Mary a directive in the first line: (“*Regina caeli, laetare*”) (“*Queen of Heaven, rejoice*”). The text concerning Saint Christina offers her no direction, but places her squarely in a more powerful position than her devotees, calling her “*our protectoress*” (“*tutrix nostra*”) and requesting that she “*will deign to bestow the spirit of fear and love upon us and upon those committed to it*” (*ut spiritum timoris paritur et amoris nobis elargiri digneris*”).

As mentioned above, both works request intercession. Saint Christina is asked to mediate with her “*dulce sponsum*” (“*sweet spouse*”) the Lord Jesus Christ “*for the sins of your handmaidens.*” The last line of text before the final “*Alleluia*” in Caccini’s work is less specific and requests that Mary “*Ora pro nobis Deum*” (“*Pray for us to God*”).

Vizzana’s text points out the very personal relationship she and fellow “*bride of Christ*” Saint Christina had with Jesus by mentioning His position as spouse and their own private rebuke for sin. Mary’s relationship with Christ, though quite personal itself, is of a quite different nature, that of a mother and her son.

Each piece also includes the word “*Alleluia*.” How it is used in the text certainly influences how each composer chose to treat the word. In Vizzana’s work, the word

“*Alleluia*” is actually part of the text proper and does not stand on its own. The last line reads: “[*M*]andatis nos perseverare faciat un cantare possimus, ‘*Alleluia*’” (“Make us steadfast so we may sing, ‘*Alleluia*’”). After the conclusion of this line, where the voices come together on a unison G for the cadence, Vizzana then treats the “*Alleluia*” as a separate entity from the rest of the text. It is repeated four times thereafter and in several instances is placed on long, melismatic passages in imitation. Vizzana’s “*Alleluia*s” truly “sing” when compared with the rest of the text.

Caccini’s treatment of the word “*Alleluia*” in the antiphon also reflects its position within the text. It follows each short line, reading as a separate thought and acting as a textural refrain. Caccini repeats the word three times after each line, even though the text states it once, and changes the meter from quadruple to triple. She also omits the ornate vocal ornaments found in each of the previous lines of text, though she freely employs trills and some melismas.

Example 4.13a. Opening line followed by “*Alleluia*” section, Caccini, “*Regina caeli*,” meas. 1-7

The image displays two systems of musical notation. The first system is for Soprano and Organ Continuo. The Soprano part begins with a trill on the word 'Re-gi' and continues with 'na cae - li lae - ta'. The Organ Continuo part provides a harmonic accompaniment. The second system continues the Soprano part with the lyrics 're. Al - le-lu - ia, Al - le-lu - ia, Al-le-lu - ia.' featuring melismatic passages and trills. The Organ Continuo part continues with a steady accompaniment. The score includes various musical notations such as trills, slurs, and dynamic markings.

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Example 4.13b. End of text, followed by melismatic and imitative “Alleluias,” Vizzana, “O invictissima Christi martyr,” meas. 52-56

Caccini’s melismas seem to be placed more for structure than for emphasizing a particular word; each line of text ends with a melisma on the final word. It is convenient that two of the four lines end with “*laetare*” (“rejoice”) and “*Deia*” (“God”). The other two are not so obvious: “*portare*” (“entrance”) and “*dixit*” (“said”). Of the three “*Alleluias*” that end the piece, the first and third employ melismas; the second one uses a trill. Vizzana is more deliberate with her melismas. While there are a few measure-long ones that are not as evident (e.g. “*nostra*” (“our”), her more decorative ones are saved for “*cantare*” (“sing”) and “*Alleluia*.”

Each work contains about the same amount of dissonance for its length; neither one contains an overly high amount. Caccini’s occur mainly in the melismas and are short-lived. They do not seem to indicate any underlying rhetorical meaning. There is an accented one, however, in meas. 23 on the word “*nobis*” (“us”) that garners notice.

Nearly all of Vizzana’s dissonances occur right before a cadence and several are part of a

cadence with a 4-3 suspension. Caccini's bass line occasionally moves by a third.

Vizzana, in this piece, moves her bass by a third only once.

“O vive rose”

“O vive rose” is one of three duets in Caccini's *Il primo libro delle musiche*.²⁴

Like many others in the collection, it is a strophic work and a *canzonetta* of an unknown source. It is possible that the author is Michelangelo Buonarroti (1568-1647), her father's librettist, with whom she had been collaborating and who had written several *canzonette* for her.²⁵ It contains four ten-line stanzas with the rhyme scheme *aabbcdcdde*. As is common, the text underlay in the print consists of only the first verse; the others are printed just beneath the music.

Like the other two duets in the collection, it is written for soprano and bass. This is possibly due to the influence of her singer/composer husband Giovanni Battista Signorini (1573-1626). If the bass range (F²-D⁴) is any indication of Signorini's singing ability, it leads one to believe that he, too, was quite a talented vocalist. The text itself might also have influenced this choice. Suzanne Cusick examines this prospect. She states:

By setting amorous texts as duets for voice types that so easily suggest a gendered pair of lovers, Francesca rewrote the implied dynamics of sexual love. . . . [I]f sung by one voice, “O vive rose” might seem conventionally objectifying as it urges another person's lips to surrender to the speaker's desire. As a duet, however, it gives voice to two lovers' desire for each other's surrender and, implicitly, each lover's response to the plea that s/he cede to the desire others can see in her/his eyes. Thus Francesca shifts away from a dynamic of active and passive, speaking and silent partners and toward a relationship between two subjects.²⁶

²⁴ Caccini, *Primo libro delle musiche*, 72.

²⁵ *Ibid.*

²⁶ Cusick, *Francesca Caccini at the Medici Court*, 177.

The mostly-syllabic work is predominantly polyphonic with the voices moving homorhythmically at times, staying mostly a third apart. Several times the entrances of the lines are imitative. There is nothing unusual in the rhythm and the meter remains in triple throughout the work. The melody is fairly lyrical and not nearly as decorated as we have seen in some of Caccini's other pieces. Through the entire work there are only four trills for the soprano and one for the bass, which comes at the very end.

The continuo line is mostly *seguate* with the bass vocal line, accounting its melodic quality. The imitative passages integrate the bass line with the soprano in a way that demonstrates Caccini's creativity as a composer. There are a few times when the bass vocal line and the continuo differ. These occur for repeated notes in the vocal line in order to accommodate the text and for any of the small, vocal flourishes Caccini allows for the bass. Only twice does the continuo play without the bass vocalist. For each of these brief instances it is to accompany the soprano.

The overall sonority of the work is in mostly G minor, with some major chords at cadence points. There are not many accidentals overall. She does add E-flat quite a bit for the G minor, and uses C-sharp and F-sharp once each. The soprano maintains a respectable range of D⁴-F⁵. The opening quarter notes could serve as a motive, as we often find them beginning new lines of text as they did in the opening.

Example 4.14. Three-quarter-note motive used at beginning of first two lines of text, Caccini, “O vive rose,” meas. 1-7

Musical score for Example 4.14, showing Soprano, Basso, and Basso Continuo parts for measures 1-7. The Soprano part begins with a flourish on the word "Lab".

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As with Caccini’s other strophic works we have examined, the melismas come mostly at the end of the lines and are not necessarily associated with specific words. At times, they do seem to coincide logically, for instance, in the soprano’s flourish on the word “*labbr[i]*” (“lips”) in meas. 3, speaking of “loving lips,” or the bass’s echo of it in meas. 5 on “*amorose*” (“loving”). A similar effect is created in meas. 8-9 on the word “*sorriso*” (“smile”) when the bass’s imitation overlaps the soprano’s five-measure descent. The soprano’s highest note of the work comes at the penultimate note of a melisma on “*altere*” (“proud”) and is laced with several accented and passing dissonances.

Example 4.15. Melisma, including soprano’s highest note, on “*altere*,” Caccini, “O vive rose,” meas. 9-11

Musical score for Example 4.15, showing Soprano and Basso parts for measures 9-11. The Soprano part features a melisma on the word "Alte".

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The voices begin the piece in strict imitation a measure apart with the bass following an eleventh below. The imitation becomes a little less exact as the voices move within a third of one another a few measures later. This pattern repeats until the soprano imitates the bass in meas. 11-12. In keeping with the above notion that the two voices are two lovers singing to one another, we can see the playful interchange that occurs between them as the texture remains polyphonic and without cadence until the midpoint of the work. (For a nearly complete view of the first half of the piece, see Examples 4.14 and 4.15.)

In the second half of the text, the lovers find one another and the voices begin to move homorhythmically a third apart. A brief section of polyphony follows with each voice producing its own melisma on “*odorate*” (“scented”) in meas. 18-21. The soprano’s F⁵ shows up for the second time in a melisma on the word “A” (“for”), once again displaying Caccini’s convention of using melismas (and higher notes) for musical rather than rhetorical effect.

After a brief melisma on the word “*bel*” (“lovely”), the voices join again and cadence on unison C an octave apart. The penultimate line of text speaks of light in the metaphorical sense—“*A quei bei rai / Luci d’amor ridenti*” (“For those lovely rays / Merry lights of love”). It finds the voices moving homorhythmically again before employing independent melismas on “*amor*” (“love”), where the voices move in opposite directions with a fleeting tritone between them. The E-flat in the bass in meas. 24 is followed by an E-natural in the next measure. The second tritone of the piece occurs in meas. 31 between the bass’s brief E-flat and the soprano’s A.

Example 4.16. Caccini, Melismas on “*amor*” with tritone between bass and soprano, “O vive rose,” meas. 24-27

The image shows a musical score for three parts: Soprano, Bass, and Continuo. The Soprano part is in a treble clef with a key signature of one flat (B-flat). The Bass part is in a bass clef with the same key signature. The Continuo part is also in a bass clef. The lyrics for the vocal parts are "Lu-ci d'a - mor ri-den - ti". A tritone symbol "tr" is placed above the soprano line in the final measure of the excerpt, indicating a tritone interval between the soprano and bass notes.

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The bass leaps by an octave and begins the last line of text on its highest note of the piece – D^4 – on the word “*occhi*” (“eyes”). It is quite a stunning measure of solo for the bass with the continuo doubling. The soprano imitates nearly exactly for two measures, including the melisma on “*soli*” (“alone”) until the two voices come to rest on union G in meas. 32, following another brief tritone. The last line of text, “*Occhi miei soli ardenti*” (“Ardent eyes, that are mine alone.”), is then repeated; it is the only line in the text that is stated twice. The bass begins its imitation at the fourth a measure later in meas. 34. It is short-lived, however, as it does so for just one measure. The remainder of the piece is polyphonic and contain another melisma for each voice on the word “*soli*.”

There are further interesting moments within the basso continuo. As mentioned above, the continuo line is *segunte*, which could indicate the composer’s intent one of two ways: either the vocal line is static and remains mostly on the roots of chords or the

continuo gains some sort of life from its connection to the voices. Fortunately, in this case, the latter is true. The continuo line is quite active and contains some appealing moves. In a turn more in accordance with the vocal line, one can find a sequence in meas. 16 and 18. In between these measures, the bass singer simply fills in the gaps in the continuo, which moves up by a third then back down to the same note. There are only two instances of root movement by a third in the bass, and twice the bass descends by a half step, one of which can be seen in Example 4.17, moving from an E-flat major to a D minor chord. Meas. 4-8 contains two instances of the “walking bass” so often found in the *canzonette* of the day. The first is a four-note descent from G³ to D³. Immediately following is a nearly stepwise ascent of a minor ninth from A² to B-flat³. The vocal bass line deviates with a small flourish and repeated notes to accommodate the text.

Example 4.17. “Walking bass,” Caccini, “O vive rose,” meas. 3-8

3

Lab - br'a - mo - ro - se Se d'un bel vi - so d'un bel sor -

ro - se Lab-br'a - mo - ro se Se d'un bel vi - so d'un

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Vzzana’s “Ornaverunt faciem templi” can be compared to “O vive rose.” There are several ways in which the pieces are similar and others where they are distinctly different. Each piece is duet; Vizzana’s is for two sopranos or two tenors, while

Caccini's is for soprano and bass. As mentioned above, it is likely the performers that surrounded each composer affected their choice of vocalists – Caccini's first husband in her case and fellow nuns in Vizzana's. "O vive rose" contains a measure of instrumental introduction (not numbered in the Alexander and Savino edition) that reads exactly like the opening measure with soprano and continuo. Vizzana's work, on the other hand, begins straightaway with the *canto* and continuo. One measure is all the headstart Caccini's soprano gets as the bass enters immediately in meas. 2 in imitation an eleventh below. Vizzana's *secondo* echoes the top voice a third below, but does so after five measures of a ornate opening by the *canto*. One also notes the opulent melisma on the word "*ornaverunt*" ("decorated"). It continues for two measures with a short-long, short-long rhythm and ends with the highest note in the piece, F⁵.

Example 4.18. Imitation between *canto* and *secondo*, and melisma on "*ornaverunt*," Vizzana, "Ornaverunt faciem templi," meas. 1-11

The musical score consists of three systems. The first system (measures 1-6) shows the vocal line (Sop. or Tenor) and the basso continuo (b.c.). The vocal line begins with a melisma on "Or-na-ve" in measure 1, followed by "runt fa-ci-em tem-pli" in measure 2. The basso continuo part provides a rhythmic and harmonic accompaniment. The second system (measures 7-11) shows the vocal line and the basso continuo. The vocal line continues with "ve" in measure 7 and "runt fa-ci-em tem-pli co-ro-nis" in measure 8. The basso continuo part continues with a melisma on "ve" in measure 7 and "runt fa-ci-em tem-pli co-ro-nis" in measure 8.

After the imitation, the voices move homorhythmically a third apart. Caccini's piece follows suit on a smaller scale as she also moves to homorhythmic activity, but this lasts only one measure in "O vive rose"; it goes on for five measures in Vizzana's. The opening nineteen measures also include a rare occurrence of Vizzana repeating an entire line of text. Additional atypical instances of Vizzana reusing text and music are also evident when one looks at the form of "Ornaverunt faciem templi." Though there are no strophic works in *Componimenti musicali*, the form (ABCB) does demonstrate that Vizzana will repeat a section of music. In Caccini's strophic pieces, like "O vive rose," it was common at the time to alter the melody with the repeat of each verse.

The texts of each piece are very different. "O vive rose" is an anonymous *canzonetta* that might have been written by Caccini's regular collaborator, Michelangelo Buonarroti, who also worked in the Medici court. Its four verses make it considerably longer than the texts that Vizzana set. The text for "Ornaverunt faciem templi" is taken from I and II Maccabees, an apocryphal book of the Bible, and is written in free verse. The writings Vizzana chose from these books depict the joyful decoration and dedication of a temple and an altar. Such celebrations would have been common after the rebellion that reestablished traditional Jewish worship in Israel.

Like most poetry where lovers are concerned, Caccini's text relays desire and anticipation, along with the usual amount of pleading. The texts Vizzana chose to set, however, celebrate a victory that has already occurred. It speaks of rejoicing that is taking place in the present. Another apparent difference is the mention of divine intervention in the Maccabean text when it states: "[T]hey blessed the Lord, who did great things in Israel, and the Lord gave the victory to her" ("*benedicebant Dominum, qui*

magna fecit in Israel et victoriam dedit illi Dominus omnipotens”). Caccini’s text, not religious in nature, does not refer to God, not even in a zealous swearing of devotion or revenge, or a fervent plea for help. Monson suggests an altar dedication at Santa Cristina della Fondazza as a practical application for Vizzana’s motet.

In this particular work, Vizzana uses much more vocal ornamentation here than Caccini does. Again, the singers would likely have decorated their lines when the verses were repeated. There are only four trills in the print for the soprano and just one for the bass at the end of the piece. Vizzana’s work has several opulent melismas interspersed throughout. Mostly notable is the one that begins in meas. 2 on the word “*ornaverunt*” (“decorated”). (See Example 4.18.). There are further smaller ones on words like “*aureis*” (“gold”), “*magna*” (“great”), and “*Domino*” (“Lord”).

The highest note in Caccini’s soprano’s part is an F⁵, which occurs at the end of a relatively short melisma on the word “*altere*” (“proud”) in meas. 9-11. The highest note is further accented agogically as it is the longest note in each melisma. Both singers in “*Ornaverunt faciem templi*” (either sopranos or tenors) share the same range as the soprano in “*O vive rose.*” Caccini’s bass, of course, provides a sonority and range nonexistent in Vizzana’s duet.

When one compares the use of dissonances in each work, it becomes clear that neither composer is using them for rhetorical purposes. Each piece contains a fair amount; however, Vizzana tends to employ a dissonance just before the cadence, typically a cadence with a 4-3 suspension. Around half are suspended dissonances and nearly all take place between the voices (only one is between the *primo* and the continuo). “*O vive rose*” contains accented and passing dissonances, but even the

accented ones are short-lived. In just a few places, this work seems more harmonically adventurous than Vizzana's as Caccini employs cross-relations and tritones between the voices.

Example 4.19a. Suspended dissonances used at cadences, Vizzana, "Ornaverunt faciem templi," meas. 47-48

47

-num, be - ne - di - ce - bant Do - mi - num qui

-ce - bant Do - mi - num

Example 4.19b. Suspended dissonances used at cadences, Vizzana, "Ornaverunt faciem templi," meas. 36-38

36

pu - lo.

po - pu - lo.

The bass line in "O vive rose" has much more interest than the bass in "Ornaverunt faciem templi." Vizzana's bass moves slowly and methodically on half

notes throughout the piece, typically supplying the root of the chord, except for a few measures of faster-moving quarter notes. Caccini's bass is *segunte*, for the most part, and is thus more active. At times it exposes its *canzonetta* roots and acts as a "walking bass."

It does seem at times that "O vive rose" is a miniature version of "Ornaverunt faciem templi." Both begin with a soprano line that is imitated by the bass, which is followed by a homorhythmic section. The pieces have similar sections, which are only a few measures long in the shorter Caccini work, where each voice sings alone with the continuo. One can then see a similar pattern between the two works as each moves to a polyphonic texture. Even Caccini's smaller melismas are condensed versions of those in "Ornaverunt faciem templi."

"Per la più vaga"

Our look at Francesca Caccini would not be complete without considering at least one piece from her "balletto composto in musica" *La liberazione di Ruggiero dall'isola d'Alcina* (*The Liberation of Ruggiero from the Island of Alcina*).²⁷ It is "one of the few full-length works of early modern music theater by a single composer to survive."²⁸ We will examine "Per la più vaga," often referred to as the "Aria of the Shepherd." Caccini teamed up with librettist Ferdinando Saracinelli (d. 1640), an Italian poet also in the service of the Medici court. The work is based on three cantos from Ludovico Ariosto's epic poem, *Orlando Furioso*. He takes just one of the poem's divergent storylines to

²⁷ Francesca Caccini, *La Liberazione di Ruggiero dall' Isola d'Alcina: A Balletto by Francesca Caccini*, ed. by Doris Silbert (Northhampton, Massachusetts: Smith College, 1945).

²⁸ Cusick, *Francesca Caccini at the Medici Court*, 192.

create the plot for *La liberazione di Ruggiero dall'isola d'Alcina*. It tells the story of the battle between two sorceresses—a “good witch,” Melissa and a “bad witch,” Alcina—over the fate of an inauspicious young man, Ruggiero. He becomes enchanted by Alcina until Melissa arrives at the beginning of the opera to release him from Alcina’s powers. Former victims of Alcina, who have been turned into plants when she was finished with them, beg to be freed as well. When Alcina receives the message that her spell over Ruggiero has been broken, she confronts him in order to reclaim him. Her attempt fails and she flies into a fit of rage, riding away on the back of a dragon as the stage is engulfed in “fire.” The liberated creatures, men, and women begin to dance. Afterward, everyone (including the audience) adjourns to the courtyard to watch a carefully choreographed horse ballet, over which Melissa triumphantly presides. The text for “Per la più vaga” is sung by a shepherd who sings of love, something Ruggiero has become a slave to and to which the shepherd is glad he is not confined. The aria is not mentioned in reports of the first performance in Florence, but shows up in the index of the 1625 publication and also in the Polish publication that appeared after the Warsaw performance of 1628.²⁹

The piece begins with an eleven-measure *ritornello*, for three recorders, which makes up the middle and ending sections of the work, alternating with two vocal sections. Barbara Garvey Jackson reminds us that this is a common procedure throughout the work, and also recalls the era’s affinity for higher voicing. She states: “The opera’s many short arias commonly bracket the section in which the singer is accompanied by continuo

²⁹ Carolyn Raney, “Francesca Caccini (1587-c.1630)” In *Historical Anthology of Music by Women* James R. Briscoe, ed. (Bloomington, Indiana: Indiana University Press, 1987), 24.

and alternate with instrumental *ritornelli*, as in the ‘Aria of the Shepherd.’ The choice of three recorders for the *ritornelli* is an example of the taste for treble ensembles.”³⁰ The lowest recorder serves as a pedal tone for over half of the section, while the other two move homorhythmically usually a third apart. In the last five measures the lowest recorder moves with each of the upper instruments and takes on more of a melodic role.

The melody is fluid and lyrical, often moving by step. It remains in triple meter throughout and is fairly simple rhythmically. The melody is mostly presented in quarter notes and half notes in 3/2. The setting is syllabic and demonstrates Caccini’s ability to remain true to speech patterns. Throughout the larger work, flat keys are used for female characters and sharp keys for male. (Melissa, the androgynous sorceress, sings in the neutral Ionian mode.) This particular shepherd is male and Caccini consistently uses F-sharp as an accidental as well as in the figured bass to establish the key of G major. The range is nearly an octave (G⁴-F⁵) and remains in the higher tessitura for most of the piece.

The first vocal section is thirty measures in length and is accompanied by continuo. It presents the first strophe in a delightfully simple melody with just a few carefully-placed trills. Two of the three trills occur characteristically at cadence points. The trill that does not occur at the end of a line appears to be used for emphasis. It occurs just after the beginning of the last line of text on the word “*rimirare*” (“marvel”), when the writer speaks of Love marveling at his agony.

The entire melody is really only twenty-one measures long as the last half of the verse is repeated with the same music. There are no elaborate melismas, but a few words receive melismatic treatment for approximately a measure. They occur on words like

³⁰ Jackson, “*Say Can You Deny Me*,” 104.

“*core*” (“heart”), “*amor*” (“love”), and “*raggi*” (“rays”, that is, rays of the sun). There are a few, however, that seem to serve the music more than the text, those on the words “*terrena*” (“earth”) and “*mio*” (“my”). These are, coincidentally, the only two melismas that descend and they are identical, moving from E⁵ to A⁴. All of the others are ascending, two of which are part of a sequence. The most extensive is on the word “*raggi*,” when the voice climbs nearly an octave to the highest note in the piece. It is immediately followed by one of the cadential trills.

Example 4.20. Caccini, Melisma on “*raggi*” (“rays”), “Per la più vaga,” meas. 19-21

The image shows a musical score for three staves. The top staff is the vocal line, starting at measure 19. The lyrics are "Fe - bo i rag - - - gi d'o-". A melisma on the word "raggi" is indicated by a long horizontal line above the notes. The notes for "raggi" are G4, A4, B4, C5, D5, E5, and F5. A trill (tr) is marked above the final note, F5. The middle and bottom staves are the piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef. The piano part provides harmonic support for the vocal line.

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She also highlights parallel structure within the text with the melismas also. For the line “*Mio core ardeva / amor rideva*” (“My heart burned / Love laughed”), the melisma mentioned above on “*core*” is followed by a sequence on the word “*amor*,” repeating the melisma a step lower.

Example 4.21. Caccini, Musical sequence accompanying parallel structure within the text, “Per la più vaga,” meas. 22-26

The image shows a musical score for a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics: "ro, Mio co- re ar- de- va, a- mor ri- de- va,". The piano accompaniment is in bass clef and features a series of chords and melodic lines. Dynamics markings 'p' (piano) and 'f' (forte) are present. The score is divided into measures by vertical dashed lines.

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The second strophe starts just a bit differently than the first, but the melody is easily recognizable. The beat of rest that begins it provides a bit of spontaneity. The first descending melisma from the first verse is noticeably missing. The other melismas are retained exactly where they occur in the first verse, placing them on words such as “*Io*” (“I”) and “*chi*” (“who”). It contains one more trill than the first, which still brings the total only to four. The first one does not occur at the same place in the first strophe. She adds it on the word “*pietà*” (“pity”), when the text speaks of pity that “cured my heart.” Two others appear just as they do in the first verse; the last one, on the word “*soli*” (“alone”), is retained in the melodic repetition, something Caccini does not do in the first strophe. The one she leaves out from the first strophe might actually be a sensible place to use one. It is missing in meas. 61 on the word “*diletto*” (“delight”).

The bass line in “Per la più vaga” is active, with lots of accidentals extended chords in the continuo. It is identical for both verses, as well as in the repeated sections. Only once does it move by half step. In the opening measures of the vocal section, it descends from the tonic G to F-sharp, on its way to E. There are two instances where the

bass moves consistently by step (that become six when one considers the repeated sections of music as well as the two strophes). Each is a nearly complete descending octave. The first occurs in meas. 19-21, which can be seen in Example 4.20, as the shepherd sings of the sun's golden rays being dimmed by Phoebus. The second half of the octave's descent, from F^3 to F^2 , is in contrast to the vocalist's ascending melisma. The other example is in meas. 27-29, mostly underneath the word "rimirare," as the voice remains static on D^5 , save for one beat when it descends to the C-sharp⁵. There are only three places of dissonance in the work that are not repeated strophically; none are particularly striking, with two as passing dissonances.

Example 4.22 Caccini, "Walking bass," "Per la più vaga," meas. 27-29

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The last comparison is between Caccini's "Per la più vaga" and Vizzana's solo "O si sciret." It is one of two works in *Componimenti musicali* whose text is in poetic

form. There are no strophes, but it does contain a loose rhyme scheme. The piece is through-composed, like nearly all the works in the collection, but does contain some distinct sections marked by meter changes. Toward the end in meas. 38, the meter briefly changes from quadruple to triple; it returns to quadruple meter in meas. 49. The triple meter presents the last three lines of text “*Quaerat ergo quid placet / Meum cor solum delectet / Amor Jesu quaerere*” (“Let it [the world] therefore seek whatever pleases. Let my heart only delight in seeking the love of Jesus.”) The last line is repeated twice, an unusual occurrence in Vizzana’s writings, for the closing section back in quadruple meter. “O si sciret” does not contain a *ritornello*, like “Per la più vaga,” much less an instrumental one; however, one can see divisions within the piece as a result of the meter changes.

There are a few similarities and a few differences in the texts. Each is rhymed poetry and bit shorter than the average text usually described in this paper. Caccini’s text was written by the Italian librettist and poet Ferdinando Saracinelli; Vizzana’s text is of an unknown origin and was possibly written by her or someone else in the convent. “Per la più vaga” has a rhyme scheme of *aabccb*, while “O si sciret” is in couplets with a few exceptions. The purpose of each remains different with “Per la più vaga” written for the stage in a dramatic secular work and “O si sciret” likely written to celebrate the Eucharist. There is one thing, however, that binds these texts together and that is the position each writer takes at the end of the verse. The shepherd in “Per la più vaga” makes his stand, so to speak, as he closes with “*Ond’ io fo fede, / A chi nol crede, / Che Amore è solo il dio d’ogni diletto*” (“Therefore I keep the faith / with whoever does not believe / That Love is the only god of all delights”). The shepherd is not bound by

Love's powers as the main character Ruggiero is. This is something Ruggiero is envious of and something of which the shepherd is proud. He clearly makes his position known on the matter. Likewise, Vizzana's final line, "*Meum cor solum delectet / Amor Jesu quaerere*" ("Let my heart only delight in seeking the love of Jesus"), proclaims her intent to seek only the love of Christ. She expresses her dismay with the "foolish world" that does not know how wonderful her Lord is, particularly "*cibus quantus sit iucundus / Carnes mei Domini*" ("what delightful nourishment the flesh of my Lord is"). She goes on to state that the world specifically does not seek Christ, thus her declamation at the end of the text. Each writer takes a firm stand in the text, however, for different reasons and different people.

Overall, Vizzana's melody is more embellished in this piece than Caccini's. The longest melisma in "Per la più vaga" is like one of the shorter ones in "O si sciret." The two are, in fact, quite similar as each covers an octave, or nearly an octave in Caccini's case. The first time Vizzana's octave-long melisma occurs is in meas. 5 with the second statement of the opening line "*O si sciret stultus mundus*" ("O if the foolish world knew"). It appears here mostly in quick sixteenth notes, causing it to seem more like an upward glissando in performance; both melismas are D⁴ to D⁵. She uses nearly the same motion in meas. 13-15 on the word "*Domini*." In the second one, however, she uses a combination of eighth and quarter notes and gives the run a bit more definition. Caccini's octave-long melisma is from G⁴ to F⁵ and is placed on quarter notes. As a result, it does not stand out as much from the melody. (Compare to Example 4.20.)

Example 4.23. Vizzana, Octave-long melisma, “O si sciret,” meas. 13-15

me - i — Do -

14 mi - ni.

Each melody contains several accidentals. Vizzana’s melody contains more cross-relations, which causes it to be a little less predictable to our ears. Caccini’s melody contains one sequence about midway through the original material. It occurs in meas. 23-26 on a stepwise run that ascends a fifth, then descends a third. (The movement

also takes place in meas. 20-21 with the run extended by two notes.) Vizzana's work has four sequences. All of them involve the repetition of text, where Caccini's does not.

Example 4.24. Vizzana, Sequence, "O si sciret," meas. 33-37

Of these two works, Vizzana's definitely has more complex rhythms. The shortest note value Caccini uses is the quarter note in 3/2. She has an abundant number of measures simply with three half notes, so much so that it nearly seems like a recurring motive, especially at the beginnings of lines. This application does make the piece move along in a lilting, triple meter with three strong beats. From time to time a dotted-half

note is thrown in for variety. The most enterprising move Caccini makes in “Per la più vaga” is probably the beat of rest before the start of the second verse, which varies it ever so slightly from the beginning of the first. Vizzana’s three instances of notes tied over the barline, two of which are suspended dissonances, create a relatively close comparison to the effect. However, Vizzana also uses rests for a bit of dramatic flair. She has several places where the line is offset by a quarter rest or a half rest. One section that stands out in particular, though, is when the vocalist and bass both rest on the downbeat of meas. 45, 47, and 50 just before the repetition of the words “*Amor Jesu*” each time.

From the beginning measures of “O si sciret,” it is evident that the vocalist is in charge of the tempo. The basso continuo waits on whole notes in quadruple time for the first six measures while the vocalist is given a combination of a suspended dissonance to begin, followed by nearly speech-like eighth and sixteenth notes. The bass continues to wait, after its “solo” on a whole note F-sharp, as the singer moves up the octave. The work continues on in this manner until the triple meter in meas. 38, where the bass seems to gain a bit more life to it and plays on each beat in 3/2 time. When the quadruple time returns in meas. 49, the bass resumes its static performance as the vocalist ends the piece on a melisma filled with sixteenth and thirty-second notes.

Each composer is skilled at using the rhythm to depict the speech patterns of a text. For example, Vizzana can be seen using a variety of long-short patterns for the speaking rhythm of the phrase “*Non videtur quaerere*” (“It [the world] seems not to seek”). (See Example 4.24.) Caccini capitalizes on the triple meter where her long-short rhythms in meas. 2, 4, and 5, along with the three even beats in meas. 1 and 3, reveal how well she observes the text accents.

Example 4.25. Caccini, Long-short rhythms related to text accents, “Per la più vaga,” meas. 12-16

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The melismas in each work are diverse in their nature and in their use. As mentioned above, the strophic structure of “Per la più vaga” places melismas at the same point in the melody each time. The melismatic treatment on the words “*core*” and “*amor*,” for instance, does appear appropriate. The emphases the melismas place on other words, such as “*mio*” and “*chi*,” are seemingly questionable given that the words do not carry much literary weight in the line. Caccini’s melody is a bit more decorated, however, than what is represented in the notation. Overall, her work contains seven trills in seventy-two measures. While each melody is ornamented, Vizzana, as is common throughout *Componimenti musicali*, chooses to write out her ornaments. She also uses exceedingly more ornate melismas than Caccini does and carefully chooses the few places they are used. Aside from the octave glissando mentioned earlier on the word “O,” the first long melisma Vizzana employs is on the word “*Domini*” (“Lord”), which also ascends from D^4 to D^5 . Further, she places a melisma on the penultimate syllable of “*manducaret*” (“would eat”), which, in this particular text has great significance,

considering its focus on the Eucharist. The last ornate melisma in the work is in the closing measures on the word “*querere*” (“seek”), as the singer proclaims she will “only delight in seeking the love of Jesus” (*solum delectet / Amor Jesu quaerere*”).

Example 4.26a. Vizzana, Melisma on “*manducaret*,” “O si sciret,” meas 17-21

de - ret, Pa - nem sanc - tum man - du -

This musical score shows the vocal line and piano accompaniment for measures 17-21. The vocal line begins with a melisma on the word "manducaret" (measures 17-20), followed by the words "ca - ret, cum fer -" (measures 21-22). The piano accompaniment provides harmonic support with a steady bass line.

ca - - - - - ret, cum - fer -

This musical score shows the vocal line and piano accompaniment for measures 18-22. The vocal line continues the melisma on "manducaret" (measures 18-21) and then sings "ca - ret, cum - fer -" (measures 22-23). The piano accompaniment continues with a steady bass line.

Example 4.26b. Vizzana, Melisma on “*quaerere*,” “O si sciret,” meas. 51-54

Je - su quae - - - - - re - re.

This musical score shows the vocal line and piano accompaniment for measures 51-54. The vocal line begins with a melisma on the word "quaerere" (measures 51-53), followed by the words "Je - su quae - re - re." (measures 54-55). The piano accompaniment provides harmonic support with a steady bass line.

There is, of course, a sonorous effect that “Per la più vaga” realizes with the three recorders moving mostly in thirds that “O si sciret” could never achieve with a solo voice and continuo. Also, while each piece comes within a half step of the same top note (E-flat⁵ for Vizzana and F⁴ for Caccini), Vizzana’s vocalist goes down a fifth lower (C⁴ compared with G⁴).

There is quite a bit of difference in how each composer employs dissonances in the works. Caccini’s piece contains more actual dissonances with seven in the thirty-two measures of original music (the entire piece is seventy-two measures long, but much of the music is repeated); Vizzana’s has five in fifty-four measures. However, the length and intensity of Vizzana’s dissonances make them much more powerful. Most of Caccini’s dissonances are passing and short-lived. They do not seem to have any extra-musical meaning. The singer has not finished the first word in “O si sciret” when Vizzana’s first dissonance takes place. The vocal line sustains a C⁵ over the bar line as the bass moves up a step from C³ to D³. A nearly identical suspension occurs just four measures later when the singer holds over a D⁵ as the bass descends a major third from G³ to E-flat³. Though on a weak beat, perhaps the most striking in Vizzana’s work is in meas. 48 when the voice and bass move to B-flat⁴ and C³, respectively, from unison D on the word “*Jesu*,” speaking of the love of Christ.

Example 4.27. Vizzana, Dissonance on “*Jesu*,” “*O si sciret*,” meas. 47-48



The bass line in each work is worthy of note, Vizzana’s probably a little more so. Caccini’s bass contains two instances of a “walking bass,” each descending nearly a full octave. The closest movement to this in Vizzana’s bass is in one measure when the bass descends stepwise by a fourth. Twice in “*O si sciret*” we find Vizzana making use of her favored root movement by a third—B-flat major to D major—which seems abrupt as the voice moves a diminished fourth from B-flat to F-sharp. Caccini has one measure that would qualify, going from F major to D minor, but it actually seems to be a movement that works around the E-major chord to come in the next measure.

Example 4.28a. Caccini, Root movement by a third, “Per la più vaga,” meas. 25-26

The image shows a musical score for two staves. The top staff is a vocal line in treble clef with lyrics "mor ri- de- va,". The bottom staff is a piano accompaniment in bass clef. The piano part consists of two measures. In the first measure, the bass line descends from G2 to F2. In the second measure, it descends from F2 to E2. The piano accompaniment is sparse, with few notes in the right hand.

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Example 4.28b. Vizzana, Root movement by a third, “O si sciret,” meas. 42

The image shows a musical score for two staves. The top staff is a vocal line in treble clef with lyrics "tet A - mor". The bottom staff is a piano accompaniment in bass clef. The piano part consists of two measures. In the first measure, the bass line descends from G2 to F2. In the second measure, it descends from F2 to E2. The piano accompaniment is sparse, with few notes in the right hand.

Each bass line descends by half step several times; however, in Caccini’s case, the movement is usually related, maintaining the established tonality in the descending octaves of the “walking basses.” Vizzana has two instances where the bass descends by a

half step, one in root position, making the tonal movement more unexpected. Further, Vizzana’s bass line takes on more of the character of a melodic line than Caccini’s does. For instance, it contains an ornament of its own in meas. 23 and even has a “solo” a few beats afterward. There are some interesting places of interaction between Vizzana’s bass and her vocal line. In meas. 28-29, the bass and the voice are moving in opposite directions with intervals of a fourth in the bass and a third in the voice, sounding a bit like a duet.

Example 4.29. “Duet” movement between bass and voice, “O si sciret,” Vizzana, meas. 28-29

Vizzana’s bass seems to quiet down at the mention of “*Jesum Chistum*” in meas. 30-32, changing to whole notes after several lines of active movement on quarter notes and eighth notes. During the triple meter section of “O si sciret,” Vizzana’s bass looks more like Caccini’s with a note on each beat, sometimes using a whole note-half note combination in 3/2. Lastly, Vizzana draws on her favored cadence with a 4-3 suspension several times at the ends of phrases, a common practice at the time. There are no such cadences in Caccini’s piece.

In conclusion, the most obvious link between Francesca Caccini and Lucrezia Vizzana is that both were female composers publishing music during a time when it was

not common for women to do so. One could argue that Vizzana's profession and location make the existence of *Componimenti musicali* even more unusual, given that her music was published during a time when it was unusual for a woman to do so, much less a cloistered nun. The distinct difference between their positions—Caccini at the Medici court in Florence and Vizzana in the Bolognese convent Santa Cristina della Fondazza—creates a unique perspective from which to view their music. There are, of course, clear differences in the works of each composer, but also some surprising similarities.

Since Caccini's *Il primo libro delle musiche* is one of only two surviving sources of her music, most of what we have from her are strophic songs in some sort of poetic form, as these dominate the book. The additional verses also cause her texts to be longer overall than most of Vizzana's. One of the most significant differences between her music and Vizzana's is that Vizzana does not use these popular poetic structures of the day, though two of her pieces are in poetic form. Consequently, her pieces are not "organized" like Caccini's are, nor do they repeat music nearly as often as Caccini's do. Accordingly, Vizzana has no strophic works in her collection and her pieces are most often through-composed. Caccini will, as seen in "Per la più vaga," also repeat sections of music not necessarily related to strophes. At times, this makes Caccini's writing seem almost formulaic and predictable. This is highly uncommon in Vizzana's writing. Vizzana will repeat lines textually and musically, often with sequences. She does repeat an entire section in "Ornaverunt faciem templi" and also in "O magnum mysterium." However, this is more the exception than the rule for her. Further, Vizzana chose not to set even religious strophic pieces, such as Caccini's hymn "Jesu corona Virginum" that we examined at the beginning of the chapter. As with most composers of this time, both

Vizzana and Caccini find variance by alternating differing textures, using “sections” of imitation, homorhythmic textures, polyphony, and “solos” for the voices. Vizzana will also use meter changes to indicate form instead of the *ritornelli* or strophes we find in Caccini’s music.

We find both Caccini and Vizzana taking particular care with the text, another sign of the times in which they were writing and especially of Caccini’s musical upbringing. Both use mostly syllabic text settings overall and each is skilled at using rhythm to depict speech patterns. Each composer takes seriously the parallel structure within their texts and responds to them musically. For example, Caccini employs a sequence in “Per la più vaga” for similar ideas that follow one another in the text. Vizzana, on the other hand, has a number of corresponding sentences in “Praebe mihi” where only the verb is changed and each statement uses different music altogether. When setting words and phrases like “*perpetuum*” and “*in seculorum secula,*” both choose lengthy melismas to indicate eternity.

The texts themselves differ significantly overall between Caccini and Vizzana. Of course, the texts in *Componimenti musicali* are all religious in nature, whether they are poetic forms or free forms. Several are taken from Biblical books and some are liturgical. Still others are devotional texts, written anonymously, probably by someone Vizzana knew, or they are her own work. These are the texts that come the closest to those set by Caccini, specifically “Lasciatemí quí solo” and “O vive rose,” both of which are anonymous poems. Caccini also set some liturgical texts, but the majority of the works in her extant collections are secular or dramatic in nature. Vizzana’s texts once

again take on a more personal character, speaking in terms of “I,” while Caccini’s, even the religious texts, speak more in terms of “we,” or of common experiences.

There are places, however, where Vizzana seems to take much more care when setting her texts. She deliberately chooses the words on which she wishes to place melismas, while Caccini’s, set in strophic form, go with the music, no matter on what word the melismas land when the text differs. Caccini tends to reserve her most elaborate melismas for the ends of lines. She also places melismas on words with negative connotations, such as “*ire*” (“ire”) in “*Lasciatemí quí solo.*” Vizzana typically reserves her melismas for words with positive connotations and uses dissonances on distressing words. She also uses longer note values and range for emphasis, rather than ornamentation, something we really do not see in Caccini’s works.

Another difference one notes between Caccini and Vizzana’s writing is the number of trills employed by Caccini. There are no trills marked in Vizzana’s *Componimenti musicali*, not one. It is likely that the singer would add them at the ends of lines and at cadence points, but there are certainly none indicated by Vizzana herself. Caccini, on the other hand, goes to great lengths to indicate where she would like trills to be performed in her music. Often, she places them at the ends of lines, but there are times when, in “*Jesu corona Virginum*” especially, she places them at various points within the line. Caccini also places a rest in the middle of a word for emphasis; nowhere in Vizzana’s works do we find this. Vizzana will put rests around words or short phrases, but certainly not in the middle of words.

Neither composer uses a great deal of dissonance. Between the two, Vizzana’s works contain more dissonances in general and more powerful ones at that. She

generally employs them for rhetorical effect. Once again, the words with which the dissonances are used are usually carefully chosen by Vizzana. Caccini's dissonances, for the most part, are passing and seem to have no abstract meaning. Both seem to be familiar with singers, good singers, and their abilities, as indicated in ranges and at times some complex ornamentation. In fact, Nella Anfuso contends that Caccini's experience as her father's daughter instilled in her the ability to combine intricate writing for the voice with the expression of the text, which also points to her aptitude as a performer. She states that Caccini makes use of all of the necessary virtuosic elements used by Caccini's father, such as single and double cascade, languid and lively exclamations, *sprezzatura*, and turns and trills, to name a few. Anfuso also contends that, more than her father, Caccini, unites "in a unique way *the virtuosic elements with the expression of the word* constituting "*the*" extreme proof for the performer [italics hers].³¹

On the whole, Vizzana's bass lines are more interesting than Caccini's, though both are capable of writing one that is strong and active. In the pieces discussed, Vizzana's bass tends to be more melodic. Caccini does, however, tend to move the root of her bass by a third more often than Vizzana. Works from both composers contain some harmonic surprises, which require a good ear to perform. Each uses a variety of rhythms skillfully, but Caccini tends to use syncopation more often. Each writes with incisive rhythmic patterns and changes—striking shifts from eighth notes to quarter notes to outbursts of sixteenth notes, creating an "ebb and flow" of unpredictability. Only three of Vizzana's pieces contain an instrumental introduction, three measures at the most. In the representative pieces of Caccini's, only one contains an instrumental introduction,

³¹Anfuso, 27-28.

which is the *ritornello* in “Per la più vaga.” *Il primo libro delle musiche* does not specify which instruments are to be used. Vizzana’s pieces would have no such accompaniment.

Vizzana’s melodic lines are more angular in comparison with Caccini’s melodic arches. She also tends to use more accidentals. If a recurring motive is used, both Vizzana and Caccini are likely to place it at the beginning of the piece. In several comparisons, Vizzana’s melody is actually more ornamented than Caccini’s, though both utilize rapid scale passages. Both composers are fond of writing out their ornamentation with the exception of Caccini’s noted trills. Caccini also employs tritones and cross relations more often. Vizzana typically uses suspended dissonances at cadences, creating the cadence with a 4-3 suspension she favors and that was so popular at the time. We do not, however, find Caccini making use of this popular cadence.

Finally, making these comparisons between Francesca Caccini and Lucrezia Vizzana’s music gives us a window into the style of composition each was involved with in their respective positions. Both were undoubtedly influenced by the people with whom they lived and worked. “In fact, the best source of information about Caccini the singer is her own music.”³² Though we are not sure of the extent to which Vizzana performed vocally, her compositions give us some insight into the type of music likely being performed at Santa Cristina della Fondazza. Vizzana’s pieces tend to have more deliberate decisions and are definitely more personal in nature. It makes one curious to think about what one composer would have thought of the other, or if their music would have changed at all had they known one another. Caccini is a touted as a trendsetter in the evolution of monody, and there is much in her music to support that. Vizzana, however,

³² Isabelle Emerson, *Five Centuries of Women Singers*. (Westport, Connecticut: Praeger Publishers, 2005), 24.

is not known as a ground-breaking innovator, but as a skilled composer seemingly well-versed in the style of the early seventeenth century.

CHAPTER FIVE

COMPARING THE MUSIC OF LUCREZIA VIZZANA AND CLAUDIO MONTEVERDI

Claudio Monteverdi, whom Leo Schrade dubbed “the creator of modern music,”¹ was baptized on 15 May 1567 in Cremona, Italy. He was a bright and gifted composer early on and published his *Sacrae cantiunculae* at the age of fifteen. His first book of madrigals came five years later in 1587 in which he claims the lineage of his instructor Marc Antonio Ingegneri, cathedral choirmaster at Cremona. Curtis Price speaks of the elder *maestro* in *The Early Baroque: From the late 16th century to the 1600s*: “[Ingegneri’s] solid teaching in the traditional polyphonic style made itself apparent in his pupil’s earliest publications: Indeed, all Monteverdi’s works display a consummate craftsmanship and compositional integrity that contrast with the more dilettante tendencies of many exponents of the ‘new music’ over the 1600s.”²

Monteverdi’s time with Ingegneri was fruitful. He studied voice and stringed instruments, and was obviously motivated to publish his music, taking his work to Angelo Gardane in Venice, as well as having some printed locally. His first two books of madrigals included dedications to hopeful employers in Verona and Milan, respectively. However, he was hired in 1590, the year of Lucrezia Vizzana’s birth, as an instrumentalist to Vincenzo Gonzaga I, the Duke of Mantua. Here he came under the influence of Giaches de Wert, who headed a select band of court musicians. Not

¹ Leo Schrade, *Monteverdi: Creator of Modern Music* (London: Gollancz, 1951) title page.

² Curtis Price, *The Early Baroque Era: From the late 16th century to the 1600s Music and Society*, ed. by Curtis Price (Englewood Cliffs, New Jersey: Prentice Hall, 1993), 30.

surprisingly, his next book of madrigals seemed “deliberately cast in a Mantuan vein.”³ This collection was printed in Venice by Ricciardo Amadino soon after Monteverdi’s arrival in Mantua, which began a working relationship between the composer and the printer of over twenty years. Monteverdi’s works gained popularity as other publications followed and Monteverdi’s reputation grew. He began to take on more prominent roles in the music of the court as well. He did not, however, take over for Wert upon his death. Tim Carter explains: “His failure to succeed Wert in 1596 – the post went to the older Benedetto Pallavicino – was probably more a matter of precedence than of talent.”⁴ Monteverdi married court singer Claudia Cattaneo on 20 May 1599.

It is around this time that several Monteverdi madrigals were performed for visiting dignitaries. The performances of these madrigals, before they were in print, sparked the controversy begun by Giovanni Maria Artusi, a Bolognese canon and conservative music theorist, who claimed that the madrigals contained irregular resolution of dissonances and offensive use of modes. Monteverdi’s brother, Giulio Cesare Monteverdi, would later famously defend the “*seconda prattica*” in the preface to Monteverdi’s Fifth Book of Madrigals, published in 1605, stating that now the text would be “mistress” to the music, instead of the other way around.

Upon the death of Benedetto Pallavicino in 1601, Monteverdi was at last made *maestro della musica* in the Gonzaga’s court. His duties included teaching, directing, and

³ Paolo Fabbri, *Monteverdi*, trans. by Tim Carter (Cambridge: Cambridge University Press, 1985), 27.

⁴ Tim Carter and Geoffrey Chew. "Monteverdi, Claudio." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/44352pg2> (Accessed 25 July 2010).

composition. His Fifth Book of Madrigals was printed in 1605 and began a long line of harmonic and compositional innovations. This collection is probably the most successful of his publications as it went through no fewer than eight new editions.⁵ His fame was growing greater still when Prince Francesco Gonzaga, heir to the throne, commissioned the opera *Orfeo* for Carnival 1607. Its performances were met with great success. In July of that year, Monteverdi returned to Cremona due to the illness of his wife. She died in September, leaving Monteverdi to care for their three children. Her death was a terrible shock for him. Two weeks later he received a formal summons to return to Mantua to prepare for the upcoming festivities celebrating the wedding of Prince Francesco Gonzaga and Margherita of Savoy the following spring. From this commission came, among other works, the opera *Arianna*, of which only the lament survives.

Monteverdi returned to Cremona on the verge of a nervous breakdown. Both he and his father wrote letters of resignation for him to the Gonzagas. The Duke replied with the promise of a pension and a pay increase, both of which Monteverdi would chase until his death. After returning to Mantua, he worked steadily, and in 1610 produced his *Vespro della Beata Vergine*. A mysterious trip to Rome to present the work to Pope Paul V suggested that he was seeking another appointment.

When Vincenzo died in 1612, Francesco Gonzaga became duke and scaled back the extravagant court created by his predecessor. Following mounting tensions between the court and its chief musician, Monteverdi and his brother were summarily fired. After

⁵ Hans Ferdinand Redlich, *Claudio Monteverdi: Life and Works*, trans. by Kathleen Dale (London: Oxford University Press, 1952), 14.

a hard year, things began to turn Monteverdi's way. Giulio Cesare Martinengo, *maestro* of San Marco in Venice died on 10 July 1613. Monteverdi auditioned for the job and was awarded the post on 19 August, moving to Venice a few months later.

He started work right away at San Marco reorganizing the *cappella*, restocking the library, and recruiting new musicians.⁶ According to his letters, he was well respected there and well paid, a refreshing change from his final days at the Gonzaga court. His duties were many with this new post. He was charged with directing and often composing for numerous feasts and festivals with the busy liturgical calendar of San Marco. He was also responsible for various performances in other churches around Venice. Ferdinando Gonzaga, perhaps realizing his mistake, made several attempts to get Monteverdi to return to Mantua. Monteverdi always politely refused, but did on occasion fulfill commissions from the Duke due to his Mantuan citizenship.

Monteverdi spent some time in Bologna following the deaths of his father and father-in-law. In 1619, the year of his Seventh Book of Madrigals, he moved his son Francesco from Padua to Bologna to study law. Another son, Massimiliano was also in Bologna studying at the seminary. Perhaps wishing to return to a court appointment, he entertained offers for posts in Poland and Parma. However, he continued to work and compose in Venice, now middle-aged. His thoughts must have been toward his future as he repeatedly petitioned for the pension promised him from the Gonzagas.

⁶ Tim Carter and Geoffrey Chew, "Monteverdi, Claudio," In *Grove Music Online. Oxford Music Online*
<http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/44352pg2> (accessed 25 July 2010).

He published his sixth book of madrigals the year after he went to Venice; the seventh followed five years later. Monteverdi continued to compose, gaining fame and patrons while making contacts throughout Italy. By 1632, the year *Scherzi musicali* was printed, his rate of publication had slowed down significantly. Several of the earlier madrigal books were frequently reprinted. Many of his sacred works from this time are thought to be lost. His large-scale sacred piece, *Selva morale e spirituale*, was produced in 1640-41.

When war broke out in Mantua in 1630, a delegation arrived in Venice, unknowingly infecting the city with the plague. Monteverdi's music was used in the ceremonial foundation of a new church of intercession and also to celebrate the end of the outbreak. During this time, Monteverdi took orders and entered the priesthood. He returned to his normal duties at San Marco, continuing to compose sacred and dramatic works. His Eighth Book of Madrigals, the last while he was living, was published in 1638. His third and most well-known Venetian opera, *L'incoronazione di Poppea*, followed four years later in 1642. Late the following year, Monteverdi fell ill and died in Venice. He was buried with full ceremony, the music directed by his assistant and eventual replacement, Giovanni Rovetta.⁷ His influence is noted in the vast circulation of his music well after his death, as well as the music and poems dedicated to him throughout his life. There were also an unusually high number of posthumous publications, including his Ninth Book of Madrigals in 1651. Following Monteverdi's path through his beginning at Cremona, his ardent service at the court in Mantua, and

⁷ Ibid.

finally in his elevated position at St. Mark's, one finds not only the maturing of a musician and composer, but also an extraordinary life in the creative process.

While in Mantua in the court of Gonzagas, Monteverdi published his *Vespro della Beata Vergine (Vespers of the Blessed Virgin)* along with a Mass setting and some sacred concertos in 1610. The question remains why Monteverdi would put forth such a superb collection of church music. However, possible answers do lie in the trip to the Vatican mentioned above. It is not known whether the music was written over a length of time or if the pieces were composed in close proximity to one another. The works within Monteverdi's Vespers range from one to as many as ten voices, some with instrumental accompaniment.

“Nigra sum”

The first of Monteverdi's compositions that we will compare with one of Lucrezia Vizzana's is “Nigra sum” from the 1610 Vespers.⁸ It is not out of the question that Vizzana might have been familiar with Monteverdi's *Vespers*, and the text source is something both composers have in common, drawing from the Song of Songs. “Nigra sum” is written for tenor solo and continuo, the only work in the collection for this combination. Fully half of the motets in Vizzana's *Componimenti musicali* are for soprano or tenor solo and continuo. John Whenham, writing in *Monteverdi: Vespers (1610)*, contends that “Monteverdi's setting of ‘Nigra sum’ owes a great deal in its conception to the type of continuo-accompanied solo song pioneered by Caccini and promoted through *Le nuove musiche*. In his songs Caccini pioneered the use of a

⁸ Claudio Monteverdi, *Vespro Della Beata Vergine Vespers (1610): Performing Score*, ed. by Jeffrey Kurtzman (Oxford: Oxford University Press, 1999), 25.

skeleton harmonic outline (basso continuo)”⁹ Whenham goes on to say that the Caccini’s goal in developing this style of music was to give the singer freedom to declaim the line rhetorically and therefore move the passions of the audience.¹⁰

Most of the rhythms in the piece are indeed declamatory and Monteverdi gives the vocalist quite a large range, C⁴ to G⁵, in which to “speak.” Consequently, the melody is freely-moving and declamatory in style as well. Monteverdi chooses to repeat the last nineteen measures almost exactly, making the form ABB’. The piece remains in common time throughout. Whenham claims that the ornaments Monteverdi employs are much like Caccini’s, particularly the dotted rhythms (short-long) in meas. 6.¹¹

The text is taken from the Song of Songs 1:4 and 2:10-12, and is a mixture of Biblical text and versions of these texts used in the liturgy. The text is used as a Marian antiphon in Vespers, thus it is thought by many to refer to the Blessed Virgin Mary, though she is never mentioned. Whenham notes this well-established association goes back several centuries. “From the Middle Ages onwards, however, it was customary to identify the ‘beloved’ of the Song, who speaks in ‘Nigra sum’ and is addressed in ‘Pulchra es,’ as the Virgin Mary.”¹² The “however” Whenham refers to is the longstanding tradition that the Song of Songs be interpreted as an allegory of the Lord’s relationship with Israel and Christ’s relationship with the church.

⁹ John Whenham, *Monteverdi: Vespers (1610)* (Cambridge: Cambridge University Press, 1997), 50.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid., 47.

The opening line, “*Nigra sum, sed formosa*” (“Black I am, but lovely”), has been the subject of several interpretations. John Walter Hill, in his book on Baroque music, states that the reference “probably stand[s] for ‘sinful’ [black] and ‘saved’ [lovely], in this context.”¹³ Others, however, have a different take on the matter. Athalya Brenner, writing in *The Song of Songs*, claims that the maiden is “sunburned from working in the vineyard.” As her hue does not necessarily match the traditional view of beauty, she feels the need to justify it.¹⁴ Even a quick perusal of various scores reveals disagreements on the literal translation of the first line. For instance, in Jeffrey Kurtzman’s performing score the opening line reads: “I am the dark but lovely daughter of Jerusalem.”¹⁵ The translation in the accompanying anthology to John Walter Hill’s book on Baroque music states: “Black I am, but lovely, daughters of Jerusalem.”¹⁶ These subtle changes in wording and punctuation make a difference as to whether a “daughter of Jerusalem” is speaking or if she is the one being addressed.

It might seem strange for a tenor to have this verse, but perhaps Monteverdi wanted a “darker” tone color for the darkness mentioned in the short text. He does set the opening line in the lower range and in long notes that suggest an incantation. The drama is heightened by a rest following this beginning line, or an *aposiopesis*, one of the

¹³ John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750*. The Norton Introduction to Music History (New York: W. W. Norton & Company, 2005), 99.

¹⁴ Athalya Brenner, *The Song of Songs* (Sheffield: JSOT Press, 1989), 55.

¹⁵ Claudio Monteverdi, *Vespro Della Beata Vergine Vespers (1610): Performing Score*, 25.

¹⁶ John Walter Hill, ed. *Anthology of Baroque Music: Music in Western Europe, 1580-1750*. The Norton Introduction to Music History (New York: W. W. Norton & Company, 2005), 64.

doctrines of the figures of speech where a thought is suddenly broken off. The word “but” (“*sed*”) is set an octave higher with a syncopation two-and-a-half beats later, and marks a change in the text. The line continues in the higher tessitura, until the next statement of “*Nigra sum*,” with bouncing, dotted notes as the singer speaks of the daughters of Jerusalem. The diverse musical treatment of these lines further demonstrates their antithesis rhetorically as well.

Example 5.1. Monteverdi, Contrasting lines in opening measures, “*Nigra sum*,” meas. 1-7

The image shows a musical score for the opening of "Nigra sum" from Monteverdi's Vespers (1610). It consists of two staves. The top staff is the vocal line, and the bottom staff is the basso continuo line. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The basso continuo line starts with a whole note G2, followed by a whole note F2, a whole note E2, a whole note D2, a whole note C2, a whole note B1, and a whole note A1. The lyrics under the vocal line are "Ni - gra sum, sed for - mo - sa, fi - li - a, for - mo - sa, fi - li - a, for - mo - sa, ___". The lyrics under the basso continuo line are "I am the dark but lovely daughter of Jerusalem."

“*Nigra sum*” from “*Vespers (1610)*” by Claudio Monteverdi edited by Jeffrey Kurtzman © Oxford University Press 1999. Extracts reproduced by permission. All rights reserved.

The second statement of “*Nigra sum*” in meas. 8 is exactly like the first. The “*sed formosa filia*” that follows is set higher still, while Monteverdi changes the rhythms of the same descending four notes. The monotone-style of the beginning returns in meas. 15 where the same dotted-half, quarter, whole note pattern appears again. He places it on “*Ideo*” (“Therefore”), making the listener stop and take notice of the change in the text. “*Ideo*” is then repeated a beat later and a fourth higher, heightening the intensity of the statement. The singer proclaims: “*Ideo, dilexit me Rex et introduxit in cubiculum suum*”

(“Therefore, the king loved me and brought me into his chamber and said to me”). One could interpret the statement that the singer is loved not in spite of her blackness, but because of it.

What the king has to tell the singer is delightfully depicted in meas. 27-31. A clear example of text painting, so prominent in the madrigals Monteverdi was writing at the time, can be seen in these measures. On the word “*surge*” (“arise”), the line ascends by step for a twelfth, which the bass begins to imitate in the next measure. A smaller ascension follows, only a fifth, when the word is immediately repeated.

Example 5.2. Monteverdi, Text painting on the word “*surge*” (“arise”), “*Nigra sum,*” meas. 27-31

The image shows a musical score for two parts: Tenor (T.) and Organ (Org.). The Tenor part is on a single staff with a treble clef and a key signature of one sharp (F#). The Organ part is on two staves (treble and bass clefs) with a key signature of one sharp. The Tenor part has the lyrics 'sur - - - - ge,' under the notes. The Organ part has the lyrics ''Arise, my love,' under the notes. The music illustrates text painting: the Tenor line ascends by step for a twelfth on the word 'surge', and the Organ part imitates this in the next measure.

“*Nigra sum*” from “*Vespers (1610)*” by Claudio Monteverdi edited by Jeffrey Kurtzman © Oxford University Press 1999. Extracts reproduced by permission. All rights reserved.

The text is then further repeated (“*surge, amica mea*”) (“arise, my love”) in short bursts of rhythmic speech until the rising line, noticeable in meas. 36, rises a half-step from the E⁵ to the F⁵ four measures later on “*veni*” (“come”). It is at this point that the

text changes again as the king explains that a new season has begun with the winter gone and flowers beginning to bloom. It is also here that the drive to the cadence on D, found in meas. 46, begins, relying on an E-major (in first inversion), A-major, D-major progression.

Another abrupt change occurs in meas.47 when the rhythm switches from approximate speech rhythms to whole notes for the voice. The last line of the text is given: “*tempus putationis advenit*” (“the time of pruning comes”). Also curious is the voice’s monotone D that remains for seven measures. John Whenham offers a viable explanation for the sudden shift. “A possible answer is that the intended image is that of a bell, symbolizing time (‘tempus’) and also suggesting rejoicing, a musical image that had been used in musical settings since the fifteenth century.”¹⁷ The bass alternates between G and D for ten measures, making the D in the voice resonate as either the dominant or the tonic until it finally cadences on G in meas. 56.

Meas. 56 -75 is a near exact repetition of the B section that began with the animated “*surge*” in meas. 35. When the “*tempus*” begins again in meas. 69, the bass accompanies the monotone D in the voice with two adjacent descending lines, each spanning over an octave. Whenham suggests this movement in the bass also represents the pealing of bells.¹⁸

There are several instances of a “walking bass” in this work, some of which have already been mentioned in conjunction with the melody. The first occurs in meas. 28 when the bass begins to imitate the vocal line, as seen in Example 5.2. We find a similar

¹⁷ Bernhard Meier, *The Modes of Classical Vocal Polyphony*, trans. Ellen S. Beebe (New York: Broude Bros., 1988), 244-245.

¹⁸ Whenham, *Monteverdi: Vespers*, 53.

occurrence in meas. 32 when the vocal ascension is presented in a shorter pattern on the repeat of the word “*surge*.” The next stepwise climb in the bass takes place in meas. 60 when the bass ascends by a fifth. The work ends with two dramatic descents in the bass spanning nearly two octaves at the end of the work when the voice remains on a D⁵ for five and a half measures prior to the final cadence.

Example 5.3. Descending bass line in closing measures, “Nigra sum,” Monteverdi, meas. 69-75

The image shows a musical score for measures 69-75 of "Nigra sum" by Claudio Monteverdi. It consists of two staves: a vocal line (treble clef) and a bass line (bass clef). The vocal line has lyrics: "tem - pus pu - ta - ti - o - nis ad - ve - nit." The bass line shows a descending line with various chords and accidentals, including F-sharp and G-sharp.

“Nigra sum” from “Vespers (1610)” by Claudio Monteverdi edited by Jeffrey Kurtzman © Oxford University Press 1999. Extracts reproduced by permission. All rights reserved.

Overall the bass line is quite active and involved. There are many instances where the bass moves either up or down by a half step. Often this occurs due to the frequent use of the altered notes F-sharp and G-sharp. Most instances of F-sharp and G-sharp resolve upward by step and are the third of a chord, the root of which is a fifth from the previous chord, which can be seen in meas. 5, 10-11, 38-39, 44-45, and 64, among other places.

The rhythm of the bass line is also varied throughout the work. Monteverdi uses notes of every rhythmic value from whole notes to eighth notes, and also ties the note

over to the next measure, creating a feeling of syncopation. He employs the bass in telling the story, particularly the instances when he uses the “walking bass,” as mentioned above.

There are a handful of dissonances in the piece. All are brief and the majority of them appear in meas. 37-40, as the vocal line gradually ascends to an F⁵. The first one in this progression is the tritone between the C-sharp in the bass and the G in the voice in meas. 37. The next two are seconds that last an entire beat as the line ascends. The last one, what John Walter Hill calls the “climax of the piece,”¹⁹ occurs as the voice reaches the F⁵ before the bass resolves from its E down to the D in meas. 40.

The form of “Nigra sum” (ABB’) is like only one of Vizzana’s pieces, “O magnum mysterium,” pointed out in its comparison with Grandi’s “O vos omnes.” As mentioned, it is unusual for Vizzana to repeat large sections of text or music; however, in “O magnum mysterium,” she does exactly that. As in “Nigra sum,” the second main section is repeated. In Monteverdi’s piece, the repeat is not exact. The same thing happens structurally in “O magnum mysterium,” though Vizzana’s change is small. In “O magnum mysterium,” the notes before the final cadence in the vocal line are elongated and altered slightly when compared with the ending of the first B section. In “Nigra sum,” however, the singer’s notes before the final cadence are shortened. The bass also takes on an entirely different persona in the repeat of the B section in “Nigra sum,” going from static whole notes to a “walking bass” in quarter notes that covers nearly two octaves.

¹⁹ Hill, *Baroque Music*, 99.

Textually, the logical comparison with Monteverdi's "Nigra sum" is Vizzana's "Sonet vox tua" namely because of the source of the texts. Each is taken from the early chapters of the Song of Songs. In places, the two texts are merely verses apart. "Nigra sum" quotes verses 1:4 and 2:10-12, while "Sonet vox tua" recites 2:14. "Nigra sum," actually the shorter of the two works, further contains a mixture of these Biblical texts along with versions of them used in vespers and antiphons. Among the verses chosen by each composer, Monteverdi's text considers more the allegorical representation of the Song of Songs. He enlists characters, who could be regarded as literal or metaphorical, to declaim the text. Vizzana once again takes a very personal viewpoint where the words are directed to her "*amabilissime Iesu*" ("most beloved Jesus") and are stated as if they are coming directly from the singer.

Vizzana calls for a soprano while Monteverdi designates his for a tenor; either could likely be interchanged. As mentioned above, the form of "Nigra sum" is ABB' and Vizzana's is through-composed. She does, however, give the work some semblance of structure through meter changes. When the singer states: "Then truly I will sing," she briefly moves into triple meter. Following these ten measures, she goes back to quadruple meter.

Rhythmically, the two pieces are similar. In each piece, the voice begins with a stately entrance on dotted-half and whole notes. In Vizzana's case, the notes are more a matter of text painting as the singer calls for the voice of her beloved to sound in her ears ("*Sonet vox tua in auribus cordis mei*") ("Let your voice sound in the ears of my heart"). This "sounding" takes place over eight beats in the two whole notes that encompass the first word.

Example 5.4. Vizzana, Opening measures depicting “sounding,” “Sonet vox tua,” meas. 1-4



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Quicker rhythms follow in each work. The Monteverdi piece contains more speech-like rhythms than this particular work of Vizzana’s. Her combination of a sixteenth note followed by a dotted-eighth lend a dance-like feel to the lines that follow. Each piece does return to markedly longer notes toward the middle. In Vizzana’s, this occurs through a change to triple meter at meas. 27. In “Nigra sum,” on the other hand, the melody is deliberately affected as Monteverdi employs contrast through longer notes on “*tempus putationis advenit*” (“the time of pruning comes”). Vizzana ends her work with an elaborate melisma on sixteenth notes depicting the sweetness of the “honeycomb.” Monteverdi’s longest melisma is not any less effective, but uses quarter notes and an ascending octave to represent the word “*surge*” (“arise”).

Overall “Sonet vox tua” contains many more instances of text painting than does “Nigra sum.” This has to do in part with the length of each and the fact that Monteverdi repeats the second section of his work. Each piece includes a fairly ornamented vocal line, Monteverdi’s probably a bit more so. We even find Vizzana decorating the vocal line on seemingly insignificant words such as “*et*” (“and”) and “*tuae*” (“your”). The

ranges of each piece are comparable. The range of “Nigra sum” is slightly larger, dropping a step lower to C⁴ and expanding a step higher to G⁵.

The bass lines of each work are fairly similar in their structure and behavior. Vizzana’s bass line occasionally uses of root movement by a third; Monteverdi’s work uses this sparingly. Each contains a good number of accidentals, namely F-sharp, which causes the bass line to move by a half step that it typically seeks to resolve. Vizzana often raises the lowered B-flat to a B-natural, and also lowers the E, causing the line to sound a bit more harmonically adventurous overall than Monteverdi’s. Vizzana’s bass also interacts with the vocal line, imitating the voice in meas. 53 until the two trade places in meas. 56. Vizzana uses the cadence with a 4-3 suspension sparingly in this piece, only twice, while Monteverdi does not use it at all. Monteverdi’s work is more dissonant than Vizzana’s, however. It employs several discords within the rising vocal line in meas. 36-40, including a tritone between the bass and the voice.

Example 5.5. Vizzana, Imitation between the bass and voice, “Sonet vox tua,” meas. 53-57

53

dul - ce su - per mel, su - per mel et fa - vum, su - per mel, su - per mel

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“Audi coelum”

For our second comparison, we turn to an additional piece in Monteverdi’s *Vespro della Beata Vergine* and look at another one of the four motets – “Audi coelum.”²⁰ Utilizing Monteverdi’s sacred motets, especially one for solo voice, gives us a similar work with which to compare Vizzana’s compositions. Denis Stevens describes “Audi coelum” as “essentially a tenor solo generously provided with eloquent and expressive fioriture assisted by an echo tenor and a six-part chorus at the very end.”²¹ Indeed it is one of the more structurally complicated of the four motets. As Stevens mentions, there are two distinct sections, which are vastly different in style and character. The first is a dialogue in duple meter between a solo tenor and a *quintus*, who echoes the ends of some of the phrases. The second is a six-part, mostly polyphonic portion in triple time, which John Whenham contends is an “ensemble grafted uncomfortably to the end of the motet.”²² Craig Monson further points out that the structure of Monteverdi’s “Audi coelum” is similar to that of Gabriele Fattorini’s (*fl.* 1598-1609) from a few years earlier.²³ For the purposes of this comparison, we will examine the first eighty-four measures, before the polyphonic section begins and where the majority of the duet between the tenor and *quintus* occurs.

The Marian devotional text is made up of eight loosely-constructed stanzas, each followed by an echo from the *quintus*. The echoes are short and either repeat the last syllable of the stanza or relay an abbreviated form of the stanza’s final word to create a

²⁰ Monteverdi, *Vespro Della Beata Vergine*, 88.

²¹ Stevens, *Monteverdi*, 99.

²² Whenham, *Monteverdi: Vespers*, 55.

²³ Monson, 54.

different word. For example, the tenor's stanza ending with the word "*gaudio*" ("joy") is followed by the *quintus*'s echo "*audio*" ("I hear"). The author of the text is unknown. Portions of it come from Song of Songs 6:9 with the second and third stanzas based on verse ten. The remainder of the text is non-Biblical and not part of the established liturgy.

The text begins with the tenor's call: "Hear, O Heaven, my words" ("*Audi, coelum, verba mea*"), to which the *quintus* later replies "*audio*." The echo's text is vital for the overall understanding of the text as a whole. This is seen more directly after the initial invocation when the text turns to a series of questions and answers over the next five stanzas. This change in manner is also marked by the introduction of an F-major chord after a cadence on D. The echo responds to the tenor's questions and thus the listener is able to decipher that the text is speaking of the Virgin Mary. After Mary is identified in meas. 45-47 with a brief melisma, the text turns away from the question/answer format and becomes more of a narrative.

The range extends from A³ to E⁵, but mostly stays within the D octave from D⁴ to D⁵. Jeffrey Kurtzman notes that this is only one of the four motets in *Vespro della Beata Vergine* whose final is D and not G.²⁴ The majority of the cadences are on D or A. This center can be seen in several of the ornamented melismas, which Whenham refers to as *passaggios*, throughout the piece. The first can be seen in meas. 14-15 when the tenor sings of his words being "steeped in joy" ("*gaudio*") with an ascending line. The *quintus* repeats the two measures exactly as heaven responds that it is indeed listening to the

²⁴ Jeffrey Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, Performance* (Oxford: Oxford University Press, 1999), 338.

prayer. This pattern is found throughout the work when the *quintus* echoes the ending of the tenor's line; the lines are exact musical repetitions.

Example 5.6. Monteverdi, Tenor's melisma on "*gaudio*" followed by *quintus's* echo, "Audi coelum," meas. 14-17

The image shows a musical score for three parts: Quintus (QUIN.), Tenor (T.), and Organ (Org.). The Quintus part (top staff) begins with a rest, followed by a melisma on "Audi coelum" starting at measure 14. The Tenor part (middle staff) begins with a melisma on "gaudio" starting at measure 14, followed by "di-o". The Organ part (bottom staff) provides a harmonic accompaniment, with the text "I hear." appearing below the staff. The score is in G major and 8/8 time, with a key signature of one flat (F major) and a common time signature of 8.

"Audi coelum" from "Vespers (1610)" by Claudio Monteverdi edited by Jeffrey Kurtzman © Oxford University Press 1999. Extracts reproduced by permission. All rights reserved.

Monteverdi does not limit his reuse of musical material to the *quintus's* echoes, however. Near the end of the duet and the beginning of the six-voice polyphonic section, he repeats the melody of a line, which ascends a fourth, only varying the rhythms to accommodate the text. Kurtzman claims this idea of varied repetition is "one of Monteverdi's most fundamental compositional techniques."²⁵ This conclusion of the first section is marked by listing attributes of the Virgin Mary. It is relayed not only through

²⁵ Ibid, 342.

the repeated music listed above, but also with a recitative-like delivery from the tenor. The rising line, from G⁴ to C⁵, leads to a full cadence on C.

When the questioning part of the dialogue begins in meas. 18, the harmonic rhythm also quickens from the opening petition to heaven. There is a sense of harmonic instability as the questions are undergirded with more rapidly changing chords. When the singer begins to describe Mary, we find the first introduction of the G-sharp in order to create an E-major chord. The G-sharp disappears when the tenor sings of Mary's existence being foretold by the prophet Ezekiel in meas. 63. From here until the end of the duet, a G-natural is used often in a G-major chord moving toward a C-major cadence. The G-natural does appear in an E-minor chord in meas. 69 when the tenor sings of death's expulsion.

There is little use of dissonance in Monteverdi's work, but when he does use it, it is overt. Three times in the piece he employs a suspended dissonance. The first can be seen in meas. 8-9 with the word "*plena*" ("full"). The tenor remains on the C⁵ as the bass moves from A to D for the cadence. The second instance is shorter. In meas. 21-22, the tenor holds a D⁵ over the bar line, but only for a fourth of a beat, just long enough to collide with the bass as it moves up a step from D to E to begin the next measure. The third time Monteverdi uses a suspended dissonance, in meas. 56-57, he is drawing attention to the fact that the tenor is naming the person whom the song is venerating, the person about whom all the questions were asked. As he sings "*Maria virgo*," the tenor once again holds a D⁵ over the bar line as the bass leads the harmony in a relatively striking move from D major to E major. The tenor resolves the dissonance, looking more like retardation, by moving up to the E in the following beat.

Example 5.7. Monteverdi, Suspended dissonance, “Audi coelum,” meas. 55-57

The image shows a musical score for three parts: Soprano, Alto, and Piano. The Soprano part has a melodic line with lyrics 'a,'. The Alto part has a melodic line with lyrics 'Ma - ri-a, vir -'. The Piano part consists of a Grand Staff with a bass line and a treble line. The bass line moves by fourths and fifths. The treble line has chords. Measure 57 is marked with a '57' above the staff. The lyrics for measure 57 are '- go, il - la'.

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The bass moves generally by fourths and fifths, usually at a pace of two chords per measure. It mostly provides a solid harmonic foundation for the melody. Only twice in the duet portion of “Audi coelum” does it move beyond half notes; it is the same gesture both times – a stepwise descent from A to D. Also in each instance this movement in the bass is beneath a whole note in the voice. There is only one time that the bass contains root movement by a half step, descending from F to E.

Eric Chafe calls Monteverdi’s *Vespers* a “remarkable juxtaposition of the first and second practices.”²⁶ This piece in particular illustrates this thought with its contrasting sections of monody and six-voice polyphony. Meas. 57-64 contain another interesting

²⁶ Chafe, 188.

bass progression. It moves stepwise from the previous measures, predominantly in D, to an E, which then begins a partial circle of fifths until the cadence on C in meas. 65.

Certain musical devices that Vizzana uses in “O si sciret” make it a logical choice for comparison to Monteverdi’s “Audi coelum.” The piece was examined earlier, in comparison with Caccini’s “Per la piú vaga.” This time, however, the emphasis is on the music rather than the text. Vizzana’s piece is written for *canto* and continuo, while the section of “Audi coelum” under examination is for tenor, *quintus*, and continuo. As the *quintus* is limited to echoes, the works look quite a bit like each other in that they both are essentially a solo for high voice with continuo. In each piece the form is realized differently. Vizzana uses meter changes to divide her piece into three sections, each getting successively shorter. The middle, triple-meter section is bookended by two segments in quadruple meter, the last only six measures long. Monteverdi’s piece is divided into two sections by texture and meter as well – the first a duet, of sorts, in duple meter and the second demonstrating six-voice polyphony in triple. “O si sciret” is written for solo voice and continuo, a homophonic texture. Vizzana’s melody is a bit more florid than Monteverdi’s and contains more melismatic passages. Both pieces are fairly free in rhythm. Each contains a good dose of declamatory text with several well-placed melismas throughout. John Whenham goes so far as to say that “Audi coelum” bears resemblance to a recitative and draws more upon Monteverdi’s sacred approach: “The more restrained and leisurely recitative style of ‘Audi coelum,’ however, seems designed for a larger space and to owe less to Caccini and to Monteverdi’s experience as an opera composer.”²⁷

²⁷ Whenham, 54.

The texts of each piece are quite diverse. One thing they do have in common, however, is the veneration of a religious figure. “O si sciret,” is from an unknown source and, as most of Vizzana’s pieces, is written in adoration of Christ. Further, it contains specific references to the Eucharist. Monteverdi’s text is taken mostly from the Song of Songs and contains portions from unknown origins as well, as mentioned above. While Vizzana’s is a heartfelt plea for the world to know the Christ that she knows, Monteverdi’s begins with a prayer, followed by a series of questions from the tenor. These questions are answered, albeit briefly, in a vocal echo by the *quintus*. Overall, the text of “Audi coelum” is a little longer than most of the works in Vizzana’s *Componimenti musicali*, including “O si sciret.”

Each of these pieces contains a small number of carefully-placed melismas. Monteverdi’s consist mostly of ascending and descending lines. For instance, in meas. 25-28, he places the last syllable of the word “*consurgens*” (“rising”) and then “*aurora*” (“dawn”) on rising lines. Shortly after, we find the tenor descending a twelfth on the word “*terras*” (“earth”) only to begin its sixteen-note ascent on the word “*coelos*” (“heaven”) immediately following.

Example 5.8a. Monteverdi, Melismas on ascending lines, “Audi coelum,” meas. 24-28

T.
is-ta quae con-sur-gens ut au-ro

Org.
... who, rising, shines like the dawn, that I may bless her?

Org.
- ra ru-ti-

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Example 5.8b. Monteverdi, Melismas on ascending and descending lines, “Audi coelum,” meas. 40-45

40
QUIN.
T.
ti-a ter ras, coe

Org.
The heavens and the seas.

44
QUIN.
T.
los, ma

Org.
For

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There is one ascending melisma in Vizzana's "O si sciret" in meas. 12-15 on the word "*Domini*" ("Lord"). Further, while the shape of Monteverdi's melismas relate to directly to the word itself (i.e. we are being drawn heavenward or back down to earth), Vizzana's melismas are found on words she finds particularly important in the text. Meas. 17-21 contain a lengthy run on the word "*manducaret*" ("eat"). As the theme of this text deals almost exclusively with the Eucharist, the verb "eat" takes on added significance. The work ends with the other prominent melisma of the work in meas. 52-54 on the word "*quaerere*" ("seeking"). This, too, is a significant word in Vizzana's text as she closes with the declaration that, regardless of what the rest of the world does, she will continue to seek the love of Christ.

Example 5.9a. Vizzana, Melisma on "*manducaret*," "O si sciret," meas. 17-21

de - ret, Pa - nem sanc - tum man - du -

ca - - - - - ret, cum - fer -

Example 5.9b. Vizzana, Melisma on “*quaerere*,” “O si sciret,” meas. 51-54

51 Je - su quae - - - - - re - re.

Monteverdi’s and Vizzana’s treatment of their respective texts also vary in approach. Vizzana will, as noted before, repeat text, but not in large chunks. She is prone to reuse only short lines or just the ends of lines. The music for these repetitions will hardly ever be an exact duplication, often a sequence at best. This happens several times in “O si sciret,” and can be easily seen in the first line. Monteverdi, on the other hand, repeats the ends of lines exactly for the *quintus*’s echo-response, while the text of the repetition changes.

Both Monteverdi and Vizzana use cadences to mark the ends of thoughts or to place particular emphasis on words. Vizzana is more likely than Monteverdi in these works to use rests to set off phrases of particular interest. We see her do this toward the end of the brief triple meter section when the vocalist sings of “*amor Jesu quaerere*” (“seeking the love of Jesus”).

Example 5.10. Phrases set aside by rests, “O si sciret,” Vizzana, meas. 44-50

44

A - mor Je - su quae - re - re, A - mor Je - su quae - re - re, A - mor

Monteverdi’s “Audi coelum” contains minor divisions based on the type of text used as well as the breaks in thought the echo provides. The text moves from a call to heaven, to the “dialogue” between the tenor and the *quintus*, to a narrative concerning the Virgin Mary. This textural arrangement provides the work with a simple, yet effective layout. The ranges of each piece are fairly comparable. Both reach their highest point at E⁵ (E-flat⁵ for “O si sciret”), while “Audi coelum” extends a little farther into the lower range, reaching an A³, a minor third below Vizzana’s.

Perhaps the main reason for comparing Vizzana’s “O si sciret” with Monteverdi’s “Audi coelum” is the use of one of Vizzana’s favorite expressive devices – a leap from a suspended dissonance. She employs it in six of the twenty motets; one instance is a similar application of the leap Monteverdi uses in “Audi coelum.” After beginning the work on sustained notes, the composer follows the pause of the half rest with a leap from a suspended dissonance in meas. 8-9.

Example 5.11a. Monteverdi, Leap from a suspended dissonance, “Audi coelum,” meas. 1-9

The musical score for Example 5.11a consists of three staves. The top staff is for the Quintus voice, marked with a first ending bracket and the word "ECHO". It contains a series of rests. The middle staff is for the Tenor voice, with lyrics: "Au - di, au - di, coe - lum, ver - ba me - a, ple - na". The bottom staff is for the Organ, with lyrics: "Hear, O heaven, my words, full of longing and steeped in joy." The organ part features a complex texture of chords and a melodic line in the right hand.

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Example 5.11b. Vizzana, Leap from a suspended dissonance, “O si sciret,” meas. 1-2

The musical score for Example 5.11b shows a vocal line and organ accompaniment. The vocal line is in a single staff with lyrics: "O _____ si sci-ret stul - tus". The organ accompaniment is shown in two staves (treble and bass clef) with a simple harmonic accompaniment.

Though not conclusive, Vizzana’s use of a leaps from suspended dissonances, especially one so similar, does beg the question as to whether or not Vizzana came into

contact with any of Monteverdi's works, his sacred works in particular. *Vespro della Beata Vergine* might be a likely candidate for such supposition as well as the aforementioned *contrafacta* pieces by Aquilino Coppini.

Aside from the above example of dissonance in each of the composer's works, there are not many other instances of discord in either piece. The only other places of dissonance in "Audi coelum" are also suspended dissonances. One occurs ever so briefly in meas. 21-22 where a sixteenth-note D in the voice resolves quickly upward to an E above an E-minor chord in the bass. The third occurrence is only slightly longer in meas. 56-57 where the vocal D again resolves up to an E above an E-major chord. Vizzana's "O si sciret" also contains two suspended dissonances beyond the opening. The second one, in meas. 5-6, is arranged much like the first in that the opening line is repeated a step higher and with a quickly-ascending octave run before the line begins. Her final suspended dissonance holds an eighth-note D above an E-flat in the bass before resolving downward to a C. Of the other dissonances used by Vizzana, one is passing, but the other is worth noting. It takes place on the word "*Jesu*," which strikes one as odd, in meas. 48 and clearly places a B-flat half note in accented conflict with a C in the bass. It also seems unusual that such a dissonance would be placed on the "*Jesu*"; however, it could possibly be due to the coming cadence in the next measure when the seventh is resolved.

Example 5.12. Vizzana, Accented dissonance, “O si sciret,” meas. 46-48

46
quae - re - re, A - mor Je - su

46
#

Overall, Vizzana’s bass moves more quickly and by smaller intervals than Monteverdi’s. While his bass often employs the fourth and fifth scale degrees, Vizzana’s has several more instances of moving by whole and half steps. Each piece contains a “walking bass”; however, Monteverdi employs it twice and Vizzana only once.

Vizzana’s takes place in meas. 13 and descends a fourth while accompanying an active vocal line. Both uses by Monteverdi descend a fifth while the voice remains on a whole note. It is an identical progression in the bass each time. Monteverdi’s bass seems to be more of a tool of harmonic progression rather than an entity of its own. Perhaps we can see it most clearly in the circle of fifths progression, which takes place in meas. 57-64.

Vizzana does use of one of her favorite devices – root movement by a third – twice in “O si sciret,” something we do not find in the Monteverdi work. With Vizzana’s more active bass, we also find other types of conflicts between it and the voice, such as the cross-relation in meas. 16-17 between the F-sharp and the F-natural. Her bass line also has a brief “solo” shortly thereafter in meas. 24 as it plays alone for two beats before

the voice enters again. This interaction between the bass and the voice, again, something we do not find in the Monteverdi piece, is also displayed in meas. 28-29 when the each line moves in the opposite direction. The voice is moving sequentially by thirds, while the bass is mirroring the action, moving by fourths. Further, Vizzana's bass has the opportunity to take on a different character in the triple meter section. Here we find the bass line still moving in a fairly quick harmonic rhythm, with approximately one note per beat, but it serves even more so as a harmonic foundation, remaining mostly on the tonic, fourth, and fifth. In fact, it bears even more resemblance to Monteverdi's bass in *his* triple meter section when all six voices enter.

With Vizzana's carefully placed melismas and rhetorical effect in communicating her text, Jeffrey Kurtzman's thoughts on the text and music of Monteverdi's *Vespers* can easily apply to her music as well. He states: "The words do serve as the 'mistress of the harmony' in the sense that they stimulate not only primary decisions regarding voicing and structure, but also details of harmony, melody, and rhythm."²⁸ However, the skill of each composer also permits the music to communicate as well, making available its ability to move the audience. Kurtzman concludes: "Monteverdi's marriage between text and music always allows the music to pursue its own logic."²⁹

"Gloria tua"

Our third point of comparison between Vizzana and Monteverdi comes from another source that Vizzana likely could have seen. It is doubtful that Vizzana would have had access to or come into contact with Monteverdi's secular music, but his sacred

²⁸ Kurtzman, 343.

²⁹ Ibid.

works, especially ones manufactured specifically to be used in the church and greatly admired by the unofficial music teacher at Santa Cristina, Ottavio Vernizzi, would have carried at least a greater opportunity to have gotten in the door of the convent. At the request of Cardinal Federico Borromeo of Milan, Aquilino Coppini (d. 1629), a friend of Monteverdi's, asked his permission to replace some of his madrigal texts with sacred words. The result was a series of three collections of *Musica tolta dai madrigali di Claudio Monteverdi e d'altri autori, a cinque et a sei voci*, which also contains pieces by Luca Marenzio (c. 1553-1599), Claudio Merulo (1533-1604), and Andrea Gabrieli (c. 1532-1585), among others. The first of the three was published in Milan by Agostino Tradate in 1607, the year of Monteverdi's *L'Orfeo*. The second and third collections were published the following two years, respectively. Craig Monson relates the possibility that Vizzana might have had access to Coppini's newly-created sacred works. He states that:

Monteverdi's experimental madrigals from books 4 and 5 were highly esteemed in that circle [that is, the Adriano Banchieri/Ottavio Vernizzi circle], at least in Aquilino Coppini's more decorous motet versions It is very tempting to suggest that Banchieri's or Vernizzi's greatest musical gift to Lucrezia Vizzana, who obviously could not have joined them at the Accademia dei Floridi, was not some of their own attempts at the *stile moderno*, but an introduction to the music of Claudio Monteverdi.³⁰

The *contrafacta* texts are made "so that in many central places the impassioned [*sic*] Italian words are replaced by Latin words with parallel meaning. In that way the expression of the music accompanying the new text is often very close to the original

³⁰ Monson, *Disembodied Voices*, 67-68.

expression.”³¹ At times, Coppini cleverly retained the sounds of the words and also kept many of the same words. Considering the distinct focus on the text as well as the function of the solo voice with the accompaniment in the basso continuo, Vizzana’s monodies make worthy comparisons for these Monteverdi madrigals.

Denis Stevens believes that the music, that is Monteverdi’s original “T’amo, mia vita,” was probably written around 1600.³² It was then published in Monteverdi’s Fifth Book of Madrigals in 1605. Denis Arnold makes note of the significance of the madrigal when taking hold of Monteverdi’s music. “The heart of Monteverdi’s music lies in his madrigals. There he tackled and solved what he conceived to be the problems of the composer. It is in his madrigal-books that we can observe his spiritual and technical development from his earliest youth to his old age.”³³

If we agree with Alfred Einstein that Monteverdi was the destroyer of the madrigal, then we must surely believe that he was integral in its transformation as well.

Prunières writes:

Monteverdi never considered the madrigal as an end in itself, but as a means of reaching a new idea, which he but dimly perceived, and which defined itself more and more clearly, namely, dramatic expression. But the madrigal, which is essentially a lyric form, could not resist such efforts. In the hands of the maestro of Cremona, it broke up; but from its ruins were created new musical forms, arias, duos, cantatas, which Monteverdi later incorporated in the lyrical drama.³⁴

³¹ Jens Peter Jacobsen, *Musica tolta da i madrigal di Claudio Monteverde e d'altri autori e fatta spiritual de Aquilino Coppini Milano 1607* (University of Aarhus: Institute of Musicology, 1998), 1.

³² Denis Stevens, *Monteverdi: Sacred, Secular, and Occasional Music* (Cranbury, New Jersey: Associated University Presses, Inc., 1978), 23.

³³ Denis Arnold, *Monteverdi*, The Master Musician Series (London: J.M. Dent & Sons Ltd., 1975), 49.

Coppini's contrafact, "Gloria tua," is written for five voices plus continuo and begins with the canto descending a fifth with only the basso continuo supporting.³⁵ The singer lingers for four measures on two words replaced by Coppini, "*Gloria tua*" ("Your glory"), which is to become the *canto*'s only text until the last six measures of the work. The bottom three voices (*Alto*, *Tenore*, and *Basso*) reply in a homorhythmic, trio texture; the basso continuo is *segunte* when there are lower parts. The idea of a basso continuo was still relatively new at this point. Henry Prunières considers the continuo of "T'amo mia vita" mandatory given its placement in Monteverdi's collection. He goes on to state that these madrigals point to the new dramatic song forms developing at the time.

The fifth book of the madrigals (1605) is one of the first works of the kind published with the addition of a *basso continuo*, optional in the case of the first thirteen, obligatory in the last six. Thus we can see how the new genre was definitely developing in the direction of the new forms, the aria and cantata.³⁶

The homorhythmic movement from the bottom three voices in meas. 5-9 contains a chromatic ascent and includes one of the work's high points (the F⁵ in the alto) with the D-minor chord before cadencing on the dominant, which prepares the *canto*'s second entrance. The other voices also move into a higher tessitura, where the word "*aeternum*" ("forever") is the focus. Coppini follows Monteverdi's pattern of repeating the text three times before continuing the passage for the end of the line. The *canto*'s opening line is quickly repeated in truncated form, again accompanied only by a similar gesture in the

³⁴ Henry Prunières, *Monteverdi: His Life and Work*. (New York: E.P. Dutton & Company, 1926), 46.

³⁵ Jens Peter Jacobsen, *Musica tolta da i madrigal di Claudio Monteverde e d'altri autori e fatta spiritual de Aquilino Coppini Milano 1607* (University of Aarhus: Institute of Musicology, 1998), n.p.

³⁶ Prunières, *Monteverdi*, 41.

continuo, in meas. 9-11. This begins establishes the descent of a fifth (usually A⁴ to D⁴) as a theme, which can typically be seen marking off main sections of the work. It is again followed by the bottom three voices, this time relaying more of the text, where we find the alto in its higher range (F-sharp⁵), just before a firm cadence on D.

The theme is inverted in meas. 22-23, but quickly retains its original form by descending from D⁵ to G⁴ in the following measures. The continuo is consistent in its support of the *canto* and in the shape of its line. Following this statement, meas. 26 contains an exclamatory E-major chord in the lower three voices. Coppini chooses the word “*aeterna*” (“everlasting”) for this declamation, where it replaces the word “*voce*” (“voice”) in Monteverdi’s original text for a second time. In fact, he is quite consistent in repeating text where the Monteverdi original does as well. The theme, still delivered by the *canto*, modulates to the dominant in meas. 26-28. The basso continuo’s accompaniment of this statement is an exact inversion of the *canto*’s line. This is followed by a lengthier and varied response from the bottom three voices, introducing a B-flat that we do not see again until the closing statement.

The *quinto* finally enters in meas. 41 with something similar to the opening. It is followed two beats later by the *canto* repeating that exact line from the beginning. From here to the end, the piece takes on a polyphonic texture with all five voices participating in ascending and descending lines. The *canto* and *quinto* voices exchange the opening theme between the two of them, varying it slightly at times and changing directions. The alto finally reaches its highest note in the piece (G⁵) as the bottom three voices declaim the wording of the theme at long last, and then repeat their opening text. Most of this final section revolves around D, A, and G, closing on a D-major chord.

This quasi-homophonic texture gives way to polyphony in meas. 41 when the *quinto* makes its first appearance. Prior to this, the lower voices move homorhythmically as they “respond” to the *canto*. The meter is quadruple throughout and the rhythm remains mostly declamatory. Monteverdi was becoming a master of this new declamatory style and Coppini followed suit by imitating his word placement throughout, whether it be through the number of syllables in a line or by placing the more compelling words in the text at the same place where Monteverdi’s lines find their emotional peak. Coppini does repeat portions of his text when necessary for the lines to come out evenly, however. He cleverly chooses phrases that merit repeating and that do not disrupt the dramatic content of the work, such as his repetition of “*Domine Deus noster*” (“Lord our God”) in meas. 31-34. The dramatic presentation of the text was something Coppini was learning from one of its masters by striving to set a text in the same manner as Monteverdi. Further, the collection that first contained this music, Monteverdi’s Book Five of Madrigals, was known for its style of declamation. Prunières writes: “Throughout this book [Book Five], Monteverdi appears obsessed with the question of dramatic style. We noticed in Book III some examples of lyric declamation. Recitative is frequently to be found in Book IV; it dominates the whole of Book V.”³⁷

With all of its dramatic leanings, “Gloria tua” contains very little if any text painting. The first homorhythmic section with the bottom three voices contains a rising line as the words “*manet in aeternum*” (“remains forever”) are repeated three times. One of the few times the text is not presented syllabically, Coppini chooses to place the word “*nos*” (“us”) on three notes, emphasizing that God made “us” in His own image, with the

³⁷ Prunières, *Monteverdi*, 42.

word “*imaginem*” sung in the higher part of each voice’s range. In meas. 35 and 37, the voices remain decidedly on the same note, repeating it throughout the measure. Here they sing of souls being led to God. As mentioned before, in the closing section the voices move independently as they repeat the opening line, just as in Monteverdi’s “T’amo mia vita.”

The text is a little shorter than most of Vizzana’s works. The range is, of course, considerably wider given the five voices and the continuo; the *canto* reaches an E⁵, while the continuo plays down to D². The basso continuo is fairly lively when it gets its own line, usually when accompanying the *canto*. During this accompaniment, the bass typically descends stepwise by a fifth or a little more, as seen in the opening, meas. 9, and meas. 23. Otherwise, it tends to move by fourths and fifths, *segunte* with the lowest vocal line it most of the time. As mentioned above, it does change direction and ascend stepwise by a fifth in meas. 27-28 when the vocal line it is accompanying (the *canto*) changes its direction as well. The bass is an inversion of that vocal line, beginning a beat later.

Example 5.13. Coppini/Monteverdi, Inversion of vocal line in bass, “Gloria tua,” meas. 26-28

26

C

Q

A

T

B

glo - ri - a tu - a,
ra - mo La vi - ta!

-ter - na
vo - ce,

-ter - na
vo - ce,

- Basso

+ Basso

ti - bi la - us,
vo - ce di dol -

ti - bi la - us,
vo - ce di dol -

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Several times in the work, the bass line repeats this gesture, that is, descending, and a few times ascending, stepwise by a fifth, usually doubling the bass voice. Only twice does it move by a half step. In meas. 36 the B-flat is introduced, serving as the root of the chord. It remains in use throughout the rest of the work and is not heard this predominantly until the closing measures. When the *quinto* enters for the first time in meas. 41, the bass line mirrors its rhythm a tenth below before once again sustaining its “dominant-tonic” movement in whole notes.

Example 5.14. Coppini/Monteverdi, Bass and *quinto* moving homorhythmically, “Gloria tua,” meas. 41-42

41

C
glo - - ri - a tu -
"T'a - - - mo, mia vi -

A
Glo - - ri - a tu -
"T'a - - mo mia vi - - -

Q

T
- ri - a tu - - - a
- mo mia vi - - - - - tal"

B
Glo - - ri - a tu - - -
"T'a - - mo mia vi - - -

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Only twice does the bass contain root movement by a third (meas. 14 and meas. 25-26), both involving an E-major chord. In meas. 46, the bass begins a stepwise descent of a seventh and reminds one of the “walking basses” commonly found during Monteverdi’s time and of which he was known to have used. Tim Carter, writing in the *New Grove Dictionary of Music and Musicians*, cites their importance. “Whether or not they should be considered ‘tonal’ in any modern sense, these Monteverdian diatonic descents arguably constitute one of the most important of the structural innovations of the late 16th century.”³⁸ Following one final stepwise descent, the piece ends on a plagal cadence, G minor to D major.

³⁸ Carter and Chew. "Monteverdi," *Grove Music Online*.

Hearing the beginning of “Gloria tua,” one is immediately reminded of Vizzana’s “Filii Syon, exultate.” The opening measures of Vizzana’s motet, consisting of a descent of a fifth with a lowered third, closely resemble those of “Gloria tua.” The rhythm is also similar. Using different time values, the “long-short-short-long-long” pattern marks the opening in each piece. Each composer uses this opening as a repeated motive throughout the work, though Monteverdi repeats it more often. Each composer also varies the motive slightly when it appears later on in the piece. It is, however, still recognizable.

Example 5.15a. Coppini/Monteverdi, Opening motive in “Gloria tua,” meas. 1-4

Canto

Quinto

Alto

Tenore

B & Bc - Basso

Glo - - - - - ri - a tu - - - - - a,
 "Ta - - - - - mo, mia vi - - - - - ta!"

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Example 5.15b. Vizzana, Opening motive in “Fili Syon, exultate,” meas. 1-2

The musical score consists of three systems. The first system has two staves: a vocal line in treble clef and a piano line in treble clef. The vocal line has a melody starting on a half note G4, followed by a quarter note A4, and a quarter note Bb4. The lyrics 'Fi - - - li - i' are under the first measure, and 'Sy - on,' are under the second measure. The piano line in the first system has a whole rest in the first measure and a whole rest in the second measure. The second system has two staves: a vocal line in treble clef and a piano line in bass clef. The vocal line has a whole rest in the first measure and a whole rest in the second measure. The piano line in the second system has a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3 in the first measure, and a half note C3 in the second measure. A sharp sign (#) is placed below the second measure of the piano line.

The textures of each piece are fairly standard for the number of voices used.

Vizzana’s duet alternates between a solo and a duet texture, with the *canto* having slightly more solo lines than the *secondo*. In a similar fashion, Monteverdi’s *canto* voice receives all of the solo lines up until the piece moves to a polyphonic texture in meas. 41.

From here until the end of the piece, each voice (now with the addition of the *quinto*) becomes much more independent. The first forty measures of “Gloria tua” find the lower three voices moving in a homorhythmic fashion, responding to the *canto*’s solo lines. This call-response format lies in contrast to Vizzana’s two female singers who will often echo one another. The two voices will also move homorhythmically at times, as well as independently from one another. This provides Vizzana’s piece, containing fewer voices, with a little more textural variety than Monteverdi’s.

The melody of “Filiis Syon, exultate” is contained mostly within the *canto* voice until nearly the middle of the piece. At this point, the *secondo* sings alone and after that the melody is presented either simultaneously or alternately between the two voices. It is at times quite angular, and the rhythm is mostly declamatory with several melismas. The melody of “Gloria tua” is shared nearly equally between the *canto* and the three lower voices. In fact, the lines the *canto* has before it joins the other voices repeat the opening motive, including the text. The rest of the time the melody, it could be said, is found in the alto line. In these sections, however, where the bottom three voices are singing together, it is harder to distinguish which voice has the melody *per se* (between the *alto* and the *tenore*) and which voice is providing harmonic accompaniment. The rhythm here is also mainly declamatory, thanks in part to Coppini’s careful rendering of the text. There are not any places one could really consider *melismatic*; the text remains, as it does in Monteverdi’s “T’amo mia vita,” mostly syllabic.

The harmony between the voices is quite similar for the two pieces, though there are more voices to consider in the Monteverdi work. As mentioned above, the lower three voices in “Gloria tua” generally move together until the last fourth of the piece. The bass line provides what we know as basic harmonic support in the *seconda prattica*, generally moving to the interval of an octave, fifth, or fourth. The *alto* and the *tenore* are often a third apart, causing these sections to sound much like sections of “Filiis Syon, exultate” when the two voices move together; they, too, are typically a third apart. The meter of each work remains in common time throughout.

The texts of each piece have distinctly different backgrounds. The text is, of course, at the heart of the matter in Monteverdi’s “Gloria tua,” which was originally

“T’amo mia vita.” As far as we know, the *contrafactum* text was written by Coppini himself, although it bears a slight resemblance to the “Gloria tua” from the *Liber Usualis*. (“Holy, holy, holy, Lord God of hosts; heaven and earth are full of Your glory”). The focus of the text is well represented in the title (“Your glory”), which is repeated numerous times throughout the work. The glory of God is described as well as His character. His glory is said to remain forever and is everlasting. “Praise, honor, and power” to God are also expressed. Given its sacred, liturgical function, it is feasible that Vizzana might have heard this work, as well as Monteverdi’s *Vespro della Beata Vergine* as a whole, in the thirteen years between its publication and the printing of Vizzana’s *Componimenti musicali*. This, along with the similar openings of each work, gives rise to the possibility.

The text for “Filii Syon, exultate” is from an unknown source, but has elements relating to one of the most prominent Camaldolese traditions: Saint Romuald’s dream of the ladder to heaven. In the dream, Saint Romuald is said to have seen people robed in white ascending into heaven on a ladder. (Originally the dream belonged to a man named Maldulus, but was transferred to Saint Romuald over the years. See Chapter One.) Vizzana’s text makes reference to this legend when it states: “*non stellis de caelo in terram descendentibus, sed sanctis in caelo acendentibus*” (“not by stars falling from heaven to earth, but by saints ascending into heaven”). This is preceded in the text by a call to the “sons of Sion” to rejoice “because earth has been made heaven for us.” The piece then notes the abundant grace that is poured forth by the Holy Spirit (“*quia effusa est copiosa gratia spiritu sancti*”). The last line of text repeats the imperative to the sons of Zion to “rejoice and be glad in the Lord your God” (“*exultate et laetamini in Domino*”).

Deo vostro”). Each work then makes reference to the power and majesty of God, specifically mentioning His work in the heavens and the earth. Each piece also mentions God’s relationship to man. In Coppini’s text, he uses the line “*qui perducis ad te animas nostras*” (“who leads our souls to you”). Vizzana, as mentioned above, remarks on the “copious” amount of grace each one receives. The works are similar in that each contains elements of praise, rejoicing, and adoration.

There is significantly more text painting in “Filli Syon, exultate” than in “Gloria tua.” This could be due in part to the *contrafactum* text placed over Monteverdi’s initial; however, given Coppini’s careful selection of the replacement text as well as a look at Monteverdi’s original, there appears to be not much there in the music to apply for wordpainting. The voices do enter the upper tessitura of their range and reach the highest point in the line when the text speaks of “*aeternum*” (“forever”) in meas. 6-9. In Vizzana’s piece, the voices venture into this higher range several times. We find an F⁵, the highest note in Vizzana’s work, on words such as “*exultate*” (“rejoice,”), “*copiosa*” (“abundant”), and “*sancti*” (“holy”).

“Iesu, dum te contemplor”

Our next comparison is also from Aquilino Coppini and his *contrafacta* workings of some of Monteverdi’s madrigals. The five-voice “Cor mio, mentre vi miro” was first published in Monteverdi’s Fourth Book of Madrigals in 1603. It is the shortest and most concise of all of Monteverdi’s madrigals from this period. As with many in the Fourth Book, Monteverdi chose a text from Guarini’s *Rime*, illustrating a lover’s description of transforming himself into his beloved with the “subtle emotionality of Guarini.”³⁹

³⁹ Fabbri, *Monteverdi*, 59.

Coppini's substitute was published in 1609 in his *Il terzo libro della musica di Claudio Monteverde a cinque voci*.⁴⁰ The textural replacement, entitled "Iesu, dum te contemplor," is directed toward Christ, describing him as consecrated bread and living food. The piece provides a beneficial comparison with one of Vizzana's works from *Componimenti musicali* as the subjects of the texts are very similar. "Iesu, dum te contemplor" will be compared with the final solo in Vizzana's collection, "Veni, dulcissime Domine." Both works contain texts regarding the Eucharist and Christ as bread, as well as the physical consumption of this bread. Further, both texts relate the bread to an eternity spent with Christ.

Coppini is careful, just as he is in all of his Monteverdi re-workings, to follow the sense of the original text as closely as possible while completely changing the context from secular to sacred. Consequently, one can find the "original" change of tone in the text about halfway through the work, just as it existed with Guarini's words. After the first lines of admiration for their respective subjects, the second half of the text includes a different feeling that is also reflected in the music. As Coppini's lines employ less syllables, he uses them twice when each time only one of Guarini's lines appears ("O bellezza mortale, O bellezza vitale" ("O killing beauty, O vivifying beauty") as opposed to "Ò mi Jesu, Ò esca vitalis" ("O my Jesus, O living food"). This point in the music, at meas. 25, marks the mid-point in the work and divides the piece into two nearly equal sections. Coppini himself wrote of the effort it took to craft pieces where his newly-

⁴⁰ Claudio Monteverdi, "Cor mio, mentre vi miro," "Iesu, dum te contemplor," Testo di Aquilino Coppini, *Il III libro della Musica fatta spiritulate* (Milano, A. et her d A. Tradati), 1609, transcr. by Marco Gemmani. Cappella Marciana, 2009. www.cantoressanctimarci.it.

created texts and Monteverdi's music would coincide. In a letter dated 26 March 1609 (the year Coppini's *Il terzo libro della musica di Claudio Monteverde a cinque voci* was published) he wrote to Pier Francesco Villani: "The third book, which contains divine harmonies, is in press. I have laboured hard on this book, but it seems to me to have succeeded to some extent in terms of matching with my words the force of the music."⁴¹

The five voices—*canto*, *alto*, *quintus*, *tenore*—and *basso*, provide a variety of groupings with alternating homophonic and polyphonic textures throughout the work. This voicing also provides a fairly large range for the work – F² in the *basso* to E⁵ in the *canto*. The melody is often goal-oriented, either rising or falling by step or sequence. The rhythm is fairly basic with a few suspensions over the bar lines, while the meter remains in quadruple. There are no written-out ornaments; however, the ends of the poetic lines are marked with strong cadences, where they were likely added. The continuo, which is always *segunte* with the lowest sounding voice, provides a solid foundation for the shifts in major and minor sonorities that at times occur within the circle of fifths.

The piece begins with two whole notes on the word "*Iesu*," clearly drawing attention to the person to whom the work is directed. Within the first five measures, the *canto* has descended a fourth, from A⁴ to E⁴, while the bass and accompanying voices move to the dominant at the rate of one chord change per measure.

⁴¹ Claudio Sartori, "Monteverdiana," *The Musical Quarterly*, vol. xxxviii, (1952), 404.

Example 5.16. Coppini/Monteverdi, Opening measures containing shift to dominant, “Iesu, dum te contemplor,” meas. 1-5

The musical score consists of six staves. From top to bottom: Canto (Soprano), Alto, Quinto (Tenor), Tenore (Bass), Basso (Bass), and Continuo ad lib. (Bass). The Canto, Alto, and Basso parts have lyrics: "IE - - - SU dum te con - tem - - - plor". The Tenore part has lyrics: "vi - si - bi -". The Continuo part shows a key signature change from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

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The next line begins immediately back on D where the *canto*, along with the other top voices, first ascends (while the bass simultaneously descends) and then moves back down to A⁴. All five voices are in at this point and the piece clearly shifts once again to the dominant A chord. The third line of the text also ends with a strong cadence on an A-major chord in meas. 13. In the fourth line, the text begins to speak of Christ as the consecrated bread, a phrase that is repeated two more times. A D-major tonality immediately follows again as the work resembles its voicing from the beginning – *cantus*, alto, and *basso*. The words “à te” (“by you”) are set apart by quarter rests. The top two voices then quickly descend into their lower register as the singers refer to “*anima mea*” (“my soul”). As the alto is the lowest voice sounding at this point, the continuo uncharacteristically jumps more than an octave and doubles the voice at F⁴. This also

marks one of the few syncopated entrances of the piece, something John Hill describes as “the delayed, syncopated entries of some long syllables [which] corresponds to the style of Peri and Monteverdi.”⁴²

During the second statement of “*consecratum à te*” (“consecrated by you”) in meas. 16, the lower voices contain an upward motion on “*à te*” (still set aside by rests), followed by a quick descent. One notices that the upward motion contains a B-flat in the *basso*, a move the Chafe notes generates a fauxbourdon texture,⁴³ and is followed almost immediately by a B-natural in the *tenore*. The *cantus* then begins the third and final statement of this text by itself in meas. 19; even the continuo is silent for a beat. Beginning in meas. 20, the phrase remains solidly in D major, as three of the lower voices answer the *cantus*’s call.

Example 5.17. Coppini/Monteverdi, Ascending and descending melodic motion, “*Iesu, dum te contemplor,*” meas. 15-21

The image shows a musical score for six parts: C (Cantus), A (Alto), Q (Quinto), T (Tenore), B (Basso), and Bc (Basso continuo). The lyrics are: "te a - ni - ma me - a" for C and A; "con - se -" for Q and T; "pa - nem con - se -" for B; and the Bc part is silent for a beat. The score illustrates ascending and descending melodic motion.

⁴² Hill, *Baroque Music*, 176.

⁴³ Chafe, *Monteverdi’s Tonal Language*, 62.

Example 5.17. Coppini/Monteverdi, Ascending and descending melodic motion, “Iesu, dum te contemplor,” meas. 15-21 (cont.)

17

C
A
Q
T
B
Bc

con-se - cra - tum à te
con - se - cra - tum à te
cra - tum à te a - ni - ma me - a con - se - cra - tum à te
cra - tum à te a - ni - ma me - a
cra - tum à te a - ni - ma me - a

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As the voices begin their final descent in the first half of the piece, the bottom voices drop out, leaving the top two to complete the line “*anima mea*,” perhaps originally representing the two lovers in Guarini’s poem. The continuo once again jumps into the higher register by doubling the alto as the section closes in D minor, employing a C-sharp and an F-natural. Eric Chafe explains how Monteverdi’s use of accidentals relates to the story of separation and unity in Guarini’s poem. “The reasoning behind this musico-allegorical device relates to the conclusion itself: the lovers are separated by destiny and joined by love, a situation that is mirrored in the dualism of flat/natural accidentals. . . .”⁴⁴

⁴⁴ Chafe, 75.

In Coppini's text, the shift could be easily applied to the "longing" ("*anhelat*") for Christ, the consecrated bread in meas. 23-24. The first section then ends with diminished forces.

Meas. 25 thus begins the second half of the composition and clearly reveals a shift in character and musical style. The original text explains much of why the piece is written this way. Chafe contends that this division indicates a separation of the narrative and the analytical (first and third person) in the original text and is indicative of Guarini's epigrammatic style.⁴⁵ All voices except for the *tenore* are in at meas. 25 as the singers declaim Coppini's text, "*Ò mi Iesu*" ("O my Jesus"), in relatively long notes. A shift has been made in the tonality as well. Both the *alto* and the *basso* begin the section on a B-flat. The B-flat-major chord quickly moves to its dominant F in the next measure, beginning a movement with the circle of fifths over the next eight measures when the voices land on a D-major chord in meas. 32.

The consequent to this text follows directly in meas. 27 with "*Ò esca vitalis*" ("O living food"), still referring to Christ. Both lines are then repeated a step higher. We finally hear from the *tenore* in the second half at meas. 32. It then takes over the "*Ò mi Iesu, Ò esca vitalis*" text with syncopated entrances. Above this line that the *tenore* has to itself, Monteverdi uses voice pairing for the next line of text, first the *alto* and *quintus*, then the *cantus* and *alto*. These pairings are used again to repeat the text a step higher, creating clear-cut phrases. The voices move in thirds while the *canto*'s line ascends over the next nine measures, having used major triads exclusively from meas. 25-41. In meas. 41 the *cantus* reaches an E⁵, the highest note in the piece, and perhaps the melodic climax of the composition. The *canto* then drops an octave and begins another ascent, along

⁴⁵ Ibid., 57.

with the bottom three voices, this time to a D⁵, allowing all four voices to climb from meas. 41-43. Coppini does his best to make use of this culmination by placing the text “*te gustem in hac vita, et post hanc vitam*” (“may I taste you in this life and after this life”) there. The bottom three voices begin the last line of text and make the first reference to the actual eating of the consecrated bread (Christ).

The final six measures find all five voices in for the first time since the beginning of the work and each voice part rising slowly then falling a minor seventh to the cadence. All five voices contain a shift from the dominant to the tonic, allowing the second section, and the composition as a whole, to end on D just as the first section did.

Example 5.18. Coppini/Monteverdi, Closing measures, “*Iesu, dum te contemplor,*” meas. 44-49

The musical score for Example 5.18 consists of six staves. The top five staves are for the vocal parts: C (Cantus), A (Alto), Q (Quinto), T (Tenore), and B (Basso). The bottom staff is for the Basso Continuo (BC). The score begins at measure 44. The lyrics are: "te fru - ar - in ae - ter - - num. te fru - ar in ae - ter - num. te fru - ar in ae - ter - - num. te fru - ar in ae - ter - - num. te fru - ar in ae - ter - - num." The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence on a D note.

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There are several instances of text painting as Coppini strives to maintain as much of the original rhetoric as possible. The first ten measures of the piece indicate much of

this thought. Just as the lover gazes on his beloved, so the believer contemplates Jesus in the opening, elongated notes. When the rhythm picks up in meas. 6, Coppini cleverly replicates the first part of Guarini’s “*visibilimente*” and uses “*visibili*” to describe the “outward appearance” of the consecrated bread. As the voices make their way to the first main cadence in meas. 10, we find another word Coppini deems worthy of emphasis, “*panis*” (“bread”), once again in whole notes.

As mentioned above, when Coppini’s text talks of the bread “*consecratum à te*” (“consecrated by you”) – that is, by Christ – the middle voices drop out, leaving only the *basso* (being doubled by the continuo) to accompany the top two voices. The *basso* descends nearly an octave in just five beats and has a different text. Further, the “*à te*” is set apart by rests.

Example 5.19. Coppini/Monteverdi, Voicing and rests used to set apart the text “*consecratum à te*,” “*Iesu, dum te contemplor*,” meas. 13-15

The musical score consists of six staves, labeled C, A, Q, T, B, and Bc from top to bottom. The top two staves (C and A) have the lyrics "nem con-se - cra - tum à te a". The middle two staves (Q and T) have the lyrics "nem" and "nem" respectively. The bottom two staves (B and Bc) have the lyrics "an - he - lat ad hunc pa - nem". The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and a fermata over the final note of the top two staves.

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For the next eight measures, Coppini chooses to highlight the connection between the believer’s soul and the consecrated bread, accentuating further the fact that the bread is consecrated by Christ Himself. These phrases of the text are repeated three times before the end of the first section with different voice pairings. In meas. 25, the rhythm slows and the voices (all in except the *tenore*) begin to more homorhythmically for the next eight measures. At meas. 33, the *tenore* enters with its own “solo” line of this text, imitating the declamatory rhythm of the previous statements (long-short-long-long for “*Ò mi Iesu*”). The other voices continue with the text in differing vocal pairings and a livelier rhythm. It is now the *basso* that sits out for the next nine measures. In meas. 41 the text speaks of consuming this living bread in the life to come. The bottom three voices then join the *canto* on the repeat of this text and all ascend to the upper part of their range.

Example 5.20. Coppini/Monteverdi, Melodic climax, “Iesu, dum te contemplor,” meas. 39-43

39

C
te gu-stem in hac vi-ta et post hanc vi-tam te gu-stem in hac

A
tam te gu-stem in hac vi-ta et post hanc vi-tam

Q
tam te gu-stem in hac

T
sca vi-ta - - - - lis te gu-stem in hac

B
te gu-stem in hac

Bc
te gu-stem in hac

Example 5.20. Coppini/Monteverdi, Melodic climax, “Iesu, dum te contemplor,” meas. 39-43 (cont.)

42

The image shows a musical score for six vocal parts: C (Cantus), A (Alto), Q (Quinto), T (Tenore), B (Basso), and Bc (Basso continuo). The score is for measures 42-43. The lyrics are: "vi - ta et post hanc vi - tam et post hanc vi - tam". The music features a melodic climax with various rhythmic patterns and a key signature of one flat (B-flat major/G minor).

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Not surprisingly, Monteverdi provides some striking progressions to begin the work. In the elongated “call” to “*Iesu*” in the opening measures, the harmony moves from D major directly to G minor. Then, in meas. 4-5, the *alto* and *basso* support the descending *canto* with whole notes as the harmony shifts from B-flat major to a D-major chord in second inversion. We also find the conventional “sweet” thirds used when the upper voices sing of the bread “*consecratrum à te*” in meas. 13-14 and then also when the lower voices take over the line and repeat the text in meas. 15-18. This pattern is duplicated in meas. 35-36, meas. 37-38, and meas. 39-41 on “*te gustem in hac vita et post hanc vitam*” (“may I taste you in this life and after this life’), again for the upper, then the lower voices.

There are a just a handful of dissonances throughout the work. The first is a suspended dissonance that appears in meas. 25-26. It is used to emphasize the elongated “*O, mi Iesu*” at the beginning of the second half of the piece. The action is then repeated a step higher with the reiteration of the text in meas. 29-30. The last instances are found in the final measures when the *alto* and *quintus* cross, the alto in the bottom of its range and suspended across the bar line. The final dissonances are briefly between the *cantus*, *quintus*, and *tenore* in the closing descending line.

As mentioned above, the bass is *segunte* with the lowest sounding voice. Consequently, there are times when it is found in the top of its range, as in meas. 16 and meas. 23-24 when the bottom three voices drop out and the bass doubles the alto line. At other times, the bass can be found descending by a half step namely because it is part of the “melodic” vocal line it is following, such as in meas. 18, 25, and 39. The half step descent in meas. 4-5, however, is root movement by a half step as the B-flat-chord is followed by the dominant A-chord. The three occasions where Monteverdi uses a “walking bass” each include a different reason for the movement. The first, in meas. 7, appears to be a “typical” bass line, shifting the voices from tonic to dominant. In meas. 23, the bass is in the extreme upper part of its range, following the melodic alto line. Lastly, in meas. 47, which can be seen above in Example 5.26, the bass is ascending by step in preparation for its turn at the minor seventh leap downward that sets up the final cadence.

Both “*Iesu dum te contemplor*” and Vizzana’s “*Veni, dulcissime Domine*” begin by calling upon Christ. Coppini writes: “*Iesu, dum te contemplor / visibili sub specie hac panis anhelat ad hunc / panem consecratum à te anima mea*” (“Jesus, while I gaze at you

/ under this outward appearance of bread, my soul long for this / bread consecrated by you”). Vizzana’s anonymous author summons Christ to come and deliver the “bread of salvation” with “*Veni, dulcissime Domine. Da mihi cibum salutis eterne*” (“Come, sweetest Lord. Give me the bread of eternal salvation”).

The sources of the texts are quite different, however. Vizzana’s text is anonymous, while we know that Coppini wrote the text to “*Iesu, dum te contemplor*” specifically as a sacred adaptation of Monteverdi’s secular madrigal. Both texts later use another moniker for the association between Christ and bread, and thus change the relationship somewhat. In Vizzana’s work, Christ later becomes the “bread of fasting” (“*ieiunantium cibum*”). In Coppini’s brief text, he next declaims: “*Ò, mi Jesu, Ò esca vitalis*” (“O, my Jesus, O, living food”). A major component of the Eucharist, mentioned in Vizzana’s text, is missing in Coppini’s. The unnamed writer of Vizzana’s text later mentions the body and the blood together (“*corpus et sanguinem*”). Coppini’s text alludes to Christ only as bread. The length of the texts also varies from one piece to the other. “*Veni, dulcissime Domine*” is a bit longer than most of the works in Vizzana’s *Componimenti musicali* while Coppini’s text is quite brief.

“*Veni, dulcissime Domine*” is a through-composed work, as is “*Iesu, dum te contemplor*.” The latter, as mentioned above, does have a distinct mid-point, however, that marks the first and second sections of the work. Vizzana’s work does not have a distinct division, but does contain a major cadence point about halfway through at meas. 26. The character and tone of the piece do not change in spite of this, as they do in the Monteverdi madrigal. The texture of “*Veni, dulcissime Domine*” remains predictably homophonic given the voicing – solo voice with continuo. The five voices (plus

continuo) of “*Iesu, dum te contemplor*” provide varying homophonic and polyphonic textures. Vizzana’s melody contains written-out ornaments. Her rhythm is also much more complex, employing more dotted rhythms and varying rhythmic values. Both remain in quadruple time throughout.

Both pieces contain quite a few instances of word painting. Each begins with elongated notes to call upon Christ. Vizzana places the word “*veni*” (“come”) on half notes in the opening measure, while Coppini summons Christ directly by opening with “*Iesu*” on Monteverdi’s whole notes in the first two measures. “*Iesu*” is then followed by half notes, whole notes, and even dotted-whole notes as the singer vows to look at and think upon Christ (“*contemplor*”). The only other time whole notes are used with the voices, except at the end of the work, is in meas. 9-10 when the text first mentions Christ as bread. Likewise, Vizzana also uses longer notes to emphasize the text. We find similar treatment for Vizzana’s “*morte aeterna*” (“eternal death”) in meas. 21-22 when she pauses on the phrase using a quarter note and two half notes.

In these works Vizzana is much more likely than Monteverdi to use melismas for text painting, even when considering Monteverdi’s original text. Two small melismas can be found in “*Iesu, dum te contemplor*.” One is the aforementioned measures where the word “bread” (“*panem*”) is underscored. The other, on the word “*aeterum*” (“eternity”), is found in the closing line of the piece. Each of these is quite minor compared to Vizzana’s sprawling melismas on words like “*amplector*” (“embrace”) in meas. 41-43, “*dimittas*” (“cast out”) in meas. 56-58, and her interpretation of the word “*aeterne*” (“eternal”) in meas. 10-13. Setting phrases apart with rests, as Coppini does

with “*consecratum à te*” in meas. 13-15, is something Vizzana’s does quite often as well.

We do not, however, find it in this piece.

Example 5.21. Vizzana, Melisma on “*aeterne*” (“eternal”), “Veni, dulcissime Domine,” meas. 10-13

Musical score for measures 10-13. The score is in G minor (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins at measure 10 with the lyrics "bum sa-lu - tis e - ter -". The piano accompaniment consists of a simple harmonic accompaniment in the bass clef. The key signature has one flat (B-flat).

Musical score for measures 13-14. The score is in G minor (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins at measure 13 with the lyrics "ne. Ve - ni,". The piano accompaniment consists of a simple harmonic accompaniment in the bass clef. The key signature has one flat (B-flat).

Both pieces use textual repetition. Either lines or parts of lines are reiterated for emphasis. The key word for “Veni, dulcissime Domine” is, not surprisingly, “*veni*” (“come”). Not only is the word’s presence lengthened, as mentioned above, it is also repeated extensively throughout the piece. When the singer pleads “*Veni, Hostia immaculata*” (“Come, immaculate sacrificial victim”) in meas. 13-17, “*veni*” is repeated

five times, stated sequentially in thirds. In meas. 23-30, with sounds resembling the opening measures, we find a fantastic use of the word as it is repeated four times when the text bids “*Veni, ieiunantium cibus*” (“Come, bread of fasting”). It is then repeated six more times, rising with intensity nearly a ninth. One also notes the bass line rising by step in half notes, as it climbs a fifth and mimics the rising vocal line a tenth below in meas. 27-29.

Example 5.22. Vizzana, Repetition of the word “*veni*,” rising stepwise, “*Veni, dulcissime Domine*,” meas. 23-30

Musical notation for measures 23-24. The vocal line shows a rising stepwise melody with the lyrics "Ve - ni, <ve-ni>". The piano accompaniment is mostly silent in these measures.

Musical notation for measures 24-29. The vocal line continues with the lyrics "ve-ni, <ve-ni> ie - iu - nan - ti - um ci - bus, ve - ni, ve - ni, <ve - ni> <ve - ni> <ve - ni> ve -". The piano accompaniment features a rising bass line in half notes, marked with an asterisk and a sharp sign.

Example 5.22. Vizzana, Repetition of the word “*veni*,” rising stepwise, “*Veni, dulcissime Domine*,” meas. 23-30 (cont.)

The image shows a musical score for Example 5.22. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts at measure 30 with the lyrics "ni, et ec-ce". The notes in the vocal line are: a half note G4, a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a treble clef staff with a whole rest and a bass clef staff with a whole note G3. The second system shows the piano accompaniment continuing with a whole note G3 in the bass clef staff.

An ascending sequence is employed again in meas. 18-20 as the text “*libera me*” (“deliver me”) is repeated three times, each time rising a step as the four syllables of the phrase ascend a fourth stepwise. We find a similar occurrence in meas. 45-48 when the phrase “*accipere cupio*” (“yearn to receive”) is repeated, this time only twice, and the span of the phrase is a fifth. Directly following is the last time a sequence is employed, only this time a fourth separates the two statements of “*in aeternum*” (“forever”) in meas. 50-51.

The bass lines of each work are equally functional and appealing. Vizzana’s does appear more independent, though not in a vocal sense, given that it is providing harmonic support to one voice rather than acting as the basis for chords, which we find created by the five voices in Monteverdi’s piece. Monteverdi’s does often resemble a vocal line at times, but we expect that given that it is always *segunte* with the lowest sounding voice. The vocal bass line that the basso continuo follows most of the time, however, operates in

a typical fashion, providing harmonic support to get from one chord to another. None of this is surprising given the different nature of the two pieces.

One of the things that make Vizzana's bass a bit more exciting is the use of a Phrygian cadence. Her bass descends by a half step almost immediately in meas. 3, but it is not until meas. 21-22 that we find this movement shifting the harmony from iv^6 to V. The same cadence is then used in meas. 43.

Example 5.23a. Vizzana, Use of Phrygian cadence, "Veni, dulcissime Domine," meas. 21-22

Musical score for Example 5.23a, measures 21-22. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts at measure 21 with the lyrics "mor - te ac - ter - na," and ends with a whole note rest in measure 22. The piano accompaniment features a Phrygian cadence in the bass line, moving from a half note G2 in measure 21 to a half note F#2 in measure 22. A sharp sign (#) is placed below the bass line in measure 22.

Example 5.23b. Vizzana, Use of Phrygian cadence, "Veni, dulcissime Domine," meas. 43

Musical score for Example 5.23b, measure 43. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note rest and then has the lyrics "- tor," on a half note. The piano accompaniment features a Phrygian cadence in the bass line, moving from a half note G2 to a half note F#2. A sharp sign (#) is placed below the bass line.

There are several times in Monteverdi's work where the bass descends by a half step, but none are used as Phrygian cadences. This second time the cadence is used in "Veni, dulcissime Domine" is followed by another one of Vizzana's favorite bass movements – root movement by a third – when the dominant D chord is followed immediately by a B-flat chord. Vizzana's piece also contains a few of the repeated cadence with a 4-3 suspension so popular during the time, but none are found in the madrigal. There is a delightful grouping of two notes per syllable in meas. 32-33 just before a small melisma on "*desidero*" ("desire").

Both works include "walking bass" patterns; Vizzana uses it more often than Monteverdi. The first time we find it in her motet is in meas. 7-11 where the bass ascends a full octave, minus the sixth scale degree, only to descend back down a fourth. This action foreshadows a rising motion in the voice as well.

Example 5.24. Vizzana, "Walking bass" pattern, moving in conjunction with the voice, "Veni, dulcissime Domine," meas. 7-11

The image shows a musical score for Example 5.24. It consists of two systems of staves. The top system has a vocal line in a treble clef and a bass line in a bass clef. The vocal line has lyrics: "ni. Da mi - hi ci - - - -". The bass line shows a "walking bass" pattern, ascending a full octave minus the sixth scale degree and then descending back down a fourth. The bottom system shows a grand staff with a treble clef and a bass clef, but it is mostly empty, suggesting it is a placeholder for a piano accompaniment.

Example 5.24. Vizzana, “Walking bass” pattern, moving in conjunction with the voice, “Veni, dulcissime Domine,” meas. 7-11 (cont.)

10

bum sa-lu - tis e - ter

10

The few instances of a “walking bass” in Monteverdi’s madrigal are slight by comparison, lasting only a measure and typically spanning a fourth. One of these times, the bass is in its extreme high register, up to an A⁴. This is not due, however, to a radical plan for the bass line, but rather because it is doubling one of the higher voices at the time, making it a bit less interesting. An impressive demonstration of Vizzana’s “walking bass” is found near the end of work in meas. 52-55 when the bass ascends stepwise a tenth, restarting its ascent after nearly an octave, and moving in the opposite direction of the voice.

Example 5.25. Vizzana, “Walking bass” pattern of a tenth, “Veni, dulcissime Domine,” meas. 51-55

51

num, in ae-ter - num non me di - mit - tas, non me di - mit - tas, non me

51

Toward the beginning of the work in meas. 10 and toward the end of the work in meas. 42, Vizzana places her highest note, F⁵, as the climax of a melisma each time, once on “*aeterne*” (“eternal”) and once on “*amplector*” (“embrace”). When the vocalist moves into the lower range, Vizzana skillfully uses the C⁴ as the bottom note of a stepwise descent requesting the she not be “cast out forever” (“*in aeternum non me dimittas*”). Monteverdi uses the E⁵ right before a downward leap of an octave on the word “*vitam*” (“life”), in what some might call the climax of the piece.

Neither composer is afraid to make some bold statements in terms of shifting from one harmony to another. As mentioned above, Monteverdi moves immediately from D major to G minor over the course of the first two measures, while Vizzana consistently uses a B-flat over her D-major chords in the bass, such as in meas. 56-57.

There is only once instance of a non-passing dissonance in Vizzana’s work and even it lasts only half a beat. It is directly on the fourth beat of meas. 37, so one could

consider it accented, but the brevity of the sound and the movement of the line make it unlikely that Vizzana placed any meaning behind it. Monteverdi's work contains five instances of dissonances; three of those are suspended dissonances that occur just before a cadence. The other two, found in meas. 47, are short-lived as the *cantus* moves over the A whole note in the *quintus*. So, neither composer relies on dissonances in these pieces for any type of text painting or another compositional device. Given the performing forces of each work, the "sweet thirds" between the voices that Monteverdi makes such good use of are, of course, not found in Vizzana's solo.

"Dice la mia bellissima Licori"

Our last comparison is also the latest one chronologically and the closest one in time to the publication date of Vizzana's *Componimenti musicali* in 1623. We will now take a look at one of Monteverdi's works from the Seventh Book of Madrigals published in 1619. The collection weighs in at a hefty twenty-nine pieces. "Dice la mia bellissima Licori"⁴⁶ is the eighth piece in this book, which according to Henry Prunières, is really a cantata (for two voices) with an accompanying bass. "The seventh book of the madrigals, dedicated to the Duchess of Savoy in 1619, is full of them [songs for one, two, or three voices with thorough-bass in cantata style], and contains no madrigals, properly speaking."⁴⁷ Monteverdi's seventh book was the first not printed by Ricciardo Amadino, but rather by Bartolomeo Magni in Venice. The word *Concerto* in the title, *Concerto:*

⁴⁶ Claudio Monteverdi, "Dice la mia bellissima Licori," *Madrigali Libro VII* (Venezia 1619), ed. by Michelangelo Gabbrielli (Bologna: Ut Orpheus Edizioni, 2008), 39.

⁴⁷ Prunières, 150.

settimo libro de madrigali, continues the idea of monodic cantatas begun in the sixth book. Paolo Fabbri, in his book on Monteverdi, contends that the title is:

. . . partly justified by the regular use of the concerted style with basso continuo, but more relevant is the collection's appearance of being intended as something of a miscellany: this title prefaces the Seventh Book in conformity with the fashion—already noticeable in the last years of the sixteenth century and spreading wider with diversification of styles and genres exploding in the new century and with the 'modern' music—for heading printed collections with whimsical and fanciful titles.⁴⁸

“Dice la mia bellissima Licori” can be divided into short sections based on meter.

The longest segment contains the first thirty-seven measures in quadruple time. The work then alternates between quadruple and triple time. The two triple time portions are identical melodically; the first one is a solo by the *tenore*, while the second section is imitative with the *quintus* beginning the segment and the *tenore* following. Each triple meter section is only four measures long. The other two sections in quadruple time are much shorter in comparison to the first. Meas. 42-50 are in quadruple time and lie between two triple meter divisions, while the quadruple section of meas. 55-66 comprises the final portion of the work. Eric Chafe writes that this particular madrigal book marks Monteverdi's efforts to provide order, while at the same time keeping with his extraordinary ability to focus on key words. “In the seventh book Monteverdi embarked on a deliberate quest for large-scale organizational procedures, undoubtedly prompted by a simultaneous intensification of individual word emphases.”⁴⁹

The text is by Giovanni Battista Guarini (1538-1612) and tells of the love for a woman named Licori. Even though Licori claims that Love is a spirit and cannot be seen

⁴⁸ Paolo Fabbri, *Monteverdi*, trans. by Tim Carter (Cambridge: Cambridge University Press, 1994), 159.

⁴⁹ Chafe, 213.

or caught, her beloved claims he sees Love clearly when he looks into her eyes. He does agree that Love cannot be touched in her eyes, but contends that it can be captured “in that beautiful mouth” (“*in quella bella bocca*”). “To borrow the terminology of Monteverdi’s next madrigal book, the Seventh Book presents itself as a collection just of ‘*madrigali amorosi*’ (‘madrigals of love’).”⁵⁰

The highest note in the work is G⁵, which the *tenore* uses in the first measure of the repeated triple meter section. The *quintus* later reaches this note in the imitative triple section. The lowest note of the piece, C⁴, is reached by each voice at different places within the piece, and does not seem to be tied to any type of text painting.

Both voices, the *tenore* and the *quintus*, begin the work in a homorhythmic, declamatory statement as the text proclaims what “my most beloved Licori says” to him (“*Dice la mia bellissima Licori*”). Denis Stevens claims that the voices’ unity in rhythm in the beginning as well as its meter changes set this work apart from its contemporaries. “*Dice la mia bellissima Licori* (vii, 58) is unusual in its nonimitative beginning and its frequent change of meter illustrating the phrase *no ‘l posso toccar*” [“I cannot touch him”].⁵¹

There is little variance in the melody as the voices stay on their respective notes a third apart until the name of the beloved, Licori, is mentioned in meas. 4. This also lends to the declamatory feel of the opening line. The texture changes in meas. 9 when Licori responds and gives her description of love being a spirit that “wanders and flies and

⁵⁰ Fabbri, 162.

⁵¹ Stevens, 54.

cannot be held” (“*che vaga e vola e non si può tenere*”). Here the voices begin a much livelier imitative section where the *tenore* follows the *quintus* a measure later.

Monteverdi’s bass line takes on a lively role throughout the work. Just as the initial vocal lines though, the bass is fairly stagnant with many repeated notes until the text begins to speak of Love as a spirit. A brief “solo” occurs in meas. 12 as the continuo plays some spirited eighth notes alone. The next ten measures include several cycles of a “walking bass,” some as small as a fifth and some covering more than an octave. One instance contains a stepwise descent from F³ to E² as the vocal lines move merrily above it in imitation of one another in meas. 15-17. This stepwise descent provides a logical, goal-oriented construction over which to create a melody.

Example 5.26. Monteverdi, “Walking bass,” “Dice la mia bellissima Licori,” meas. 14-17

14

Q e non si può te - ne - re, è spi - ri - tel - lo, è spi - ri - tel - lo, che va - ga e vo - la, e non si può te - ne - re,

T è spi - ri - tel - lo, che va - ga e vo - la, e non si può te - ne - re, è spi - ri - tel - lo,

B.C.

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Further, this particular duet seems to defy Manfred Bukofzer’s categorization, having both declamatory rhythm and a “running bass.” Speaking of the Seventh Book, Bukofzer wrote that: “The chamber duets fall into two categories. The one betrays its

derivation from the monody by its declamatory rhythm and its static basses. The other is written in a steadier rhythm on a sequentially running bass of obviously instrumental origin; it occurs so frequently with Monteverdi that it can almost be taken as his trademark.”⁵²

Following yet another octave-long, stepwise descent, the bass begins to move sequentially in meas. 24-27 by thirds and then fifths. In meas. 28, the piece takes on a different texture where the *quintus* has a short solo in much longer notes. The accompanying bass also slows and moves emphatically downward from F major, to E major, then to D minor, all in the span of three measures; E-major dominates in these measures, however, as F major is a brief sonority and the D-minor chord is in first inversion. When the *tenore* takes over with its solo in meas. 35, the harmonic rhythm slows even further and moves in fourths and fifths from E major to A major, and then to D major.

When the triple meter begins in meas. 38, the *tenore* sings alone in a dancing rhythm for “*no’l posso toccar*” (“I cannot touch him”), speaking of the flitting spirit of Love. The bass exhibits the triple time with a similar rhythm, the repeating pattern of a *longa* followed by a whole note. Its range is quite small, spanning only from F³ to C⁴, until just before returning to quadruple time as the lower C³ sets up the cadence in F major. When the quadruple meter returns in meas. 42, so does the lively, active bass line, which follows the rhythm of the *tenore* solo. This lasts until meas. 48 when the *quintus*

⁵²Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (New York: W. W. Norton & Co., Inc., 1947), 36.

joins in and the harmonic rhythm of the bass slows to one note per measure, once again moving in fourths from A to D to G.

The second and final triple meter section is nearly identical to the first, except with a few extra bass notes. This time, however, both voices are in, repeating the same melody as before with the *tenore* in imitation of the *quintus*. The final twelve measures return to quadruple meter where both voices, as well as the bass, move energetically until the final line as they sing of “that beautiful mouth” (“*in quella bella bocca*”). The bass provides simple harmonic support by staying mostly on C, D, and G.

There are several instances of dissonances in “Dice la mia bellissima Licori” between the voices themselves and between the voices and the continuo. Most are short-lived and do not require much emphasis. There are a few, however, that merit mentioning. In meas. 26 Monteverdi uses nearly back-to-back tritones when the text speaks of Love being neither touched nor seen. Meas. 38, the opening measure of the triple meter, contains one of the longer-held dissonances when the *tenore*’s F⁵ collides with the G³ in the continuo, though it does occur on a weak beat. This line is again speaking of one’s inability to touch Love, and is a line that is repeated several times in both triple meter sections. (The dissonance between the *tenore* and the continuo can be seen in meas. 38 below in Example 5.28.)

These longer dissonances are especially noticeable in the second triple meter section when both voices are in and conflict with each other as well as the continuo. Though not the longest-held note in the phrase, the dissonances appear namely on the words “*no’l*” and the on the first syllable of “*toccar*.” In this line the lover is again proclaiming that Love cannot be touched.

Example 5.27. Monteverdi, Dissonance between *quintus*, *tenore*, and continuo, “Dice la mia bellissima Licori,” meas. 51-53

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The closing lines of the work contain some suspended dissonances between the voices as well. In meas. 59 the *tenore* resolves the dissonances on the word “*bocca*” (“mouth”), while the *quintus* sings “*tocca*” (“touched”). Then, a measure later, the roles, as well as the texts, are reversed, as the *quintus* moves down a half step for the resolution while the *tenore* sings “*tocca*” and the *quintus* sings “*bocca*.” The final suspension takes

place in the penultimate measure, as the last line of text is repeated and drawn out for the closing cadence.

The text painting in “Dice la mia bellissima Licori” is fairly typical for a Monteverdi “madrigal.” As mentioned above, the opening measures, where the voices remain on their same respective notes with little rhythmic variance, adequately depict the declamatory nature of Licori speaking as she verbalizes her thoughts of love. Then, in meas. 13, the *quinto* begins, followed by the *tenore* in the next measure, when the text tells of the spirit of Love as it wanders and flies and cannot be held, touched, or seen (“*che vaga e vola e non si può tenere, / né toccar né vedere*”). The continuo even joins the description in meas. 14 when it begins the first of many occasions where a “walking bass” is used. The text is repeated several times as the voices continue their active discourse and imitation. The *quintus* covers nearly the entire range of the piece in four measures. (See Example 5.26.)

After three beats of silence in meas. 28, a new section begins another image in the text. The *quintus*, singing alone in nearly all half notes, begins the line “*E pur, se gli occhi giro*” (“And yet if I turn my eyes”). This slows down the feel of the piece dramatically and suggests the movement of the poet stopping and gazing into Licori’s eyes. The dance-like feel returns in meas. 38 when the triple meter section begins and the *tenore* sings of Love once more, and his inability to touch the fleeting spirit.

Example 5.28. Monteverdi, Triple meter section with text painting on “*No’l posso toccar*,” “*Dice la mia bellissima Licori*,” meas. 38-41

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A new line of text begins when the piece returns to quadruple meter in meas. 42, this time with a *quintus* solo. Monteverdi reveals his desire for the phrase “*No’l posso toccar*” to be sung in triple meter as he uses a nearly identical section of the text and melody with the return of the triple meter in meas. 51. The quadruple meter returns shortly thereafter in meas. 55 and repeats its earlier text as well. The last line of text – “*in quella bella bocca*” (“in that beautiful mouth”) – is repeated twice by each voice in a short polyphonic section. In the closing bars of the piece, the last line of text is stated in half notes as both voices return to a homorhythmic pattern. This assured ending and last statement leaves no doubt as to the beloved’s confidence in where Love lies.

There is one piece in Vizzana’s *Componimenti musicali* that has a comparable form to “*Dice la mia bellissima Licori*.” The only trio in the collection, “*Domine Dominus noster, quam admirabile*,” also has a short triple-meter section interspersed throughout the piece, and similar to the Monteverdi work, the sections are repeated note for note when they occur. Both pieces alternate their triple-meter sections with portions in quadruple meter.

Example 5.29. Vizzana, Repeated, triple-meter section, “Domine Dominus noster, quam admirabile,” meas. 10-15

The image shows a musical score for three voices and continuo. The score is in 3/4 time and D minor. The lyrics are: "Quam ad - mi - ra - bi - le est no - men tu - um in u - ni - ver - sa". The score is repeated for six measures. The first measure is marked with a repeat sign and a fermata over the first measure. The second measure is marked with a fermata over the second measure. The third measure is marked with a fermata over the third measure. The fourth measure is marked with a fermata over the fourth measure. The fifth measure is marked with a fermata over the fifth measure. The sixth measure is marked with a fermata over the sixth measure.

Of course, there are some differences between the two composers’ triple-meter sections in these works. The six-measure section is repeated at meas. 45 and at meas. 71. It, therefore, occurs three times as opposed to twice in the Monteverdi work. One also notices right away that Vizzana’s is homorhythmic, including the continuo, with nearly all chordal harmonies, and nearly all in first inversion. Furthermore, these sections include all three of the voices scored for the motet. Monteverdi’s triple meter section, however, is a solo the first time we see it, in imitation the second time.

Both works contain a variety of textures given the number of voices for which they are written. Each has its share of a solo voice accompanied by continuo with the other voices joining periodically. While the *quintus* and the *tenore* sing together quite often in the Monteverdi piece, Vizzana waits until meas. 57 before having all three voices (two sopranos and an alto) sing at the same time. There is a small amount of imitation in “Domine Dominus noster, quam admirabile.” Most of the time when more than one voice is used, they sing homorhythmically. So we do not find nearly the amount of repeated material between the voices as we do in the Monteverdi work.

Vizzana's work contains some differing rhythms compared to the often declamatory madrigal. As mentioned above, however, the motet is written mostly homorhythmically when more than one voice is in. The intervals between the voices are mostly consonant in both pieces: thirds, fourths, and fifths. Vizzana employs a cadence with a 4-3 suspension at the end of an alto solo in meas. 23-24 then twice again toward the end of the piece in meas. 64 in the middle voice and in meas. 65-66 in the top voice. We do not find this type of cadence in the Monteverdi madrigal.

Example 5.30. Vizzana, Cadences with a 4-3 suspension, "Domine Dominus noster, quam admirabile," meas. 64-66

The musical score for Example 5.30 consists of four staves. The top staff is the Soprano line, the second is the Alto line, the third is the Tenor line, and the bottom is the Bass line. The music is in G major and 4/4 time. The lyrics are: "Lu - nam et stel - las quae tu fun - da - sti, quae tu fun - da - sti, quae tu fun - lu - nam et stel - las quae". The score shows a cadence with a 4-3 suspension in measures 64-66.

Both texts are a little shorter than most in *Componimenti musicali*. The text setting for each work, however, is altogether different. The Monteverdi madrigal is based on a poem written by Giovanni Battista Guarini with the only named lover, Licori, possibly based on a character from Tasso's *Aminta*. Vizzana's text, on the other hand, comes from Psalm 8 and has been set by many composers in the past. The topic is general praise and exaltation, but this precise text "is prescribed in the Camaldolese Breviary for

the vigil of the ascension.”⁵³ This is particularly noteworthy, given the altarpiece in the outer church at Santa Cristina. The painting that hangs there, as of June 2007, is Ludovico Carracci’s *Ascension*, which depicts the ascension of Christ into heaven. Monson goes on to suggest that, given the more elaborate setting of “Domine Dominus noster, quam admirabile” (three voices plus continuo), it was likely used for something important, perhaps for the feast of Ascension or the even the installation of Carracci’s painting.

There are a few written-out ornaments in “Domine Dominus noster, quam admirabile,” which occur during the solo and duet sections. “Dice la mia bellissima Licori” contains a thoroughly unornamented melody. The top range of each work is similar with the Monteverdi piece a step higher at G⁵. Vizzana’s alto, however, extends the lower range of the motet to G³, while the lowest note of Monteverdi’s *tenore* is C⁴. There are a few similarities in how each composer uses text painting throughout the work. The first thing one notices is the calm and serene beginning of each piece. Monteverdi’s madrigal begins with both voices moving homorhythmically, and fairly slowly, in thirds. Vizzana’s motet starts out as a soprano solo with continuo. Its reverent beginning is because the singer addresses the Lord. Several measures later a few ornaments are used in conjunction with a higher note in the piece (D⁵) as the singer states “*quam admirabile est nomen tuum in universaterra*” (“how admirable is Your Name in all the world”). The above text is then repeated for the six-measure triple meter section in a joyful, bouncing rhythm, as seen in Example 5.29. The same text and music are used each time the triple meter is employed in the piece. We find a similar thing happening in

⁵³ Monson, *Disembodied Voices*, 76.

the Monteverdi work in its short triple meter section. The same text and the same melody are used each time the piece goes into triple meter. These portions also have a lively, energetic feel to them, as in the Vizzana piece.

In meas. 24 Vizzana places the line “*ex ore infantium et lactentium*” (“out of the mouths of babes and sucklings”) in a higher range, and then uses the lower alto range for “*inimicos tuos*” (“Your enemies”) in meas. 33-36 and for “*inimicum et ultorem*” (“the enemy and the avenger”) in meas. 42-44. One also notices the bass descending here as well. Vizzana seems much more likely, in this work especially, to use range as a means of text painting than Monteverdi does.

Example 5.31. Vizzana, Lower range used for text painting with “*inimicum et ultorem*” (“the enemy and the avenger”), “*Domine Dominus noster, quam admirabile,*” meas. 42-44

42

-as in - i - mi - cum et ul - to - rem.

As in the Monteverdi work, there are a few places where the voices begin to move homorhythmically. In meas. 57-59, all three voices sing together for the first time in quadruple meter. The text speaks of the “works of Your hands,” and the top voice holds the E⁵ of the C-major chord.

Example 5.32. Vizzana, Homorhythmic writing and upper range used for text painting, “Domine Dominus noster, quam admirabile,” meas. 58

58

pe - ra di - gi-

pe - ra di - gi-

pe - ra di - gi-

The *primo* repeats the E⁵ twice in meas. 62 and 64 on the word “*lunam*” (“moon”) when the text begins to list some of the works of God’s hands. We can only assume that this “height” in the vocal line refers to the height of the moon in the heavens. Just before the beginning of the last triple meter section, the voices cadence on a unison A in meas. 70, a melodic solidarity to our ears. There are a few places in “Domine Dominus noster, quam admirabile” where small melismas are used for text painting on words such as “*laudem*” (“praise”) in meas. 28-31, and then on “*tuos*” (“Your,” as in “Your heavens”) in meas. 56-57. Overall, neither composer relies on melismas to emphasize words of the text in these pieces.

The bass lines in each work are fairly comparable to one another. They both move mostly by fourths and fifths, that is, when they are not moving by step in a “walking bass” passage. Unlike the madrigal, Vizzana’s bass is actually a bit livelier in the triple meter sections. Her bass during the quadruple meter segments is quite static, moving mostly on whole notes and half notes. There are a couple of times when

Vizzana’s bass sounds by itself, but both are held notes, not like the moving eighth notes we find in Monteverdi’s brief bass “solo” in meas. 12.

There are really only two times that Vizzana employs a “walking bass” in “Domine Dominus noster, quam admirabile.” The first time, in meas. 5, spans only a fifth and moves in the opposite direction of the *primo* it accompanies. The second instance, first seen in meas. 10-12, is replicated two other times when the triple meter portion is repeated in meas. 45-47 and meas. 71-73. This segment spans a sixth over the course of three measures. The B-natural in the bass is in contrast with the B-flat just heard in the top voice a measure earlier. It is also worth mentioning that the bass in this triple meter portion adds to the uniformity of the section by following the rhythm of the voices. There are times when Monteverdi’s bass does this as well (meas. 28-31 and meas.42-45), however it is only with a solo voice and is in the quadruple meter sections.

Example 5.33a. “Walking bass,” “Domine Dominus noster, quam admirabile,” Vizzana, meas. 5-6

The image displays a musical score for measures 5 and 6. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "ad - mi - ra - bi - le est no - men tu-". The second and third staves are empty, representing other voices. The bottom staff is a bass line in bass clef, showing a walking bass line with notes: G2, F2, E2, D2, C2, B1, A1, G1. The key signature has one flat (B-flat), and the time signature is 3/4. A measure rest is present in the vocal line for measure 6.

Example 5.33b. “Walking bass” and cross relation between bass and primo, “Domine Dominus noster, quam admirabile,” Vizzana, meas. 10-12

10 [♩ = ♯]
 Quam ad - mi - ra - bi - le est no - men
 Quam ad - mi - ra - bi - le est no - men
 Quam ad - mi - ra - bi - le est no - men

A few other elements exist in Vizzana’s bass line that we do not find in this Monteverdi work. The first is something that Professor Monson calls one of Vizzana’s favorite bass actions – root movement by a third. She employs this in meas. 21-22 when the bass moves from E major to C major and then again in meas. 56 when it descends from F major to D minor. Second, there are two times when Vizzana moves her bass into its extreme high range in unison with the alto voice. The first time, in meas. 58, the alto never drops below C⁴ and is doubled by the bass as high as G⁴. The second instance begins in meas. 66 and does find the alto in its lower range where it is doubled down to a G³.

Neither piece has a great deal of dissonance, but each composer does make use of it in different ways. Three prominent dissonances exist in Vizzana’s work, each a suspended dissonance used at cadences. Monteverdi’s dissonances are, for the most part, ephemeral and occur among moving voice parts. The most deliberate ones take place in the triple meter section, where Vizzana’s has none, except the suspension that closes that

section. Monteverdi's only suspended dissonance occurs in the final two measures of the piece at the closing cadence. Neither composer is afraid to use cross relations among the voices or even in the continuo. But, at only one example each, neither one is inclined to use them much.

In conclusion, barring some new document coming to light, we will never know whether or not Vizzana was exposed to Monteverdi's music prior to composing *Componimenti musicali* or any time thereafter. What we can do, even with a small sampling such as this, is compare some of the salient points in their works and see in what direction it points us. Given these comparisons, we find that Vizzana, in the duets, trio, and quartet, has more textural variety than Monteverdi. The distance between voices, however, is similar and usually consonant, both most often preferring them to be a third apart. Each composer also favors a declamatory, syllabic text setting most of the time, likely a reflection of the era in which they were writing. The rhythms each uses are often quite free as well, though Vizzana's are more complex at times. Neither composer uses many melismas, but when they are used, Vizzana's are much more elaborate than Monteverdi's in these pieces. Vizzana's melodies also seem to be more fluid and more likely to include ornaments than Monteverdi's.

Their text selection also differs significantly. Of course, this has a good deal to do with the fact that *Componimenti musicali* is made up entirely of sacred works, while we compared them to both sacred and secular works from Monteverdi. Even so, of the sacred pieces of Monteverdi examined here, only one came mostly from a Biblical text. The others were either newly-composed texts by Aquilino Coppini or were compilations of Biblical and non-Biblical texts. Vizzana, when she is not using a text by an unknown

author, will often employ a Biblical or liturgical text. Overall, Vizzana makes greater use of text painting throughout her works. Monteverdi, through Coppini's carefully chosen words, will use a basic idea in text painting, such as an ascending line for heaven and descending line for earth; however, Vizzana will also use such lines to simply draw attention to a word as well. She is also more likely to simply use the upper or lower range itself for text painting. Each composer does, on the other hand, use the length of a note to emphasize a word; each also sets aside portions of the text with rests to draw interest. Once again, Vizzana's texts have a personal nature about them. She is most often speaking of or directly to Jesus whereas even the sacred pieces of Monteverdi have a more formal feel about them.

Both composers will use meter to provide form to a work. Monteverdi also uses texture to indicate form, though we do not see Vizzana using this. We also find, once again, that Vizzana's works are more likely to be through-composed. Each repeats music, though Monteverdi will do so in greater quantity. Further, Monteverdi will most often repeat the ends of his phrases musically, but with a different text. Vizzana may or may not use the same music, but will often repeat the same text at the end of a line. Monteverdi also changes the bass completely in repeated sections.

A commonality pointed out in this chapter is, of course, a leap from a suspended dissonance, and whether or not Vizzana "learned" this from Monteverdi will likely forever remain a mystery. Both Vizzana and Monteverdi will use this dissonance, however, and Vizzana actually a little more than Monteverdi in these examples. Vizzana's bass is frequently more active and moves in smaller intervals, often in thirds, while Monteverdi's bass will move mostly by harmonic progression in larger intervals.

Her bass also includes more interaction with the voice and contains instances of root movement by a third; Monteverdi's bass does not incorporate that movement. Both composers will readily employ a "walking bass." Vizzana tends to use it a little more often in these pieces and her bass for the most part sounds more adventurous as it interacts with the vocal lines more often. A few times in these comparisons, Vizzana's bass line enters its extreme high register as it doubles a higher vocal line. We also find instances of Monteverdi's bass line doubling the vocal line; his bass lines are often *segunte* as well. Vizzana's one and only true vocal bass line, the bottom voice in the quartet "Protector noster," is *segunte* as well.

Their cadences look a little different between the two as well. Vizzana will often elongate notes before a cadence, while Monteverdi will shorten them. She also uses the popular cadence with a 4-3 suspension, something we do not find in Monteverdi's music. Further, Vizzana has a small number of Phrygian cadences, again, something we do not find in these Monteverdi examples. The range each composer uses for particular voices is similar; however, how the voices are introduced in the works varies. Vizzana tends to wait until late in the piece to bring in all of the voices. Overall, Monteverdi uses more dissonance, though they are likely to be short. When Vizzana does use dissonance in these works, they are relatively longer and usually suspended. Monteverdi also tends to use more imitation between vocal lines. Neither composer uses cross relation extensively, yet we do find both employing a changing harmony at times.

Overall, the music of Vizzana and Monteverdi shares some compositional devices, yet there are quite a few differences between their writing styles. Like Monteverdi, Vizzana takes great care in conveying the text; the words she was setting

carried a large amount of significance to her. Each composer excels in building the emotional content of each piece, and we find it in Monteverdi's secular works as well. Severo Bonini points out that "Monteverdi can be called a remarkable composer for his use of the affective style" ⁵⁴ Vizzana certainly holds her own in careful placement of the text. Vizzana's active bass line, one that is not as concerned with harmonic progression as it is with interaction with the voices, points to an older style, one that reminds us of the *prima prattica*. Regardless of Monteverdi's influence on Vizzana, her music should be considered among those works reflecting "new music" of the seventeenth century while still containing some of the elements she learned from her training in the convent.

⁵⁴ Severo Bonini, *Discorsi e regole: A Bilingual Edition* trans. and ed. by MaryAnn Bonino. (Provo, Utah: Brigham Young University Press, 1979), 166.

CHAPTER SIX

THE ROLE OF MARY MAGDALENE IN THE CONVENT OF SANTA CRISTINA

There is an inescapable presence when one enters the outer church of what used to be a thriving convent in the heart of Bologna – Santa Cristina della Fondazza. Mentioned in the introduction, the exquisitely sculptured statue of Mary Magdalene¹ stands inside, just to the left of the outer doors, and directly across the chapel from the carved image of Saint Christina herself. Though other male figures line the walls on the way leading up to the high altar, there is no denying the importance of these notable women. In order to understand the significance of Mary Magdalene in the Santa Cristina convent, we will first gain a better understanding of who Mary Magdalene was, or at least who scholars believe she was. Second, the long-standing tradition of Mary Magdalene's association with music, as well as cloistered nuns, will be considered. We will then identify the ways she is represented visually in the outer church at Santa Cristina as well as consider the influence Mary Magdalene possibly had on Vizzana's *Componimenti musicali*.

The *New Catholic Encyclopedia* contains a fairly extensive entry on Mary Magdalene, whom it denotes as “St. Mary Magdalene.” The beginning paragraph gives us a good idea of who she was, and was not, complete with Biblical references. It states:

A holy woman who ministered to Jesus and His disciples during His public ministry (Lk 8.2-3) and who, according to Jn 20.1-2, 11-18 (see also Mk 16.9-11), was the first person to see the empty tomb and the resurrected Christ.

¹ Of the two primary spellings of Magdalene (Magdalen and Magdalene), I will use the more tradition spelling of Magdalene. The spelling of Magdalen will be used when spelled this way in references.

She has been identified, without adequate justification, with the repentant woman of Lk 7.36-50 and with Mary of Bethany (John ch. 11).²

Most scholars believe that Mary Magdalene was a native of Magdala, a prosperous fishing village on the western shore of the Sea of Galilee, hence her surname.³ She is referenced several times in the Gospels, first in Mark 15:40, at the death of Jesus, and again in Mark 16:9, which mentions that Jesus had driven seven demons out of her. The Gospel of Luke further indicates that she and other women gave of their own service and resources to provide for the material needs of Jesus and His apostles (Luke 8:2-3). In John's account of the crucifixion, she stood near the cross with Mary, the mother of Jesus, and the apostle John. When she came with other women to anoint Jesus' body on Easter morning, she received word of His resurrection from angels and was told to relay what had happened to the apostles. "God thus exalted her kind service of the apostolic college to the highest ministry, the proclaiming of Jesus' victory over death to the Apostles and, through them, to the world."⁴ Last, and perhaps most significantly, she was the first person to whom Jesus appeared after His resurrection. At first mistaking Him for a gardener, it was only after Jesus said her name that she recognized Him and called Him "*Rabboni*" ("Teacher"). He told Mary not to touch Him for He had not yet ascended to the Father in heaven. In his explanation of why Mary Magdalene should not be identified as the penitent sinner in Luke chapter 7 or with Mary of Bethany, J. E. Fallon continues

² J. E. Fallon, *New Catholic Encyclopedia*, vol. IX (Washington, D.C.: The Catholic University Press of America, 1981), s.v. "Mary Magdalene, St."

³ John A. Hardon, S.J., *Modern Catholic Dictionary* (Garden City, New York: Doubleday & Company, Inc., 1980) s.v. "Magdalene, Mary." and *Ibid.*, 387.

⁴ *New Catholic Encyclopedia*, s.v. "Mary Magdalene, St."

by adding, “[These] are the actions of a practical, material-minded woman, not given to mystical reverie, who would be an unshakable witness to the Resurrection and who reported it in a most matter-of-fact way, “I have seen the Lord, and these things he said to me” (Jn 20.18).⁵

The connection between Mary Magdalene and music is noted in H. Colin Slim’s essay “Music and Dancing with Mary Magdalen in a Laura Vestalis” published in *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe* in 1992 and from an earlier rendition of the article entitled “Mary Magdalene, Musician and Dancer” published in *Early Music* in October of 1980. Slim focuses on a small anonymous Flemish painting from the early sixteenth century, an ointment bottle in the painting reveals the connection between the woman in the painting and Mary Magdalene. Slim also centers the article on other literary, visual, musical, and choreographic sources that link this saint with music and dancing. A concise examination of the article below shows the most relevant links.

The Western Church has long combined the three Marys of the Gospels, mentioned above, into Mary Magdalene. Rebecca McCarthy, writing in *Origins of the Magdalene Laundries*, relays that it was perhaps Pope Gregory (c. 540-604) who confused the representations of Mary Magdalene and began her connection with prostitution.

Pope Gregory (pope 590-604), the last of the four original Doctors of the church, was known as Gregory the Great, and is the official instigator of the magdalenism syndrome. . . . Indeed, Pope Gregory stated that all three women (Mary Magdalene, Mary of Bethany, and the unnamed prostitute sinner in the

⁵ Ibid.

Pharisees house in Luke 7:36-50) were actually one in the same during a speech he gave in 591.⁶

The Second Vatican Council repudiated this claim in 1969, but, of course, this was after more than a millennium of association.⁷ Legends abound as to her life as a hermit and her evangelical adventures. One such story has her retreating to the mountains for thirty years after converting the pagans at Marseilles. *The Golden Legend* relays that after this accomplishment, angels would lift her up to heaven every day from her mountain grotto at each of the seven canonical hours to hear chants sung by the heavenly hosts.⁸ Slim goes on to cite three Italian works of art involving the Golden Legend of Mary Magdalene and her connection to music. Each involves instrument-playing angels, as well as ones who are presumably singing. Luca di Tommè (*fl.* 1356-99) depicts Mary Magdalene over the treetops with flying angels. She is listening to the heavenly music. “[A]t the upper left, two angels play a fiddle and double recorder; at the right, two other angels play a fiddle and a shawm.”⁹ Slim also mentions a cloth banner painted toward the end of the fourteenth century by Spinello Aretino (*c.* 1350-1410) that portrays Mary Magdalene seated with her ointment jar. Kneeling, hooded flagellants appear at her feet. “Heavenly musicians who will bear her aloft play, on the left, psaltery,

⁶ Rebecca Lea McCarthy, *Origins of the Magdalene Laundries: An Analytical History* (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2010), 25.

⁷ *Ibid.*, 220.

⁸ Jacobus de Voragine, *The Golden Legend*, trans. Granger Ryan and Helmut Ripperger (New York: Arno Press, 1941), 355-64.

⁹ Colin H. Slim, “Music and Dancing with Mary Magdalene in a Laura Vestalis,” in *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe*, ed. Craig Monson (Ann Arbor: University of Michigan Press, 1992), 143.

nonwaisted fiddle, and double recorder; on the right they play portative organ, shawm, and bagpipe. Perhaps the uppermost angels sing, or soon will be singing glorious chants.”¹⁰ A third representation is by Giangioseffo dal Sole (1654-1719). In this work four angels sing to a dying Mary Magdalene at her mountain grotto. “At the left is a viola da braccio player (violinist); in the center, two cherubs sing from a banderole; and at the right a lutenist plays.”¹¹ Slim also notes that chanson texts are often associated with Mary Magdalene’s lute playing, dancing, and singing. Further, whether an elaboration or not, Mary Magdalene is mentioned in mystery plays as someone who enjoyed singing herself.¹²

Of particular interest in Slim’s connection are five Flemish paintings, not including the one mentioned above, from the mid-sixteenth century. He notes, “Each painting depicts the Magdalen with her ointment vessel and playing French court chansons on her lute.”¹³ The painting on which Slim focuses the article, on the other hand, the anonymous Flemish work housed at Chatsworth, depicts an older Magdalene and one who is neither singing nor playing, but instead reading from a prayer book; her lute case is visible, however, in the background.

¹⁰ Ibid.

¹¹ Ibid.

¹² Gustave Cohen, “Le personnage de Marie-Madeleine dans le drame religieux français du Moyen-Age,” *Convivium* 24 (1956) : 147. Quoted in Colin H. Slim, “Music and Dancing with Mary Magdalene in a Laura Vestalis,” in *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe*, ed. Craig Monson (Ann Arbor: University of Michigan Press, 1992), 146.

¹³ Slim, “Music and Dancing with Mary Magdalene in a Laura Vestalis,” 145.

Of special note in this study is the inscription of “LAVRA VESTALIS” in the Chatsworth painting. Translated from the Latin to mean “sequestered nuns,” the image confirms an often close relationship between nuns and the Magdalene. First, “A ‘laura’ was a loosely-knit community of cells or hermitages that housed contemplative ascetics in the deserts of the Middle East.”¹⁴ The link is further substantiated by the colloquial speech used in Europe for several centuries regarding nuns. “From at least the fifteenth century onward, the vernaculars of Europe defined ‘vestal’ as a substantive noun meaning ‘nun.’”¹⁵ Slim confirms this thought as he writes: “VESTALIS surely means, however, that she and her female charges are nuns; and LAVRA means that they are sequestered beyond the doorway, occupying individual cells in the cloister.”¹⁶

Throughout Italy, several convents are dedicated to Mary Magdalene, while others place themselves under her protection. McCarthy mentions Santa Maria Maddalena in Naples specifically founded by Queen Sancia (1286-1345) of the Kingdom of Naples in 1342. She also established Santa Maria Magdala, a convent for penitent prostitutes.¹⁷ Craig A. Monson provides examples from major cities in Italy, such as Bologna, Rome, Milan,

¹⁴ Fernand Cabrol and Henri Leclercq, *Dictionnaire d'Archéologie Chrétienne et de Liturgie*, Vol. 8, Part 2 (Paris: Letouzey et Ané, 1926), cols. 1961-88. s.v. “laura.” Quoted in Colin H. Slim, “Music and Dancing with Mary Magdalene in a Laura Vestalis,” in *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe*, ed. Craig Monson (Ann Arbor: University of Michigan Press, 1992), 151.

¹⁵ Ronald Edward Latham, *Revised Medieval Latin Word-List from British and Irish Sources* (London: Oxford University Press, 1965), 509. s.v. “vestal.” Quoted in Colin H. Slim, “Music and Dancing with Mary Magdalene in a Laura Vestalis,” in *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe*, ed. Craig Monson (Ann Arbor: University of Michigan Press, 1992), 151.

¹⁶ Slim, “Music and Dancing with Mary Magdalene in a Laura Vestalis,” 154.

¹⁷ McCarthy, *Origins of the Magdalene Laundries*, 79.

Naples, and Novara, that had convents dedicated to Mary Magdalene.¹⁸ This idea of dedicating convents to the Magdalene seemingly stems from the religious thought regarding Mary Magdalene in the Byzantine Empire.

The Eastern Church first informs us that, after Christ's Ascension, his apostles appointed Magdalen a deaconess to instruct and to baptize women. In the mid-twelfth century, the West expended this notion by founding nunneries placed under the protection of Saint Mary Magdalene.¹⁹

Slim notes an additional link between Mary Magdalene and nuns, one found in a devotional book: "Equally telling is a miniature in a late fifteenth-century Book of Hours (usage of Tournai) that depicts a seated Virgin Mary regarding an ointment box proffered to her by a kneeling Mary Magdalen, who is dressed in the habit of a nun."²⁰ The figure in the Chatsworth painting is, however, not dressed as a nun. Slim contends that there are two possible reasons for this.

There are at least two explanations for her attire. First, of course, it is a standard iconographical symbol of the Magdalen herself, before she converted. Indeed, the Chatsworth woman is not so differently dressed from the six paintings of the Magdalen lutenist by the Master of the Female Half-Lengths. . . . A second explanation is that standards of dress for nuns seem to have required constant supervision.²¹

Regardless of her dress, the Magdalene figure in this painting appears to be a fellow "bride of Christ" through the inscription and through her actions. Slim also comments "she [the patron] enjoys the protection of Mary Magdalen. She might well be an abbess so named, for many abbesses who headed convents under the saint's protection

¹⁸ Slim, "Music and Dancing with Mary Magdalen in a Laura Vestalis," 153.

¹⁹ *Ibid.*, 152-3.

²⁰ *Ibid.*, 153.

²¹ *Ibid.*, 154.

bore her name.”²² This, along with several literary and visual associations, convincingly connect Mary Magdalene to the realm of music and nuns.

Let us now turn our attention to her presence at the convent of Santa Cristina della Fondazza. As mentioned above, the likeness of Mary Magdalene in the outer church by Gabriele Fiorini (*fl.* 1571-1605) is especially significant. One notes that she is one of two female representatives among the six statues in the church (the other one being the namesake of the convent), and that she has a place of prominence, just inside the outer doors.

The second visual representation of Mary Magdalene at Santa Cristina is found in the altarpiece at the high altar of the outer church. She is prominently displayed there in *Ascension* by Ludovico Carracci (1555-1619), which can be seen below in Figure 1.

Carracci lived and worked almost all of his life in Bologna. He and his two younger cousins, Annibale and Agostino, founded the Accademia dei Desiderosi (the so-called Carracci Academy). Ludovico was named as head of the academy and the three of them worked on various projects and commissions, and taught many students.²³ (As two local artists in Bologna, it is not surprising that the works of Ludovico Carracci and Gabriele Fiorini appear together in several other places throughout the city as well, the Palazzo Magnani being one of them.)

Carracci’s *Ascension* was commissioned around 1598, the year in which Lucrezia Vizzana and her sister Isabetta entered the convent, by a nun also at Santa Cristina,

²² Ibid.

²³ C van Tuyll van Serooskerken, et al. “Carracci,” In *Grove Art Online*, Oxford Art Online. <http://www.oxfordartonline.com.www2.lib.ku.edu:2048/subscriber/article/grove/art/T014340pg1> (Accessed 19 February 2011).

Maura Taddea Bottrigari (1581-1662).²⁴ According to Carlo Cesare Malvasia (1616-1693), an Italian writer, lawyer, and painter himself, the work originally hung in a side chapel; however, when the church was renovated and much of the *chiesa vecchia* had been destroyed, Carracci's work is said to have been moved to the high altar sometime around 1608.²⁵ The scene is of the ascension of Christ, which took place forty days after His resurrection. The event is recorded in Acts 1: 9-11. "After he said this, he was taken up before their very eyes, and a cloud hid him from their sight. They were looking intently up into the sky as he was going, when suddenly two men dressed in white stood beside them" (v. 9-10).²⁶ Most paintings of Christ's ascension contain similar elements; some appear in Carracci's rendition and some do not. James Hall, writing in *Dictionary of Subjects and Symbols in Art* explains,

. . . a complete representation of the 'ascension' is divided into two parts, upper and lower, heaven and earth. In heaven the figure of Christ forms the centre-piece, his feet resting on a cloud, surrounded by cherubim arranged in the shape of a mandorla [the intersection of two circles that often surrounds Christ in Christian art]. He sometimes holds the banner of the Resurrection, and makes the sign of benediction with his right hand. On either side, balancing the composition, may be angels, perhaps playing musical instruments. On earth the apostles stand gazing up in awe at the departing figure, or they kneel in prayer. They should at this time be eleven in number. The Virgin is generally with them. . . the two angels dressed in white who appeared to the apostles may be present.²⁷

²⁴ Craig A. Monson, "The Perilous, Enchanting Allure of Convent Singing," in *Structures and Subjectivities: Attending to Early Modern Women*, Joan E. Hartman and Adele Seeff, eds. (Newark: University of Delaware Press, 2007), 119.

²⁵ Craig A. Monson, *Disembodied Voices: Music and Culture in an Early Modern Italian Convent* (Berkeley: University of California Press, 1995), 32.

²⁶ *New International Version Study Bible*, Kenneth Barker, ed. (Grand Rapids, Michigan: Zondervan Publishing House, 1995), 1647.

²⁷ James Hall, *Dictionary of Subjects and Symbols in Art* (London: John Murray (Publishers) Ltd., 1974), 33.

This particular representation contains large figures, characteristic of Carracci's work, observing Christ's ascension. Carracci's entry in *Grove Art Online* explains this distinctive quality in his painting, especially in the altarpiece at Santa Cristina.

Toward the end of the decade, Ludovico began to make his figures colossal in size, one of the first examples of this 'gigantism' being the Ascension, painted for the high altar of the church at S Cristina, Bologna (1597, in situ). By the end of the 1590s Ludovico's position as Bologna's pre-eminent painter had been earned by the consistently high quality and originality of his pictures.²⁸

In Figure 1, below, one is able to see that the painting can be divided into two parts – upper and lower. Christ is certainly the focal point of the work, yet His feet are not “resting on a cloud,” nor are there any cherubim present. Though not holding a banner, He is making the sign of benediction with His right hand. The musical instruments are absent, but the eleven, presumably, apostles are present, as are Mary, the mother of Jesus, and, notably, Mary Magdalene, with her heavenward gaze and box of ointment. Just as the cherubim, the two angels dressed in white are missing as well.

Gail Feigenbaum, in her dissertation on the later paintings of Carracci, points out that the people in the work are “huge-looking, weighty, tumescent figures. . . . Their bold gestures are slightly retracted, hanging in the air a second too long.”²⁹ She goes on to describe how the original position at which the painting hung affected the viewpoint and placement of Christ in the work, and then interestingly expresses the differing contours, coloring, and motion suggested.

. . . [T]he original high position not only accounts for the low viewpoint and small figure of Christ, but it is probably also the reason Ludovico cuts the contours so sharply and silhouettes the simplified volumes against the pale background. . . .

²⁸ Serooskerken, *Grove Art Online, Oxford Art Online*, (Accessed 19 February 2011).

²⁹ Gail Feigenbaum, “Carracci,” 329.

Indeed the color is curiously dry and flat. Garments are mostly matte browns and dull brick reds, and the Virgin's mantle is a dark, steely blue. There is a yellowish cast to the sky. This creates an atmosphere so rare as to seem airless, as if the event takes place in a vacuum. Christ's halo is extraordinary; the ring just around his head is the color Italians call "celeste", a pure icy blue that seems to afford a clear view to a heaven beyond. The nimbus is ringed in white, then grey, and truncated by the frame as if to suggest an ascending motion.³⁰

Mary Magdalene is also one of the few in the painting whose attention is not focused on Christ. Hall points out that her gaze upward is common in Baroque painting, namely due to the legend of her encounter with singing angels noted above. "She [Mary Magdalene] reads or meditates or, in baroque painting, raises her tear-filled eyes towards a vision of angels in heaven."³¹ Her uncovered head as well as the box of ointment resting at her feet are also indicative of her in iconography. "She [Mary Magdalene] was often depicted carrying a vase and with her hair flowing freely."³² Mary Magdalene is unmistakably placed at the hub of the action and one of the central figures, along with Christ and the Virgin Mary, in the work. Mary Magdalene's jar, also centrally located in the work because it rests in front of her, contains an inscription "not fully legible, [but] attests to the Bottrigari patronage."³³

Monson takes the upward gaze of Mary Magdalene a step further by linking the painting to the architecture of the church at Santa Cristina. There are two grilled windows, one on each side of the high altar where the nuns were allowed to sit and sing

³⁰ Ibid.

³¹ Hall, *Subjects and Symbols*, 202.

³² Fallon, *New Catholic Encyclopedia*, 389.

³³ Feigenbaum, "Caccini," 328.

for services in the outer church. Here, the public heard the “disembodied voices”³⁴ Monson speaks of and were thus made aware that the voices were to draw one’s attention heavenward. This was often the case as the nun’s voices, particularly at Santa Cristina, were often described as “angelic.” The placement of Carracci’s painting at the high altar at Santa Cristina fixes Mary Magdalene’s eyes on these unseen voices.

The Magdalen above the high altar at Santa Cristina likewise gazes upward, as if hearing pleasant music, but this time up toward the grilled windows of the angelic, disembodied voices of Santa Cristina’s singing nuns in their hidden choir lofts on each side of the high altar. The painting thus not only validates the nuns’ heavenly musical practice, which can transport the holy to higher realms and away from earthly delusions, but also seems to focus attention directly on their singing.³⁵

As far as any correlation between Mary Magdalene and the compositions of Lucrezia Vizzana’s *Componimenti musicali*, one can only speculate as to whether or not the presence of Mary Magdalene at Santa Cristina influenced any of the textual or musical selections for the collection; however, three of her works might apply. The eighth solo in *Componimenti musicali* is “O magnum mysterium.” There are many texts that open with these words, but this one is different. Instead of focusing on the birth of Christ, it focuses on His death. The text reads: “O great mystery, O deepest wounds. O most bitter passion, O sweetness of the Godhead, help me to reach eternal happiness. Alleluia.” Mary Magdalene witnessed Jesus’ crucifixion, as noted in Matthew 27:55-56, and therefore would have had a firsthand account of His death. The wounds and “bitter

³⁴ In reference to Craig A. Monson’s book *Disembodied Voices: Music and Culture in an Early Modern Italian Convent*, which details the life and music of Lucrezia Vizzana and the convent at Santa Cristina della Fondazza.

³⁵ Monson, “Enchanting Allure,” 120-21.

passion” mentioned in this text are something with which Mary Magdalene would have been intimately familiar.

The second piece, also a solo, is “Ave stella matutina.” This text is translated as “Hail, morning star” and speaks of the Virgin Mary. The only clear connection between the Virgin and Mary Magdalene is that they knew one another, likely quite well. They were seen together at Jesus’ death and burial, and Mary Magdalene was heavily involved in His ministry. The text mainly venerates the Blessed Virgin, as do so many others, but the Magdalene’s relationship with the mother of Jesus could carry this association one step further. McCarthy discusses the rhetorical framing of Mary Magdalene by applying a theory of literary critic and philosopher Kenneth Burke (1897-1993) that something can be identified by what it is not. She states: “[P]art of what defines the Magdalene or the *whore* (italics hers) among us, is what she is not – her negative, or, in this instance, the Virgin Mary.”³⁶ McCarthy also makes the comparison between these two Marys by pointing out that while Mary, the mother of Jesus, appears in scripture to be a fairly traditional yet strong mother and wife, what has been transmitted over the centuries is anything but a rational woman to which others could aspire. “However, the Mary that stood watching her son die, and the Mary who attempted the family intervention [Mark 3:33-35], is not the Mary that has come down to us through the ages. Instead, there is presented an impossible image, untouchable, and difficult to relate to.”³⁷ Perhaps this is why Vizzana’s text for “Ave stella matutina” claims that this Mary is the “only virgin worthy to be spoken of amid the weapons of the enemy,” and asks for the insignia of her

³⁶ McCarthy, 43.

³⁷ *Ibid.*, 31.

virtue, a clear contradiction with the image of Mary Magdalene that has been transmitted through the Western church.

Lastly, the solo “Sonet vox tua” contains musical references fitting to what has been mentioned so far for Mary Magdalene. The text mentions singing in praise to God, a fairly general reference, but the striking of the cithara, a stringed instrument in addition “*Et erit vox mea quasi cithara citharizantium*” (“And my voice will be like the striking of the cithara”). The text also contains the line “and may the abundance of your grace overcome the abundance of my sins” (“*et abundantia plenitudinis gratiae tuae superet abundantiam peccatorum meorum*”). This line takes on added significance when one considers the tradition of the Western Church to connect Mary Magdalene with the penitent woman weeping at Jesus’ feet. While none of these textual references point to Mary Magdalene specifically, it is tempting to draw her in to the musical writings that were taking place at Santa Cristina.

After observing the background of Mary Magdalene, her historical legend associated with music and with nuns, as well as her material presence in the outer church, we can strongly suggest that she was a significant figure in the lives of the nuns living and working at Santa Cristina della Fondazza. How deeply Lucrezia Vizzana felt this influence remains unknown. We can with certainty, however, contend that the Magdalene’s presence in the nuns’ worship, as well as her presence at Santa Cristina is noteworthy and significant.



Figure 1. Ludovico Carracci's *Ascension*

CONCLUSIONS

The sole publication of Bologna's only nun known to have had her music published is indeed a work that deserves our attention. The sixty-four years that Lucrezia Vizzana spent behind the convent walls of Santa Cristina della Fondazza not only veil the origins of these compositions in obscurity, but also provide a sense of wonderment. By examining Vizzana's life as a cloistered nun and the struggles endured by her and her fellow nuns at Santa Cristina, we gain some insight into their daily existence and also into Vizzana's collection itself.

One could not begin this task without utilizing Craig Monson's extensive study *Disembodied Voices: Music and Culture in an Early Modern Italian Convent*, where Vizzana's life in the convent and numerous aspects of *Componimenti musicali* are discussed. Her supposed musical training, as well as her possible influences, are significant when thinking about her music, and the resulting affairs of the lengthy investigation into alleged abuses at Santa Cristina mostly likely played a role in the development of a number of her pieces.

Looking at each work in detail, we have been able to surmise some favorite musical devices of Vizzana, and also see a number of commonalities and differences within the collection. It is arranged logically, beginning with the ten solos, followed by the eight duets, then the trio and the quartet. All of the works include a continuo accompaniment. The pieces vary in form and Vizzana often uses meter changes to designate a new section of text or music. Many of her pieces are through-composed. Two works, "Ave Stella matutina" and "O si sciret stultus mundus," are in poetic form, but Vizzana does not treat them strophically. It is rare for her to repeat music or text, but

when she does, it is typically very few measures at the end of a line. For the pieces with more than one vocal line, Vizzana employs a variety of textures ranging from duets, usually in thirds, to solos, to imitation and homorhythmic motion. She uses both triple and quadruple meter with the majority of the works in quadruple. When she does use triple meter, it is often to indicate something within the text like singing or specific praise, such as “*Alleluia*.” The triple meter section in the trio “*Domine Dominus noster, quad admirabile*” is used as a refrain, the only piece in which Vizzana includes such.

Her melodies are often lyrical and at times somewhat angular. All but one of the solos begin similarly. The *canto* voice opens the work with long notes followed by a descending interval. (“*Praebe mihi*” does not begin this way.) She uses this type of opening in the first three duets as well. Here, the opening statement described above is followed with imitation by the *secondo*. (“*Filii Syon, exultate*” begins with the *canto* on elongated notes and a descent of a fifth. It does not, however, include the *secondo* imitation of the opening line.) The text settings are varied as well, ranging from declamatory to melismatic, depending on the rhetorical meaning Vizzana tried to convey with particular words. The rhythms in each work are straightforward and fairly typical. She employs a variety of note lengths from whole to sixteenth, straight and dotted. The ranges for her solos and duets are all around an octave, some extending to an eleventh. The added voices in the trio and the quartet expand the range to nearly three octaves in the latter.

The texts have a broad range of religious contexts. Most show her love and admiration for her beloved Jesus. Approximately half are Biblical texts and nearly half of the other texts are from unknown sources. The trio and the quartet are likely

functional pieces, perhaps for a feast day, as with “Protector noster” or other important events such as “Domine Dominus noster, quad admirabile.” Vizzana uses wordpainting often to indicate something she wants to emphasize in the text. She employs pitch, rests, rhythms, among other devices to call attention to words or phrases. She keeps pace with her contemporaries, both sacred and secular, in her rhetorical treatment of the texts. Vizzana clearly understood how to effectively communicate a line of text in her music, an essential element in vocal music at the time. Her vocal lines are not ornamented extensively, but one does find the occasional flourish. It appears these are used in deliberately to decorate the ends of lines or for text painting, when one considers the lack of embellishment in the rest of her melodic material.

Vizzana’s works in *Componimenti musicali* also contain a sizeable number of dissonances, often suspended. Her possible influences from musical sources outside the convent create some interesting speculation as to her use of the leap away from a suspended dissonance specifically. Her pieces include a significant number of cadences with a 4-3 suspension, something also common in the period.

The texts of Vizzana’s collection are rich in imagery. The unknown sources add depth to the works and some curious supposition as to how Vizzana might have come to know them. The theme found in nearly every piece is Vizzana’s ardent love and admiration for Christ. He is often the subject of the entire text and is represented in symbols such as light and the elements of the Eucharist. The texts also use images of death, food, physical love, and eternal salvation to represent Vizzana’s devotion.

Comparing Vizzana’s chosen texts with those of some of her contemporaries allows us to see how *Componimenti musicali* fits in with other works published around

the same time. Vizzana and St. Teresa of Avila share a similar background, of course, but they are also alike in expressing their intimate relationship as a bride of Christ. Vizzana entered the Camaldolese convent of Santa Cristina della Fondazza just barely within the century in which St. Teresa founded the Carmelite Order. As a saint of the Roman Catholic Church, St. Teresa's writings bear the same mark of absolute devotion as Vizzana's. The Anglican priest George Herbert and Welsh physician Henry Vaughn provide diverse viewpoints from Vizzana in areas such as gender, occupation, culture, geography, and background while writing at nearly the same time in history. Both Herbert and Vaughn also incorporate a personal tone within their poetry. They, too, write of someone they seem to know quite well. Their poems used in this study reveal a more practical, day-to-day approach in their admiration for Christ. Both Herbert and Vaughn make reference to Biblical passages as well, but, in these examples, they do not quote scripture directly as Vizzana does.

Richard Crashaw, a Roman Catholic convert from a Puritan background, provides yet another perspective. His extensive education and experience in academia are evident in much of his poetry. His writing is more formal and has an additional, mystic feel to it than any of the texts in *Componimenti musicali*. His knowledge of Classical languages is also apparent in his writing. Crashaw's secular poetry provides a point of comparison with a few of Vizzana's texts that contain elements of physical love. Crashaw is equally well-versed in describing the material side of devotion and his writings supply a viable perspective for Vizzana's chosen texts.

In Vizzana's native Italy, the poet and dramatist Giovanni Battista Guarini closes out the comparisons made with the texts of *Componimenti musicali*. His secular poems

dealing with romantic love also offer a different standpoint through which to view the known and unknown texts that Vizzana set. Guarini's writings are full of physical attributes and instinctive dialogue between lovers, which exist in varying forms in Vizzana's texts as well. By and large we find some common topics of seventeenth century poetry, both secular and sacred, in the writings examined in this chapter, such as kissing, food, pastoral scenes, and music. By studying the wording of Vizzana's pieces individually and in comparison with other works, it does indeed become apparent how important the texts were, and we are compelled to find out what the composer was trying to say.

Comparing Vizzana's music with that of some of her contemporaries, both male and female, gives us some association through which to view the works in *Componimenti musicali*. Alessandro Grandi (c. 1580-1630) was a well-known, prolific composer during Vizzana's time. Drawing on four of his sacred works and one of his secular works, we find some commonalities and differences between his music and Vizzana's. Grandi's works are more formulaic and sectionalized. Hence, Vizzana is less likely to repeat music or text as Grandi does; she also uses less imitation. Though it is evident Grandi is mindful of the text, Vizzana appears more deliberate in how she chooses to set the text. She highlights words or phrases with methods such as range, flourishes, ascending and descending runs that she truly wants to emphasize. Grandi seems to use these devices more for the sake of the music than the text.

Both use meter for rhetorical purposes, such as setting a more joyful text in triple meter. Grandi also uses rests to set aside words or phrases for rhetorical effect. Vizzana's choice of texts appears more personal. Her texts contain of a feeling of

individual expression not observed in the more general or narrative pieces of Grandi's. She also tends to take more time declaiming the text, at times taking a page to express a single line.

Overall, the emotional range of Grandi's pieces examined here is larger than Vizzana's. Both composers write comfortably in the realm of *arioso*, between aria and recitative. Neither writes excessively florid vocal lines, though Vizzana tends to use more melismas. Both employ a walking bass at times, but Grandi uses it more often. The bass lines themselves are not too adventurous from either composer and are mostly *segunte* when a voice appears in the lower range. Grandi's bass lines are more dissonant than Vizzana's, due in part to the fact that he uses more accidentals overall in his pieces. When Vizzana does use dissonance, it is usually for rhetorical effect. Both composers are fond of using the voices in thirds when singing together. Vizzana is less likely to use the voices in counterpoint when she writes for more than one voice, and when she does, it could be considered reserved compared to Grandi's. Her vocal parts are apt to move homorhythmically, or she simply has the other voices rest, providing a brief solo for one of the voices. Both composers possessed a thorough knowledge of how music functions within the church and both were skilled at using the performing forces at hand.

As a female contemporary of Vizzana's and one well-acquainted with the composition of monody, Francesca Caccini (1587- c. 1645) serves as another helpful point of comparison for Vizzana's music. Women composers are rare during this time and women composers who have published works are even rarer. Vizzana and Francesca Caccini fit both of these categories, though their positions in creating this music are quite different from one another. Caccini's extant pieces are mostly in poetic forms that were

popular during the day, thus her texts are usually longer than the ones Vizzana chose for *Componimenti musicali*. Vizzana does include two texts in her collection, however, that are in poetic form. Consequently, Vizzana's pieces are not "organized" like Caccini's, nor do they repeat as much music within the works as Caccini does. Caccini's pieces are mostly strophic and, therefore, appear almost formulaic and predictable. Vizzana's pieces are nearly all through-composed. If she does repeat any text, it is usually at the ends of lines, briefly, or in conjunction with a short sequence. More noticeable in contrast with Caccini, Vizzana even chooses not to set any religious strophic poetry.

Both composers vary the textures used within their works. We find each of them moving from homorhythm, to imitation, to solos, and polyphony, when more than one voice is used. Caccini also employ an instrumental *ritornello* at times, adding to the compartmentalized feeling of the work. Vizzana will often use a meter change to delineate form in either the music or the text. Each composer is careful with the text, paying close attention to how words are set, and each frequently uses a syllabic text setting that employs speech rhythms.

The texts Vizzana chose to use are extremely personal, often speaking to and about someone she feels very comfortable with and knows exceptionally well, Jesus Christ. The sacred texts of Caccini used as point of comparison in Chapter Four are much more general in their expression and could apply to any worshiper. Most of Caccini's extant music is secular, while all that survives of Vizzana's compositions is sacred. Vizzana's *Componimenti musicali* contains several anonymous texts, whereas Caccini uses two texts with unknown sources in these examples.

Each responds to parallel structure within the texts differently with Vizzana using different music for each parallel line, making no connection with the similar lines of text. When Caccini writes for similar lines of text, the music bears a resemblance in each line. Both composers employ a modest amount of text painting, perhaps mostly noticeable in their use of lengthy melismas when the texts speak of eternity. Vizzana, however, chooses specific words for melismas, ones it seems she truly wants to emphasize. Caccini's melismas tend to be used for more the musical line instead of emphasizing the words on which they land, and uses them typically at the ends of lines. Vizzana often uses a melisma to draw attention to words with positive connotations, such as praise or singing, while dissonance is typically saved for words with negative connotations. Vizzana's uses dissonance more often than Caccini and more intense dissonances as well. Caccini's dissonances tend to be brief and passing, not seemingly placed for significant rhetorical effect. Vizzana's works also contain more suspended dissonances, specifically in her use of the cadence with a 4-3 suspension. We do not find Caccini using the cadence with a 4-3 suspension in any of these works. Caccini does, however, use more tritones and cross relations in her pieces. Vizzana uses longer note values for emphasis, something we do not see Caccini do in these works.

Caccini often notates trills in her works; there are none marked at all in the entire collection of Vizzana's pieces. Caccini also places rests in the middle of words. While Vizzana uses rests to set off phrases or entire words, we never find her putting them in the middle of words. Vizzana's bass lines appear more melodic than Caccini's with a more interesting shape overall. Both composers use a rhythm with some ebb and flow, typically to address the rhythm of the text. Caccini is more likely than Vizzana to use

syncopation in the pieces chosen for this comparison. Vizzana's melodies are usually more angular with Caccini's having more of an arch to them. Overall, both composers ornament their melodies, just in different ways. At times Caccini writes out her ornaments; Vizzana nearly always does.

Both composers were familiar with good singers and how to write for them. The works of each contain some tonal surprises at times and require a good ear to navigate them. It makes for interesting speculation how instrumental accompaniments affect each work. Though their occupations were entirely different, both Caccini's and Vizzana's music allow us to see inside the life of a female composer during the early seventeenth century.

Perhaps the most intriguing comparison of the ones in this project is between Lucrezia Vizzana and Claudio Monteverdi. This is due mostly to the possibility that Vizzana might have had access to Monteverdi's music through Ottavio Vernizzi, the "unofficial" music teacher at Santa Cristina della Fondazza. From around 1615, after the death of the watchful eye of Archbishop Alfonso Paleotti, "Santa Cristina began quietly to employ a regularly salaried, unauthorized *maestro di musica*, Ottavio Vernizzi . . . because there were three organists to be taught, one of whom was certainly Lucrezia Vizzana."¹ Further, Vernizzi had distinct affinity for the music of Monteverdi and also for the *contrafacta* works of Aquilino Coppini, which replaced the secular texts with sacred ones in a number of Monteverdi madrigals.²

¹ Craig A. Monson, *Disembodied Voices: Music and Culture in an Early Modern Italian Convent* (Berkeley: University of California Press, 1995), 61.

² *Ibid.*, 67.

Overall, there are several comparisons to be made between the compositions of Vizzana and Monteverdi. Both composers are skilled at utilizing a declamatory, often syllabic, style. Vizzana's rhythms are typically more complex, but each is prone to a freer rhythm that allows for declamation. Vizzana tends to use more text painting, at least in the works compared in this project, and she often uses the upper and lower ranges to illustrate a word. She also uses more textural variety and her melismas are more elaborate. Both Vizzana and Monteverdi use the length of a note to emphasize text as well as setting words or phrases apart with rests to indicate importance. Her melodies in these comparisons appear more fluid and more ornamented than Monteverdi's. Both composers prefer to keep the voices, when more than one is employed, at consonant intervals, typically a third apart. When dissonance is used, Monteverdi will use it more often, but the instances are brief. Vizzana's dissonances typically last longer than Monteverdi's and are usually suspended.

Monteverdi's sacred texts in these works are either newly composed or Biblical and non-Biblical compilations. We find the same feature in Vizzana's works, assuming that her unknown texts are newly composed. All of her texts, regardless of origin, have a more personal tone to them than Monteverdi's. Both composers use meter and texture to suggest form. Vizzana's works are, however, through-composed more often by comparison while Monteverdi repeats music more frequently. He does this by repeating the ends of lines musically, but not necessarily the text. Vizzana, on the other hand, repeats text at the end of a line and may or may not use the same music.

A significant comparison noted in Chapter Five is both composers' use of a leap from a suspended dissonance, the significance lying in the question as whether or not

Vizzana “learned” this from Monteverdi’s compositions. Both composers employ this musical device, and Vizzana uses it a little more in the works compared. Vizzana also has a more active bass, using smaller intervals. Her bass also has more interaction with the voices and includes root movement by a third. Both composers use a “walking bass” at times and both also employ a *segunte* bass line when lower voices are included.

Vizzana will use a *segunte* bass line with higher vocal lines as well; Monteverdi does not. Further, we find Vizzana using the cadence with a 4-3 suspension that was popular during this era, and also a Phrygian cadence; however, neither of these cadences is used by Monteverdi in the pieces examined here.

Both composers use similar ranges for similar voice types. Vizzana will wait until late in the piece to bring everyone in simultaneously, while Monteverdi’s voices are normally all brought in relatively quickly in the works. Monteverdi makes use of imitation between the voices more often than Vizzana; however, neither uses many cross-relations, but both will compose shifts in tonality. Both composers also take great care in setting the text and conveying the emotion of the piece. While we will never fully know to what extent if any Vizzana was influenced by Monteverdi, we can find within their works similarities that allow us to speculate and several differences to show how two composers so tied to relaying the text can communicate it so well with diverse methods.

Vizzana’s music is clearly on par with her contemporaries, writing in a style that is as advanced as that being written by her peers, sacred and secular. There are several references to music of that time, such as: focus on the solo, accompanied singer, rhetorical and declamatory treatment of the text, use of the chromatic mediant, careful handling of chromatics and dissonances, a “walking bass,” a leap from a suspended

dissonance, and use of a cadence with a 4-3 suspension. Her music is not daring, but it is a delightful example of functional music that one might find outside the convent walls as well in the seventeenth century.

Our final outlook involves the role of Mary Magdalene in the convent of Santa Cristina. Her background and historical role, or at least what has been pieced together of her history, is significant when determining the impact she has had on various aspects of convent life, as well as music. For her role in music, we highlight an anonymous Flemish painting examined by H. Colin Slim. The painting is of a nun pictured with a bottle of ointment, an iconic symbol of Mary Magdalene. Slim's article goes on to list other literary, visual, musical, and choreographic sources that link Mary Magdalene with music as well as dancing, including five other Flemish paintings that make a similar connection between Mary Magdalene and music. Mary Magdalene also has a strong visual presence in the outer church at Santa Cristina della Fondazza. One can only hypothesize how the presence of Mary Magdalene might have affected the compositions of Lucrezia Vizzana. There are a few pieces, however, in *Componimenti musicali* that might contain such links.

So what has been gained in our analysis of Lucrezia Vizzana and *Componimenti musicali*? We have examined the collection using a lengthy list of musical elements and drawn conclusions about each work. We have also compared Vizzana's carefully chosen and intensely personal texts with some of her literary contemporaries, as well as an iconic religious figure, shedding light onto her intimate relationship with her Lord. Though we only have twenty pieces extant from Vizzana, all contained in her only known publication, through which to draw conclusions concerning her system of composition,

we have made a number of in-depth comparisons with some of her well-known contemporaries – Alessandro Grandi, Francesca Caccini, and Claudio Monteverdi. Perhaps most significantly, through this project the entire collection of works in *Componimenti musicali* is now available in modern notation, making it more accessible for future performances. In spite of all of this, in some ways, Vizzana is still as great a mystery as she ever was. Some questions will likely forever remain unanswered: how did a cloistered nun from the seventeenth century come to publish her works when seemingly no one else in her position from Bologna was doing so? Was she exposed to musical sources outside the convent and, if so, did these affect how she composed? From whom exactly did she learn her compositional practices, or were they innate? These questions, however, do not distract from what we do know and what is obtainable. We have twenty motets that are worthwhile musically and also provide a glimpse into the intimate relationship between the composer and her Lord. The music of *Componimenti musicali* remains a window into the person of Lucrezia Vizzana and a distinctive avenue of expression for a bride of Christ.

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Appendix I

Texts and Translations¹

¹ This Appendix only contains translations of the works transcribed in Appendix II. All translations of Vizzana's texts are provided with kind permission of Linn Records. Musica Secreta with Catherine King. *Songs of Ecstasy and Devotion from a 17th Century Italian Convent: Lucrezia Vizzana: Componimenti musicali (1623)*. Glasgow: Linn. CKD 071. 1997. Compact Disc.

Exsurgat Deus

Exsurgat Deus, et dissipentur inimici eius,
et fugiant qui oderunt eum a facie eius.

Sicut deficit fumus deficient;
sicut fluit cera a facie

ignis sic pereant peccatores a facie Dei

et iusti epulentur
et exultent in conspectu Dei et delectentur
in laetitia

Alleluia.

*Let God arise, and let his enemies be
scattered,
and let those that hate him flee
before him.*

*As smoke dies out, let them die out;
as wax melts before a fire,*

*let the sinner perish before the face
of God.
And let the righteous be joyful,
and let them exult in the sight of God
in joy.*

Alleluia.

Ave stella matutina

Ave Stella matutina
Mundi princeps et regina
Virgo sola digna dici
Inter tela inimici
Clipeum pone salutis

Tuae titulum virtutis
O Maria plena gratia
O mater Dei electa
Esto nobis via recta
Ad aeterna gaudia
Ubi pax et gloria
Et nos semper aura pia
Dulcis exaudi Maria

*Hail, morning star,
ruler and queen of the world,
only virgin worthy to be spoken of
amid the weapons of the enemy.
Place (before us) the shield of
salvation,
the insignia of your virtue.
O Mary, full of grace,
O chosen mother of God,
be for us the upright path
to eternal joys,
where are peace and glory.
And always hear us
with affectionate ear, sweet Mary.*

Domine, ne in furore

Domine, ne in furore tuo arguas me
neque in ira tua coripias me.

*Lord, in your anger do not rebuke
me,
neither censure me in your
displeasure.*

Miserere mei, Domine,
quoniam infirmus sum; sana me Domine
quoniam conturbata sunt ossa mea
et anima mea turbata est valde.
Sed tu Domine usquequo?
Convertere Domine, et eripe animam meam.

Salvum me fac propter misericordiam tuam.

*Have mercy upon me, O Lord,
for I am weak; heal me, Lord,
for my bones are vexed.
And my soul is sorely troubled.
But Thou, O Lord, how long?
Turn back, Lord, and deliver my
soul.
Save me for your mercy's sake.*

Confiteantur tibi

Confiteantur tibi Domine omnia opera tua et mirabilia tua. *All your works and your
miracles acknowledge you,
Lord.*

Cantate et psalite, narate omnes laudes eius, *Sing and play the psaltery,
tell all his praises;*

laudamini in monte sancto eius. *you are praised on his holy
mountain.*

Laetetur cor querentium Dominum. *The heart rejoices seeking the
Lord.*

Querite Dominum et confirmamini. *Seek the Lord and be
strengthened.*

Quaerite faciem eius semper,
Alleluia. *Always seek his face,
Alleluia.*

Veni, dulcissime Domine

Veni, dulcissime Domine. *Come, sweetest Lord.*
Da mihi cibum salutis eterne. *Give me the bread of eternal
salvation.*

Veni, Hostia immaculata,
libera me de morte aeterna.² *Come, immaculate sacrificial victim,
deliver me from eternal death.*
Veni, ieiunantium cibus,
et ecce venio ad te,
quem toto corde desidero,
ad quem tota mentis intentione aspiro,
quem totis visceribus amplector, *Come, bread of fasting,
and behold, I come to you,
whom I desire with all my heart,
unto whom I strive totally to reach,
whom I embrace with my innermost
being,*

² Changed from “*eterna*” in the translation to “*aeterna*” as shown in the print.

cuius corpus et sanguinem accipere cupio,
ut semper in me maneat
et in aeternum non me dimittas.

*whose body and blood I yearn to
receive,
so that he will remain in me
and will not cast me out forever.*

Omnes gentes, cantate Domino

Omnes gentes, cantate Domino
mirabilia amoris magni
et enarrate omnes laudes eius.
Dicite in gentibus inventiones amoris.

*All ye nations, sing unto the Lord
the wonders of his great love,
and tell all his praises.
Say among the nations the inventions
of his love.*

Venite fratres ad convivium magnum
et comedite Iesum nostrum Agnum purum;
Agnus immaculatus est Iesus noster sumite,
carnes vestri dulcis Dei ad sanguinem eius currite

*Come, brothers, to the great feast
and eat Jesus our pure Lamb;
our Jesus is immaculate,
hasten to [the sweet flesh of your
God] and his blood,*

velociter ad mensam eius venite alacriter.
Venite fratres ad laudandum Deum

*come quickly and eagerly.
Come, brothers, to the praising of
God,*

creatorem vestrum simul et meum.
Alleluia.

*yours and my creator.
Alleluia.*

Amo Christum

Amo Christum, in cuius thalamum introibo,
cuius Mater virgo est,
cuius pater feminam nescit,
cuius mihi organa modulatis vocibus cantant,

*I love Christ, whose bedchamber I
shall enter,
whose mother is a virgin,
whose father knows not woman,
whose instruments sing to me with
harmonious voices,*

quemcum amavero casta sum,

*who, when I shall have loved I will
be chaste,*

cum tetigero munda sum,
cum accepero virgo sum

*when I have touched I shall be clean,
when I have received him I shall be a
virgin*

annulo suo subarrhavit³ me
et immensis monilibus ornavit me,

*with his ring he has betrothed me,
And adorned me with countless
gems,*

³ The print contains the spelling “*subharavit*.”

et tanquam sponsam decoravit me coronam.

*and with a crown he has adorned me
as a spouse.*

Alleluia.

Alleluia.

Omnes gentes, plaudite manibus

Omnes gentes, plaudite manibus;
iubilare Deo in voce exultationis,

*All ye people clap your hands;
shout unto God with the voice of
triumph.*

Iubilare Deo.
Quoniam excelsus Dominus;
terribilis rex magnus super omnem terram.

*[Shout unto God.]
for the Lord is most high;
a terrible and great king over all the
earth.*

Subiecit populos nobis
et gentes sub pedibus nostris.
Et ideo omnes gentes plaudite manibus.

*He shall subdue the people under us
and the nations under our feet.
And therefore all ye people clap your
hands.*

Domine quid multiplicati sunt

Domine, quid multiplicati sunt qui tribulant me!

*Lord, how they are increased that
trouble me!*

Multi insurgunt adversum me.
Multi dicunt animae meae
“non est salus ipsi in Deo eius.”

*Many rise up against me.
Many say of my soul,
“There is no help for him nor his
God.”*

Tu autem Domine susceptor meus es
et exultans caput meum.
Voce mea ad Dominum clamavi et exaudivit me.

*But thou, O Lord, art my protector,
my glory,
and the lifter up of my head.
I cried unto the Lord with my voice
and he heard me.*

Ego dormivi et soporatus sum
et exurexi quia Dominus suscepit me.

*I laid down and slept,
and I awakened for the Lord
sustained me.*

Non timebo millia populi circumdantes me.

*I will not be afraid of the thousand
people that surround me.*

Exsurge Domine salvum me fac Deus meus.

Arise, O Lord; save me, O my God.

Filii Syon, exultate

Filii Syon, exultate
et laetamini in Domino Deo vostro;
quia hodie nobis terra facta est caelum,
non stellis de caelo in terram descendentibus,
sed sanctis in caelo acendentibus.
Quia effusa est copiosa gratia spiritu sancti
et universam orbem operata est caelum
et ideo Filii Syon exultate
et laetamini in Domino Deo vostro.

*Sons of Sion, rejoice
and be glad in the Lord your God;
for this day the earth is made heaven
for us,
not by stars falling from heaven to
earth,
but by saints ascending into heaven.
For abundant grace is poured forth
of the Holy Spirit
and heaven worked upon the
universe.
Therefore, sons of Sion, rejoice
and be glad in the Lord your God.*

Appendix II

Transcriptions¹

¹ Transcriptions were made from a print of *Componimenti musicali* owned by the Museo Internazionale e Biblioteca della Musica di Bologna.

Exsurgat Deus

Lucrezia Vizzana
Katrina Mitchell, editor

Canto

Ex - sur - gat De - us, <Ex - sur - gat De - us> et

dis - si - pen - tur i - ni - mi - ci, i - ni - mi - ci ei - us, et fu - gi -

ant, et fu - gi - ant, qui o - de - runt, qui o - de - runt e - -

um a - fa - - - - - - - ci - e ei - us.

#

Continuo

18

Si - cut de - fi - cit fu - mus, si - cut de - fi - cit fu - mus de - fi - ci - ant; si - cut flu - it

24

ce - ra - a - fa - - - ci - e i - gnis sic pe - re - ant pec - ca -

29

to - res, pe - re - ant pec - ca to - res a fa - ci - e De - i et iu - sti

35

e - pu - len - tur et ex - ul - tent, et ex - ul - tant in con - spec - tu De - - -

39

i et de - lec - ten - tur, et de - lec - ten - tur in lae - ti - ti -

43

a. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, <al -

48

le - lu - ia, <al - le - lu - ia, <al - le - lu -

51

ia, <al - le - lu - ia, >

Ave stella matutina

Lucrezia Vizzana
Katrina Mitchell, editor

Canto

Continuo

A - - - ve, A - - -

7 [o = o.]
ve A - ve Stel - la ma - tu - ti - na, mun - di prin - cept et re - gi -

13 na, mun - di prin - cept et re - gi - na, Vir - go so - la - - - di - gna

18 di - ci, In - ter - te - la i - ni - mi - ci, In - ter - te - la, In - ter - te - la i - ni - mi -

25

ci. Cli - pe - um, cli - pe - um po - ne sa - lu - tis, Tu - ae ti - tu - lum vir - tu - tis, tu - ae

#

30

ti - tu - lum vir - tu - tis. O Ma - ri - a ple - na gra - ti - a,

#

36

O Ma - ri - a ple - na gra - ti a, ple - na gra - ti - a,

42

- ti - a, O Ma - ter De - i e - lec - ta, O Ma - ter De - i, O Ma - ter

48

De - i e - lec - - - - - ta, E - sto -

51

no - bis vi - a - - - - - rec - ta, Ad ae - ter - na gau - di - a, U - bi pax - et - glo - ri

55

a, Ad ae - ter - na gau - di - a, U - bi pax - et - glo - ri - a, Et nos sem - per au - ra pi - a,

60

Dul - cis ex - au - di Ma - ri - a, Dul - cis ex - au - di Ma - ri a.

#

Domine, ne in furore

Lucrezia Vizzana
Katrina Mitchell, editor

Canto

Do - - - mi - ne, ne in fu-ro-re tu - o ar - gu-as me, ne* in fu-ro-re

Continuo

The first system of music consists of two staves. The top staff is for the Canto, written in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: "Do - - - mi - ne, ne in fu-ro-re tu - o ar - gu-as me, ne* in fu-ro-re". The bottom staff is for the Continuo, written in a bass clef with the same key signature and time signature. It features a series of chords and single notes that provide harmonic support for the vocal line.

6

tu - o ar - gu-as me, ar - gu-as me, Do - - - mi - ne, ne - que in

The second system of music continues from the first. The Canto staff (top) has a measure rest at the beginning, followed by the lyrics: "tu - o ar - gu-as me, ar - gu-as me, Do - - - mi - ne, ne - que in". The Continuo staff (bottom) continues with its harmonic accompaniment. A measure rest is also present at the beginning of the Continuo staff.

11

i - ra tu - a co - ri - pi - as me, co - ri - - - pi - as

The third system of music continues. The Canto staff (top) has a measure rest at the beginning, followed by the lyrics: "i - ra tu - a co - ri - pi - as me, co - ri - - - pi - as". The Continuo staff (bottom) continues with its harmonic accompaniment. A measure rest is also present at the beginning of the Continuo staff. A sharp sign (#) is placed below the Continuo staff at the end of the system.

16

me. Mi-se-re-re me - i, Do - mi - ne, quo - ni-am in - fir - mus sum;

The fourth system of music continues. The Canto staff (top) has a measure rest at the beginning, followed by the lyrics: "me. Mi-se-re-re me - i, Do - mi - ne, quo - ni-am in - fir - mus sum;". The Continuo staff (bottom) continues with its harmonic accompaniment. A measure rest is also present at the beginning of the Continuo staff. A sharp sign (#) is placed below the Continuo staff at the end of the system.

*MS: "re" rendered to "ne"

22

sa - na, sa - na, sa - na, sa - na me, Do - mi-ne, quo - ni - am con-tur - ba - ta sunt,

28

con-tur - ba - ta sunt os - sa me - - - - a,

32

et a - ni - ma me - a tur - ba - ta est val - de, tur - ba - ta est val -

39

de. Sed tu Do - mi - ne us - que - quo? Con-ver - te-re Do - mi -

Domine ne in Furore

3

45

ne, et e - ri - pe a - ni - mam me - - - - - am. Sal -

50

- - - - - vum me fac - - - - - prop - ter mi - se - ri - cor - di - am, prop - ter mi - se - ri - cor - di -

55

am tu - am. Sal - vum me fac - - - - - prop - ter mi - se - ri - cor - di -

61

am, prop - ter mi - se - ri - cor - di - am - - - - - tu - - - - - am

Confiteantur tibi

Lucrezia Vizzana
Katrina Mitchell, editor

Canto

Continuo

Con - - - fi - te-an tur, <con - fi - te-an-tur> ti - bi

6

6

Do - mi-ne om - ni - a o - pe-ra tu - a, om - ni - a o - pe-ra tu -

12

12

a et mi - ra - bi - li - a tu - a, et mi - ra - bi - li - a, et mi - ra -

16

16

[o = o.]
bi - li - a tu - - - a. Can - ta - te, can - ta - te

* MS: C natural with a raised third rendered to C #

21 et _____ psa - li - te, can - ta - te et _____ psa - li - te

26 et _____ psa - - - - - li - te, na - ra - te om - nes lau - des

31 ei - us, na - ra - te om - nes lau - des ei - us, lau - da - mi - ni, lau -

36 da - mi - ni in__ mon - te san - cto, in__ mon - te__ san - - - cto ei - us.

* MS: half rest does not appear

#

41

Lae - te - tur cor, lae - te - tur cor_ que - ren - ti - um Do - mi - num. Que - - -

45

ri - te - - Do - mi - num et con - fir - ma - - - mi - ni.

50 [o = o.]

Quae - ri - te, quae - ri - te, <quae - ri - te,> fa - ci - em ei - us sem - per,

56

quae - ri - te, <quae - ri - te,> <quae - ri - te,> fa - ci - em ei - us sem - per,

* MS: Measure 60 appears as two blackened, stemless notes (G-A)

62

Quae - ri - te fa - ci - em ei - us sem - per,

66

Al - le - lu - ia, al - le - lu - ia, <al - le - lu - ia>

69

<al - le - lu - ia> al - le - lu - ia, al - le - lu - ia, al -

73

le - lu - ia.

Veni, dulcissime Domine

Lucrezia Vizzana
Katrina Mitchell, editor

Canto

Ve - ni, ve - ni, dul - cis - si - me Do - mi - ne, dul - cis - si - me Do - mi -

ne, ve - - - - ni, Da mi - hi ci - - - -

bum sa - lu - tis e - ter - - - -

ne. Ve - ni, <ve - ni> <ve - ni> <ve - ni> ve - ni, Ho - sti - a im - ma - cu -

Continuo

17

la - ta, li - be-ra me, li - be-ra me, <li - be-ra me> de mor-te ae-ter - na, Ve - ni, <ve-ni>

#

24

ve-ni, <ve-ni> ie - iu - nan - ti-um ci - bus, ve - ni, ve - ni, <ve - ni> <ve - ni> <ve - ni> ve -

#

30

ni, et ec-ce ve - ni - o ad te, quem - to - to cor - de - de - si - de-ro,

#

35

ad quem to - ta men-tis in - ten - ti - o - ne as - - - pi - ro, quem to - tis vis - ce - ri - bus

#

* MS: whole note rendered to half note

**MS: dotted eighth, sixteenth notes rendered to dotted quarter, eighth

41

am - - - - - plec - - - - - tor, cu - ius cor - pus et san - gui - nem ac -

#

46

ci - pe - re cu - pi - o, ac - ci - pe - re cu - pi - o, ut sem - per in me ma - ne - at et in ae - ter -

#

51

num, in ae - ter - num non me di - mit - tas, non me di - mit - tas, non me

56

di - mit - tas.

(#)

Omnes gentes, cantate Domino

Lucrezia Vizzana
Katrina Mitchell, editor

Soprano or Tenor

Soprano or Tenor

Continuo

Om - nes gen - tes, can - ta - - te

Om - nes gen - tes, can - ta - - te

5

5

5

Do - mi - no, can - ta - te Do - mi - no

Do - mi - no, can - ta - te Do - mi - no

8

mi - ra - bi - li - a a - mo - ris ma - - - - gni,
mi - ra - bi - li - a a - mo - ris ma - - - - gni,

12

mi - ra - bi - li - a a - mo - ris ma - - - gni et
mi - ra - bi - li - a a - mo - ris ma - - - gni et

16

e - nar - ra - te om - nes lau - des e - - - - i -
e - nar - ra - te om - nes lau - des e - - - - i -

19

us. Di-ci-te in gen- - - - - ti-bus in-ven-ti-

us. Di-ci-te in gen- - - - - ti-bus in-ven-ti-o - -

23

o-nes, in-ven-ti-o-nes a-mo-ris. Ve-ni-te fra-tres,

nes, in-ven-ti-o-nes a-mo-ris. Ve-ni-te fra-tres,

27

ve-ni-te fra-tres ad con-vi-vi-um ma- - - - -

ve-ni-te fra-tres ad con-vi-vi-um ma- - - - - gnum

* MS: Half note rendered to a whole note

30

gnum et co-me - di - te le - sum nos - trum A - gnum pu - - -
et co - me - di - te le - sum nos - trum A - gnum pu - - -

34

rum; A - gnus im - ma - cu - la - tus est le - sus
rum;

38

nos - ter
su - mi - te, su - mi - te, car - nes ves - tri De - - -
su - mi - te, su - mi - te, car - nes ves - tri De - - -

42

ad san - gui-nem e - ius cur - ri - te ve - lo - - - - ci - ter,
i ad men - sam

46

ve - ni - te, ve - ni - te a - la -
e - ius ve - ni - te, ve - ni - te a - la - cri - ter, ve - ni - te

50

cri - ter.
a - la - - - - cri - ter. Ve - ni - te

54

Ve - ni - te fra - tres, <ve - ni - te fra - tres>
fra - - - tres, <ve - ni - te fra - tres>

58

ad lau - dan - dum De - - - um cre - a - to - - - rem ves - trum si - mul et
ad lau - dan - dum De - - - um cre - a - to - rem ves - trum si - mul

62

me - - -
et me - - -

Amo Christum

Lucrezia Vizzana
Katrina Mitchell, editor

Soprano or Tenor

A - mo, a - mo, a - mo Chri - - - -

Soprano or Tenor

A - mo, a - mo Chri - - - -

Continuo

5

- - - - stum, in cu - ius tha - la - mum in - tro - i - - - -

- - - - stum,

5

Amo Christum

2
10

bo, in cu - ius tha - la - mum in - tro - i

in cu - ius tha - la - mum, <in cu - ius tha - la - mum> in - tro - i

15

bo, cu - ius Ma - ter vir - go est,

bo, cu - ius Ma - ter vir - go

19

cu - ius pa - ter - fe - mi - nam ne - scit,

est, cu - ius pa - ter - fe - mi - nam ne - scit,

24

cu - ius mi - hi or - ga - na - mo - du - la - tis vo - ci - bus can - - - tant,
mo - du - la - tis

29

quem - cum a - ma - ve - ro ca - sta sum, cum te - ti - ge - ro,
vo - ci - bus can - - - tant, cum te - ti - ge - ro, cum te -

34

cum te - ti - ge - ro mun - da sum, cum ac - ce - pe - ro vir - go sum
ti - ge - ro mun - da sum, cum ac - ce - pe - ro vir - go sum a -

* MS: D rendered to E

40

et im - men - sis mo - nil - i -
 - - nu - lo su - o su - bar - tha - vit me et im - men - sis mo - nil - i -

44

bus or - na - vit
 bus or - na - vit

47

me, et tan - quam spon - sam de - co - ra - vit me co - ro -
 me, et tan - quam spon - sam

52

nam, de-co-ra-vit me co-ro-

de-co-ra-vit me co-ro-

55

nam. Al-le-lu-

nam. Al-le-lu-

59

ia, al-le-lu-ia,

ia, al-le-lu-ia,

* MS: Unidentifiable marking rendered to whole rest
**MS: Two longa rests rendered to two breve rests

63

ia, <al - le - lu - ia> al -

66

al - - - le - lu - ia, al - le - lu - ia,
le - - - lu - ia, al - le - lu - ia,

70

al - le - - - lu - ia,
al - le - lu - - ia,

*MS: Dotted breve, half note rendered to dotted half, quarter note

Omnes gentes plaudite manibus

Lucrezia Vizzana
Katrina Mitchell, editor

Soprano or Tenor

Om - nes gen - tes plau - di - te, <plau - di - te> <plau - di - te> <plau - di - te>

Soprano or Tenor

Om - nes gen - tes,

Continuo

6

ma - - - ni - bus, plau - di - te, plau - di - te, plau - di - te ma -

plau - di - te, <plau - di - te> <plau - di - te> <plau - di - te> ma - - -

Continuo

11

ni - bus; iu - bi-la - te, iu - bi la - te, <iu - bi-la - te>

ni - bus;

15

De - o

iu - bi-la - te, <iu - bi-la - te> <iu - bi-la - te> De - o in vo-ce ex-ul-ta-ti-o -

#

19

in vo-ce ex-ul-ta-ti-o - nis, in vo-ce ex-ul-ta-ti-o - nis, lu - bi-la-te, lu - bi-la-te De -

nis, in vo-ce ex-ul-ta-ti-o - nis, lu - bi-

#

24

o, lu - bi - la - te, <lu - bi - la - te> De - - - o. Quo - ni - am ex - cel - sus Do -
la - te, <lu - bi - la - te> <lu - bi - la - te> De - - o. Quo - ni - am ex - cel - sus

28

- - - mi - nus; ter - ri - bi - lis rex ma - gnus su - per om - nem
Do - - - mi - nus; ter - ri - bi - lis rex ma - gnus su - per

32

ter - - - ram, rex ma - - -
om - nem *ter - - - ram, ma - - -

*MS: "terram rendered to "terram"

35

gnus. Su - bie - cit,

gnus. Su - bie - cit,

39

su - bie - cit po - pu - los no - bis et gen - tes, et gen - tes sub pe - di - bus nos - tris, et

<su - bie - cit> po - pu - los no - bis et gen - tes, <et

44

gen - tes, et gen - tes sub pe - di - bus nos - tris, rex ma - gnus.

gen - tes, <et gen - tes> sub - pe - di - bus no - stris, rex ma - gnus su -

49

Su-bie-cit, su-bie-cit no - bis. Et i - de - o om - nes gen - tes

bie - cit, su - biecit, su-biecit no - - - bis. Et i - de - o om -

57

plau - di - te, plau - di - te, <plau - di - te> <plau - di - te> plau - di - te ma - ni -

- nes gen - tes plau - di - te, plau - di - te ma - - - ni -

61

bus, plau - di - te, <plau - di - te> <plau - di - te> ma - - - - - ni - bus.

bus, plau - di - te, <plau - di - te> <plau - di - te> ma - - - - - ni - bus.

Domine quid multiplicati sunt

Lucrezia Vizzana
Katrina Mitchell, editor

Soprano or Tenor

Do - mi - ne, quid mul-ti-pli-ca - ti sunt, quid mul-ti-pli-ca - ti sunt.

Soprano or Tenor

Do - mi - ne, quid mul-ti-pli-ca - ti sunt, quid mul-ti-pli-ca - ti sunt qui tri -

Continuo

Mul - ti in - sur - gunt ad - ver - sum me,

- bu - lant me! Mul - ti in - sur - gunt ad ver - sum me, mul - ti in

12

mul - ti in - sur - gunt, mul - ti in - sur - gunt ad - ver - - - sum me.
 sur - gunt, <mul - ti in - sur - gunt> ad ver - - - sum me.

16

Mul - ti di - cunt a - ni-mae me - ae "Non est
 Mul - ti di - cunt a - ni-mae me - ae "Non est sa - - - lus

21

sa - lus ip - si, ip - si in De - o e - - - ius."
 ip - si, ip - si in De - o e - - - ius."

26

Tu au - tem Do - mi - ne su - scep - tor me - us es
Glo - ri - a me - - -

32

et ex - ul - tans ca - put
a et ex - ul - tans ca - put

36

me - - - um. Vo - - - ce me - a ad
me - - - um. Vo - - - ce me - a ad

41

Do - mi - num cla - ma - vi et ex - au - di - vit me, et
 Do - mi - num cla - ma - vi et ex - au - di - vit me, et ex - au -

45

ex - au - di - vit me, E - go dor - mi - vi et so - po - ra - tus
 di - vit me,

51

sum et ex - u - rex - i, et ex - u - rex - i qui - a Do - mi - nus su - sce - pit me.
 et ex - ur - ex - i qui - a Do - mi - nus su - sce - pit me. Non ti -

* MS: Quarter note rendered to eighth

55

Non ti-me - bo, <non ti-me - bo> mil - li - a po - pu - li cir - cun - dan - tes me, mil - li - a
me - bo, non ti - me - bo mil - li - a po - pu - li cir - cun - dan - tes me, mil - li - a po - pu -

61

po - pu - li cir - cun - dan - tes me, Ex - ur - ge Do - mi - ne sal - vum me
li cir - cun - dan - tes me, Ex - ur - ge Do - mi - ne sal - vum me fac,

66

fac De - us me - us, sal - vum me fac De - us me - us.
sal - vum me fac De - us me - us, sal - vum me fac De - us me - us.

* MS: "m" rendered to "n"

Filii Syon, exultate

Lucrezia Vizzana
Katrina Mitchell, editor

Soprano or Tenor

Fi - - - li - i Sy - on, Fi - - - li - i Sy - - -

Soprano or Tenor

Continuo

5

on ex - ul - ta - te et lae - ta - mi - ni, ex - ul - ta - te, ex - ul -

5

Ex - ul - ta - te et lae - ta - mi - ni, ex - ul -

*MS: "ra" rendered to "ta"

8

ta - te et lae - *ta - mi - ni in Do - mi - no De - o

ta - te et lae - ta - mi - ni in Do - mi - no

11

*vo - - - stro; qui - a ho - di - e no - bis

De - o **vo - - - stro;

14

ter - ra, no - bis ter - ra - - - fac - ta est, fac - ta est cae - - -

no - bis ter - ra, no - bis ter - ra - - - fac - ta est, fac - ta est cae -

* MS: "ve" rendered to "vo"

**MS: "ve" rendered to "vo"

18

lum,
lum, non stel - lis de cae - lo in ter - ram de - scen - den - ti -

22

sed sanc - tis in cae - lo a - cen -
bus, de - scen - den - ti - bus.

26

den - ti - bus, Qui - a ef -
Qui - a ef -

30

fu - - - - sa est co - pi -
fu - - - - sa est co - pi - o - sa, co - pi - o - sa gra - ti -

33

o - sa, co - pi - o - sa gra - ti - a, co - pi - o - sa gra - ti -
a, co - pi - o - sa, co - pi - o - sa gra - ti -

36

a spi - ri - tu sanc - - - - ti et u - ni - ver - sam
a spi - ri - tu sanc - - - - ti et u - ni - ver - sam

40

or - bem - o - pe - ra - ta est cae -

43

- lum et i - de - o Fi - li - i Sy - on,

48

on, <Fi - li - i Sy - on> ex - ul - ta - te et lae - ta - mi - ni,
Fi - li - i Sy - on ex - ul - ta - te et lae -

* MS: Two quarter notes rendered to eighths
**MS: "nostro" rendered to "vostro"

52

ex - ul - *ta - te, ex - ul - ta - te et lae - ta - mi - ni in Do - mi -
ta - mi - ni, ex - ul - ta - te et lae - ta - mi - ni in Do - mi -

55

no De - o **vo - stro, De - o vo - - - stro.
no De - o vo - - - stro, De - o vo - stro.

Appendix III

Rights and Permissions



ARTS & SCIENCES

Department of Music

2 June 2011

Katrina Mitchell

University of Kansas

Lawrence, Kansas

Dear Katrina Mitchell,

I am pleased to grant you non-exclusive, one-time rights to reproduce musical examples from my book, *Disembodied Voices: Music and Culture in an Early Modern Italian Convent* (1995) in the interior of your Ph.D. dissertation:

Katrina Mitchell, "'Reading Between the Brides': Lucrezia Vizzana's Componimenti musicali in Textual and Musical Context." PhD diss., University of Kansas, 2011.

Yours faithfully,

A handwritten signature in cursive script that reads "Craig A. Monson".

Craig A. Monson

Washington University in St. Louis, Campus Box 1032, One Brookings Drive, St. Louis, Missouri 63130-4899
(314) 935-5581, Fax: (314) 935-4034, music@artsci.wustl.edu, www.artsci.wustl.edu/~music/



Re: Use of Grandi's "Amo Christum"

Monday, June 14, 2010 3:51 AM

From: "Brian Clark" <bc16661@gmail.com>

To: "Katrina Mitchell" <katrinaleamitchell@yahoo.com>

Dear Kattrina:

Many thanks for your email.

We are quite happy for you to use the extract from the Grandi motet in both (and any subsequent) papers on condition that the edition is properly cited, and a reference (or link) given to www.primalamusica.com.

I would be very interested to read your papers, too.

Actually, if you would rather have the music without continuo realization, I can easily arrange that for you, too. Sibelius would also export a PDF or graphics file that would save you scanning, etc. Or if you use Sibelius yourself, that would make the transmission even easier for you. Just let me know.

I am currently in Berlin, and will not be home until Friday. But something can be sorted out on my return.

Best wishes,

Brian

On 14 June 2010 03:58, Katrina Mitchell <katrinaleamitchell@yahoo.com> wrote:

Hello, Mr. Clark and Colleagues:

My name is Katrina Mitchell and I am a graduate student in musicology at the University of Kansas. I am in the process of completing my doctoral dissertation and recently became aware of something regarding the musical examples I plan to include in my document. When discussing the use of scores that I have not transcribed myself, I asked my advisor if it is all right to use segments of scanned scores for the document. He said this would be acceptable, however, I would need to obtain permission to use the scores as the document would eventually go online.

So, the first reason for my message, is to ask permission to use a portion of your publication of Grandi's "Amo Christum," meas. 9-14 in my doctoral dissertation. If I need to purchase the score from you in order to include it in my dissertation, I completely understand that and will do so.

The second reason I am writing is a bit more urgent. Upon hearing this news from my advisor (about needing permission for scores when something goes online), I was immediately reminded of an e-mail I received from John Potter concerning the online publication of papers presented at the NEMA conference in York last summer in which I took part. I am not certain whether or not these papers have been posted online as of yet, but know that it is in the works. The paper I presented at this conference has the same six measures in it from your "Amo Christum." I am assuming, given my advisor's comment, that I need your permission for that to be posted online as well.

I hope this makes sense. Please do let me know what you would like regarding the rights to the score. I certainly don't want to slight you or your company.

Thank you very much.

Sincerely,
Katrina Mitchell

--

<http://us.mc800.mail.yahoo.com/mc/showMessage?pSize=25&sMid=20&fid=Permission...> 5/23/2011

June 8, 2011

Katrina Mitchell
20937 W. 118th Terrace
Olathe, KS 66061

RE: Grandi O QUAM TU PULCHRA ES, mm. 1-9 and mm. 37-39 only

Dear Ms. Mitchell:

In accordance with your request of February 8, 2011, we hereby grant a non-exclusive license for you to use the above mentioned excerpts in your doctoral dissertation entitled, "Reading Between the Brides: Lucrezia Vizzana's *Componimenti musicali* in Textual and Musical Context", provided the conditions listed below are satisfied:

1. Under each excerpt, the following copyright information must appear:

Grandi O QUAM TU PULCHRA ES
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6. One (1) copy of your dissertation is to be provided to the publisher, gratis, upon completion thereof.

(continued)

Katrina Mitchell
June 8, 2011
Page 2

Please signify your acceptance by signing and dating each copy of this letter where indicated below and returning both copies to us for countersignature. One fully executed document will then be mailed to you for your files.

Sincerely yours,

EUROPEAN AMERICAN MUSIC
DISTRIBUTORS LLC
Agent for Schott & Co. Ltd., London

Accepted and agreed to this
10th day of June, 2011.

By: James M. Kendrick (EM)
James M. Kendrick
Acting President

By: Katrina Mitchell
Katrina Mitchell
Requestor



Re: Grandi

Friday, February 11, 2011 3:12 AM

From: "Franz Biersack" <info@edition-walhall.de>

To: "Katrina Mitchell" <katrinaleamitchell@yahoo.com>

Dear Katrina,

no problem!

Good success with your disertation.

Best wishes

Franz

Am 11.02.2011 um 06:49 schrieb Katrina Mitchell:

Hello, Mr. Biersack:

Thank you so much for your quick reply. Yes, by "meas." I do mean "bar" - the excerpts would include those measure numbers listed below.

I will certainly give a complete citation of the score, noting your company as the publisher and the year in which it was published.

I do want to add that my dissertation will be available online through UMI/ProQuest.

If this changes anything, please let me know. If not, thank you very much for your kind permission.

Sincerely,

Katrina Mitchell

From: Franz Biersack <info@edition-walhall.de>

To: katrinaleamitchell@yahoo.com

Sent: Thu, February 10, 2011 5:08:23 AM

Subject: Grandi

Dear Katrina,

thank you very much for your request.

What do you mean with "I would like to include are meas. 1-9 and meas. 63-79."

Do you mean bar 1-9 and 63-79 ?

If, than it is no probem and you could have the permission to do this. Please notice in your dissertation, that we are the publisher and the year of publication.

My best wishes

<http://us.mc800.mail.yahoo.com/mc/showMessage?pSize=25&sMid=11&fid=Permission...> 5/23/2011

Franz

Franz Biersack
Edition Walhall

Edition Walhall
Richard-Wagner-Straße 3
D-39106 Magdeburg

Tel. 0049-391-85 78 20
Fax 0049-391-8 52 00 79
www.edition-walhall.de

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VAT/ID Nummer: DE 811 510 713

Formulareintraege von
() am Dienstag, 8 Februar, 2011 um 06:17:00

subjekt: Anfrage vom Kontaktformular (Englisch) auf www.edition-walhall.de

Name: Katrina Mitchell

Strasse: 20937 W. 118th Terrace

PLZ Ort: Olathe, Kansas 66061 USA

Telefon: 913.254.7341

E-Mail: katrinaleamitchell@yahoo.com

Anfrage: Hello,

I am a Ph.D. candidate at the University of Kansas. I am writing to request permission to include two musical examples in my doctoral dissertation from a score published by Edition Walhall in 2006. The score is entitled Voce Divina, II. Alessandro Grandi "O vos omnes qui transitis per viam" EW 602. The measure numbers I would like to include are meas. 1-9 and meas. 63-79.

I would appreciate very much any information you can give regarding permission to use these excerpts.

Thank you very much.

<http://us.mc800.mail.yahoo.com/mc/showMessage?pSize=25&sMid=11&fid=Permission...> 5/23/2011

February 9, 2011

Katrina Mitchell
20937 W. 118th Terrace
Olathe, KS 66061

Dear Ms. Mitchell,

Thank you for your e-mail correspondence in which you requested permission to include musical excerpts from Alessandro Grandi's *Spine care e soavi* in your Doctoral dissertation.

We are pleased to grant you this permission, gratis. In your acknowledgements you must include the copyright dates and the credit notice, *Used by permission of C.F. Peters Corporation.*

Our permission extends to University Microfilms International and ProQuest to distribute copies of your dissertation upon request.

With all best wishes for success with your Doctoral dissertation, I am

Sincerely, ¹

C.F. PETERS CORPORATION



Héctor Colon
New Music and Rights Department



Your request 253272 for use of hymns

Tuesday, May 10, 2011 4:42 PM

From: "Park, Jane" <Jane.Park@cengage.com>

To: "katrinalearmitchell@yahoo.com" <katrinalearmitchell@yahoo.com>

Hello Ms. Mitchell,

To process your request, we will need information about the source of your material (url of the website where you found the material. Or the name and author, and page number in the book where you found the material). However, the material you wish to use appear to be old hymns, which would likely be in the public domain. Cengage would not own such material and cannot grant permission to use it. Please simply give a source in your dissertation of where the material was found.

Thank you,

Jane Park
Permissions Granting Associate
Cengage Learning Rights and Content Reuse
20 Davis Drive, Belmont CA 94002 USA
jane.park@cengage.com; www.cengage.com/permissions
Phone: 650.413.7787 or 800.730.2214 Fax: 800.730.2215



RE: Permissions request for Katrina Mitchell

Sunday, February 20, 2011 1:20 PM

From: "Froehlich, Peter Christian" <pfroehli@indiana.edu>

To: "katrinaleamitchell@yahoo.com" <katrinaleamitchell@yahoo.com>

Dear Katrina,

Thank you for your kind request. As you plan to incorporate the material in your dissertation, this instance would fall to our definition of "fair use" and we are pleased to grant this permission gratis, under our commitment to support arts and letters internationally. We ask proper citation of the original material and acknowledgment that the examples appear courtesy of Indiana University Press.

Should you move to publish your dissertation beyond ProQuest, we hope to hear from you again; inclusion therein will require separate permission, and we might like to review your proposal.

With our thanks and best wishes for your upcoming success,

Peter Froehlich

Peter Froehlich
Rights & Permissions Manager,
Assistant to the Director
812/855-6314 | 812/855.8507 (fax)

Indiana University Press
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Bloomington, IN 47404, USA

IUP blog - <http://iupress.typepad.com>
website - <http://iupress.indiana.edu>

-----Original Message-----

From: katrinaleamitchell@yahoo.com [mailto:katrinaleamitchell@yahoo.com]

Sent: Friday, February 11, 2011 1:41 AM

To: PERMISS

Subject: Permissions request for Katrina Mitchell

Katrina Mitchell requested permission to reprint page(s) 45-46 and 72-73 of Francesca Caccini's Il primo libro delle musicae of 1618: A Modern Critical Edition of the Secuarl Monodies.

Full information:

Katrina Mitchell
20937 W. 118th Terrace
Olathe, Kansas 66061
United States

E-mail: katrinaleamitchell@yahoo.com

Phone: 913.254.7341

Fax: N/A

Their Publication:

<http://us.mc800.mail.yahoo.com/mc/showMessage?pSize=25&sMid=7&fid=Permission%...> 5/23/2011

Title: Reading Between the Brides: Lucrezia Vizzana's Componimenti musicali in Textual and Musical Context

Publisher: UMI/ProQuest

Pub. type: Electronic

Pub. date: May 2011

Format: Other: Electronic

Print run: Unknown

Sales territory: Online

Pages: Unknown

Price: Unknown

Other information:

I am requesting permission to include musical examples in my doctoral dissertation. Once submitted, the document will be available online through UMI/ProQuest. I plan to submit the work in mid- to late-April. Thank you for your consideration.

What they want to reprint:

Title: Francesca Caccini's Il primo libro delle musicae of 1618: A Modern Critical Edition of the Secular Monodies

Pages: 45-46 and 72-73

Author: Ronald James Alexander and Richard Savino



Re: Copyright Question for a Smith College Publication

Friday, May 27, 2011 2:39 PM

From: "Nanci Young" <NYOUNG@smith.edu>

To: "Katrina Mitchell" <katrinaleamitchell@yahoo.com>

Dear Katrina:

The Smith College Archives, as holder of the *Smith Music Archives* grants you permission to publish in your dissertation the measures cited below from Francesca Caccini's "La Liberazione di Ruggiero" edited by Doris Silbert and published by Smith College in 1945.

The measures you will be citing in your dissertation are:

Measures 1-16,
Measures 19-21 and
Measures 22-29.

With very best wishes for the completion of your dissertation!

Sincerely,
Nanci Young
College Archivist

Nanci A. Young, College Archivist
Smith College Archives
Northampton, MA 01063
(413) 585-2976 (ph)
(413) 585-2886 (f)
nyoung@smith.edu
<http://www.smith.edu/libraries/lib/archives>

>>> Katrina Mitchell <katrinaleamitchell@yahoo.com> 5/27/2011 2:27 PM >>>

Hello, Nancy:

If you're able to send the permission letter, per our conversation below, that would be great. If not, I think the e-mail will suffice.

Hope you have a great Memorial Day weekend.

Thanks very much.

Sincerely,
Katrina

--- On Wed, 3/9/11, Nanci Young <NYOUNG@smith.edu> wrote:

From: Nanci Young <NYOUNG@smith.edu>
Subject: Re: Copyright Question for a Smith College Publication
To: "Katrina Mitchell" <katrinaleamitchell@yahoo.com>
Date: Wednesday, March 9, 2011, 8:41 AM

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Katrina Mitchell
20937 W 118th Terrace
OLATHE KS 66061
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Date: March 24 2011

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Customer contact:

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Direct Fax: +44 (0) 1865 355060

1/1



Re: Requesting Permission to use Musical Examples in Doctoral Dissertation

Thursday, February 17, 2011 4:52 AM

From: "Jens Peter Jacobsen" <jpj@jpi.dk>

To: "Katrina Mitchell" <katrinaeamitchell@yahoo.com>

Dear Katrina Mitchell!

You are welcome to use the example from my edition. I am only happy to know that it is used. When your work has come out, I should be happy to know.

Sincerely yours,
Jens Peter Jacobsen,
Skolevej 2D,
DK8250 Egaa
Denmark

From: [Katrina Mitchell](#)

Sent: Thursday, February 10, 2011 7:55 AM

To: coppini@jpi.dk

Subject: Requesting Permission to use Musical Examples in Doctoral Dissertation

Hello, Mr. Jacobsen:

My name is Katrina Mitchell and I am a Ph.D. candidate in musicology at the [University of Kansas](#). I am writing to request permission to include musical examples in my [doctoral dissertation](#) from your edition of *Musica Tolta da i Madrigali di Claudio Monteverde e d'altri Autori* . . . published by the Institute of Musicology at the University of Aarhus in 1998. I looked briefly on the University's website for someone to contact, then thought I would write you directly to begin with. The piece from which I would like to include excerpts is "Gloria tua."

Once submitted, the dissertation will be available online through UMI/ProQuest.

I would appreciate very much any information you can give regarding permission to use these excerpts.

Thank you very much.

Sincerely,
Katrina Mitchell



Re: Requesting Permission to Use Musical Examples in Doctoral Dissertation

Friday, February 11, 2011 11:11 AM

From: "aschiavina@utorpheus.com" <aschiavina@utorpheus.com>
To: "Katrina Mitchell" <katrinaleamitchell@yahoo.com>

Dear Katrina,

many thanks for your kind request. You can freely use reproductions of the chosen excerpts in your doctoral dissertation. Please always insert due copyright notes (© Ut Orpheus Edizioni - Bologna + Year) and send us a link to your completed work when available.

With best wishes,

Andrea Schiavina
aschiavina@utorpheus.com

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<http://www.utorpheus.com>

>> Hello, Ms. Tarsetti:
>> My name is Katrina Mitchell and I am a Ph.D. candidate in musicology at the University of Kansas. I am writing to request permission to include musical examples in my doctoral dissertation from a score published by Ut Orpheus Edizioni in 2008. The piece from which I would like to include the excerpts in "Dice la mia bellissima Licori" from Claudio Monteverdi's Madrigali Libro VII.
>>
>> Once submitted, the dissertation will be available online through UMI/ProQuest.
>> I would appreciate very much any information you can give regarding permission to use these excerpts.
>> Thank you very much.
>> Sincerely,
>> Katrina Mitchell
>>
>



FW: Performance Edition of "Iesu, dum te contemplor"

Friday, November 19, 2010 11:30 PM

From: "Mitchell, Katrina" <klm797@ku.edu>

To: ktrinaleamitchell@yahoo.com

From: marco gemmani [mailto:marcogemmani@libero.it]
Sent: Thu 11/18/2010 11:30 AM
To: Mitchell, Katrina
Subject: R: Performance Edition of "Iesu, dum te contemplor"

Hello Miss Katrina Mitchell

Your money is arrived
Thank you

You can use some examples of few measures too, but you have to quote the source: the site www.cantoressanctimarci.it
Sincerely
Marco Gemmani

-----Messaggio originale-----

Da: Mitchell, Katrina [mailto:klm797@ku.edu]
Inviato: martedì 16 novembre 2010 21.41
A: marco gemmani
Oggetto: RE: Performance Edition of "Iesu, dum te contemplor"

Hello, Sig. Gemmani:
Thank you so much for your quick reply.
I am very appreciative of you sending the score as well as the first page of Coppini's print.
I have a paypal account, but have not used it in several years. I will see if it is still good. If not, I will set up a new account. Please let me know if you have not received payment within a few days.
I also need to make you aware that with the submittal of my dissertation for graduation (likely this coming spring), comes the availability of it online.
I have been told by my advisor that I need to ask permission of those who hold the copyright for the examples I use in the document in order to use them in this way. The piece will not be printed in its entirety by any means in the document. If the other pieces I've analyzed serve as example, there will probably be around 3 examples of about 4-5 measures each. If this is not something you are comfortable with, I completely understand.
Please do let me know your thoughts on that.
Thanks again.
Sincerely,



Prot. n. 124/10 II

Bologna, 28.02.2011

Dr. Katrina Mitchell

katrinaleamitchell@yahoo.com

Dear Madame,
concerning your application for the permission to publish in your dissertation the modern transcription select by the work of Lucrezia Vizzana *Componimenti musicali de motetti a una e più voci* (BB.63), I inform you that the permission is granted on the following conditions:

- the **Museo internazionale e biblioteca della musica di Bologna** must be clearly mentioned as the owner of the reproduced material;
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With best regards

Il Funzionario responsabile
dott.ssa Jenny Servino

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