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MADRIGALETTI A DUE ET TRE VOCI
OF SALAMONE ROSSI

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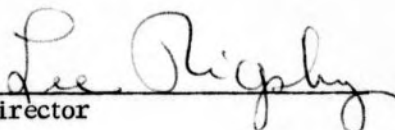
Marlene Cramme Stewart

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Approved by


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CANTO PRIMO
MADRIGALETTI
A D V E V O C I
Per Cantar à Doi Soprani, ouero
Tenori.

Con il Basso Continuo per Contr.

DI SALAMON ROSSI
HEBREO
OPERA TERZADECIMA.

Nuouamente composta, & data in luce.

Con licenza de' Superiori, & Priuilegio.



I N V E N E T I A .

Appresso Alessandro Vincenti, MDCXXVII. A

PREFACE

Among the purposes, objectives, and functions of the Modern High School is the enrichment of the student's knowledge of cultural history and thought. By developing the understanding of history and the subsequent relation of this to the contemporary trends of our social system, the educator stimulates the student's maturation in the essential dimensions of a fruitful existence: depth of thought, breadth of understanding, and clearness of vision. An appreciation of the arts plays an integral part in this process. By studying a work of art within its social and historical setting, by bringing to life the great artistic geniuses of the past, both as men and as artists, and by supplying an understanding of their styles as peculiar products of their times, the student is provided the proper means for fulfilling the aspirations of our modern educational system.

The purpose of this study is to make available to the high school student the music of a most significant, yet up to this time, obscure figure in music history, Salamone Rossi (1570-1628). The modern edition of his madrigals for two and three voices, presented in this volume, should be of significant value to the high school choral group, since the collection is particularly adaptable to this age level. The madrigals are written in an easily comprehended style, the vocal parts fall within rather limited ranges, the melodic and rhythmic

movement is characteristically simple in nature, and the texts are appealing. The original Italian text has been translated and set in English, and a realization of the basso continuo has been included in order that the madrigals might be of the greatest practicality for school use.

The chapters which follow present a survey of the political, social, philosophic, and artistic trends of the late sixteenth and early seventeenth centuries, a biography of Salamone Rossi, and a critical analysis of his two and three-part madrigals in addition to the modern edition.

I wish to express my gratitude and indebtedness to all who have assisted me in the preparation of this thesis, particularly to Dr. Lee Rigsby for providing the microfilm of the 1628 edition of Rossi's madrigals, and for his most generous assistance, advice, and encouragement; to Mr. Philip Couch for his translations of the Italian text; to Mr. Leonardo Milano for his assistance with the Italian language; to Dr. H. T. Luce for his counsel on the basso continuo realizations; to the library staff of the Woman's College of the University of North Carolina for obtaining materials from distant sources; and to Mrs. Marie Teague for typing the final copy of the thesis.

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CHAPTER I

INTRODUCTION

At the close of the sixteenth century a staggering, perplexed, and turbulent Europe, which only decades earlier had enjoyed the brilliance of the High Renaissance, was groping for new foundations as it suffered the afflictions of religious and political struggles effected by the Reformation and Counter-Reformation. It was a period of transformation in all areas of human endeavor--religious and scientific, political and governmental, philosophic and artistic. Both Church and State sought to regain their power while scientists and artists looked for new ideals to express the opposing forces of the times. But as the political battles, reform movements, and religious wars contributed each in their own way to the dissolution of "the enlightenment", at the same time, they paved the way for a new era, embracing new philosophies and revolutionary artistic achievements--a period which was later to be known as the Baroque.¹

The century coming to a close had seen the climax of one of the most glorious eras of history. In the Renaissance the new humanistic philosophy emphasized man as the center of all thought and expression, and escaping the enslaving dogmas of the medieval Church, delved into the enticing secrets of Greek and Roman antiquity. The age experienced an economic as well as

¹Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton and Co., 1941), p. 314.

cultural boon allowing such Renaissance princes as Lorenzo the Magnificent and Guglielmo Gonzaga the freedom to patronize artists and writers, to hold brilliant pageants and festivals, and to build monumental churches and villas. Through the weakening of churchly restraint even the Popes were caught in a maze of luxury and worldliness. Immorality and profligacy were in evidence even within the walls of the Vatican. The development of the intellect became of prime importance, and versatility was the grand ideal.¹ The latter was personified by Leonardo da Vinci who symbolizes the "complete man of the Renaissance".² In addition to producing the world's most famous paintings, The Last Supper and Mona Lisa,³ he pursued with equal enthusiasm the fields of music, science, engineering, and mathematics.⁴

In no better way was the spirit of this magnificent age captured than through the artistic masterpieces of its musicians, painters, poets, sculptors, and philosophers. The prominent court of Ferrara produced such literary giants as Ariosto, whose epic of Charlemagne's knights, Orlando Furioso, was beloved among the Italians second only to Dante's Divine Comedy. Ferrara was host to Torquato Tasso, whose poem, Jerusalem Delivered, was to bring him

¹Herbert Kubly, Life World Library - Italy (New York: Time Incorporated, 1951), p. 31.

²Betty Burroughs (ed.), Vasari's Lives of the Artists (New York: Simon and Schuster, 1946), p. 197.

³Will Durant, The Story of Civilization, Vol. V: The Renaissance (New York: Simon and Schuster, 1953), p. 204.

⁴Kubly, op. cit., p. 131.

renown all over Europe.¹ In music it was Josquin des Prez, Orlando Lasso, and Giovanni da Palestrina whose choral polyphony achieved unprecedented perfection in form and balance. In painting and sculpture Leonardo, Raphael, and Michelangelo produced the formula for the "ars perfecta". Leonardo, by revolutionizing the treatment of form with his concept of spacial relationships,² set the stage for the ideals of proportion, harmony, clarity, comprehensiveness, and unity which were brought to even greater heights by Raphael and Michelangelo.³ In Raphael's Stanza della Segnatura, the civilization of the Renaissance unfolds--the harmony of religion and philosophy, the revival of classic culture in a Christian world, the importance of Church and State, emphasis upon literature and law, and the superhuman dignity and individualization of man.⁴ Likewise, his School of Athens and the Disputa represent the harmony of pagan antiquity and Christian faith.⁵ Michelangelo's statue of David, Il Gigante, presented Man as hero within whose splendid physical features there is a perfect blend of excitement, anger, resolution, and diffidence.⁶ The human body as the highest embodiment of energy, vitality, and life was also magnificently portrayed in Michelangelo's Ceiling of the Vatican, no doubt

¹Ibid., p. 120.

²Burroughs, op. cit., p. 197.

³Lang, op. cit., p. 321.

⁴Durant, op. cit., p. 459.

⁵Ibid., p. 468.

⁶Ibid., p. 469.

the greatest achievement of any single artist in history. Here, too, pagan and Christian thought were united, for although the locale is sacred the subjects are the epitome of secularism.¹ But this same artist who portrayed the Renaissance at its peak was also to see its decline and to reflect in his work the beginnings of a new age. His Last Judgment over the Sistine Chapel altar anticipates the religious renewal of the Counter-Reformation.² The mannerisms evidenced in this magnificent representation, muscular exaggerations, bizarre attitudes, carnal excess, eventually led to the decay of the formalistic ideals of the age and set the stage for a new concept of art.³ The influence of the Counter-Reformation toward the end of Michelangelo's life was even more apparent in his poetry. His theme became religious renewal:

Now hath my life across a stormy sea,
 Like a frail bark, reached that wide port where all
 Are bidden, ere the final judgment fall,
 Of good and evil deeds to pay the fee.
 Now know I well how that fond phantasy,
 Which made my soul the worshipper and thrall
 Of earthly art, is vain: how criminal
 Is that which all men seek so willingly.
 These amorous thoughts which were so lightly dressed--
 What are they when the double death is nigh?
 The one I know for sure, the other dread.
 Painting nor sculpture now can lull to rest
 My soul, that turns to His great love on high,
 Whose arms to clasp us on the cross are spread.⁴

¹Durant, op. cit., p. 475.

²Kubly, op. cit., p. 132.

³Durant, op. cit., p. 716.

⁴Ibid., p. 717.

The seeds of the new age had been planted by the fiery protests of Savonarola and Machiavelli even before Luther triggered the revolt which was to set all Europe aflame. While Savonarola preached against the immorality of man, cursing such masterpieces as Boccaccio's Decameron,¹ Machiavelli, in his Discourses, fought the political corrosion and profligacy of the Church: "Had the religion of Christianity been preserved according to the ordinances of its Founder, the states and commonwealths of Christendom would have been far more united and happy than they are."² As Savonarola's and Machiavelli's revolt cast ominous visions for the future, so Erasmus planted seeds for conflict in the North. His effort to ease the Catholic doctrine in order to align it with his humanistic philosophy resulted in the discourse, De libero arbitrio, which asks, "Of what value is man as a whole, if God works in him as does the potter in clay or as He would in stone?"³ Religious tolerance was the theme song of Erasmus as well as the cry of Sir Thomas More's Utopia.⁴ But Erasmus' stand only kindled controversy and was counterattacked in 1525 by Luther's De servo arbitrio.⁵ But by the time his rebuttal appeared the Reformation was well under way, and the political and geographical unity of Christendom had been shattered. Luther's challenge against clerical corruption in 1517 had only served to hasten

¹Kubly, op. cit., p. 120.

²Durant, op. cit., p. 558.

³Giorgio de Santillana, The Age of Adventure (New York: The New American Library, 1956), p. 142.

⁴Ibid., p. 92.

⁵Ibid., p. 144.

religious upheavals which had been mounting for decades. The opposing ideologies of Luther and Charles V involved Europe in religious and dynastic wars which succeeded finally in breaking the spirit of the Renaissance in the North;¹ Rome's answer to the growing tide of the Reformation movement stifled the very soul of the Renaissance in the South.²

Humanism was replaced by intense religious mysticism; calmness and assurance gave way to the excited impulse of religious struggle, eroticism, drama, heroism, pomp, and pathos.³ Emotional fervor swept away the serenity of religious contemplation. A new militant spirit fought to uphold the Faith and to stamp out heresy at any cost.⁴ Ignatius Loyola founded the Society of Jesus, the "spiritual army" of the Counter-Reformation, and the Congregation of the Inquisition attempted to obliterate enemies of Orthodoxy. All the great monarchs and secular leaders of Europe maneuvered their military and political machines to defend their chosen religious belief.⁵

Art became one of the chief instruments of propaganda in the Counter-Reformation. El Greco of Spain, captured by the visionary spirit of the movement, portrayed the dilemma of the age in the Martyrdom of Saint Maurice, expressing the conflicts between the spiritual world of the new century and the

¹Kubly, op. cit., p. 315.

²Lang, op. cit., p. 315.

³Ibid., p. 316.

⁴William Fleming, Arts and Ideas (New York: Henry Holt and Co., 1955), p. 484.

⁵Ibid., p. 486.

materialism of the Renaissance.¹ His Expulsion of the Temple symbolized the Church in the process of self-purification,² an important aspect of the movement; and in his portrait of Cardinal de Guerara he personified the spirit of the militant Church in depicting the Archbishop of Toledo as he was about to assume his new role of Grand Inquisitor at Seville.³

No longer was the artist interested in harmony and proportion; he now strove to create an impression and convey a mood. He is dramatic and achieves his effects through dynamic force, movement, and distortion of reality.⁴ The Last Supper of Tintoretto is perhaps one of the strongest examples of the new style. The viewer's attention is first forced from one end of the vast, cavernous room to the other and is finally lost in the dramatic flow of human forces. This painting captures the spirit of the age with swirling motion, brilliant color, and intense emotion.⁵

As Baroque art developed, such intensity and spatiotemporal concepts replaced the Renaissance ideals of serenity, proportion, and harmonic unity. The transcendental spirituality of the period manifested itself in the dramatic, passionate, miraculous and superhuman.⁶ Consequently architecture also

¹Ibid., p. 475.

²Ibid., p. 476.

³Ibid., p. 478.

⁴Lang, op. cit., p. 323.

⁵Raymond S. Stites, The Arts and Man (New York: McGraw-Hill Book Co., 1940), p. 626.

⁶Lang, op. cit., p. 322.

changed from the slender and graceful to the ornate and grotesque.

Music as well as the visual arts experienced a transformation. The Palestrinian serenity and calmness were engulfed by the more colorful and emotional concepts of Gabrieli, Monteverdi, Frescobaldi, and Schütz. Drama and color were as much a part of Gabrieli's style with its multiple choirs and magnificent ensembles as they were of that of Tintoretto and Titian. The rapid growth of instrumental music allowed still other means of expressing the monumental, elaborate, brilliant, and dramatic.¹ In Gabrieli's later works the revolutionary spirit affected all aspects of his composition. In the motet, Timor et Tremor, the words were portrayed with a fervor and intensity unknown to sacred composition, and the strong dissonant textures throughout are a far cry, indeed, from Palestrina's choral style.² Such a fervent interpretation of the words reflected the mystic and aggressive spirit of the Counter-Reformation.³ Textural painting in melody and harmony increased in prominence; dissonance and chromaticism were utilized more freely as expressive devices, and double choirs were employed to create dramatic effects.⁴

When Monteverdi referred to his fifth book of madrigals as secondo prattica musicale and when Caccini entitled his madrigals and canzonets of 1602

¹Lang, op. cit., p. 324.

²Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., 1947), p. 23.

³Ibid., p. 25.

⁴Lang, op. cit., p. 325.

Nuove Musiche, it was evident that the greatest masters of the time had sanctioned the stylistic change.¹ Chromaticists such as Marenzio and Gesualdo went even further in establishing a means of dynamic expression, similar to the experiments of Caravaggio in art. Tonal unity was not important to Gesualdo as he sought to dramatically picture the meaning of the text in his bold, yet ingenious manner.²

With the changing musical concept also came the new monodic style which allowed for an even greater intensification of word meaning. The monodist conceived of a new harmonic approach which replaced the contrapuntal style of the Renaissance. Thus the terms stile recitativo, stile rappresentativo, and stile espressivo represented a new musico-poetical conveyance of human feeling and passion which had been unknown in the stile antico of Palestrina. Concerning this new approach, Caccini wrote in the preface to Nuove Musiche, "I conceived the idea of composing a harmonic speech, a sort of music in which a noble restraint was placed on singing (in the strict sense) in favor of the words."³ But the perfect balance between poetry and music remained a problem until one of the greatest musical geniuses of the early Baroque, Monteverdi, achieved the ideal union in his first opera, Orfeo.⁴ With the rise of

¹Lang, op. cit., p. 326.

²Ibid., p. 327.

³Ibid., p. 335.

⁴Ibid.

opera the dramatic and passionate spirit of the new age reached the absolute ultimate in expression. The magnificent keyboard toccatas of Frescobaldi and Merulo with their rhapsodic sections and rambling scale passages represent still another expression of the Baroque spirit of emotion and drama. While seventeenth century Europe experienced a transformation in artistic expression in the South under the influence of the Counter-Reformation, the northern countries were influenced primarily by the Reformation. The paralyzing effects of the religious and political struggles since the first decades of the sixteenth century and the seething turbulence which was to confront all Europe in the Thirty Years War had profound repercussions in all areas of human conduct. And, as a result, a cultural gap developed between the Catholic South and the Protestant North which was not completely bridged until the great utterances of Johann Sebastian Bach.

The Protestant spirit is vividly reflected in the works of Rembrandt, Frans Hals, and Ruisdael. Their paintings reflect a profoundly introspective and psychological tone. Rembrandt, through his many self-portraits explored the world of imagination and introspection.¹ Unlike the southern artists of the period he did not concern himself so much with the world of appearances as with the mystery of the inner spirit.² The restraint of Protestantism is in marked contrast to the exuberance and dramatic virtuosity of the Counter-Reformation. The psalm tunes and chorales of Sweelinck, a product of the

¹Fleming, op. cit., p. 530.

²Ibid., p. 533.

Calvinistic movement, reveal the severity and gravity of his Faith.¹ The same restraint can be seen in the organ works of his famous pupil Scheidt.² The dramatic concerti of Schütz reveal the subjective interpretation of the "Word"-- the goal of Protestant church music. In the preface to Psalmen Davids, he made his plea for a slow performance "so that the words of the singers may be intelligibly recited and understood."³

Although the peculiarly Catholic forms and styles of the toccata, prelude, fantasie, cantata, and oratorio were adopted by later Protestant composers such as Tundor, Buxtehude, and Pachelbel, there always prevails in the Northern works a much greater solemnity, severity, and solidity in harmonic and contrapuntal structure.

Within the maze of the many currents and counter-currents of the Baroque with its chaotic change and confusion emerged many artistic giants who recorded the turbulence, faith, and ideologies in stone, paint, poetry, and music. Certainly not the least of these was the Jewish composer, Salamone Rossi, who worked in a rare air of freedom within the walls of the Gonzaga Court at Mantua.

¹Bukofzer, op. cit., p. 75.

²Ibid., p. 104.

³Ibid., p. 90.

CHAPTER II

BIOGRAPHY

Salamone Rossi was born in Mantua during the reign of the Gonzaga Dukes, a period of great turbulence, which saw the decay of one of Europe's most gifted daughters. Beautiful, noble, and venerable Italy had been for three centuries subject to Spain and the Papacy, and she was soon to meet her final destiny in the hands of vicious foreign invaders. The approaching epoch was one of viceroynal rule, foreign intrusion, a period in which heavy taxation, cruelty, panic and folly usurped her glorious life.¹

After the death of Francesco Maria, the last of the famous Sforzas, Milan had been under Spanish rule, and Florence and Siena had been extinguished. Venice managed to survive foreign invasion, but Spain and the Papacy gained control over the rest of Italy--all, that is, except a little duchy in north-central Italy called Mantua. A city of 43,000 in population at that time, Mantua had managed to maintain its independence and even increase its power under the wise guidance of Cardinal Ercole and the Gonzaga princes.²

The city was at the height of its glory during the reign of Guglielmo

¹Selwyn Brinton, The Gonzaga-Lords of Mantua (New York: Brentano's Pub., 1927), p. 166.

²Brinton, op. cit., p. 167.

Gonzaga, who ascended to the dukedom in the middle of the sixteenth century. After the death of Duke Federigo, Mantua was to enjoy the reforms of Guglielmo in criminal and civil law, in the beautification and sanitation of the city, and in the keeping of peace even when disputes occurred between France, the Pope, and the Emperor over nearby possessions. The only incident of persecution during his reign was on the day of Guglielmo's wedding, this being at the expense of the Jews. The Jewish quarter was then a rich commercial center, and evidently caused great jealousy which was manifested in periodical massacres. On this grand wedding occasion the celebrators took advantage of their privilege for rejoicing and robbed the Jewish quarter. Amidst such confusion, they set fire to the Archivio del Commune, destroying some of the great public documents of Mantua.¹

Mantua, during Guglielmo's rule was highly regarded throughout Europe as a trading center for fine silks and cloths. Even England and France took advantage of her industry through trade and, as a result, helped Mantua to become one of the most prosperous cities in all Europe.² Despite the fact that the Jews were despised throughout the land, they nonetheless were the leading contributors to the success of the industry.

Guglielmo died in 1587 after thirty-seven years of successful rule, and it was when his son Vincenzo assumed the government that the flourishing city

¹Ibid., p. 170.

²Ibid., p. 172

began to decline.¹ Vincenzo had been honored in Mantua as a most prodigious prince, and had he not been such a foolish spendthrift nor undertaken harmful licentious personal dealings, he might have furthered the city's prominent position in the eyes of the European monarchs.²

During his reign, the periodic trouble with the Jews again arose when a Franciscan monk, Padre Bartolommeo Cambi, advised in one of his sermons that the Jews be kept in their own ghetto. Naturally, this exasperated the Jews and consequently they made jest of his words in their synagogue. The Duke, upon hearing of this, hanged seven of the Jews involved and sent their families into perpetual exile.³

Vincenzo died in 1612, and his first-born, prince Francesco, acquired the title of Fifth Duke of Mantua and Third Duke of Monferrato. At this time all seemed well within the Court, but an underlying sense of disaster gradually crept into the dynasty. Spain and Austria hungrily eyed the world-famed treasures of the palace. At the same time, small-pox threatened the lives of many of the inhabitants and took lives not only of the peasantry but, most significantly, the life of Francesco's son, who was to become the next heir in dukedom. In the very same year, Francesco contracted the dread disease, and after only ten months of rule he died.⁴ The future of the Court seemed grim

¹Ibid., p. 180.

²Ibid., p. 185.

³Ibid., p. 189.

⁴Ibid., p. 190.

indeed, for the nations of Europe were waiting for just such an opportunity to seize Mantua, her enviable riches, and her wonderous treasures of art.¹

The history of Mantua now follows an extraordinarily dramatic course. The members of the Court became mere puppets in the hands of world-wide forces. Mantua "became the centre of all the schemes, the object of all intrigues, the apple, at the same time, of beauty and discord."² The first significant attack upon the Duchy of Monferrato was by Duke Carlo Emanuele of Savoy. He was driven back, however, by the Governor of Milan with the aid of French troops under Carlo Gonzaga, Duc of Nevers. In this way, the French monarchy sought again to gain control of Italy, while Spain, still ruling the Duchy of Milan, cast jealous eyes upon the intruders. The Austrian Emperor at the same time claimed his old suzerainty over the Duchy of Milan. It took only the advances of Savoy to ignite the spark which set ablaze all these elements of conflict.

Meanwhile, Ferdinando, one of Francesco's sons, obtained his investiture as Sixth Duke of Monferrato, his younger brother becoming Cardinalate.³ Ferdinando's selfish and criminal folly, unfortunately, further enhanced the ruin of the Gonzagas.⁴ His first ill-fated move was to marry the daughter of Count Ardizzino Faa of Monferrato who was named Camilla.⁵

¹Ibid., p. 191.

²Ibid., p. 192.

³Ibid., p. 193.

⁴Ibid., p. 196.

⁵Ibid., p. 197.

Although this union was successful in that Camilla bore a son, enabling the Duke to have a legitimate heir, Ferdinando realized that he needed a marriage which would strengthen his political position. He sealed his doom by abandoning his wife and child and marrying Caterina de Medici, sister of the Grand Duke of Tuscany.¹ This union proved childless, and his only son to carry on the direct line had been cut off from the succession by the foolish act.²

Meanwhile, wars involving Spain, Savoy, and Milan were mounting, and another element of danger entered the picture--fear of the plague which had already struck nearby cities.³ All of these problems, coupled with remorse for his abandoned wife and child, led to Ferdinando's declining health.⁴ He died in 1626, leaving only his brother Vincenzo, equally incompetent at handling political affairs, to become the next duke.⁵

Vincenzo II certainly could not be envied, for the greedy and covetous eyes of France, Spain, Austria, and Savoy were a constant nightmare to him. Furthermore, he had a still graver problem. The Gonzaga Dukes of Nevers and Guastalla were both claimants to the ducal inheritance.⁶ The only way he could see his way out of such difficulties was to marry Princess Maria Gonzaga,

¹Ibid., p. 199.

²Ibid., p. 200.

³Ibid., p. 202.

⁴Ibid., p. 203.

⁵Ibid., p. 204.

⁶Ibid., p. 207.

the daughter of Duke Francesco.¹ Maria was the direct heiress of Monferrato, and Vincenzo thought this union would strengthen his political ties.² Unfortunately, however, he was already married to Isabella, a princess of Casa Gonzaga.³ Through a divorce he managed to free himself, but such actions merely increased the angers and jealousies of the suitors of the dukedom. A hasty marriage to Maria finally took place. Unfortunately for the history of Mantua, however, Vincenzo died four hours after the ceremony of dropsy and "cancrena", thus leaving behind no successors for the dukedom.⁴ This hurried and forced marriage finally succeeded in bringing to focus the jealousies and rivalries of those seeking control of Mantua, and rather than solving the problem of succession, it led to immediate war.⁵

The Duc of Nevers then took over the government, but never actually gained control, for Mantua became a battlefield for the vying forces which had eagerly awaited their opportunity to seize the city.⁶ But the most deadly enemy, to add to the horrors of war, was the plague. Although Duke Carlo had issued strict orders to prevent the entrance of diseased persons into the city, his precautions were of no avail. The Jews were to blame, for they went from the

¹Ibid., p. 208.

²Ibid., p. 207.

³Ibid., p. 208.

⁴Ibid., p. 213.

⁵Ibid., p. 215.

⁶Ibid., p. 218.

city to import furniture and household goods, and with them, brought back the deadly disease.¹ The following words concerning the plague are taken from the

Cronaca of Scipione Capilupi:

But God in His anger did not hear their prayers, and the plague and famine even increased. . . this plague killed whoever was seized of it in less than twenty-four hours, and in every parish might be counted fifty or sixty dead within the day; wherefore at last the funeral cars did not suffice, not even the boats to carry the dead bodies without the walls and throw them into the lakes, so that they remained unburied in the streets.²

The events which followed were fraught with fear, panic, and horror, and the subsequent developments soon led to the blockade and sack of Mantua by the Imperial troops from Germany. The Germans had no mercy for the inhabitants. One witness, describing the Imperialist injustices, wrote, "Then it was that the Imperialist troops broke loose, and began to devastate the countryside and towns, committing rape, murder, and sacrilege, and every cruelty. . ."³ In the early morning of July 18, 1630, Duke Carlo finally surrendered, and the terrible seige began under the direction of Aldringen, leader of the Imperialists:

Then he gave licence to the Imperialists for three days to sack the unhappy city, and the terrible work began at once. The soldiers, like hungry wolves ready for rapine, fell upon the houses and churches. The cries of the victims and the assailants, the sounds of threats, of weapons, of the breaking open of doors and the destruction of furniture, filled the air, and struck terror into all. Not a family remained unharmed by these beasts--for such they must be called--who, not content with all the booty they found in the houses, by the most atrocious tortures forced the citizens to show even what they had concealed--through which many remained maimed and mutilated in their persons, and many others perished. Not only the adults,

¹Ibid., p. 226.

²Ibid., p. 228.

³Ibid., p. 225.

but also on little children, boys, women and sick persons, even among the very poorest, they committed these barbarities; the very monasteries were deprived of the necessities of life, and the sacred virgins had to beg food in the streets from their enemies themselves until the Cardinals and prelates of the city came to their aid.¹

Still not content, Aldringhen surrounded the Jewish ghetto, ordering the Jews to leave Mantua and to take nothing with them. But the Jews gained the pity of the Emperor, who ordered Aldringhen to allow them to re-enter the quarters. They returned only to find themselves robbed of all their precious jewels, money, and documents, and thereafter the Jews were subjected to harsh discipline by the Imperialists.²

The glorious city had met its tragic fate: "Such was the dire consequence of the later rulers' folly, who, in a critical moment of their own and their country's history, thought first if not entirely, of their lusts, their pleasures, and their selfish interests..."³ Never again could she be called "Mantova la glorioso."

The Gonzaga lords had been known throughout Europe as great patrons of the arts. Although their primary artistic interests often led to a means of self-glorification, the Gonzagas patronized some of the greatest artists of the times. They were brought into close association with many leading musicians, painters, and poets of the High Renaissance through their numerous inter-

¹Ibid., p. 231 (From Volta, Compendio Cronologico della Storia di Mantova.)

²Ibid., p. 233.

³Ibid., p. 236.

marriages with the houses of Hapsburg, Este, Tuscany, Farnese, and the Medici.¹

It is no wonder that Europe looked enviously upon Mantua with its collection of famous masterpieces. One who eye-witnessed the sack of Mantua, Captain Giovanni Mambrino, recorded some interesting facts which reveal numerous treasures the Gonzagas had collected:

Meanwhile Aldringhen, greedy of his prey had seized for himself all the riches and treasures of the Ducal palace... the superb collection of paintings by Titian, Giulio Romano, Raphael, Tintoretto, and other famous masters... and sculptures collected at such expense through many ages... and all that choice library of books and manuscripts...^{2 3}

During the reign of Vincenzo I, famous painters such as Rubens and Porbus (who had come to the court from Flanders) were official painters of the Court. Many Italian poets, among them Tasso, Guarini, and Chiabrera, were under Vincenzo's patronage. Rinuccini, a poet from the Medici Court in Florence, frequently visited Mantua to discuss poetry and music with the Duke. Vincenzo's interest in both poetry and music created an atmosphere in which artists from both areas could collaborate to produce some of the earliest operas. The Gonzagas after Vincenzo continued to place great emphasis upon the arts, carrying on the long established tradition begun by their ancestors.⁴

¹H. F. Redlich, Claudio Monteverdi (London: Oxford University Press, 1952), p. 6.

²According to Redlich, p. 7, numerous operas of Monteverdi were among those manuscripts destroyed.

³Brinton, op. cit., p. 233-234.

⁴Leo Schrade, Monteverdi, Creator of Modern Music (New York: W. W. Norton & Co., 1950), p. 156.

Musical activity reached greater heights in the Court of Mantua than in the more conservative courts under the influence of the church during the sixteenth and early seventeenth centuries. A significant reason for this, in addition to the inherent love of the Gonzagas for music, was the tolerance of the Gonzagas shown to the Jews, a race which produced some of the most outstanding musicians of the time.¹ The fact that the Jews represented a valuable musical heritage of the ancient world raised their position in the eyes of the Dukes whose Renaissance spirit sought to revive all spheres of ancient culture.²

Guglielmo frequently sided with the Jews, ordering that they not be persecuted or derided. Likewise, his son Vincenzo I was tolerant of the Jews, as well as his successors, Francesco, Ferdinando, and Vincenzo II.³ For the first time in the history of Western Civilization the Jews at the Court of Mantua were able to make significant contributions to the musical heritage of Europe.⁴

The Gonzagas attracted a number of musicians to the Court, other than Jews, such as Francesco Suriano, a pupil of Palestrina, who worked there during the reign of Guglielmo. Guglielmo, himself intensely interested in music, corresponded extensively with the renowned Palestrina, and commissioned him

¹Louis Finkelstein, The Jews, Their History, Culture, and Religion (New York: Harper & Bros., 1949), II, p. 969.

²Peter Gradenwitz, The Music of Israel (New York: W. W. Norton and Co., 1949), p. 133.

³Paul Nettl, Alte jüdische Spielleute und Musiker (Prague, 1923), p. 6.

⁴Gradenwitz, op. cit., p. 133.

to write a Mass and numerous motets for the Court.¹ Shortly after Guglielmo built the church of Saint Barbara, he founded the ducal cappella, and later installed Giaches de Wert as maestro di cappella.² In 1590 Claudio Monteverdi was attracted to the Mantuan court and assumed the position of assistant violist under de Wert.³ Monteverdi encountered many unpleasant experiences while there because of jealousies among the musicians with whom he worked. In his earliest extant letter written from the court,⁴ he spoke of these musicians in scathing terms. Among them was de Wert even though he considered de Wert to be an outstanding madrigalist. Another, Giovanni Gastoldi, who had composed a collection of dance-songs (Balletti, 1591), was considered to be one of the best representatives of this type of madrigal. The third musician whom Monteverdi regarded with contempt was Benedetto Pallavicino, who was later to succeed de Wert as maestro di cappella. Other musicians mentioned in Monteverdi's letters were Franceschino Rovigo, Alessandro Striggo and his son, and Lodovico Grossi da Viadana, who is given credit for "inventing" the basso-continuo technique used in his sacred concerti.⁵

Despite such competition Monteverdi was soon promoted to the position

¹Redlich, p. 7.

²Ibid., p. 8.

³Ibid.

⁴The letter was dated November 28, 1601.

⁵Ibid., p. 9.

of cantore,¹ and eventually he acquired the highly honored position of maestro di cappella.² But in 1612, when Francesco II became Duke, Monteverdi was dismissed and left Mantua after twenty-one years of service.³

Many Jewish musicians, although excluded from the social circles of the Court, were also active in its musical atmosphere during the reigns of Guglielmo, Vincenzo I, and Ferdinando. Among these musicians were singers, dancers, and instrumentalists as well as composers of secular and sacred works.⁴ The earliest mentioned Jew in the Court was Abramo dall' Arpa, Ebreo, who is said to have represented the god Pan in a courtly show in 1542.⁵ Arpa was a court singer and actor in the Court until 1566. His nephew Abramino was considered the favorite musician of Duke Guglielmo.⁶ Nettl mentions that Abramino was in a concert in 1566 that was part of a celebration by a cardinal legation of Bologna.⁷ The most versatile musician of the court was Isacchino Massarano,⁸ for he not only was an instructor of ballet and acting, but he also sang soprano and played

¹Ibid.

²Ibid., p. 13.

³Ibid., p. 21.

⁴A. Z. Idelsohn, Jewish Music (New York: Henry Holt & Co., 1929), p. 196.

⁵Nettl, op. cit., p. 11. (This information was taken from a letter written on February 25, 1542, which is now in the archive of the Gonzagas.)

⁶Idelsohn, op. cit., p. 196.

⁷Nettl, op. cit., p. 11.

⁸Ibid.

the lute.¹ He was evidently well-liked by Guglielmo since the Duke and his court frequently visited his home.² On May 4, 1583, Jacchimo was in charge of a music festival in Ferrara, where the next heir to the court, Vincenzo I, then resided.³ Davit da Civita was a young composer at the court during the second half of the sixteenth century.⁴ In 1616 he dedicated a book of seventeen madrigals for three voices to Duke Ferdinando.⁵ The alto, bass and basso continuo parts are now in the State Library in Berlin.⁶ The inscription to the collection reads as follows:⁷

Premittie armoniche a tre voice de Davit Civita Hebreo.
Serenissimo Signor, e Patron mio Collendissimo is Sig. D.
Ferdinando Gonzaga duca di Mantova e Monteferato...In Venetia,
Appresso Giacomo Vincento, 1616.⁸

Allegro Porto⁹ was also at the court the same time Davit da Civita was. There is a collection of his works in the Library of the Bishops at Regensburg (in southern Germany), called Nuove Musiche, published in Venice in 1619, and

¹Gradenwitz, op. cit., p. 136.

²Idelsohn, op. cit., p. 196.

³Nettl, op. cit., p. 11.

⁴Ibid.

⁵Idelsohn, op. cit., p. 196.

⁶The canto parts to these madrigals are missing. See Nettl, p. 11.

⁷Nettl, op. cit., p. 11.

⁸Ibid.

⁹According to Gradenwitz, p. 136, the name "Allegro" is the Italian translation of the Hebrew name, "Simcha", which means "gaiety."

dedicated to Signor Alfonso da Porzia. Also, there are two collections of his madrigals (for five voices) in the Upsala University Library dedicated to Ferdinand II, published in Venice in 1625.¹

All of these musicians played in the court orchestra², which was organized and directed by Salamone Rossi, Ebreo,³ an illustrious singer, composer, and violinist.⁴

Very few facts concerning the life of Rossi exist today, but the lack of information is not surprising. Naumbourg, confronted with this problem when writing his Essay on Rossi, writes, "Who in this ill-fated era for the Jews, throughout Italy, when the Inquisition was still so powerful, would be interested in a poor Israelite musician?"

The actual year of Rossi's birth is undetermined, but most authorities agree that he was born around 1570.⁶ Gaetano Gaspari,⁷ an erudite musicologist of the nineteenth century, thought it necessary to set his birthdate back to

¹Nettl, op. cit., p. 11.

²Gradenwitz, op. cit., p. 136.

³Rossi always signed his name with "Hebreo" or "Ebreo", meaning "Jew".

⁴Idelsohn, op. cit., p. 196.

⁵Samuel Naumbourg, ed., Cantiques - Chants, Psaumes et Hymnes, (New York: Sacred Music Press, 1877), Vol. 16, p. 1.

⁶Isadore Freed sets the date at 1572, Finkelstein, 1565, Naumbourg, c. 1570, and Gradenwitz, early 1570's.

⁷Gaspari was the chapel master of San Petronio at Bologna and guardian of the Liceo Musicale Library of that city in the latter part of the nineteenth century.

either 1564 or 1565.¹ He found it difficult to believe that Rossi composed his first works² before he was at least twenty-five years of age. Naumbourg, however, disagrees with Gaspari:

I cannot help from objecting since a contemporary of Rossi and probably one of his fellow students, the famous Claudio Monteverde, published his first book of three-voice Canzonette in 1584, still at the age of sixteen.³

Rossi was a descendent of a prominent Jewish family which claimed a direct lineage back to King David.⁴ The Rossi family was taken as captives to Rome after the destruction of Jerusalem by Emperor Titus, and they eventually settled in Italy.⁵ Little more is known about his family other than the fact that Anselmi Rossi, Salamone's nephew, was also a musician at the Court, and his sister was a famous singer and actress.⁶ Concerning his sister, Bertolotti writes, "Among the singers of the Court of Mantua was the sister of the master Salamone Rossi, whose professional title (stage name) was 'Madame Europa.'"⁷

As a child, Salamone evidently received excellent Hebraic instruction, for not only was his family well known in Mantua for their religious piety, but

¹Naumbourg, op. cit., p. 2.

²Rossi's first work, Canzonette for Three Voices, was published in Venice in 1589.

³Naumbourg, op. cit., p. 2.

⁴Finkelstein, op. cit., p. 969.

⁵Idlesohn, op. cit., p. 196.

⁶Ibid., p. 196.

⁷Antonio Bertolotti, Musici alla Corte dei Gonzaga in Mantova dal Secolo XL al XVIII (Milano: G. Ricordi & Co., 1890), p. 82.

judging from Rossi's dedications, he never lost the religious sentiment of a fervant Israelite. His dedication of Ha-Shirim Asher Li'Shlomo¹ is a good example of his humility and piety before God:

Since the day that God granted me the grace to open my ears to music, the first and most noble of the arts, and since he allowed me to understand and teach this art, I have always proposed (and have been happy to do so) to consecrate the first fruits of my chants to the glory of the Eternal; to celebrate Him with hymns of gladness and avowal, and to render Him homage for the many gifts which He has accorded me... God has been my support...²

The fact that Rossi used the Italian language in many of his madrigals and dedications with great facility indicates that a study of Italian must have also been an important part of his early education. Although he frequently associated with the Italian aristocracy, only a study of the language and prosody could have afforded him such great facility.³

Rossi probably received his early musical training from Marc' Antonio Ingegneri, the chapel master of the Court until 1603. Assuming this to be true, a fellow student and friend of Salamone would have been the great artist Monteverde.⁴ Schrade states, however, that Rossi probably received his musical training at the synagogue in Mantua.⁵ In either case, it is probable that an

¹This translates "Songs of Solomon", a play of words on his own name.

²Naumbourg, op. cit. (This was taken from Rossi's dedication which appears after Naumbourg's introduction. The pages of his dedication are not numbered.)

³Naumbourg, op. cit., p. 2.

⁴Ibid.

⁵Schrade, op. cit., p. 165.

esteemed Jew and wealthy citizen of Mantua, Moses Sullam, provided Rossi with the necessary finances for his musical education.¹ Certain phrases from his dedication to Sullam in Ha-Shirim Asher Li'Shlomo suggest this to be true:

I am especially attached to you by bond of friendship and by the innumerable benefits which I have received from you and your pious relatives. Finally it is frequently on your demand that I have set to work, and it is to your encouragement that I owe part of my inspiration.²

Rossi received his official appointment as musician for the Court of Mantua in 1587, the year Vincenzo I became Duke. Bertolotti records, "In the stipend to the Court from 1587-1622 was registered among musicians, Salamone Rossi, Jew, who was, according to Fétis, very good in writing music."³ At the Court Rossi distinguished himself as being a highly gifted and versatile musician. He not only directed the court orchestra⁴ and sang, but he is considered to have been "one of the greatest violinists and composers of early instrumental history."⁵ Obviously the Gonzaga Dukes respected Salamone highly, for in 1601 Vincenzo exempted him from wearing the orange sign on his hat which indicated that he was a Jew.⁶ In a letter sent by Vincenzo on August 2,

¹Gradenwitz (p. 146) states that Sullam's parents supported Rossi in his youth.

²Naumbourg, op. cit., p. 3.

³Bertolotti, op. cit., p. 68.

⁴According to Gradenwitz, the members of the orchestra probably consisted entirely of Jews.

⁵Gradenwitz, op. cit., p. 136.

⁶"This exception was only rarely made from the rule established by the Lateran Council in 1215 (originally the yellow badge had been introduced by a Moslem ruler for "unbelievers" of all creeds), but which Rossi shared with the actor and dramatist Leone de Sommi." (Gradenwitz, p. 137.)

1606, it can be seen how highly Rossi was regarded by the Duke:

We, wishing to show how precious to us has been the service and ability of Salamone Rossi as musician and performer for many years, granted him the permission to move about the city and its dependents without having to wear the usual sign of the Jew--the orange cap--despite any orders of ours commanding the opposite in this matter.¹

Francesco renewed the privilege to Rossi again in 1612 when he succeeded Vincenzo as Duke.² A favor such as this is of special significance, for it has already been discussed how the Jews were mistreated by the Gonzagas, how in 1602 Duke Vincenzo hanged seven Jewish leaders, and how all the Jews of Mantua were herded together into a ghetto eight years later (1610), locked behind four walls, and not permitted to leave the ghetto from sunset until dawn.³

Rossi served the Gonzaga Dukes (Vincenzo I, Francesco II, Ferdinando, and Vincenzo II) for over forty years. During this time he composed thirteen volumes of music in addition to fulfilling the duties already discussed. His works include canzonettes, madrigals, and instrumental works. In addition, he wrote a volume of music for the synagogue and assisted his colleagues in writing incidental music for plays.

In 1589, two years after Rossi began his service at the Court, his first works were published in Venice by Ricciardo Amadino,⁴ The First Book of

¹Bertolotti, op. cit., p. 87.

²Nettl, op. cit., p. 17.

³Brinton, op. cit., p. 227.

⁴Rossi took all of his manuscripts to Ricciardo Amadino in Venice for their first publication.

Three-Voice Canzonette. This collection of nineteen works was dedicated to Duke Vincenzo, who was responsible for bringing him into the Court. The dedication reads as follows:

To my most serene Lord and honored protector, the Duke of Mantua and Montferrat:

The benevolence which V. A. S.¹ has always granted me, and the numberless obligations that I owe him, do not permit me (at the time when--on the advice of my friends--I shall publish my modest works) to dedicate them to any other but V. A. S. I venture to ask him--when his royal occupations will allow him the time--to listen to them, not because of their merit, but because they are the work of his respectful servant. And with all the submissions that I owe V. A. --praying that God will grant him all possible happiness--I present my most humble respect to him.

Mantua, August 19, 1589.

From the most humble and devoted servant,
Salamon Rossi, Hebreo.²

Naumbourg reveals the style of the works in the collection in the following quotation, which compares Rossi's first endeavors to those of Monteverdi, Rossi's fellow student under Ingegneri:³

They (Monteverdi's Canzonetti) truly contain many harmonic inaccuracies, while those of Rossi are distinguished by their purity of counterpoint--except for certain authorized difficulties of the time which one readily finds in the works of Orlando Lasso, the rival of Palestrina.⁴

In September of the following year, Rossi completed his first book of madrigals. This collection, written for five voices, includes an accompaniment for the chittarone:

¹V. A. S. refers to Duke Vincenzo I.

²Naumbourg, op. cit., p. 3.

³See p. 27.

⁴Naumbourg, op. cit., p. 2.

Il 1. Lib. de Madrigale a 5 voci, di Rossi, Hebreo con alcuni di detti Madrigali per cantar nel Chittarone, con la sua intavolature posta nel Soprano.¹

(The First Book of 5-Voice Madrigals by Salamon Rossi, Jew; some to be sung with chittarone² whose fingering chart is found in the soprano part)³

Again Rossi dedicated his work to Vincenzo:

To the most serene Lord, my most honored patron, Don Vincenzo de Gonzaga, Duke of Mantua and of Montferrat:

For a long time I have felt obliged to offer to V. A. the premises of my work, since he is my natural Lord to whom I owe everything--that is, the little that I know and possess--and to the pleasant memory of him I pledge all I have learned. And when even everything else fails, it suffices that this is not only my voluntary choice but still an understood debt to V.A., who up to now, has listened to and even favored my imperfections. Since V.A. permits me to so abuse his favor--which, with such kindness is poured out on his servants--I humbly ask him to authorize me--the most lowly of his subjects--to make known to the world, with his grace and under his name, the desire that I have to show myself worthy of an all-powerful Magistrate. In presenting him my respectful homage, I humbly offer this work which I recommend to his protection.

Venice, September 16, 1600.
From the most humble servant,
Salamon Rossi, Hebreo.⁴

Throughout his life, Rossi composed, in all, seven books of madrigals,⁵ ranging from two to five voices, the last book appearing in 1628. In all of

¹Robert Eitner, (ed.) Biographisch - Bibliographisches Quellen - Lexikon Der Musiker, Vol. VIII (New York: Musurgia, 1947).

²The chittarone is a member of the lute family.

³Naumbourg, op. cit., p. 3.

⁴Ibid., p. 4.

⁵The publication dates for these are 1600, 1602, 1603, 1610, 1614, 1622, and 1628.

these, his style of composition was similar to that evidenced in his first book, except for the last publication.¹

Seven years after he began composing madrigals, Rossi turned to instrumental composition, in which medium he produced four volumes of music. In 1607 and 1608 his first two books were published which he called Sinfonie e Gagliarde; and fifteen years later his last two books of instrumental music appeared, Sonate, Gagliardi, Brandi e Correnti, (1622, 1623).² It was in the field of instrumental composition that Rossi made his most significant contribution, for he is credited with writing one of the earliest sonate a tre, if not the very first.³ This work, referred to by Rossi as "La Moderna", was included in his third book of instrumental music, but was published separately ten years earlier in 1613.⁴ This contribution of Rossi is too often shoved into the background because of the great masters who perfected the form decades later-- Legrenzi, Vitali, and Corelli. But Hugo Riemann, the noted historian, recognizes the significance of Rossi's trio sonatas by considering him "doubtless to be the most important representative of the new style in the instrumental field."⁵

Monteverdi evidently highly respected Rossi's talents as an instru-

¹See Chapter III.

²Nettl, op. cit., p. 17.

³This sonata appears in a modern edition in Hortus Musicus, no. 110.

⁴Gradenwitz, op. cit., p. 150.

⁵Idlesohn, op. cit., p. 197.

mental composer, for he sought Rossi's assistance in writing the incidental music to Maddalena,¹ a religious drama by G. B. Andreini, first performed in 1617. The inscription reads as follows:

Musiche de alcuni Excellentissime musici, composte per la Maddalena, sacra rappresentazione de Gio. Battista Andreini, fiorentino. Stampa del Gardano. Venetia MDCXVIII. Appresso Bartholomeo Magni.²

In addition to Rossi, Monteverdi was assisted by two other "excellentissime musici" in writing the music for this drama, Muzzio Effrem³ and Guinizzani, a Luccan composer about whom little is known.⁴

But there was an even earlier occasion in which Rossi and Monteverdi collaborated. On June 2, 1608, Chiabrera's Intermedia was performed. The prologue for this work was written by Monteverdi, and the four Intermedia were each composed by a different composer. Rossi composed the first one, and the other three were written by Gastoldi,⁵ Marco da Gagliano, and Claudio Monteverdi.⁶

The year 1622 was a very productive one for Salamone Rossi, for not

¹Rossi's balletto, written for this drama, is included in Naumbourg's edition of Ha-Shirim Asher Li'Shlomo.

²Naumbourg, op. cit., p. 10.

³Naumbourg says that Muzzio Effrem was at one time a chapel master at the Mantuan Court, but the author has not found another source which supports this statement.

⁴Naumbourg, op. cit., p. 10.

⁵See p. 22.

⁶Redlich, op. cit., p. 18.

only did the Fifth Book of Madrigals for Five Voices appear along with his third book of instrumental works, but his monumental collection of cantici, psalms, hymns, and laudi was published for the first time. This collection, which he called Ha-Shirim Asher Li'Shlomo,¹ contained thirty-three songs set to liturgical texts in Hebrew and comprised his only compositions written for the synagogue. The music was composed in the secular madrigal style with no suggestion of the use of Hebrew chants.² So different were these works from the chants and prayers of the synagogue that the book was met with violent opposition by the rabbinical authorities. Reluctantly, however, Rossi's collection was approved for use in the synagogue by the rabbinical assembly, largely because of the support given him by Leon da Modena,³ a highly respected Jewish musician in Mantua and a close friend of Rossi. Leon stepped to the defense of Rossi and his music by writing a lengthy preface to Rossi's dedication of the collection. From this letter the following passage is quoted:⁴

Let us praise the name of the Lord, for Salamon alone is excellent in this science in our days and wiser than any man, not only of our own people, for they liken and equal him to many famous men of the earth... His power is unto his God, and he actively served the profane and the sacred to honor the Lord with all his talent... He tried to perfect the work that had made him famous in spite of the opposition of his brethren and constantly added psalms, prayers, hymns, and songs of praise till he could collect them in one volume. And as the people sang them and were pleased by their excellence and the listeners shone--and whosoever ear was delighted by them desired to hear more--he was urged by the nobles of the community, and first among

¹See pp. 27-28.

²Gradenwitz, op. cit., p. 138.

³In 1605 Leon da Modena had faced similar opposition when he conducted a choir of six to eight voices in the synagogue at Ferrara.

⁴Gradenwitz, op. cit., p. 139.

them that generous and noble rabbi Moses Sullam to have them printed. . . I, who have been one of his admirers from the beginning, have also very greatly urged and requested him, till at last, thanks to the Almighty, he came to bring forth and agreed to the printing as he had promised. . .¹

Shortly after Rossi's edition had been published, four rabbis wrote an edict concerning the collection which is of great historical significance. This was one of the earliest instances in which the rights of an author were protected:

We are (herewith) complying with the justified request of the Right Honorable Salamone Rossi of Mantua, may God bless him, who has labored much and was the first ever to print Hebrew music. He has (however) issued a deficient edition,² and he ought not to come to harm by anybody's reprinting them or by their being purchased from any (other) person. Therefore, having been granted permission from the distinguished Court authorities, we, the signatories to this document, herewith issue a strict prohibition, by the decree of the watchers and the word of the Holy Ones, and by the bite of the serpent,³ that no Jew, wherever he may be, may print under any circumstances within fifteen years from this day the above-mentioned work, the music, or part thereof, without the consent of its author or his heirs, nor may any Jew, according to this decree, buy from any person, whether Jewish or not, copies of any of these compositions, without the composer's having authorized their sale by a special mark on them. And every son of Israel shall hear (the words of this edict) and the obedient shall dwell in peace and abide under the shadow of the Almighty.⁴

With the blessing of Amen,

Izhaq Gershon
Moses Cohen Port
Yehuda Arie of Modena⁵
Simha Luzzato

Venice, Heshwan 5383 (Winter, 1622)⁶

¹Gradenwitz, *op. cit.*, pp. 140-144.

²The Hebrew word *bilti-m'suderet*, translated here as "deficient", translates literally to mean "not in order". Evidently the rabbis meant that this edition is not proper to be sung in the synagogue.

³Taken from Daniel 4:17 and Eccles. 10:8.

⁴Taken from Psalm 91:1.

⁵This was Leon da Modena's Hebrew name.

⁶Gradenwitz, *op. cit.*, pp. 148-149.

Only once prior to this time had copyright provisions been confirmed. This was in Venice in 1491. It was not until 1710 in the Statute of Anne (Queen of England), that the first law recognizing the rights of an author was passed.¹

Five years later, in 1628, Rossi's final publication appeared:

Tavola Delli Madrigaletti a due et Tre Voci
di Salamon Rossi, Hebreo.²

These madrigaletti are unique in that they are the only ones Rossi composed using the new basso-continuo technique. Furthermore, Rossi was one of the very first composers to achieve the vocal equivalent of the trio sonata, which these songs represent. For these reasons, it is the author's opinion that these works are a significant contribution to the history of music. To the knowledge of the author only two of the works have been published in modern notation.³ The major part of this thesis, therefore, is devoted to the transcription and analysis of this most valuable and significant collection.⁴

How long Rossi lived after his last work was published is unknown. Most scholars set the year of this publication (1628) as that of his death, but there are no extant documents to verify such a date. Possibly Rossi survived the terrible Sack of Mantua in 1630 and remained in the Jewish ghetto in Mantua until his death years later. On the other hand, he might have fled to Venice,

¹Gradenwitz, op. cit., p. 148.

²This title was taken from a microfilm of the work.

³Luce, H. T. (ed.), Two Madrigals of Salamon Rossi (Charlotte, N. C.: Brodt Music Company, 1962).

⁴See Chapter III.

where it is believed some of the Jewish musicians from Mantua assisted the Venetian ghetto in founding a music academy in 1629. If Rossi was one of these Jews, it is not probable that he lived beyond 1639, because, due to the plague, the academy ceased to exist after ten years of activity.¹ Thus the life of a monumental figure in history comes to a close--the life of one whose efforts to combine the "old" with the "new" was forced into the background because of the more progressive masters of the time;--the life of one who, despite the tribulations of being a member of the "despised race", has indeed made his contribution to history, to his country and race, and most important, to his art.

¹Gradenwitz, op. cit., p. 154.

CHAPTER III

STYLISTIC ANALYSIS OF MADRIGALETTI A DUE ET TRE VOCI

The most popular secular form of the late sixteenth century was the madrigal. Within the social circles of European courts madrigal singing was the most fashionable means of entertainment. Even aggregations to discuss literature, science, and art delighted in listening to or possibly singing madrigals as a diversion. Nearly every composer produced music in this style; printing houses were flooded with new collections and reprints. Among laymen as well as musicians the madrigal became as popular in the late sixteenth century as had been the motet and the Mass decades earlier.¹

The sixteenth century madrigal was an outgrowth of the frottola which first appeared in northern Italy in the late fifteenth century. The development of the sixteenth century madrigal cannot be traced back to the fourteenth century madrigal, for essentially, the use of Italian poetry as the text comprises the only significant connection between the two forms.

The frottola was written for three or four voices in strophic form. Emphasis was placed upon the upper voice which functioned as a melody over a chordal texture. As the early madrigals of the sixteenth century evolved from the frottola, the use of imitation became a prominent textural device. Such a

¹Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Co., Inc., 1960), pp. 206-207.

practice allowed more freedom of expression, as can be seen in the works of Costanzo Festa and Jacob Arcadelt.¹ Einstein describes the disintegration of the frottola in favor of the more expressive madrigal in the following manner:

Into the frottola there intrude polyphonic or quasi-polyphonic passages which spread healing or even poisonous enzymes, penetrating and transforming the whole tissue, the entire structure of the compositions.²

With the emergence of the early madrigal there no longer existed a closed song form, but rather, there was a new textual musical concept, and the voices assumed greater equality, similar in style to the freedom of the motet.³ By the middle of the century, composers such as Gabrieli, Lasso, and Palestrina were writing madrigals which were highly polyphonic and imitative with particular attention given to the relationship between the text and music.

Toward the end of the sixteenth century the madrigal gradually experienced another period of transition. Madrigalists began to incorporate into their works the Baroque principles of homophony and the use of the basso continuo, thus de-emphasizing the Renaissance ideal of complete independence of voices through polyphony. Such a transition is evident in the madrigals of Marenzio, Gesualdo, and Monteverdi.⁴

In many respects Monteverdi is considered to be a Janus-like composer,

¹Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1955), p. 418.

²Alfred Einstein, The Italian Madrigal (Princeton: Princeton University Press, 1949), vol. I, p. 119.

³Ibid.

⁴Apel, op. cit., p. 418.



TAVOLA DELLI MADRIGALETTI
A DVE ET TRE VOCI.
DI SALAMON ROSSI HEBREO.



A D V E V O C I.

T imer non dei	1	Vago augelletto	Prima parte	10
Riede la Primavera	2	Io non so	Seconda parte	11
Volò nei tuoi begli occhi	3	Gradita libertà	Prima parte	12
Poi che monti d'occhi	4	Felicissimo di	Seconda parte	12
Hò fi nell'alma	5	Donna prima di sé.	Terza parte	13
Non è questo il ben mio	5	Pargoletta non fai.	Cinque stanze	14
Sto palefo il mio male	6	Vuò fuggir	Quattro stanze.	14
Alma de l'Alma mia	7	A T R E V O C I		
Messaggier di speranza	8	Tra mille		15
Alma de l'Alma mia	9	Fillide vuol ch'io viua		17
Voi che dico son giaccio	10	Zeffiro torna	Prima parte	19
		Sorge più vaga.	Seconda parte	21

I L F I N E.

for he was both conservative and revolutionary in his approach. He clung to the Renaissance ideal of polyphonic writing while, at the same time, he adopted the new revolutionary techniques of chordal harmony and unprepared dissonances.¹ Although Monteverdi's first four books of madrigals hinted at the new style, it was not until his fifth book that he had reached a definite turning point in compositional techniques. By using chordal harmony and the basso continuo, he had destroyed the equivalence of voices, and the madrigal had acquired a new structure. This new form was called the concertato or continuo madrigal.² The continuo madrigal with its fusion of counterpoint and homophony was imitative and free in form. It was usually written for five voices, but gradually the use of two or three voices became fashionable. These works, referred to as chamber duets and trios, usually contained highly integrated upper voices in the same register over a basso continuo.³

Salamone Rossi's last book of madrigals was composed in the new continuo madrigal style. The inscription reads as follows:

Madrigaletti a Due Voci per Cantar a Doi Soprani, ouero
Tenori. Con il Basso Continuo per sonar di Salamon Rossi
Hebreo. Opera Terzadecima.

The volume is composed of twenty-five madrigals set to Italian texts. Although he entitled the book Madrigaletti a Due Voci,⁴ the table of contents following the music is labeled "Tavola delli Madrigaletti a Due et Tre Voci". Only the last

¹Bukofzer, op. cit., p. 33.

²Ibid.

³Ibid.

⁴See Plate I.

four madrigals are written for three voices--one for sopranos and alto; one for soprano, alto, and tenor; and two for sopranos and bass. Of the twenty-one two-part madrigals, four are written for tenors, and four are composed for tenor and alto. The remaining madrigals are set for soprano voices.

The music for each voice appears in a separate book, Canto, Primo, Canto Secondo, and Basso Continuo. The third voice parts belonging to the last four madrigals appear with the Canto Secondo. The use of part books such as this was a common practice in the sixteenth century.

This edition of Rossi's madrigals was published by a well-known music publisher at Venice, Alessandro Vencenti. Rossi dedicated the works to a member of the Gonzaga family, Paolo Emilio, on January 3, 1628. The dedication reads as follows:

Mo All'illustr. Signor et Patron mio Colendissimo, il Signor Paolo Emilio Gonzaga.

Queste mie musiche, non doueano incontrare oggetto piu proportionato di Vostra Signoria Illustrissima, perche esse anno per fine l'Armonia, e lei la possiede negl'affeti dell'animo, nella gentilezza del quale ha per moto il rapimento di chi la conuersa, e per misura la gratitudine a chi l'osserua, ond'io ch'al pari d'ogn'altro la riuerisco perimente gli dono, e dedico queste mie fatiche, non meno rapite da i meriti suoi, che donate anzi che douute dalla mia seruitu, verso lei, alla quale prego da Dio ogni humana felicità.

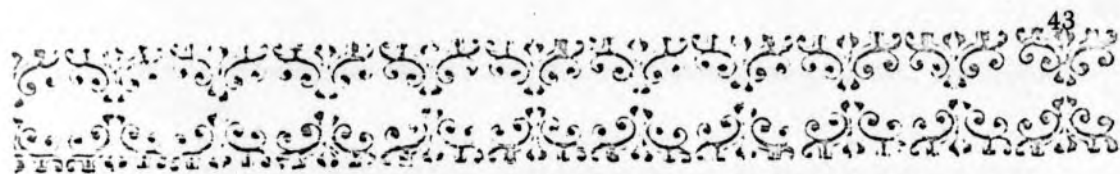
Di Venetia li 3. di Genaro 1628.

Di V. S. Illustrissima

Diutissimo seruitore

Salamon Rossi.¹

¹See Plate III.



MO
ALL'ILLVSTR. SIGNOR ET
PATRON MIO COLENDISSIMO
IL SIGNOR PAOLO EMILIO
G O N Z A G A.



Veste mie musiche, non doueano incontrare oggetto più proportionato di Vostra Signoria Illustrissima, perche esse anno per fine l'Armonia, e lei la possiede ne gl'affetti dell'animo, nella gentilezza del quale hà per moto il rapimento di chi la conuersa, e per misura la gratitudine a chi l'offerua, ond'io ch'al pari d'ogn'altro la riuerisco parimente gli dono, e dedico queste mie fatiche, non meno rapite da meriti suoi, che donate anzi che douute dalla mia seruitù, verso lei, alla quale prego da Dio ogni humana felicità.

Di Venetia li 3. di Genaro 1628.

Di V. S. Illustrissima

Diuotissimo seruitore

Salamon Rossi.

To my illustrious Master and Patron "Colendissimo", Mr. Paolo Emilio Gonzaga:

These compositions of mine would not meet an object more proportionate than your very illustrious "signoria" because they have for an end harmony, and you possess it [harmony] in the affections of the soul and by kindness; this harmony has put to motion the rapture of him who converses about it and the gratitude of him who observes it, and I, like any other, revere and serve you with deepest respect, and in the same manner, I, not less enraptured by your merits, give to you and dedicate to you these labors of mine, which are donated rather than demanded by my service to you, for whom I pray God will give every human happiness.

Venice, January 3, 1628

Of your very Illustrious "Signoria"

I am the very devout servant

Salamon Rossi.¹

EDITORIAL PROCEDURES

The edition of Rossi's madrigals which forms the basis for the present study is that published by Alessandro Vincenti in 1628 at Venice. The edition is now located in the University Library of Rostow.

The part books of the original edition have been arranged in modern score form with a realization of the basso continuo. Since the realizations of the early edition were performed through the art of improvization, it would be impossible for the modern editor to gain full knowledge of the procedures used in the early seventeenth century, and he is left only to deduct from the numerous theorists on the subject the principles to be followed. The underlying principles, therefore, which govern the realizations of this edition are primarily

¹The dedication was translated by Leonardo Milano, teacher of Italian, Rome Free Academy, Rome, New York.

(1) simplicity and (2) caution not to obscure the vocal line through excess figuration. The main function of the realization is to reinforce the underlying harmonic movement dictated by the figured bass according to the theoretical practice of the period in which the music was composed. Since the figurations of the original edition are not complete, particularly in the case of triads in the first inversion, the realization contains the necessary modifications. Further changes occur when obvious mistakes in the original appear, but when such liberties have been taken, footnotes stipulate the revision.

Five clefs appear in the original edition. The canto part utilizes two clefs, the C clef and the G clef; the alto, the alto clef. In the present edition the G clef is used for both voices. The tenore, utilizing in the original the tenor clef, appears in the modern edition in the G clef with indications that it should be sung an octave lower. The F clef, employed for the basso continuo, appears originally both on the third and fourth lines of the staff.

The following metrical signs occur in the original edition:

1. C
2. ϕ
3. 3

When "C" appears, each measure is transcribed equivalent to a semibreve.

When " ϕ " appears, the same procedure is followed, but the signature indicates that alla breve is required. In the madrigal, Tramille, the voice parts of the original are each given the meter signature of "C", but the continuo is in " ϕ ". Rossi evidently intended the composition to be sung in alla breve since the



Esfiggier.

Amato si de gl'occhi miei conforto

Messag



gier di speranza amato si degl'occhi miei conforto Lunedì due pe



pille oue m'hai scorto di quanti miei tormenti Oggi fatti ca-



gion Il tuo splendore e de quoirag giardenti quanto oh



quanto potria doler s'il core Ma si mi vince amore Ch'io-



mai sommersio fra tempeste fra tempeste è morto amo non mea



che s'io ni foss'in porto amo non men che s'io ni foss'in porto che s'io ni foss'in



por to amo non men che s'io ni foss'in por

to
B 6

tactus, or beat unit, is obviously a minima. When "3" appears in the original, 3/4 meter is used, but each measure of triple meter should be performed in the same amount of time as the tactus of the preceding measure. For example, measures 21 and 22 below should be performed in the same amount of time it takes to perform measure 20:¹

Ex. 1. Zeffiro torna. Madrigal 24, meas. 20-22.

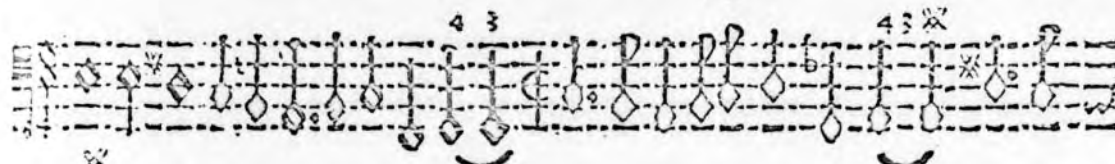
The musical score consists of four staves labeled S, S, B, and C. The first two staves (Soprano and Alto) are in treble clef with a common time signature [C]. The last two staves (Bass and Cello) are in bass clef with a common time signature [C]. A vertical line separates measure 20 from measures 21 and 22. Above the first two staves in measure 21, there is a '3' over a '4' and a stylized 'X' symbol. In measure 22, there are sharp signs (#) above the notes in the Soprano and Alto staves, and sharp signs (#) below the notes in the Bass and Cello staves.

The soprano of the two 3/4 measures above contain the following note values in the original:

3 1 b b o

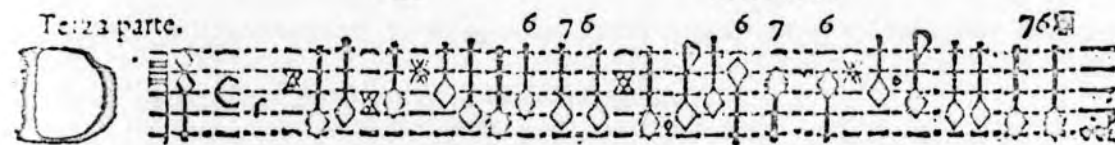
The rest transcribes as a quarter rest, and the two minima transcribe as two quarter notes. The semibreve is transcribed as a dotted half-note.

¹Bukofzer, op. cit., p. 24.



Ritornello

Terza parte.



Onna priua di fe



STRUCTURE

An understanding of the over-all structure of the madrigals may be gained through a close examination of the music in relation to the text. The number of poetic lines is closely related to the number of sections of each madrigal since a section usually consists of the setting of one poetic line. Repeated lines of poetry occur infrequently, most often near the end of a work. Rossi's madrigals, compared to Monteverdi's, for example, are relatively simple in this respect, because Monteverdi repeats lines or segments of lines continually throughout many of his madrigals.

Essentially two textural procedures persist, (1) polyphony, in which strict imitation opens a phrase and then moves into a free contrapuntal procedure, and (2) homophony, in which parallel thirds and sixths are predominant. In both procedures the continuo serves as a foundation-bass. Although most of the madrigals contain sections in both styles, the polyphonic one is more predominant. The manner in which Rossi constructs his madrigals can be seen in Vago augelletto, the twelfth composition in the volume. The poem, by Francesco Petrarca, has two verses, "Vago" and "I'non so". The latter has a different musical setting. The following is the original Italian with an English translation of the first verse of the poem:

Vago augelletto, che cantando vai,
 O ver piangendo, il tuo tempo passato,
 Vedendoti la notte e 'l verno a lato,
 E 'l di dopo le spalle, e i mesi gai,
 Se come i tuoi gravosi affanni sai,
 Così sapessi il mio simile stato,

Veresti in grembo a questo sconcolato,
A partir seco i dolorosi guai.¹

O lovely little bird, I watch you fly,
And grieving for the past I hear you sing,
Seeing the night and winter hastening,
Seeing the day and happy summer die.
If you could hear my heart in answer cry
Its pain to your sad tune, you'd swiftly wing
Into my bosom, comfort you would bring,
And we would weep together, you and I.²

The madrigal opens with the alto voice presenting the first phrase over the continuo. In the second measure, the tenor enters in strict imitation at the fourth below:

Ex. 2. Vago augelletto. Madrigal 12, meas. 1-4.

The musical score consists of three staves. The top staff is for Tenor (T), the middle for Alto (A), and the bottom for Continuo (C). All staves are in C major and common time. The Tenor part begins with a whole rest in the first measure, then enters in the second measure with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The Alto part begins with a half note G4 in the first measure, followed by quarter notes A4, B4, C5, B4, A4, G4. The Continuo part begins with a half note G2 in the first measure, followed by quarter notes A2, B2, C3, B2, A2, G2. The lyrics are: Tenor: Va- go au- gel-let-to che can-tan-do vai; Alto: Va-go au-gel-let-to che can-tan-do vai.

The second line of the poem is approached in the same manner but moves into free counterpoint as the cadence approaches:

¹R. L. Lind, Lyric Poetry of the Italian Renaissance (New Haven: Yale University Press, 1954), p. 204.

²Ibid., p. 205.

Ex. 3. Vago augelletto. Madrigal 12, meas. 4-7.

T
 8) o ver pia-gen-do o ver pia-
 A
 o ver pia-gen-do o ver pia-gen-do il tuo
 gen-do il tuo tem-po pas-sa-to
 tem-po pas-sa-to

In contrast to the polyphonic texture of phrases one and two, the phrase which follows is homophonic:

Ex. 4. Vago augelletto. Madrigal 12, meas. 7-8.

T
 9) Ve-den-do-ti la nott' e'l'
 A

The text is set to note-against-note counterpoint in parallel thirds. The fourth line, "E 'l di papo le spalle, e i mesi gai," is also in parallel thirds, with an elaborate melisma ornamenting the final word of the phrase:

Ex. 5. Vago augelletto. Madrigal 12, meas. 11-14.

T
ga - - - - -

A

- - - - - i

The phrase which follows is similar to phrase two in that it opens with strict imitation and continues in the second measure in free counterpoint. For the sixth section, parallel thirds are again the basic procedure, and the seventh line is based on imitation similar to lines two and five. The last line opens in parallel thirds, moving into free counterpoint in the second measure:

Ex. 6. Vago augelletto. Madrigal 12, meas. 24-28.

T
a par-tir se- co i

A

a par-tir se- co a par-tir

do- lo- ro- si qua- -i
 se- co i- do- lo- ro- si qua- -i

Although this madrigal is composed of nine distinct sections, a feeling of overall unity has been achieved in several ways. Nearly every new phrase, for example, begins on the same tonal level that ends the preceding one. In addition, the method of beginning and ending the madrigal is in a different style from the internal procedures. The opening is in strict imitation entirely and the closing section is in free counterpoint. The internal sections of the madrigal, in contrast, consist of homophonic phrases alternating with imitative and free counterpoint.

The three-voice madrigals are not as sectional as those in two voices. This is due to the frequent overlap of the different voices. For example, in the measures below, "Quasi rosa fior" overlaps the previous phrase in the second voice, "La sua faccia tranquilla":

Ex. 7. Tramille. Madrigal 22, meas. 6-8.

S
quil-la Quasi ro-sa fior, par-che sfav-il la

S
la sua fac-cia tran-quil-la Quasi ro-sa trai fior

A
Quasi ro-sa trai

There are only two points in Tramille in which all three voices cadence together. In general, therefore, the three-voice madrigals tend to be more tightly unified than the two-voice works. In the two-voice madrigals, on the other hand, each phrase is completed in both voices before a new phrase begins.

Pargoletta non sai, the eighteenth madrigal, is strikingly different in structure and style from all the others. There are four features which make it unique:

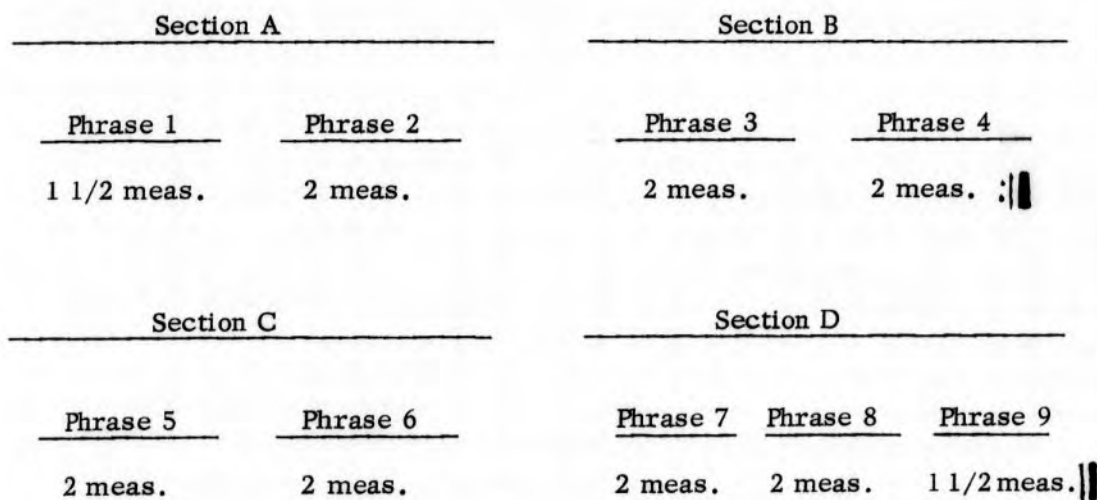
(1) It is in strophic form. One verse of the poem is included in the musical score and four others appear below the voice parts.¹

(2) The texture is homophonic throughout. Consequently, such techniques as imitation and free counterpoint are not employed.

(3) Regularity in rhythm and phrasing are basic to the structure in contrast to the metric freedom and irregular phrasing of the other madrigals.

(4) Strong tendencies toward tonality in the more traditional usage of the term occur in its harmonic structure.

The following diagram represents the formal structure of this most unusual madrigal:



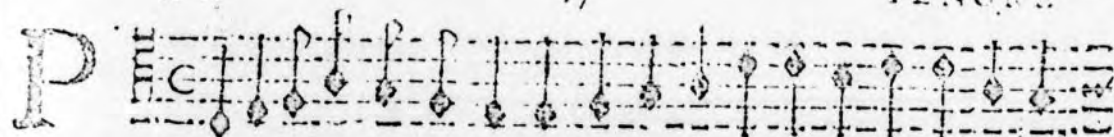
The first section is composed of two phrases, an antecedent and a consequent:

¹See Plate VI.

Ex. 8. Pargoletta non sai. Madrigal 17, meas. 1-4.

The musical score consists of two systems. The first system has three staves: two vocal staves (T) and one continuo staff (C). The vocal staves are in treble clef with a soprano clef (8) and a alto clef (8). The continuo staff is in bass clef. The lyrics are: "Par- go- let- ta che non sa- i, Il va-". Above the first vocal staff, the word "ONE" is written above the first measure and "TWO" above the second measure. The second system also has three staves: two vocal staves (T) and one continuo staff (C). The lyrics are: "lor de tuoi begl' oc- chi, è quai". Above the second vocal staff, the word "THREE" is written above the second measure. The continuo staff has a "6" below the second measure. A repeat sign is located at the end of the second system.

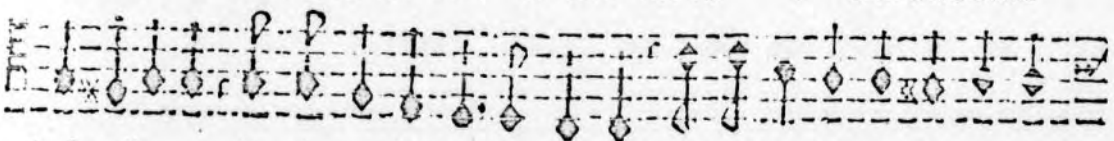
Sections B and C are constructed in the same manner. The repeat sign at the end of Section B affects the first two sections and consequently, separates the madrigal into two main divisions: (1) Sections A and B, and (2) Sections C and D. Section D is constructed differently from the first three sections. For example, Phrase 8 is a sequence to Phrase 7 in the continuo as well as in the vocal parts:



Argoletta che non fai Il valor de tuoi begli occhi è quai



guarda e r mi scocchi La virtù de tuoi bei ra i Dimmi o bella



Pastorella Proni tu d'amor sentilla Mirachime come sfavilla



Quel belguardo lusinghiero Non è ve ro.

1 Non è vero ah semplicità
Fissa il guardo in questo rio
Mira il volto bello, e pio
Come dolce il cor m'alletta
Dimmi o bella Pastorella
Scorgitu per gl'occhi il core
Tutto fiamma e tutto ardore
Ne ti cal del mio tormento.
Non lo sento.

4 Non t'intendo ah speme ah vita
Tu che fiamme al cor m'auenti
Fiamma ancor d'amor non senti
Si ch'invanti chieggi o alta
Dimmi o bella Pastorella
Quest'ardor che t'arde il core
Sueglia in te pietade amara
Sol parate oim e ti chieggi o
Non lo veggio.

3 Non lo senti bella, e vaga
Feritrice & innocente
Dal seren del ciglio ardente
Vien lo stral ch'el cor m'impiega
Dimmi o bella pastorella
Quando voigi i lampi d'oro
Non t'accorgi o mio tesoro
Ch'a tuoi rai quest'alma accendo
Non t'intendo.

5 Ah! che cieca è fonda lei
Pastorella che non fai
Il valor de tuoi bei rai
Alla piaga a i dolor miei
Io mi parto o pastorella
Poi ch'amor non t'arde il core
Com'io pronio a tutte l'ore
Il tuo foco che mi sfiora
Resta in pace.

Ex. 9. Pargoletta non sai. Madrigal 17, meas. 12-16.

The musical score consists of two systems. The first system (measures 12-16) features two vocal staves (T) and one lute staff (C). The lyrics are: "il-la Mira chi-mè come sfa-mi-la Quel bel-". The second system (measures 17-20) features two vocal staves (T) and one lute staff (C). The lyrics are: "guardo lu-sing-hier-o Non è". The lute staff includes figured bass notation: "6 - 5 4 - 3" and "6 - 5 4 - 3".

The final phrase of the last section is only one and a half measures in length, as was the first phrase. All of the internal phrases are two measures long. Only the last section contains frequent modulations. The first two sections are in C major, modulating to the relative minor as the cadence approaches. This madrigal is as unique from the viewpoint of traditional tonality as it is in form.

There are two sets of madrigals not previously discussed in which more than one verse of a poem is set. The additional verses are approached

differently from the strophic form of Pargoletta with its four verses listed at the bottom of the voice parts, and likewise, differently from Vago augelletto with its second verse in an entirely different musical setting. The additional verses of these two sets, in contrast, are variants of the first verses upon which they are based. The first group is composed of three madrigals of two voices, Gradita liberta, Felicissimo di, and Donna priva di se. The settings of the second and third verses are basically the same as the first verse except for variations in melody, rhythm, and voice arrangement. To exemplify the changes, the first four measures of Gradita liberta and Felicissimo di may be compared:

Ex. 10. Gradita liberta. Madrigal 14, meas. 1-4.

The musical score for 'Gradita liberta' (Measures 1-4) is presented in three staves. The top staff is for the Soprano (S), the middle for the Contralto (S), and the bottom for the Cello (C). All parts are in common time (C). The Soprano part begins with a treble clef and a common time signature. The Contralto part begins with a treble clef and a common time signature. The Cello part begins with a bass clef and a common time signature. The music is in C major. The Soprano part has a melodic line with a sharp sign in the second measure. The Contralto part has a melodic line with a sharp sign in the second measure. The Cello part has a melodic line with a sharp sign in the second measure.

7 - #6 # 6 - 7 - 6 #

Ex. 11. Felicissimo di. Madrigal 15, meas. 1-4.

6

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The first verse (measures 1-4) features a more ornate melody in the first voice (top staff) and a simpler melody in the second voice (middle staff). The second verse (measures 5-8) features the arrangement reversed, with the second voice (middle staff) introducing the theme and the first voice (top staff) imitating it. The bass line (bottom staff) is identical for both verses. Below the staves, rhythmic patterns are indicated: '7 - 6 #' for the first verse and '6 - 7 - 6 #' for the second verse.

The melody and rhythm of the first verse are more ornate than the melody and rhythm of the second verse. Also, the arrangement of voices is reversed in the second verse. The theme is introduced by the second voice and imitated by the first voice, contrasting with the first verse in which the opposite arrangement takes place. The continuo of all three madrigals is identical except for two slight rhythmic changes which occur in the second verse. The only major change in the set is the omission of three measures in the second verse, an omission which takes place immediately before the cadence of the first section.

The madrigals are composed in the usual style, polyphonic sections alternating with sections of homophony. Unlike the majority of the madrigals, however, metrical changes set apart the sections, offering an unusual amount of variety. The frequency of the metrical changes appears in the following chart:

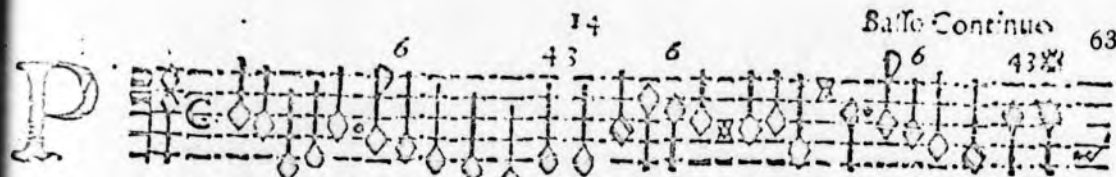
<u>Sections</u>	<u>Meters</u>	<u>Number of Measures</u>
A	C	14 (11 in verse 2) (repeats)
B	3/4 ("3" in the original)	4
C	♢	4
D	3/4 ("3" in the original)	6
E	♢	5 (repeats)
F (Ritornello)	C	6 (repeats)

Full cadences occur at the end of Sections A, C, E, and F. Cadential elision over the meter change occurs at the end of Sections B and D. The following passage exemplifies how elision is achieved between Sections D and E:

Ex. 12. Donna priva di se. Madrigal 16, meas. 20-21.

The musical score consists of three staves labeled S, S, and C. The first two staves (S) are in treble clef with a 3/4 time signature. The third staff (C) is in bass clef with a 3/4 time signature. A vertical bar line separates measure 20 from measure 21. In measure 21, the time signature changes to common time (C). The bottom staff (C) has a 4-measure rest followed by a 3-measure rest.

The other set of madrigals similar in style to Gradita liberta and its variants is Vuo Fuggir and its three additional verses. Unlike the previously discussed set, only occasional minor changes in melody and rhythm occur between the verses. One exception is the end of the fourth verse where an elaborate vocal melisma appears before the ritornello:

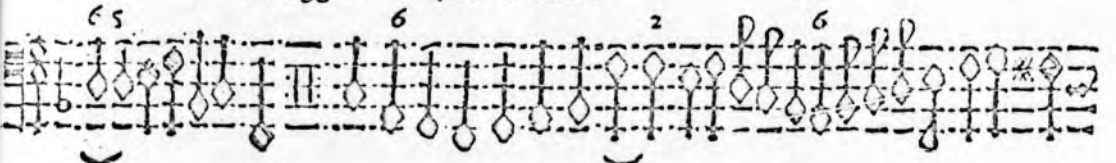
P 

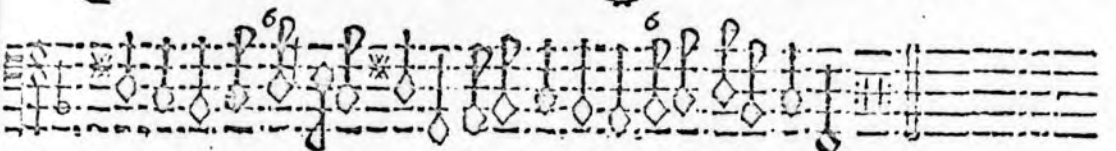
Argoletta che non sai. Cinque stanze

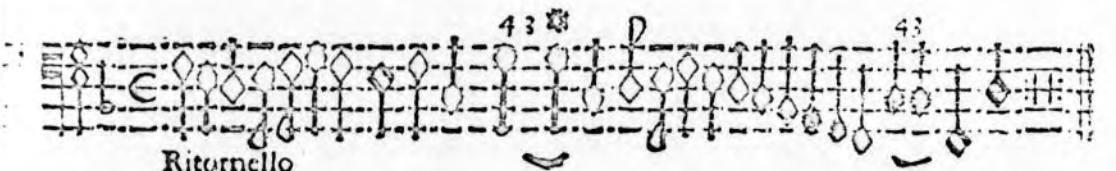


V 

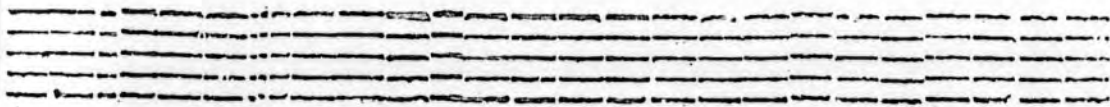
Vò fuggir. Quattro Stanze







Ritornello



Nel fine de l'ultima stanza.



Per te f. guir.

Ex. 13. Volgi pur da me. Madrigal 21, meas. 19-21.

The musical score consists of two systems. The first system contains three staves: Soprano (S), Alto (S), and Cello (C). The lyrics for the first two voices are "- ir non vo- - - -". The second system contains three staves: Soprano (S), Alto (S), and Cello (C). The lyrics for the third voice are "- - - gli-".

In conclusion it might be said that in the over-all structure of the madrigals, there are essentially four different procedures utilized. Most common is the use of imitative and free counterpoint in sections alternating with homophony, thus creating a high degree of sectionalization. In addition, there are madrigals with minimum emphasis placed upon separate phrases, particularly in the three-voice madrigals. Also, there are sets of madrigals with several verses as variants of the first madrigal of the set. Lastly, there is one madrigal of

five verses in strophic form. It is evident, therefore, in studying the structural procedures alone, that Rossi's music represents a combination of the old Renaissance ideals and the new ideologies of the ensuing era.

TONALITY

From the standpoint of tonality, Rossi's madrigals are representative of the transitional period in which he lived. His music falls neither completely in the realm of modal polyphony of the sixteenth century nor the major-minor system of the later seventeenth century. Although he was well aware of the new developments and trends, he chose to be conservative in his composition. At times his music shows strong tendencies toward key establishment, but such rare passages were only to be preceded and followed by bi-modality and striking movement from one tonal area to another. In the following passage such fluctuation is evident:

Ex. 14. Tramille. Madrigal 22, meas. 18-22.

The musical score consists of three staves. The top staff is labeled 'S' (Soprano), the middle staff 'S A' (Soprano and Alto), and the bottom staff 'C' (Cello). The music is in G minor (one flat) and 4/4 time. The score shows a transition from a modal-like texture to a more tonal one.

The f-sharp in measure 21 abruptly changes the tonal center maintained in the three preceding measures. The f-natural in measure 22 again reshapes the tonal structure of the passage.

From a tabulation taken of the internal cadence levels in relation to the over-all tonality of the madrigals, elements of modality as well as tonality are revealed. The chart below compares the cadence levels of Rossi's music to those of the sixteenth century:¹

<u>Style</u>	<u>Tonal level</u>	<u>Cadences in order of frequency</u>				
Rossi	G	G	D	A	C	E
16th C.	mixolydian mode	G	D	C	A	
Rossi	D	A	D	G	C	
16th C.	dorian mode	D	A	F	G	C
Rossi	A	A	D	C	G	
16th C.	aeolian mode	A	D	C	G	
Rossi	F	F	C	G	D	
16th C.	(Was not used)	-	-	-	-	

¹Knud Jeppesen, Counterpoint - The Polyphonic Vocal Style of the Sixteenth Century (Englewood Cliffs: Prentice-Hall, Inc., 1939), p. 82.

In accordance with sixteenth century practices, the most frequent cadence levels of Rossi's madrigals occur on the level of the fifth above the tonal center with the exception of the cadences within the tonal center A. Here the fourth degree, D, is used instead of E. This exception is also true of sixteenth century practice, for according to Jeppeson, "Cadences on E in general play a strikingly unimportant role."¹ Only twice in Rossi's madrigals does he cadence on E, and both times G is the chief tonal area. Three of his madrigals end on a different tonal level from which they opened:

<u>Madrigal</u>	<u>Tonal level</u> (opening)	<u>Internal cadences</u>	<u>Final cadence</u>
#10 <u>Ahi ben ti Veggio</u>	F	G - F - Bb - d - Bb	g
#13 <u>Io non so</u>	C	C - E - D - G	G
#24 <u>Zeffiro torna</u>	G	E - C - G - A - E	C

Here, the levels of the internal cadences bare little relationship to sixteenth century practice. Neither do they imply strong key establishment, but they do represent to a high degree the tonal fluctuation which exists in Rossi's style. In Ahi ben ti, however, the first section shows striking tendencies toward key establishment and can be analyzed according to functional harmony:

Ex. 15. Ahi ben ti veggio. Madrigal 10, meas. 25-32.

25. 26. 27.

T
T

C

IV IV IV I ii vi I_b ii_b 5 V

¹ Ibid., p. 81.

Ex. 16. Pargoletta non sai. Madrigal 17, meas. 1-12.

ii I IV V I IV₆ V IV I₆ V₄₋₃

I IV I₆ ii V/ii ii a:^{vi}/i V i₆ vi₆

i V₄₋₃ I[#] c:ⁱ/vi V IV V V₄₋₃

I I₆ IV 7 V₄₋₃ I

From the viewpoint of functional harmony the madrigal establishes the key of C major in the first measure. A modulation to the relative minor occurs in

measure 5, with the fourth phrase ending on an A major chord. After the repeat sign the next phrase opens with a modulation back to the key of C major, which continues for two phrases. This passage, like the preceding one, is representative of Rossi's experiments with the trends of his day toward key establishment and regularity in formal design. Such passages, however, are rare exceptions to Rossi's general style and must be regarded as such.

HARMONIC PROGRESSION

The order of frequency in harmonic progression in the madrigals is given below, as tabulated from Volo nei tuoi and Tramille:

<u>Harmonic Progressions</u> (in order of frequency)	<u>Number of times progression occurs:</u>	
	<u>Volo nei tuoi</u>	<u>Tramille</u>
Descending 5ths(ascending 4ths)	28	21
Descending 4ths (ascending 5ths)	14	12
Ascending 2nds	10	4
Descending 2nds	9	3
Descending 3rds	5	3
Ascending 3rds	4	3

The following conclusions can be drawn from the chart:

- (1) Approximately one-half are descending fifths or ascending fourths.
- (2) Approximately one-fourth are descending fourths or ascending fifths.
- (3) Approximately one-fourth are either ascending or descending seconds or thirds.

To understand how these progressions relate to one another the harmonic movement of Tramille serves as a basis for discussion:¹

Section A: | F | F | C | g | (5) | G | C | F | F | Bb | g | D | (10) | d | A | D

Section B: D | g | F | F | Bb | d | C | g | (15) | D | G | C | G | C | G | C

Section C: C | F | Bb | (20) | Bb | g | D | D | d | C | F | F | Bb | (25) | F | G

Bb | C | F | Bb | G | C | F | Bb | (30) | d | a | Bb | C | F ||

The most common harmonic movement, the descending fifth (or ascending fourth), occurs in sequential patterns five times:

<u>Measure Number</u>	<u>Sequence</u>
6- 8	D G C F Bb
15-16	D G C
22-24	C F Bb
26-27	C F Bb
28-29	G C F Bb

Such sequential patterns are frequent in all of Rossi's madrigals. Sequences based upon descending fourths, however, are less common and occur only twice, in measures 1-5 and 14-15. The descending fourth movement occurs most frequently before the cadence in the formula I-V-I. Thirds and seconds, descending or ascending, are even less frequent than descending fourths. Such progressions often appear in series of such movements. For example, the

¹Capital letters refer to major sonorities, and small letters refer to minor sonorities.

descending third, Bb-G in bars 8-9, is followed by a descending fourth as is the descending second in bars 14-15. In bars 13-14 the progression Bb-d-c is followed by a sequence of descending fourths. Although it is not uncommon for an ascending third to follow an ascending second, as in bars 25-26, the ascending second is commonly part of the cadential formula IV-V-I, which concludes the last section of Tramille.

HARMONIC RHYTHM

Throughout the madrigals the frequency of harmonic change is usually twice per measure.

Ex. 17. Vago augelletto. Madrigal 12, meas. 5-7.

The musical score consists of three staves labeled T, A, and C. The top staff (T) is in Treble Clef, the middle staff (A) is in Alto Clef, and the bottom staff (C) is in Bass Clef. The music is in 3/4 time. The bass line (C) shows a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The first two measures show a 4-measure phrase, and the third measure shows a 3-measure phrase, indicated by the numbers '4 - 3' below the bass line.

In the example above each measure contains two basic chordal structures governed by the harmonic movement of the foundation-bass. Likewise, triple meter usually contains two changes per measure:

Ex. 18. Zeffiro torna. Madrigal 24, meas. 1-3.

When the continuo moves more freely, however, the harmonic rhythm tends to be more rapid:

Ex. 19. Tu credevi. Madrigal 19, meas. 15-16.

The opposite is true, of course, when the continuo is static:

Ex. 20. Volo nei tuoi begli occhi. Madrigal 3, meas. 17-19.

Although the voices are quite active rhythmically in the following example, the harmonic rhythm again is very slow:

Ex. 21. Volo nei tuoi begli occhi. Madrigal 3, meas. 24-26.

CADENTIAL FORMATIONS

The most predominant cadential formation in the madrigals is the dominant-tonic formula with a 4/3 suspension. With only one exception all of the final cadences are based on the formula which appears below:

Ex. 22. Ahi ben ti veggio. Madrigal 10, meas. 34-36.

In the example above the tonic chord leads into the cadential formation and is the most common approach to the V-I cadence. The next most prominent chord approaching the formation is the subdominant:

Ex. 23. Pargoletta non sai. Madrigal 17, meas. 16-17.

The only final cadence not built on the harmonic movement of a descending fifth appears below.

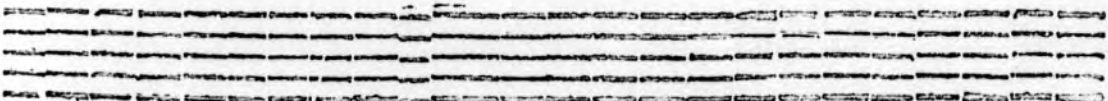
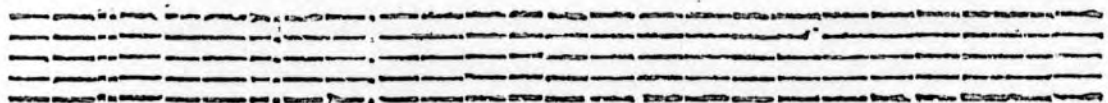
Ex. 24. Fillide vud ch'io viva. Madrigal 23, meas. 34-35.

Here a dominant functioning chord, $\underline{\text{VII}}_6$ with a 7/6 suspension is used instead of $\underline{\text{V}}$.

Internal cadential formations are composed of the following progressions:

1. V-I
2. IV-I
3. II-I
4. VII_6 -I

The most prominent harmonic progression found at internal cadential points is the dominant-tonic movement. In the following example this formula appears without a suspension:



Ex. 25. S'io paleso il mio male. Madrigal 7, meas. 17.

Musical notation for Example 25. The vocal line (S) is in treble clef, and the basso continuo line (C) is in bass clef. The vocal line shows a suspension on the final note. The basso continuo line shows chords V and I marked below it.

Usually, however, the internal cadence contains a $4/3$ or a $7/6$ suspension. The following internal cadence contains a $4/3$ suspension:

Ex. 26. Poi che mori dicesti. Madrigal 4, meas. 9-11.

Musical notation for Example 26. The vocal line (S) is in treble clef, and the basso continuo line (C) is in bass clef. The vocal line shows a suspension on the final note. The basso continuo line shows chords V₃, 4, 3, I, #, # marked below it.

In this example the tonic chord of the cadence takes on a subdominant function in anticipation of the first chord of the section which follows.

Plagal cadences occur less frequently:

Ex. 27. Poi che mori dicesti. Madrigal 4, meas. 19-20.

Ex. 28. Messaggier di speranza. Madrigal 9, meas. 45-46.

Musical notation for Example 28. The vocal line (S) is in treble clef, and the basso continuo line (C) is in bass clef. The vocal line shows a suspension on the final note. The basso continuo line shows chords I₆, IV, I, #, II, I marked below it.

In the examples above, the suspension naturally appears over the tonic chord.

II-I or phrygian-like cadences also are not as commonly used as the V-I formation. In the examples which follow the first cadence contains no suspension, but the second one has a decorated 4/3 suspension:

Ex. 29. Ho si nell'alma. Madrigal 5, meas. 5-6.

Ex. 30. Non e questo il ben mio. Madrigal 6, meas. 12-13.

Another uncommon internal cadential formation is VII₆-I, which also appears once as a final cadence. A 7/6 suspension is usually part of the formation:

Ex. 31. Alma de l' Alma mia. Madrigal 8, meas. 2-3.

Seldom does Rossi extend a cadential feeling over several measures. An

unusual example of this occurs at the end of Voi dite ch'io:

Ex. 32. Vio dite ch'io son giaccio. Madrigal 11, meas. 23-28.

In the third measure from the end a definite cadential feeling occurs with the D major triad and again in measure 4 on G, with the final cadence, however, being delayed by a series of suspensions in the penultimate measure.

DISSONANCE

Although Rossi was conservative in his treatment of dissonance for the most part, his music reveals the definite influence of the new style, "la nuove musiche", in dissonance as well as in form and tonality. Certain highly dissonant passages alone reveal a style of composition unique for his era.

The following dissonance practices occur in his madrigals:

I. Melodic ornamentation

Passing tones

Appoggiaturas

Escape tones

Neighboring tones

Anticipation tones

II. Suspensions

4/3

7/6

9/8

2/3

III. Cross relations

IV. Augmented triads

Passing tones and appoggiaturas, the most frequently used dissonances, contribute to the natural, flowing melodic line. In the following passage both may be found:

Ex. 33. Ho si nell'alma. Madrigal 5, meas. 9-10.

The musical score consists of three staves. The top staff is labeled 'S' and contains a melodic line with a circled '(2)' above a note marked with an 'x'. The middle staff is also labeled 'S' and contains a melodic line with a circled '(1)' above a note marked with an 'x'. The bottom staff is labeled 'C' and contains a bass line with a circled '4' and a circled '3' below it. The score is divided into two measures by a vertical bar line.

The b in the first soprano allows a smooth melodic movement from the c to the

a by use of a passing tone. In the second soprano the appoggiatura, a, performs a similar function. In the examples below, double passing tones (first example) and appoggiaturas (second example) appear:

Ex. 34. Ho si nell'alma.
Madrigal 5, meas. 3-4.

Ex. 35. S'io paleso il mio male.
Madrigal 7, meas. 10-11.

The image shows two musical examples, Ex. 34 and Ex. 35, each consisting of three staves (Soprano, Contralto, and Contrabasso).
 Ex. 34: The first two staves (Soprano and Contralto) show double passing tones marked with an 'x'. The Soprano staff has a half note followed by a quarter note with an 'x', then a quarter note. The Contralto staff has a half note followed by a quarter note with an 'x', then a quarter note. The Contrabasso staff has a half note followed by a quarter note with an 'x', then a quarter note.
 Ex. 35: The first two staves (Soprano and Contralto) show appoggiaturas marked with an 'x'. The Soprano staff has a half note followed by a quarter note with an 'x', then a quarter note. The Contralto staff has a half note followed by a quarter note with an 'x', then a quarter note. The Contrabasso staff has a half note followed by a quarter note, then a quarter note.

In the passage which follows, four dissonances occur in one measure:

Ex. 36. Vuo fuggir. Madrigal 18, meas. 11-12.

The image shows musical notation for Example 36, consisting of three staves (Soprano, Contralto, and Contrabasso).
 The Soprano staff has a half note followed by a quarter note with an 'x', then a quarter note with an 'x', then a quarter note.
 The Contralto staff has a half note followed by a quarter note with an 'x', then a quarter note with an 'x', then a quarter note.
 The Contrabasso staff has a half note followed by a quarter note, then a quarter note, then a quarter note.
 A bracket labeled '[6]' is placed below the Contrabasso staff, indicating a sixth interval.

The first dissonance, a passing tone, occurs in the second voice leading into the third beat of the measure. Next, an appoggiatura approached by a descending fourth appears in the first soprano. Such a usage of the appoggiatura is more

decorative than functional in the melody. Two dissonances occur simultaneously on the second half of beat four. In the upper voice an échappée, or escape tone, a, is approached in ascending stepwise movement and is followed by a descending major third. In the lower voice a passing tone, b, occurs, forming a clash of a minor second with the escape tone.

Neighboring tones and anticipation tones are also common dissonances.

The passage below is interesting in its treatment of the neighboring tone:

Ex. 37. Vuo fuggir. Madrigal 18, meas. 8.

In the second voice the neighboring tone, c, is followed by another dissonance, an appoggiatura, d. Another appoggiatura occurs immediately before the neighboring tone in the upper voice on a. Because the three dissonances are within such close proximity this passage has a striking effect. Similar passages are not infrequent in Rossi's style.

Anticipation tones are usually located before cadences. The following example is typical:

Ex. 38. Gradita liberta. Madrigal 14, meas. 21-22.

Here the anticipation forms a minor seventh with the second soprano. Frequently the anticipation creates the dissonance of a major second with another voice, but in the following examples, an even stronger clash occurs:

Ex. 39. Ho si nell'alma.
Madrigal 5, meas. 10-11.Ex. 40. S'io paleso il mio male.
Madrigal 7, meas. 18-19.

In both examples the anticipation occurs simultaneously with the resolution of a 4/3 suspension, creating a highly dissonant minor second clash before the final chord of the cadence. The dissonance would not be nearly so striking if the resolution of the suspension had occurred on the fourth beat with the anticipation

tone following on the weak part of the beat.

The simultaneous movement here of both voices very poignantly heightens the intensity of the cadence, a rare treatment of the anticipation in Rossi's music.

Of the four types of suspensions which occur, the $4/3$ suspension is by far the most predominant. It appears at every final cadence with only one exception, and over half of the internal cadences employ the $4/3$ suspension. In the following example a typical use of this suspension at an internal cadence appears:

Ex. 41. Volo nei tuoi begli occhi. Madrigal 3, meas. 28-29.

The musical score consists of three staves. The top two staves are for Soprano (S) and Alto (S), both in treble clef. The bottom staff is for Canto (C) in bass clef. The music is in 4/4 time. The Soprano part has a melodic line with a slur over the first two measures and a sharp sign in the third measure. The Alto part has a similar melodic line. The Canto part has a bass line with figured bass notation: [6], 4, -3, and 7. The 4/3 suspension is indicated by the '4' and '-3' figures.

In the example below the $4/3$ suspension appears at the beginning of a phrase:

Ex. 42. Ho si nell'alma. Madrigal 5, meas. 16-17.

The musical score consists of three staves. The top two staves are labeled 'S' for Soprano and Alto. The bottom staff is labeled 'C' for Cello/Bass. The Soprano part has a suspension on the second measure, marked with an 'x'. The Alto part has a suspension on the second measure, marked with an 'x'. The Cello/Bass part has a suspension on the second measure, marked with '4 - 3' below it.

In both examples the suspension is prepared on the last beat of the previous measure and resolves downward. Usually it resolves to a raised third over the bass, as in the first example, but occasionally the note of resolution forms a minor triad, as in the second example, particularly if the suspension does not occur at the cadence.

A rare suspension figure is the 2/3 suspension. In the passage below the figure appears:

Ex. 43. Volo nei tuoi begli occhi. Madrigal 3, meas. 7-8.

The most common position of the 7/6 suspension is at internal cadences

over a $\text{VII}_6\text{-I}$ progression. The following example is typical of this usage:

Ex. 44. Alma de l' Alma mia. Madrigal 8, meas. 18-19.

An interesting combination of suspensions appears in the following example:

Ex. 45. Non e questo il ben mio. Madrigal 6, meas. 6-8.

The musical score consists of three staves labeled S, S, and C. The first soprano staff (S) has a melodic line with a slur over measures 6 and 7, and an asterisk above the note in measure 7. The second soprano staff (S) has a melodic line with a sharp sign above the notes in measures 6 and 7. The contralto staff (C) has a bass line with notes in measures 6, 7, and 8. Below the contralto staff, chord symbols are written: $\begin{matrix} 7- \\ | \\ 5 \end{matrix}$ under measure 6, $\begin{matrix} 6 \\ | \\ 5 \end{matrix}$ under measure 7, and $4 - \#3$ under measure 8.

In measure six a 7/6 suspension appears in the first soprano. The seventh, c, is suspended over a d-f#-a chord, and in an unusual manner, resolves to b, which forms a first inversion chord built on the note of resolution. Under the note of resolution the a of the second voice prepares a 4/3 suspension which takes place over a chord built on e which resolves to a-minor. Both suspensions are prepared carefully and the result is an impressive cadence combining two suspension figures.

In the following example, a similar resolution of the 7/6 suspension takes place:

Ex. 46. Alma de l' Alma mia. Madrigal 8, meas. 18-19.

Here the seventh degree is suspended over a chord built on e, the note of resolution becoming the root of the next chord, c-e-g, in first inversion.

Even more unusual is the identical treatment of suspensions in the two examples below:

Ex. 47. S'io paleso il mio male.
Madrigal 7, meas. 26-28.Ex. 48. S'io paleso il mio male.
Madrigal 7, meas. 22-24.

In the first example a 7/6 suspension occurs in the second voice on the first beat of measure 27, the a resolving to g over the g-b-d chord in first inversion.

Above this suspension another one takes place in the first soprano. Here a ninth above the bass is suspended on beat one, c, and resolves on beat two to an appoggiatura, b. The b resolves to a, the root of a chord in first inversion on beat two, a-c-e. The half-note, g, in the second voice is suspended over the triad, but before its resolution to f-sharp, the bass moves up to d, creating a 4/3 suspension. The second example is constructed in the same manner. Thus four suspension figures occur within four beats. Such a compact and complex use of dissonance is one of the most unique features of Rossi's style.

CROSS-RELATIONS

The occurrence of cross-relations and melodic chromaticism is frequent in Rossi's music. In the example which follows, melodic chromaticism is effected by the figuration of the continuo:

Ex. 49. *Io non so*. Madrigal 13, meas. 17-18.

The musical score for Example 49 consists of three staves: Soprano (T), Alto (A), and Continuo (C). The Soprano staff uses a treble clef and has a sharp sign (#) on the first line. The Alto staff uses a treble clef. The Continuo staff uses a bass clef and has a sharp sign (#) on the second line. The score is divided into two measures, 17 and 18. In measure 17, the Soprano has a quarter note on G4, the Alto has a quarter note on E4, and the Continuo has a quarter note on C3. In measure 18, the Soprano has a quarter note on F#4, the Alto has a quarter note on D4, and the Continuo has a quarter note on C3. A vertical line separates the two measures, and a sharp sign (#) is placed below the Continuo staff at the beginning of measure 18, indicating a chord change from major to minor.

The chord change from major to minor, which occurs above, is one of Rossi's common means of punctuation at the beginning of a new section. In the following

examples a cross-relation occurs between two different voices to emphasize the end of one phrase and the beginning of another:

Ex. 50. Fillide vuoi ch'io viva. Madrigal 23, meas. 32.

Musical score for Ex. 50, showing four staves (Soprano, Tenor, Alto, Bass) with notes and accidentals. The Soprano staff has a treble clef and a sharp sign (#) on the first note. The Tenor staff has a treble clef and a bracketed note [4]. The Alto staff has a treble clef. The Bass staff has a bass clef and a sharp sign (#) on the first note and a v-shaped symbol below the second note.

Ex. 51. Alma de l' Alma mia. Madrigal 8, meas. 7-8.

Musical score for Ex. 51, showing three staves (Soprano, Soprano, Bass) with notes and accidentals. The first Soprano staff has a treble clef. The second Soprano staff has a treble clef and a sharp sign (#) on the second note, with an arrow pointing to it. The Bass staff has a bass clef and a sharp sign (#) on the second note, with an arrow pointing to it.

In the first example the cross-relation occurs between the two upper voices; in the second example it takes place between the second voice, which ends the

phrase on g-sharp, and the continuo, which begins the next phrase on g-natural.

AUGMENTED TRIADS

Of all the dissonances, however, Rossi's occasional usage of the dissonant augmented triad is one of the most striking features of his style. It has already been discussed how Rossi favored strong dissonant passages in his use of anticipation tones which create strong major and minor second clusters, and how he frequently incorporated several strong dissonances into one measure, but the sudden appearance of the augmented triad in a fairly slow-moving passage interjects a much more poignant flavor than all the other dissonant devices.

The following passage is an example:

Ex. 52. Messaggier di speranza. Madrigal 9, meas. 20-23.

In measure 21 above, an augmented triad in first inversion appears, c-e-g#.

The g# resolves to an a which prepares the 4/3 suspension that occurs in measure 22. The root, c, prepares a 7/6 suspension that occurs on the third beat of measure 21, and the e in the bass moves downward to d which forms the root

of the chord over which the 7/6 suspension takes place. Thus there are three carefully prepared and resolved strong dissonant combinations within two consecutive measures, all strengthening the cadence which finally takes place on a in measure 23.

Another interesting use of the augmented chord appears in the example below:

Ex. 53. Poi che mori dicesti. Madrigal 4, meas. 8-9.

The musical score consists of three staves. The top staff is labeled 'S' and contains a melodic line in treble clef. The middle staff is also labeled 'S' and contains a bass line in treble clef. The bottom staff is labeled 'C' and contains a bass line in bass clef. The score is divided into two measures, 8 and 9. In measure 8, the Cello staff has a flat sign under the first note. In measure 9, the Cello staff has a sharp sign under the first note. The Cello staff also has figured bass notation: 6, #3, 4, 3.

As in the preceding example, the augmented chord is used to intensify the cadence. Here the cadential formula with a decorated 4/3 suspension is in the style of Palestrina with the exception of the augmented triad in first inversion, c-e-g#, that appears at the beginning of measure nine. The g-sharp resolves to an a which is suspended over the bass, e, now the root of another chord. The suspended a resolves on the last beat of the measure with the final chord of the cadence following in the next measure on a.

MELODY AND RHYTHM

The melodies over the foundation-bass are, for the most part, based upon independent movement. They are characteristically linear in their conception, free and natural in their progression, and are only occasionally marked by sudden ascending or descending leaps. The typical melody embraces a natural curve of ascending and descending movement similar to the melodies of Palestrina, and Rossi's melodies are likewise predominantly stepwise in progression. The preference of conjunct motion can be observed in the following phrases:

Ex. 54. Ho si nell'alma. Madrigal 5, meas. 10-13.



Ex. 55. Non e questo il ben mio. Madrigal 6, meas. 8-11.



Ex. 56. Volo nei tuoi begli occhi. Madrigal 3, meas. 20-22.



In the first phrase the entire melody is based upon stepwise movement with the exception of a leap of a perfect fourth in measure 11. In the second phrase only two skips occur, a major third and an octave. In the last phrase the only skip is a major third. The ranges of these examples are also typical, for the melodies usually remain upon the staff for which they are composed.

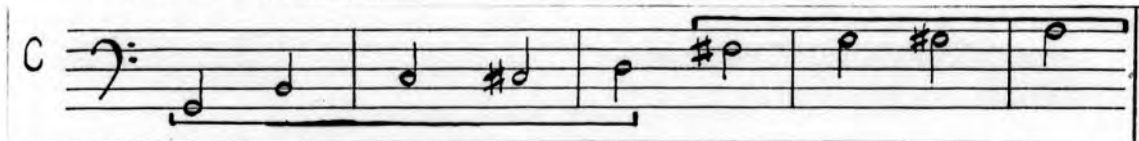
Although the continuo embraces more frequent wide intervals since it serves as a harmonic foundation, it sometimes progresses in a scale-like manner similar to the upper voices, as in the following example:

Ex. 57. Fillide vuoi ch'io viva. Madrigal 23, meas. 9-11.



A most unusual chromatic progression appears in the continuo below:

Ex. 58. Fillide vuoi ch'io viva. Madrigal 23, meas. 1-5.



Two chromatic sequences occur, approached in both instances by a major third.

Chromaticism such as this is rare in the vocal parts as well as in the continuo.

Although most of the melodies are based upon stepwise movement, occasionally a madrigal might include sections in disjunct movement. Vago augelletto is such a madrigal. It embraces two sections based upon motives which are highly intervallic in nature:

Ex. 59. Vago augelletto. Madrigal 12, meas. 1-2; 22-24.

In both phrases the melody shows chordal implications. A similar section

appears in Fillide:

Ex. 60. Fillide vuoi ch'io viva. Madrigal 23, meas. 23-32.

The musical score for Ex. 60 consists of three staves of music in treble clef. The top staff is labeled 'S' for Soprano. The music is divided into three phrases. The first phrase starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second phrase starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4 with a sharp sign. The third phrase starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4 with a sharp sign. The music continues with various intervals and rhythms throughout the three phrases.

Here the motive opening the first phrase forms the melodic and rhythmic bases for all three phrases.

Most of the disjunct movements consist of major or minor thirds. Other such intervals are perfect fourths, fifths, and octaves. Major and minor sixths often appear also, but augmented and diminished intervals are rare. In the following example a curious diminished fourth appears:

Ex. 61. Poi che mori dicesti. Madrigal 4, meas. 14-15.

The musical score for Ex. 61 consists of three staves of music. The top two staves are labeled 'S' for Soprano and the bottom staff is labeled 'C' for Cello. The music is in two measures. The first measure has a quarter rest on the top staff, a quarter note G4 on the middle staff, and a quarter note G2 on the bottom staff. The second measure has a quarter note G4 with a sharp sign on the top staff, a quarter note A4 with a sharp sign on the middle staff, and a quarter note G2 with a sharp sign on the bottom staff. The music continues with various intervals and rhythms throughout the two measures.

The diminished fourth occurs in the second soprano between the notes c and g-sharp. This use of the diminished fourth is particularly unusual since it does not resolve to an a. Instead it is followed by a rest which is, in turn, followed by another descending melodic line.

Free contrapuntal movement, alternating with parallel thirds and sixths, has previously been discussed as the chief textural device. While imitative polyphony is of primary importance, contrary motion as a technique within itself plays a rather insignificant role. Very few phrases feature contrary movement. The following phrase is such an example:

Ex. 62. S'io paleso il mio male. Madrigal 7, meas. 10-14.

While the two soprano voices move in parallel thirds in ascending motion, the continuo is characterized by descending stepwise movement. This five-measure phrase, with prolonged use of contrary motion, is unique in comparison to Rossi's usual methods of uniting the voice parts with the continuo. The following example embraces a more subtle use of contrary motion:

Ex. 63. Tu credevi. Madrigal 19, meas. 9-13.

Points of imitation usually begin on the fourth, fifth, unison, or octave, but it is not uncommon to find imitation at the second, third, or sixth. The following example contains three points of imitation:

Ex. 64. *Vuo fuggir*. Madrigal 18, meas. 1-9.

The image shows a musical score for two voices, likely soprano and second soprano, in a single system. Both staves are in treble clef with a key signature of one flat (B-flat). The music consists of six measures. The upper voice begins with a phrase of six notes: G4, A4, B4, C5, B4, A4. The lower voice enters in measure 1 with a phrase a fourth below: D4, E4, F4, G4, F4, E4. In measure 5, the lower voice imitates the upper voice's phrase a second below: G3, A3, B3, C4, B3, A3. In measure 6, the upper voice imitates the lower voice's phrase a fifth above: D4, E4, F4, G4, F4, E4. The system ends with a double bar line and repeat dots.

The opening phrase is imitated a fourth below by the second soprano. The second point of imitation occurs in measure five, where imitation at a second below can be observed. In the next measure the upper voice imitates the same motive a fifth above.

A most unusual use of imitation occurs, however, in the opening section of Messaggier:

Ex. 65. Messaggier di speranza. Madrigal 19, meas. 1-12.

The image shows a musical score for three voices: Tenor 1 (T), Tenor 2 (T), and Contrabass (C). The key signature is C major and the time signature is common time (C). The score is divided into three measures. Tenor 1 (T) has a phrase marked (1) and A, consisting of notes G4, A4, B4, C5, B4, A4. Tenor 2 (T) has a phrase marked B, consisting of notes G4, A4, B4, C5, B4, A4. Contrabass (C) has a phrase marked (2) and (3), consisting of notes G3, A3, B3, C4, B3, A3. The system ends with a double bar line.

(4) B. (5) (6)

Musical notation for measures 4, 5, and 6. Measure 4: Treble clef, whole rest, quarter rest, quarter note G4, quarter note A4. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 5: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 6: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

(7) (8) (9) B.

Musical notation for measures 7, 8, and 9. Measure 7: Treble clef, quarter note G4, quarter note A4. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 8: Treble clef, whole rest, quarter rest, quarter note G4, quarter note A4. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 9: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

(10) (11) (12) (13)

Musical notation for measures 10, 11, 12, and 13. Measure 10: Treble clef, whole rest, quarter rest, quarter note G4, quarter note A4. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 11: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 12: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 13: Treble clef, whole note G4. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

The entire section is based upon two phrases only. The first tenor opens the madrigal with phrase A. In every other madrigal the other voice(s) imitate(s) the opening phrase upon entry, but here, the second tenor introduces a new phrase, B, in measure three. At the end of the fourth measure, Tenor I imitates phrase B at the unison with only slight variations. As this phrase concludes, Tenor II repeats phrase A, its only variation being the length of the last note. In measure nine, Tenor I overlaps the repeat of phrase A by again bringing back phrase B. In the next measure Tenor II imitates phrase B at the fifth below. Slight variations to phrase B occur in both voices as the cadence is approached.

To conclude, there are four features which make this section of Messaggier unique:

- (1) The opening theme is not imitated until after a second theme has been introduced.
- (2) The second theme is repeated four times, while usually a melody of such length is imitated only once at the most.
- (3) The texture is unusually thin since a minimum of overlappings has taken place.
- (4) From the use of only two themes a closely-knit unit has resulted in this section.

Melodic sequences often occur in the madrigals. Most frequently, however, there is only one repetition of a given phrase, as in the following passage:

Ex. 66. Vuo fuggir. Madrigal 18, meas. 14-18.

The musical score consists of two systems of three staves each. The top staff in each system is labeled 'S' (Soprano), the middle 'S' (Alto), and the bottom 'C' (Bass). The key signature is one flat (B-flat). The first system shows the initial phrase in three voices. The second system shows the same phrase repeated one step lower in each voice. A vertical bar line is present at the end of the second system.

Here all three voices repeat the first phrase one step lower, thus the sequence is harmonic as well as melodic in nature. A similar passage occurs in Pargoletta, which has been discussed earlier in reference to its harmonic sequence.

The basic rhythmic movement of the madrigals is generally smooth and flowing. Most of the patterns are based on half, quarter, and eighth notes, corresponding to the inherent rhythm of the text. Dotted-eighth patterns and

sixteenth-note runs seldom occur, but when they do, most frequently they are of a decorative nature, as in the following examples:

Ex. 67. Sorge piu vaga. Madrigal 25, meas. 37-40.

Ex. 68. Volo nei tuoi begli occhi. Madrigal 3, meas. 35.

The opening measures of Gradita liberta and Donna priva di se, a variant, and the closing measures of Sorge piu vago each utilize a considerable number of dotted-eighth patterns. The melismas appearing in Vago augelletto and Volgi pur da me, which have been discussed previously, contain Rossi's most extensive use of sixteenth-note runs.

In only two madrigals do meter changes occur. The most frequent of such changes occur in Gradita liberta and its variants.¹ The madrigal opens with fifteen measures in duple meter. Four measures of triple follow. Subsequently, four measures of alla breve appear, followed by six measures of

¹See Plate V.

triple. The second section of triple is followed by five measures of alla breve, followed by a ritornello in duple meter. The following measures, taken from this madrigal, exemplify how Rossi enacted the rhythmic changes:

Ex. 69. Gradita liberta. Madrigal 14, meas. 15-29.

The musical score is presented in three systems, each with two staves. The top staff is labeled 'S' for Soprano. The key signature is one sharp (F#), and the time signature is 3/4. The score illustrates the following rhythmic changes:

- Measures 15-18:** The top staff begins with a whole rest in measure 15, followed by a quarter rest in measure 16. The music resumes in measure 17 with a quarter note (F#), a quarter note (G), and a quarter note (A). Measure 18 continues with a quarter note (B), a quarter note (C), and a quarter note (D#).
- Measures 19-22:** The time signature changes to 3/4. Measure 19 starts with a quarter note (E), a quarter note (F#), and a quarter note (G). Measure 20 has a quarter note (A), a quarter note (B), and a quarter note (C). Measure 21 has a quarter note (D#), a quarter note (E), and a quarter note (F#). Measure 22 has a quarter note (G), a quarter note (A), and a quarter note (B). The system ends with a 3/4 time signature.
- Measures 23-26:** The time signature changes to 3/4. Measure 23 has a whole rest. Measure 24 has a quarter note (C), a quarter note (D), and a quarter note (E). Measure 25 has a quarter note (F#), a quarter note (G), and a quarter note (A). Measure 26 has a quarter note (B), a quarter note (C), and a quarter note (D#). The system ends with a 3/4 time signature.



In measures 19 and 29 cadential elision takes place, enabling a smoother rhythmic transition. In measure 22 the cadence is completed before the time change from alla breve to triple. In measure 20, syncopation occurs in both voices moving in parallel thirds. This is one of the rare instances in which syncopation appears.

The other madrigal in which meter changes occur is Zeffiro torna. It opens in triple and changes to alla breve, after which a return to triple meter occurs for another section, followed by a close in alla breve. All the other madrigals, with the exception of Riede la primavera in triple, utilize the "C" meter throughout.

SETTING OF THE TEXT

Unlike many of his contemporaries, Rossi depended upon the poets of his own period for the sources of the texts to the madrigals contained in the group under discussion. The one exception is his use of the sonnet Vago augelletto¹ of Petrarch, whose poems had undergone countless settings by other

¹Monteverdi also set this delightful poem to music, which appears in his Eighth Book of Madrigals (1638).

sixteenth-century madrigalists. For the remainder of the texts, Marino and Rinuccini are the predominant poets. One can only speculate as to which of the poems were written by Marino and which by Rinuccini with the exception of Volo nei tuoi begli occhi, which is attributed to Marino.¹

The central theme of the poems reveals the suffering, rejection, and fate expressed by a lover who has been betrayed. At times he pleads for pity in his grief as in the fourth verse of Pargoletto non sai:

Dimmi, o bella Pastorella	Tell me, O beautiful Shepherdess
Quest'ardor che t'arde il seno	This fire burning within my breast
Sveglia in te pietade al meno?	Does it not move you to pity?
Sol pietade, ohime, ti chieggio	Pity alone, alas, I ask-
Non lo veggio	I see it not.

But perhaps the more frequent cry is a desire to escape from her cruel infidelity:

Vo fuggir lontan da te,	Far from you I wish to flee,
Donna, crudel	Lady, crueller to my grief
Piu d'una fera al mio penar.	Than savage beasts.
Piu languir senza merce,	I no longer wish to languish
Piu non vo'sospirar	Without mercy, nor to sigh
Senza pieta	Without pity from
L'empia belta	An infidel's
D'un infedel.	Unholy beauty.

The lover's most poignant feelings, however, appear in Ahi ben ti veggio. Here, the beloved is pictured as one possessing wild pride, ungrateful and unjust. She is compared to a wild beast causing the lover to perish in vain. Therefore he sings and laughs that he once wept over her, now wishing to scorn her forever:

¹Einstein, op. cit., Hebrew Union College Annual, p. 391.

Sappi ch'io rido e canto,
 E mi pento dei di
 Che per t'ho pianto.
 Co si far voglio sempr'al tuo
 dispetto. . .

I now know I can laugh and sing,
 And repent of the day
 When I wept for you
 And I shall act always, drawing upon
 you, scorn.

Vago augelletto is more pastoral in nature. Although the poet expresses sadness over the death of his loved one, his words are directed to a "lovely little bird" as he compares the onset of his sorrow to a dark autumn evening with winter approaching. The only other poem that focuses on the beauties of nature is Zeffiro torna:

Zeffiro torna e di soavi odori
 L'aer fa grato e'l pie discioglie all'onde;
 E mormorando per le verdi fronde
 Fa danzar al bel suon sul prato i fiori.

The Westwind returns and with the sweetest odors
 Makes the air pleasant and loosens the foot of the waves...
 And then murmuring through the bright green leaves
 Lets them dance with the flowers on the green meadow.

Rossi, as well as the other madrigalists of his day were under the influence of the revolutionary principles set forth by the Camerata concerning the importance of the words in relation to the music. Although his madrigals retain the contrapuntal flavor of the stile antico, the relationship between the natural word inflections of the poetic line and the rhythmic accents of the melodic line is present throughout the collection. For example, in the line, "Ma, si mi vince amore," the rhythmic pulse of the melodic line is closely related to the natural flow of the words:

Ex. 70. Messaggier di speranza. Madrigal 9, meas. 38-40.

T
Ma si mi vince a- ma- re
But if I'm con- querd by love

T
Ma si mi vince a- ma- re
But if I'm con- querd by love

C

The word ma is followed by a rest in the music as it would be followed by a pause if it were spoken. Both melodic and rhythmic stress are given to amore since it is the most significant word of the line.

Rossi makes infrequent use of the stile recitativo in the madrigals, but

Volo nei tuoi begli occhi contains a lengthy recitative:

Ex. 71. Volo nei tuoi begli occhi. Madrigal 3, meas. 17-23.

S
Per al-ber-gar sen ve- ne Det' r'o
But then he sought to lodge - In your

ge- li- do co- re Ma nel suo ge- lo al-
fri- gid - heart - But your hearts i- cy

gen- te spe- se la fa- ce ar-
frost ex- tin- quishd his flam- -

dē- te
-ing torch.

In this passage, the conclusion of each poetic line is followed by a rest, and the important syllables are given rhythmic stress. To create a more dramatic effect, the accented syllable of the word face (torch) is given particular emphasis by the use of a sixteenth-note run in the melody line.

Textual painting is frequently employed to emphasize certain words in the text. Elaborate melismas occur on the words gai (happy) in Vago augelletto, voglia (unfaithful) in Vogli pur da me, and arse (blinded) and foco (fire) in Volo nei tuoi begli occhi. Perhaps the word that contains the most frequent and extended melismas is canto (sing). The most striking occurrence of this is in the final measures of Sorge piu vaga where six melismas appear with the word canto. The concluding phrase is the most elaborate:

Ex. 72. Sorge piu vaga. Madrigal 25, meas. 41-45.

The musical score for 'Sorge piu vaga' (measures 41-45) is presented in four staves. The top staff is the vocal line (Soprano) with lyrics: 'now I can-sing' followed by rests. The second staff is a lute accompaniment line. The third and fourth staves are instrumental accompaniment lines. The music features a sixteenth-note run on the word 'canto'.

Other words such as pianto (wept), crudel (cruel), core (heart), pieta (pity)

and sospirar (sighing) are given special emphasis, either by repetition, melodic accentuation, or rhythmic pulsation.

Another means of dramatic intensification is achieved by the use of strong dissonances. For example, in the passage below, which is based on the words "di quanti miei tormenti," an augmented triad and two suspensions occur:

Ex. 73. Messagger di speranza. Madrigal 9, meas. 20-23.

T $\#$ $\#$ $\#$ $\#$
 quan - ti miei tor - men -
 pains - bru -

T $\#$ $\#$ $\#$ $\#$
 men - pains - Bru -

C $\#$ $\#$ $\#$ $\#$

T $\#$ $\#$ $\#$ $\#$
 - ti pains,

T $\#$ $\#$ $\#$ $\#$
 - ti pains

C $\#$ $\#$ $\#$ $\#$

Similar to the passage above, the following excerpt, based upon the line "piu languir senza merce" is highly dissonant:

Ex. 74. Vuo fuggir. Madrigal 18, meas. 11-12.

S
guir sen- za mer- ce Più non vò sos- pir-
long- er wish to lan- quish without mercy nor to

S
ce Più non vò sos- pir- ar sen- za pie-
-quish without mercy nor to sigh without pi- ty

T

Within only four beats a passing tone, an appoggiatura, an échapée, and a strong minor-second clash occur.

Tempo and meter are significantly employed for creating a desired mood. For example, in Zeffiro torna, triple meter is used for the passages referring to wind, waves, and dancing; and in contrast, duple meter occurs where the words refer to mountains, valleys, and caves. In the madrigal Alma del'alma mia, (Soul of my Soul), the mood is more restrained and subdued. Common meter is used throughout and the melodic movement is considerably slower than that of Zeffiro torna. Similar to Alma del'alma mia, the madrigal Messaggier di speranza opens with a very slow melodic movement of expanded phrases as the poet speaks of his grief and sorrow. But as the mood of the verse changes, the rhythmic pulse becomes faster, and an indication appears

in the original edition to sing the final section "presto".¹

The modern edition of Madrigaletti a due et tre voci by Salamone Rossi follows. The collection has been transcribed into modern notation, a realization of the basso continuo has been incorporated, and in addition to the original Italian setting of the text, an English translation has been included. It is the sincere hope of the author that this lovely music, so long forgotten, will once again assume its rightful place among the vast treasures bequeathed to us by the giants of the musical past.

¹This is the only occurrence of a tempo marking as such throughout the entire collection.

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APPENDIX

1. RIEDE LA PRIMAVERA

MM $d=100$

117

Rie - de la pri - ma - ve - ra
Spring-time is now re - turn - ing

Rie - de la pri - ma - ve - ra
Spring-time is now re - tur - ning
tor - na la bel - la clo - ri
led by the love - ly clo - ris

[6]

tor-na la bel-la Clo - ri
led by the love-ly Clo - ris

tor-na la bel-la Clo - ri
led by the love-ly Clo - ris

b 6 6 5 [6]

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The lyrics are 'tor-na la bel-la Clo - ri' on the first line and 'led by the love-ly Clo - ris' on the second line. The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. The bass line includes fingerings 'b', '6', '6', '5' and a bracketed '6' at the end of the system.

O - di la ron-di - nel - la - mi -
O hear the sing-ing swal - low, and

O - di la ron-di - nel - la - mi -
O hear the sing-ing swal - low, and

[6] [6]

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The lyrics are 'O - di la ron-di - nel - la - mi -' on the first line and 'O hear the sing-ing swal - low, and' on the second line. The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. The system concludes with two bracketed '6' marks in the bass line.

ra l'her-bett'ei fio ri,
see the blos-soms 'round us,

ra l'her-bett'ei fio ri,
see the blos-soms 'round us,

[6]

O-di la ron-di-nel-la mi-
O hear the sing-ing swal-low, and

O-di la ron-di-nel-la mi-
O hear the sing-ing swal-low, and

[6] [6]

$\text{♩} = \text{♩}$

ra l'her-bett' ei fiò - ri ma
see the blos-soms'round us But

ra l'her-bett' ei fiò - ri ma
see the blos-soms'round us But

[8 7]
[6 5] # #
b

tu Clo - ri più bel - la ne la sta -
thou Clo - ris with beau - ty, beau - ty ev - er

tu Clo - ri più # bel - la ne la sta -
thou Clo - ris with beau - ty, beau - ty ev - er

#

gion no-vel-la Ser-bi-l'an
grow - - - - - ing doth yet re -

gion no-vel- - - la Ser- yet bi l'an
grow - - - - - ing doth yet re -

6 7 6

ti-co ver- no, Che -
tain harsh win- ter. oh -

ti-co ver - no, Che -
tain harsh win- ter. Oh -

4 #3 #

s'hai pur cin-to il cor, s'hai pur cin-to il
 thou hast locked thy heart with e-ter-nal

s'hai pur cin-to il cor, s'hai pur cin-to il
 thou hast locked thy heart with e-ter-nal

Musical notation for piano accompaniment, including a key signature change to one sharp (F#) in the second measure.

cor-di giàc-cio e-ter-no per-che, nin-fa cru-
 ice - and - cold-ness, be-cause, O cru-el

cor-di giàc-cio e-ter-no per-che, nin-fa cru-
 ice - and - cold-ness, be-cause, O cru-el

Musical notation for piano accompaniment.

6

del, nymph, per-che nin-fa cru-del, quan-
 be-cause thou art - cru- el -

del, nymph, per-che nin-fa cru-del, quan-
 be-cause thou art - cru- el -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one flat (Bb). The lyrics are written below the vocal staves.

- to gen-ti-le por-ti ne gl'oc-chi il
 - and yet gen-tle, Sun-light haunts thy eyes and

- to gen-ti-le por-ti ne gl'oc-chi il
 - and yet gen-tle. Sun-light haunts thy eyes and

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one flat (Bb). The lyrics are written below the vocal staves. At the bottom of the piano part, there is a measure with a sharp sign, a '6' in a circle, and a bracket containing a sharp and a flat sign.

sol nel vol-to A-pri - - - le,
A - pril is in thy coun- - te - nance,

sol nel vol - to A - pri - le
A - pril is in thy coun - te - nance.

6 4 #3 #

por- ti ne gl'oc- chi il sol nel vol - to A -
Sun-light haunts thy eyes and A - pril is in thy

por- ti ne gl'oc- chi il sol nel vol-to A-pri -
Sun-light haunts thy eyes and A- pril is in thy coun-

6 [6/5] 6

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "pri-coun- te- nance. le, por- ti ne glo- chi il Sun- light haunts thy eyes and". The piano part includes chord symbols: 4, #5, 6, [6/5], and [#].

pri-coun- te- nance. le, por- ti ne glo- chi il
 Sun- light haunts thy eyes and

- - - te - nance, por- ti ne glo- chi il
 Sun- light haunts thy eyes and

4 #5 6 [6/5] [#]

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "sol A- pril nel is vol- in to A- thy pri- coun-". The piano part includes a chord symbol: 6.

sol A- pril nel is vol- in to A- thy
 A- pril nel is vol- in to A- thy pri- coun-

6

2. TEMER DONNAI NON DEI

Handwritten musical score for three staves. The first staff is in treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a quarter note on G4 and a quarter note on A4. The second measure has a quarter note on B4. The lyrics "pri- le." are written below the first measure, and "coun- te- nance." are written below the second measure. The second staff is also in treble clef with a key signature of one flat. It contains two measures of music. The first measure has a quarter note on G4. The second measure has a quarter note on A4. The lyrics "te- nance." are written below the first measure, and "le. nance." are written below the second measure. The third staff is in treble clef with a key signature of one flat. It contains two measures of music. The first measure has a quarter note on G4 and a quarter note on A4. The second measure has a quarter note on B4. The lyrics "4" and "3" are written below the first and second measures respectively. The fourth staff is in bass clef with a key signature of one flat. It contains two measures of music. The first measure has a quarter note on G2. The second measure has a quarter note on A2. The lyrics "4" and "3" are written below the first and second measures respectively.

Four empty musical staves, each consisting of five lines, arranged vertically. They are intended for practice or continuation of the musical piece.

2. TEMER DONNA NON DEI

♩ = 104

127

Te - mer don - na non
Fear not my be -

[6] 6 #

de - lov - ed Ch' io that
Ch' io sco - pr'al - trui già -
That to an - o - ther

7 6 #

sco - pr'al - trui già - mai gl'in - cen - dii
 to an - o - ther I'll my love dis -
 mai ch'io sco - pr'al - trui già -
 I'll my love, my love dis -

mie - dose,
 mai close
 Te - Fear mer not don - my -
 # [6] [6]

ch'io sco- pr'al- trui già-
 that to an- o- ther
 na- non dei ch'io
 be- lov- ed that

6 5 7 6 # [6]

mai gl'in cen- dii mie -
 I'll my love dis- close. -

sco- pr'al- trui già- mal gl'in- cen- dii
 to an- o- ther I'll my love dis-

6 5

Il mio rin-
my hid-den

mie -
close. —

Il mio rin-chiu so ar-do-re
My hid-den fire, my pas-sion

4 # 3 [6] [9 8]

chIU so ar-do-re non ve-
fire, my pas-sion will not

non ve-drà, non sa-prà, non chòl-tri a-mò-
will not see, will not know an-o-ther love..

drà, non sa-prà, non ve- drà, non sa- prà non ch'al trie-
see, will not know, will not see, will not know an- o- ther

re, non ch'al-tria-mo-re non ch'al-tria-mo - - - -
My hid-den pas-sion, my hid-den pas - - - sion

[6]

mo- re. Ar- do è sem-pr'ar - de -
love. — — — — Al- ways I'll love si - lent -

re, Ar- do è
my love, Al- ways I'll

4 #3 #

ro, e' sem-pre ar-de-ra ta - ci - to a -
 ly, oh al - ways I'll love, si - lent - ly
 sem - pr'ar - de - ro, ar - de - ro ta - ci - to a -
 love si - lent - ly, I'll love, si - lent - ly

[6]

man - te se pur tra fiam - me
 love, un - less a - midst so much
 man - te se pur tra fiam - me
 love, un - less a - midst so much

[#] 6

tan-te non sa-pr'il pet-toe
pas-sion, 'midst so much pas-

[6]

fo-re l'i-ma-gin tua non ma-ni-
sion, - knows the heart and thus re-veals your

fo-re l'i-ma-gin tua non ma-ni-
sion, - knows the heart and thus re-veals your

6 5

fe - sti - il co - re, li - ma - gin
love - ly im - age, The heart will

fe - sti - il co - re, li - ma - gin
love - ly im - age. The heart will

6 4 3 6 5

tua non ma - ni - fe - sta - il co - re, li -
thus re - veal your love - ly im - age. The

tua non ma - ni - fe - sta - il co - re, non
thus re - veal your love - ly im - age. The

[6] 4 [4] 3 6

ma- gin tua non ma- ni- fe- sta il co -
heart will thus re-veal your love- ly im -

ma- ni- fe- sta il col- im -
heart will thus re-veal your im -

6 # # [6] [6] #

re, li- ma- gin tua non ma- ni- fe - - -
age. The heart will thus re-veal your im - - -

re, li- ma- gin tua non ma- ni-
age, your im - age. will thus re-

6 5

- sta il co - re, li - ma - gin
 - age, The heart will thus re -
 fe sta il co - re, li - ma - gin
 veal your im - age, will thus re -

4 3 [6] 6

tua non ma-ni-fe-sta, non ma-ni-fe-sta,
 veal, re-veal your im-age, your love-ly im-age.

tua non ma-ni-fe-sta, non ma-ni-fe-sta,
 veal, re-veal your im-age, your love-ly im-age,

[6]

non ma-ni-fe - sta il co - re.
re-veal your love - ly im - age.

non ma-ni-fe sta il co - re.
re-veal your love-ly im - - - - - age.

[6] 4[#] 3

3. VOLO' NEI TUOI BEGLI OCCHI

138

Vo- lò ne tuoi begl' occ- hi ig-
 La- dy Dan Cu- pid, na- ked' flew in-

6

nu- do Dò - na per scal-
 to your love-ly eyes to warm-

Vo- lò ne tuoi begl' occ- hi
 La- dy Dan Cu- pid nak-ed flew

7 - 6 # [6]

1) When the English text is used, occasional note values will have to be divided in order to accommodate additional syllables which appear in the translation.

dar- si a- mo- re per scal- dar- si a-
his - god- hood, to- warm his

ig- nu- do Do -
in- to your love- ly eyes to

[6] 6

mo- re per scal- dar -
god- hood to - warm

na per scal- dar- si a - mo- re a- mo-
warm his god hood to

2 [6] b b

si a- mo - re Ma la luc' el' Ar-
 his god- hood But the heat and -
 warm his god - re hood

4 - # 3 # #

do- re La vis- ta gl'ac- cie- co Ar- se le
 light there - scorched his wings - and blind - ed his .
 Ma la luc' e l'ar-
 But the heat and -

pen- vi- ne sion, Ar- blind-

do- re la vis-ta gl'accie-co Ar-
light there- scorched his wings and blind-

6 6 6

ed his - vi - se le pen- ne
sion

ed his vi - se le pen- ne,
sion.

[6] 4 -# 3

gen- te Spē- se la fa - ce ar-
frost Ex - tin- guished his flam- -

[6]

dē - te On- de fug- gi gri- dan- do
ing torch. From thence he fled - cry- ing

On- de fug- gi gri-
From thence he fled, fled

#

gri-dā-do Ov' hav-rò lo-co se cos-tei tutt'è
fled cry-ing Oh, where- shall I dwell when she is

dan-do Ov' hav-rò lo-co
cry-ing Oh, where- shall I dwell

The first system consists of four staves. The top staff is a vocal line in treble clef with a 4/4 time signature. The second staff is another vocal line in treble clef. The third staff is a piano accompaniment in treble clef, showing chords. The bottom staff is a piano accompaniment in bass clef, showing a simple bass line.

gla-ccio se co-stei tutt'è giac-cio è tut-to fo-
ice com-plete-ly and com- plete- - - ly

Se co-stei tutt'è giac-cio è tut-to
When-she is ice com-plete-ly

The second system also consists of four staves. The top staff is a vocal line in treble clef. The second staff is another vocal line in treble clef. The third staff is a piano accompaniment in treble clef, showing chords. The bottom staff is a piano accompaniment in bass clef, showing a simple bass line. A sharp sign (#) is placed below the bass staff at the end of the system, and the number [6] is written below it.

co se cos- tei tut-to è giac- cio
 fire when she is - ice

fo- co se cos- tei tut-to è giac- cio è
 and - fire, when she is - ice and

4 - # 3

e tut-to è fo- co se co- stei tut-t'è
 when she - is ice and com- plete - ly

tut-t'è fo- co
 fi- re.

[6] 4 - # 3

giac - cio se ca - stei tut - t'è
fi - re. when she is

se cas - tei tut - to è giac - cio è tutt'è
When she is - ice - when she is

[6]

giaccio è tut - t'è fo - co è tut - t'è
ice and fi - re when she is

fo co
fi - re

[6]

4. POI CHE MORI DICESTI

148

Soprano (S) vocal line with lyrics:
 Poi che mo-ri di-ces-ti Ben mi
 Since you told me - to die Dy-ing

Piano accompaniment (Grand Staff) with a '6' marking below the bass staff.

Soprano (S) vocal line with lyrics:
 Poi che mo-ri di-ces-ti
 Since you told me - to die
 fora il mo- in- fi-nite rir gioia
 would be - in- fi-nite joy In-

Piano accompaniment (Grand Staff) with a '[6]' marking below the bass staff.

Ben mi fora il mo- rit gioia
 Dy- ing would be - in fi-

in- fi- ni- ta Ben mi
 - - fi- nite joy Dy- ing

6

in- fi- ni- ta gio-
 nite joy in- fi- nite joy - -

fora il mo- rit gio- ia in-
 would be in- fi- nite joy - in-

7 6 6

-ia in- fi- ni- ta
 - in- fi- nite joy
 fi- ni - nite ta Ma
 fi- joy joy But -

#3 - 4 - #3 # #

Ma come puo mo- rir come puo mo-
 But how can a man die a man-
 come puo mo- rir come puo mo-
 how- can a man die a man-

#

-rir chi non hà vi - ta Cru-
 die who is not liv - ing Cru-
 rir chi non hà vi - ta Cru- del
 die who is not liv - ing. Cru- del
 Cruel one

del cru - del tu m'ucci-
 one Cruel one O you have
 tu m'ucci - des - ti tu m'ucci des - ti
 O you have killed me O you have killed me

[6] [6]

des - ti
killed me

I l tuo fe -
Your faith - ful

tu m'ucci des - ti
O you have killed me

I l tuo fe - del
Your faith - ful one

[6]

del non vi - ve
one lives no more

Mi - ra - co - lo d'a -
The mi - ra - cle of

non vi - ve
lives no more

Mi - ra - co - lo d'a -
The mi - ra - cle of

[6]

4 - #3 #

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "mor s'ei par - la e - scri - love yet gives me pow'r to". The second staff is a vocal line in treble clef with lyrics: "mor s'ei par - la e - scri - love yet gives me pow'r to". The third staff is a guitar accompaniment in treble clef with chords. The bottom staff is a guitar accompaniment in bass clef with chords and fingerings: [6], [6], #, [6], 4, #3.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef with lyrics: "ve write. Dun - que So then". The second staff is a vocal line in treble clef with lyrics: "ve write Dun - que So then". The third staff is a guitar accompaniment in treble clef with chords. The bottom staff is a guitar accompaniment in bass clef with chords.

Ch' ove vi - ta non è Mor - te non
 For where there is - no life there is

Ch' ove vit - ta non è Mor - te non
 For where there is - no life there is

[6] 6 [6]

vie - ne. Ch' ove vi - ta non è Mor -
 no death For - where there is no life

vie - ne Mor - te non vie -
 no death where there is no

- te non vie- ne Ch'ove vi- ta non
 there is no death For- where there is

-ne Mor- te non vie-ne Ch'ove vi- ta non
 life There is no death - For- where there is

4 - #3 b

è Mor- te non vie- ne mor-
 no life there is no death Where

e mor-te non vie- ne mor-
 no life there is no death Where

b 4 - [#]3 [b]

-te non vie - ne mor - te non vie -
 there is no life There is no

te non vie - ne mor - te non
 there is no life There - is

[6] [6] b

- ne
 death.

o
 vie. - he
 no death.

4 - #3 0

Cis-si- mà mia stel- la, Ch'ovunque il
 deep-ly my dear star, That where-so-

Cis-si- mà mia stel- la, Ch'ovunque il
 deep-ly my dear star, That where so

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are written below the vocal staves. The piano accompaniment features a simple harmonic structure with chords and single notes.

pas- so gir- o Con gli'occhi del pen- sier sem-
 ev- er I go the eyes of my- thoughts be-

pas- so gir- o Con gli'occhi del pen- sier sem-
 ev- er I go the eyes of my- thoughts be-

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are written below the vocal staves. The piano accompaniment features a simple harmonic structure with chords and single notes.

-pre vi mi- hold ro you

- pre vi mi- hold - ro you E'n co-si And with so

[6] 4 - #3

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics '-pre vi mi- hold ro you'. The second staff is another vocal line with lyrics '- pre vi mi- hold - ro you E'n co-si And with so'. The third and fourth staves are piano accompaniment. The piano part includes a bass line with a bracketed '6' and a '4 - #3' marking below it. There are also some sharp signs (#) in the piano part.

bel- la fiam- me'n and

love- ly a flame -

E'n co-si And with so

6 # #

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'bel- la fiam- me'n and'. The second staff is another vocal line with lyrics 'love- ly a flame - E'n co-si And with so'. The third and fourth staves are piano accompaniment. The piano part includes a bass line with a '6' and two sharp signs (#) below it.

bel - la fiam -
 love - ly a flame

m'e'ntant' ar -
 and with such ar -

tant' ar - do - re eh tan -
 with such ar - dor and with tar
 such

#6 # [6]' #

-dor - e Non men lun - gi ch'appres - so
 dor Burns my heart it cannot be

-dor - e Non men
 ar - dor Burns my

#

¹ The original edition has a flat here instead of [6].

ard'il mio co- re ard' il mio co-
 but near - you , it can-not be

lun- gi ch' appres- so ard'il mio co-
 heart it can-not be - - - - but near

The first system consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#).

re ard' il mio co- re
 but near - - - you

re Non men lun - gi ch' appress' ard'il mio
 you Burnsmy heart it can- not be, but

The second system also consists of four staves, continuing the vocal and piano parts from the first system. The key signature remains one sharp (F#). A bracketed number [6] is written below the bass line of the piano accompaniment.

ard' il mio co-re Non men
Can-not be but near you Burns my

co- re Non men lun-gi ch'appres- so
near you, Burns my heart - - -

4 - #3

lun- gi ch'appress' ard' il mio co -
heart - - - burns - my

ard'il mio co- re ard'il mio co -
- burns my heart - - burns my -

4 - #3

ENONÈ QUESTO È BELLO

re heart Non men lun-gi ch' appres- so ard' can-not
 heart Burns my heart - - - it can- not

[6]

il mio co- re.
 be but - near - you

mio co - re.
 be but near you

4 - #3

6. NON È QUESTO IL BEN MIO

165

S

Non è quest' il ben mi- o
Is- this not- my love

Non è
Is -

[6] # [6]

Non è quest' a co-
Is it not she for

quest' il ben mi- o
this not- my love

Non è quest' a co-
Is it not she for

-lei per cui già tan- to Hò sos-pira-to
 whom I - have longed have longed- so

-lei per cui già tan- to Hò sos-pira-to e
 whom I - have longed have longed so much

The first system consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below. The bottom staff is a piano accompaniment in bass clef, with chords and a melodic line.

e piàn- to Her s'el' -
 much and wept Then if she

pi-an- to Her s'el' -
 and - wept Then if she

The second system also consists of three staves. The top two staves are vocal lines in treble clef, with lyrics written below. The bottom staff is a piano accompaniment in bass clef, with chords and a melodic line. There are some handwritten annotations below the piano staff, including a sharp sign, a '4 - #3' marking, and a bracketed '4'.

l'e nel mio se- no Per- chè si tost' il cor per-
now lives in my breast- why- does my heart why

l'e nel mio se- no Per- chè si tost' il cor per
now lives in my breast- why- does my heart why

-che si tost' il cor l'agu'e vi- en
does- my- heart So var pid-

-che si tost' il cor l'agn' e vien me-
does my- heart So - ra- pid-

[6] 6

me - ly no weak-en

ly no weaken Col- pa vos- tra mia
My life, you are

4 - #3

Col- pa vos- tra mia vi - ta
My life, you are - quil - ty

vi - ta Che non gli des-ti in sua
quil - ty For in its need - ful -

6

Chè non gli desti in sua sta- gion ai-
 For in its need- ful sea- son you

sta- gion che non gli dest' in sua sta- gion ai-
 season in its need- ful season You

6 4 - 3

ta Col- pa vos- tra mia vi- ta
 were not its main- stay -

ta Col- pa vos- tra mia vi- ta
 were not its main- stay -

[6] #

Che non gli dest' in sua sta- gion ai -
 For in its need - ful sea- son you

Che non gli dest' in sua sta- gion ai -
 For in its need - ful sea- son you

[6] 6 4 - #3

ta Che non gli dest' in sua sta- gion ai - ta.
 were not its main- stay

ta Che non gli dest' in sua stagion ai - ta.
 were not its main- stay

b b b 4 - #3 0

7. S'IO PALESO IL MIO FOCO

171

S'io pale - so il mio fo - co Chi
If I re - veal all my love - Who

S'io pale - so il mio fo -
If I re - veal all my love -

6

sachel grave ar - dore Pie - ta non nieghi il mio
knows in my grave ar - dor if my cru - el love will not de -

co Chi sachel grave ar - dore
- Who knows in my grave ar - dor

cru- del a - more Pie-
 ny me pi- ty If
 Pie- tà non nieghi il mio cru-del a-
 If my cru-el love will not de- ny me

#

tà non nieghi il mio cru- del A - mo -
 my cru-el love will not de - ny me pi-

mo- re il mio cru- del a - mo -
 pi- ty, will not de- ny me pi-

6 4 - 3

-re ty Chi Who sà mi - se - ro
 knows, sad one that I

-re ty Chi Who sà mi - se - ro
 knows, sad one that I

poi che non in-vol-i il sol che non in-vol-i'll
 am that the sun- might de- part the sun of her bright

poi che non in-vol-i il sol che non in-vol-i'll
 am that the sun- might de- part the sun of her bright

sol de-gl' occhi suo - i Ma pur
 eyes- might- de- part. But still

sol de-gl' occhi suo - i Ma pur
 eyes- might de - part. But still

4 - # 3 #

deg- gio mor-ri - re Sen-za chie - der soc-
 I — must die with-out cry - ing

deg- gio mor-ri - re Sen-za chie - der soc-
 I — must die with-out cry - ing

[6]

cors'al mio mar-ti - re Ah ta - ci
for - help in suf - 'fring Ah si - lence

cors'al mio mar-ti - re Ah ta - ci
for - help in suf - 'fring Ah si - lence

[6] 4 - #3

lin - qua ah ta - ci Che di -
my tongue Ah si - lence My eyes

lin - qua ah ta - ci
my tongue, ah si - lence

[6] 4 - #3 #

ranno il mio duol Che diran- no il mio duol gl'oc-
will yet con-fess all of love's mi -

Che diran- no il mio duol gl'oc-
all of love's - mi -

6

chi lo-qua - ci Che dir-anno il mio
'sry My eyes will yet con -

chi lo-qua - ci Che dir-anno il mio
'sry My eyes will yet con -

4 - #3 b

duol gl' occhi lo-qua-ci Che di-
fess All of love's mi-'sry My eyes

duol gl' occhi lo-qua-
fess All of love's mi-'sry My eyes

6 4 - 3

ranno il mio duol gl' occhi lo-qua-ci
will con-fess All love's mi-'sry

ranno il mio duol gl' occhi lo-qua- ci
will con-fess All love's mi-'sry

4 - #3

8. ALMA DE L'ALMA MIA

178

Al-Soul ma del' al-of ma mi-

Al-Soul ma del' al- ma of

[6]

- a soul Com' in me
my soul Since in me

mi - a soul Com' in
my soul Since in

7 - 76

Com' in me Spir' ar-
 Since in me You in

me Com' in me Spir' ar-
 me Since in me You in-

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a simple, homophonic style.

do- re Se tu non sent an- cor
 Spire love If you feel no

do- re Se tu non sen- ti
 Spire love If you feel

4 - 5 [6]

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a simple, homophonic style. At the bottom left, there are the numbers "4 - 5" and at the bottom right, a sharp sign and "[6]".

fiàm- flames ma fià -

ancor fiàm- no flames ma d'amo-

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics 'fiàm- flames ma fià -'. The middle staff is another vocal line in treble clef with lyrics 'ancor fiàm- no flames ma d'amo-'. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

- ma d'a - mo - re. love

of re. love Ah! Ah!

#3 - 4 - #3 #

The second system consists of four staves. The top staff is a vocal line in treble clef with lyrics '- ma d'a - mo - re. love'. The second staff is another vocal line in treble clef with lyrics 'of re. love Ah! Ah!'. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Below the piano part, there are rhythmic markings: '#3 - 4 - #3 #'.

Ah!
 Ah!
 che di
 you are

che di sel - ce
 you are made of

se -
 rock

i.
 -

[6]

sel - ce se -
 made of rock

i ch'a lo col -
 - For from the

Ch'a lo col - pir de l'a mo - ro - so stra -
 For from the stroke of the - ar - row of

[6]

pir del' a-mo-ro-so stra-le Du-
 stroke of the ar-row of love le Oh,
 -le del a-mo-ro-so stra-le
 love- of the ar-row of love -

ra ti-ren-di è per mio
 how-hard you are which-for
 Du- ra ti ren-di
 Oh, how-hard you are

[6] #

ra ti ren- di è per mio
 hard you- are - Which for me

-ra ti ren- di è per mio
 - - are - which for me

4 - 3

doppio ma- le.
 is so - bad

dop- pio ma- le Ne mäd'ä mill'a
 is so- bad For you- send-

7 - 6

Ne man-d'a mill'a mil-le A
For you - send from
mil-le A l'esco del mio cor
from A my - heart

l'esca del mio cor al es-ca del mio cor l'atte
my heart - Thou - sands
a l'esco del mio cor l'atte
Thou - sands

[6
b]

fa - vil - le a l'esca del mio
 thou - sands of spar -

fa - vil - le a l'esca del mio
 thou - sands of spar -

[6] 4 - [F#] 3 b

cor a l'esca del mio cor l'alte fa -
 kles You - send from my

cor a l'esca del mio cor l'alte fa -
 kles You send from my

[6] 6 - 5

vil-le heart - l'alte Thou- fa-sands of vil-spar -

vi-le l'alte heart Thou- fa-sands of vil-spar -

6 3 - 4 # 3

le.
kles.

le.
kles.

9. MESSAGGIER DI SPERANZA

108

Messag- qier di sper- an-
 Mes- sen- ger of bright- est

[6]

za hope A So be-

A- ma- to di de- gl'occhi
 So be- lov- ed com- fort of my -

[6] 6 [6]

ma- to si de- gli occhi miei cō
 lov- ed com-fort of my ve- ry
 miei cō - for- to
 ve- - ry eyes

[6]

for- to
 eyes -
 Messag- gier di sper-
 Mes-sen- ger of -

a - ma - to si
 So be - lov - ed com - fort
 an - za a - ma - to
 bright - est hope So be - lov - ed

[6]

de - gl' occhi miei con - for -
 of my - ve - ry eyes, of my
 si de - gl' occhi miei con - for -
 com - fort Of my - ve - ry eyes

[6] 4 - #3

to eyes Lu- me di due pu- pils,
Lights of the pu- pils,

to
—

Lu- me-di due pu-
Lights of the pu- pils,

o
#

#

Detailed description: This system contains two vocal staves and a piano accompaniment. The first vocal staff has a treble clef and a whole note 'o' followed by a half note 'to' and a quarter note 'eyes'. The second vocal staff has a treble clef and a whole note 'Lu-' followed by a half note 'me di' and a quarter note 'due pu- pils,'. The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand has a whole note chord with a sharp sign, followed by a half note chord with a sharp sign and a quarter note chord with a sharp sign. The bass line has a whole note 'o' and a half note with a sharp sign.

pil- le ove m'hai scor- to di
where you have so stung me with

pil- le ove m'hai scor- to
where you have so stung me

Detailed description: This system contains two vocal staves and a piano accompaniment. The first vocal staff has a treble clef and notes for 'pil- le', 'ove m'hai', 'scor-', 'to', and 'di'. The second vocal staff has a treble clef and notes for 'where you', 'have so', 'stung', and 'me with'. The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand has chords for 'pil- le', 'ove m'hai', 'scor-', and 'to'. The bass line has notes for 'where you', 'have so', and 'me'.

tor - men -
bru - tle

bru - tle

6 4 #3

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a half note on G4, a quarter note on A4, a quarter note on B4, and a half note on C5. The second staff is another vocal line, mostly containing rests. The third staff is the piano accompaniment in treble clef, showing chords and melodic lines. The bottom staff is the piano accompaniment in bass clef, with notes G2, F2, and E2. Fingering numbers 6, 4, and #3 are written below the bass staff.

ti. Og- gi fas- si ca-
pains, To- day learn of your

- ti Og- gi fas- si ca-
pains, To- day learn of your

#

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef. The first staff has a whole rest followed by quarter notes G4, A4, B4, and C5. The second staff has a whole rest followed by quarter notes G4, A4, B4, and C5. The lyrics are 'ti. Og- gi fas- si ca- pains, To- day learn of your' and '- ti Og- gi fas- si ca- pains, To- day learn of your'. The third staff is the piano accompaniment in treble clef, showing chords. The bottom staff is the piano accompaniment in bass clef, with a whole note G2. A sharp sign (#) is written below the bass staff.

gion Il tuo splen- do- re
 pow'r O your mag- ni - fi - cence

gion Il tuo splen- do- re
 pow'r O your mag- ni - fi - cence

[6] [6] 6 [6]

è de tuoi rag-
 is from your burn-

è de tuoi rag-
 is from your burn-

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "-gi ar- den- ing" and "ti rays". The bottom two staves are piano accompaniment, with a treble clef and a bass clef. The key signature has one sharp (F#). The music includes various note values, rests, and a fermata over the final notes.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics: "quan- How" and "to much , oh oh,". The bottom two staves are piano accompaniment, with a treble clef and a bass clef. The key signature has one sharp (F#). The music includes various note values, rests, and a fermata over the final notes.

quan- to pot-ria do- ler-
 how much would grieve my heart,
 quan- to pot-ria do- ler-
 how much would grieve my heart, would

[6]

s'il co-
 would grieve my
 s'il co-
 grieve my

[6] 3 4 [6] 5 # 3
 [6] 5 [4]

re. heart. Ma But si mi if I'm

re heart. Ma But si mi if I'm

♯

♯

vince a- mo- re
con- quered by love

vince a- mo- re
con- quered by love

6
[4]

5

1) In the original edition the sign "♭" appears here, and has been replaced by a sharp. See plate IV.

Ch' omai som-
Thus am I

Ch' omai som-
Thus am I

mer- so
drowned in

6 5 6 - 5

mer- so fra tem- pes- te
drowned in storms at sea, storms at sea,

fra tem- pes- te fra tem- pes- te
storms- at sea, storms at sea,

5 6

è mor- to
and dead, and dead

è mor- to
and dead and dead

4 #3

Presto

à- mo non men che s'io mi foss' in
But I love- you no less than if I were

à- mo- non men che s'io mi
But I love- you no less than

Presto

por- safe- -a to amo non
 safe- -a shore But I love
 foss' in pot - to amo non
 if I were safe a - shore But I love

men a-ma non men che sia mi foss' in
 you - no - less no less than if I were
 men you che sia mi foss' in por-
 you no less than if I were safe

por- safe to che sio mi foss' in
 safe a- shore But I love
 to che sio mi foss' in por-
 a shore But I love

6

pot- to che sio mi foss' in por-
 you no- less- than if I were
 to am-o non men che sio mi
 you no- - - less no less than

to safe che s'io mi foss' in por-
safe no less than if I were safe a -

foss' in por-
if I were safe a -

foss' in por-
if I were safe a -

♯ [6] ♯ 4 ♯

to shore.

to shore.

to shore.

10. AHI BEN TI VEGGIO

203

Musical score for the first system of "Ahi Ben Ti Veggio". It consists of four staves. The top staff is a vocal line in treble clef with a common time signature (C). The lyrics are: "Ahi Ah, ben ti how un- veg- gio ingra- ta grate- ful you are". The second staff is a vocal line in treble clef, currently empty. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. A fermata is placed over the first measure of the piano accompaniment. A finger number "6" is written below the first measure of the bass line.

Musical score for the second system of "Ahi Ben Ti Veggio". It consists of four staves. The top staff is a vocal line in treble clef with a common time signature (C). The lyrics are: "Veg- gio il tuo fiero orgol- Oh how I see your". The second staff is a vocal line in treble clef with a common time signature (C). The lyrics are: "Ahi Ah, ben ti how un- veg- gio ingra- ta grate- ful you are". The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. A fermata is placed over the first measure of the piano accompaniment. A finger number "[6]" is written below the first measure of the bass line.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "-i-wild o il veg-gio pride I see it". The middle staff is another vocal line in treble clef with lyrics: "Veg-gio il tuo fie-ro orgol- io il Oh how I see your wild pride I". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time.

[6]

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Ma mi-rar-lo più non vog-lio piu non vo- But to look - - I want no-". The middle staff is another vocal line in treble clef with lyrics: "veg-gio Ma mi-rar-lo più non vo- see it But to look I want no-". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time.

[6] [6]

Handwritten musical score for the first system. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature has one flat (B-flat). The first vocal staff has lyrics: "- gli- more, no". The second vocal staff has lyrics: "gli- no". The piano accompaniment includes guitar chord diagrams: [2][6], [6/4/3][6], a whole note chord, [6/4], [5/4], and [3].

Handwritten musical score for the second system. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature has one flat (B-flat). The first vocal staff has lyrics: "O Su- per- ba in- iqua e". The second vocal staff has lyrics: "more O proud one Oh how -". The piano accompaniment includes guitar chord diagrams: #, [6], #, and [6].

fe- ra Che da me fug- gi Ac-
 beast-ly who from me flees - And

-iqua e fe- ra Che da me fug- gi
 how - beast- ly who from me flees -

Ciò do- len- te pe- re Ac-
 now to suf- fer pain - -

Ac- ciò do- len-
 And now to suf-

[6]

4 - 3

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef, a second vocal line in treble clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "ciò do-len-te pe-ra / -to suf-fer such pain". The piano accompaniment includes a 4-measure rest followed by a 3-measure rest, then chords in measures 6, 7, and 6, followed by another 4-measure rest and a 3-measure rest.

ciò do-len-te pe-ra
-to suf-fer such pain

-te pe-ra
fer pain, such pain

4 - 3 [6] [7 6] 4 - 3

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef, a second vocal line in treble clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "Sap-pi ch'io rido e can- / I know I can sing - - to". The piano accompaniment includes a 4-measure rest followed by a 4-measure rest, then chords in measures 6, 7, and 6, followed by another 4-measure rest and a 3-measure rest. A sharp sign (#) is written below the bass clef staff at the end of the system.

Sap-pi ch'io rido e can-
I know I can sing - - to

Sap- pi ch'io rido e can-
I know I can - sing -

#

ch'io rido e can- to E mi
I can- sing - - and re-

- to ch'io rido e can- to E mi
I can- sing - and re-

The first system consists of four staves. The top two staves are vocal lines in treble clef with a 4/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staves.

pen-to dei di che per t'hò pian- to
pent of the days- I - wept for you

pen-to dei di che per t'hò pian- to
pent of the days- I - wept for you.

[6] 4 - # 5

The second system also consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staves. At the bottom of the system, there are performance markings: "[6]" under the first measure of the piano part and "4 - # 5" under the second measure.

Co- si far vog- lio sempr' al
And I will think of you -

Co- si far vog- lio sempr' al
And I will think of you -

6

tuo di- spet- to Stur- ba- trice cru-
ev- er scorn- ful- ly, Dis- turb- er of -

tuo di- spet- to Stur- ba- trice cru-
ev- er scorn- ful- ly, Dis- turb- er of -

6 5

-del del mio di-let- to stur-ba-trice cru-
 my- hap- pi- ness Most cru-el dis-
 -del del mio di-let- to stur-ba-trice cru-
 my- hap- pi- ness Must cru-el dis-

6 4-3

del del mio di-let- to Stur-ba-trice cru-
 tur- ber dis- tur-
 del del mio di-let- to del mio di-
 tur- ber of my -

4-3 [6]

del stur-ba-trice cru- del cru- del
ber, cruel dis-tur- - - ber

et- hap- to del mio di- let-
hap- pi- ness of my hap-

[6] 6

del mio di- let- to
of my- hap- pi- ness

pi- ness.

#3 4 #3

11. VOI DITA CH'IO SON GIACCIO

212

T
 Voi di-te ch'io son giac- cio
 Say you- that my heart - - -

A
 Voi di-te ch'io son
 Say you- that my

Don- na perch' il mio vol-
 is cold since now- my

giac- cio Don- na
 heart cio is cold

to face In you pal-li-do co-lor ve-see in pale-

perch'il mio vol-since now my to face In you

[#] [6]

de-te in-vol-to In pal-li-do
ness, in pale-ness, you see my

pal-li-do co-lor ve-de-te in-vol-
see in pale-ness in pale-

[#] [6] [6]

co- lor ve- de- te in - vol - to
face in pale- ness

to ve- de- te in - vol - to
ness, in pale- ness

6 7 - 6

E non sa- pe- te che qual er- na il
And yet you know not what is in my

E non sa- pe- te
And yet you know not

co-re Tra bianche nevi as- con- de il
heart - a - mong white snow-flakes hides my

che qual etra il cor- e Tra bianche nevi as-
what is in my heart - a mong white snow-flakes

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in treble and bass clefs.

vi- vo ar- do - re
burn- ing love

con- de il vi- vo ar- do - re
hides my burn- ing love

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in treble and bass clefs. At the bottom of the system, there are handwritten annotations: "4", "[#] 3", and "#".

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with a 4/4 time signature. The second staff is another vocal line in treble clef. The third staff is a piano accompaniment in treble clef, and the fourth is in bass clef. The lyrics are written below the vocal staves.

E qual pal-lor che per le guancie è spar-so
 and that - pale- ness that o're my cheeks is spread

E qual pal-lor che per le guancie è spar-so E
 and that - pale- ness that o're my cheeks is -

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef. The second staff is another vocal line in treble clef. The third staff is a piano accompaniment in treble clef, and the fourth is in bass clef. The lyrics are written below the vocal staves.

E cen-e-re del cor ond' e'l cor ar-
 Is ashes white- - - from- my -

ce-ne-re del cor ond' e'l cor
 spread- is ashes white from- -

so E cen-e-re del cor
heart white ashes from my heart

ar- my so heart E ce-ne-re del white ashes from my

4 #3

ond'el cor ar-
when it was burned - was

cor ond' el cor ar-
heart, when it - was

[6] # #7 6 4 #3

12. VAGO AUGELLETTO

T

Va- go Au-
O love-ly

A

1. Va- go au-gel-let-to che can-tan-do vai
1. O love-ly lit-tle bird I watch you fly

[6] # [6]

gel-let-to che can-tan-do vai O ver piã-
little bird I watch you fly And griev-

O ver piã gen- do
And griev- ing

[6] # #

gen- do O ver piã - gen-do il tuo tem-po pas-
 - ing, And grieving for the past I watch you
 O ver piã gen-do il tuo tem- po pas- sa
 And grieving for the past I watch you- sing -

-sa - to Ve- den-do ti la nott' e'l
 sing- ing, See- ing the night and win- ter
 - to Ve- den-do ti la nott' e'l
 - ing, See- ing the night and win- ter

4 - 3 [5 6]

ver- no al- la- hast - 'ning to E' l di dop- po le And see- ing the day and

ver- no al- la- hast - 'ning to E' l di dop- po le And see- ing the day and

Key signature: one sharp (F#). The score includes a vocal line with lyrics, a piano accompaniment line, and a bass line.

spall' ei me- si ga- hap- ply sum- mer die -

spall' ei me- si ga- hap- ply sum- mer die -

The score includes a vocal line with lyrics, a piano accompaniment line, and a bass line.

hap-py sum - mer die si co-me i tuoi gra-
 If you could hear my
 sum-mer die

4 - #3 2 [6]

vo - si af - fan - ni sa -
 heart in an - - swer cry -

Si com-me i tuoi gra- vo - si af - fan -
 If you could hear my heart in an - swer

4 - 3 6

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal staves.

Lyrics:
 - i Co-si sa-pess'il mio co-si sa-pess'il
 - ing, It's pain to your- sad tune you would
 - ni sai Co-si sa-pess'il mio co-si sa pess'il
 cry- ing, It's pain to your- sad tune you would

4 - 3

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The lyrics are written below the vocal staves.

Lyrics:
 mio si-mi-le sta- to Ver-res-ti in gram-
 swiftly wing- to me In-to-my
 mio si-mi-le sta - to
 swiftly wing to me

6

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are:
 - i Co-si sa-pess'il mio co-si sa-pess'il
 - ing, It's pain to your- sad tune you would
 -ni sai Co-si sa-pess'il mio co-si sa pess'il
 cry- ing, It's pain to your- sad tune you would
 At the bottom of the system, the numbers "4 - 3" are written.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are:
 mio si-mi-le sta- to Ver-res-ti in gram-
 swiftly wing- to me In-to-my
 mio si-mi-le sta- to
 swiftly wing to me
 At the bottom of the system, the number "6" is written.

se- co I do- lo- ro - si
weep we would weep to- ge-

se - co à par-tir se- co i do-lo-
weep we would weep weep to-ge-

[6]

ther qua- i à par-tir
you and I And we would

ro- si qua- i à par-tir
ther you and I And we would

5 6 7 6 #

se- co i do- lo- ro- si qua-
 weep to- ge- ther we would weep

se- co i - do - lo- ro- si qua-
 weep to - ge- ther we would

[6] 4 3 [6]

to- i do- lo- ro- si qua- i
 - - ge- ther you and I

- i i do- lo- ro- si qua- i
 weep to- ge- ther you - and I

4 - 3 #3 4 #3

13. IO NON SO'

T

A

2. Io non so se la par-ti sar-ian
 2. There is no e- qual-i-ty of

A

Io non so se la par-ti sar-ian
 There is no e- qual-i-ty of

pa-ri se la par-ti sar-ian
 woe, I fear, no e- qual-i-ty of

[6]

pa-ri Chè
woe, I fear Per-

pa-ri Che quel - la che
woe, I fear, Per- haps she lives

6

quel - la che tu pian-
haps she lives whom you be -

tu pian- gi E
whom you be - wail Whom

7 6 4 - 3 #

gi wail E fors in vi-
From me have greedy

fors' in vi- ta Che
you - be- wail Per-

6 6 #

-ta E fors' in vi- ta e
death and hea- ven snatched my

quel- la che ta pian-
haps she lives whom you be-

4 - 3

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "fors' in vi- dear - - - - -", "gi E for wail whom you -", and "s'in vi- be-". Below the piano staves, there are rhythmic markings: [6] under the first measure, and 3, 4, 3 under the subsequent measures.

Handwritten musical score for the second system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "ta - Di ch'a me mort' il ciel son", "From me have greed- y death and", "wail From me have greed- y death and". There is a sharp sign (#) under the piano staff in the final measure.

tan- to a- va- ri
 hea- ven snatched my dear

tan- to a- va- ri Ma la sta-
 hea- ven snatched my dear But the -

[6] #

Ma la sta- gion e l'ho-
 But the- dark au- turnn

gion e l'ho- ra è l'ho- ra
 dark au- - turnn ev- - -

[6] # [6] #

ra Men gra- di- ta col
 ev- 'ning hour set free the

Men gra- di- ta
 - - hour sets free -

The first system of a musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "ra Men gra- di- ta col ev- 'ning hour set free the". The piano accompaniment consists of chords and a bass line. There is a sharp sign (#) on the piano staff in the second measure.

mem- brar de dold an- ni E
 mem-'ry of the- banished years the

Col mem- brar
 The mem- 'ry

[6] [6]

The second system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "mem- brar de dold an- ni E mem-'ry of the- banished years the". The piano accompaniment consists of chords and a bass line. There are sharp signs (#) on the piano staff in the second and third measures. The system ends with two measures marked with "[6]".

de gl'a-ma-ri e de gl'a-
 mem-ry of the ban-

de do-le' an-ni E de gl'a-ma-
 of the-banished years of the-ban-

[6]

ma-ri E de gl'a-ma-
 nished years Of the-ban-ished

ished years Of de gl'a ma-
 the - ban-ished

7 6 # # 7 - 6

ri à par-lar te-co con pie-tà min-
years, So let - us talk to the past then

ri years à par-lar te-co con pie-
So let us talk to the pie-

vi-ta à par-lar te-co con pie-
tender-ly So let us talk to the -

ta min-vi-ta con pie-tà -
past then ten-der-ly

ta past con pie - ta min -
 To the past then
 con pie - ta m'in - vi -
 To the past then ten -

b [6]

vi - ta.
 ten - der - ly
 - der - ta.
 ly.

4 #3

14. GRADITA LIBERTÀ

1. Gra-di-ta li-ber-tà Pur ri-cov-ra-to hò
 1. Most welcome my-freedom, re-stored is

Gra-
Most

[#6-5] 6

l'al- ma Gra-di-ta li-ber-
 - my soul Most welcome my-

di-ta li-ber-tà Pur-ri-cov-ra-to hò l'al-
 welcome my freedom re-stored is my

7 - #6 # [6] 6 7 - #6

tà Pur ri-cov-ra-to hò l'al- ma pur ri-cov-
 freedom re-stored is my soul re-stored
 ma soul Gra- di-ta li-ber-tà Pur ri-cov-
 Most Most welcome my freedom re-

[6] 7 #6

rato hò l'al- ma.
 is - my soul
 ra-to hò l'al- ma soul Ec- co la
 stored is my soul Here is the

[6] 4 3 [6]

Ec- co la ver- de pal- ma
Here is the palm of tri- umph

ver- de pal- ma Tro- feo d'em-
palm of tri- umph Ta- ken from

1)

[6]

Tro- feo d'em- pia bel- ta Tro-
Ta- ken from cru- el beau- ty Ta-

pia bel- tà d'em- pia bel- ta Tro-
cru- el beau- ty from cru- el beau- ty Ta-

[6] 7 - 6

1) In the original edition the note is d.

feo d'em- pià bel- tà
ken from cru-el beau- ty

feo d'em- pià bel- tà
ken from cru-el beau- ty

The first system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. The system ends with a double bar line and repeat dots.

o = o.

Più non s'ap-
No more is

Più non s'ap-
No more is es-

b 6 6

The second system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The key signature has one flat (Bb) and the time signature is 3/4. The system ends with a double bar line and repeat dots. Below the bottom staff, there are markings 'b', '6', and '6'.

prez- za Fin- ta bel-
 es- teemed sham and false
 -za Fin- tà bel-
 teemed sham and false

[6]

d. = d

lez- za Ne più cieco e' de-
 beau- ty No more blind is the

lez- za Ne più cieco e' de-
 beau- ty No more blind is the

-sio pia-gato il co-re
wound-ed wish of my heart

-sio pia-gato il co-re
wound-ed wish of my heart

4 - # 3 #

$d = d$

E non ve-
And lov-ers

E non ve- dre- te A-
And lov-ers you shall

b [6]

dre- te A - man- ti
 you shall not see me
 man- ti stil- lar-
 not see me weep-

The first system consists of four staves. The top two staves are vocal lines in treble clef. The third staff is the piano accompaniment in treble clef, and the fourth is in bass clef. A key signature change to one sharp (F#) occurs at the beginning of the second measure.

stil - larmi in pian-
 weep - ing
 - - - - mi in
 ing

The second system continues with four staves. The vocal lines and piano accompaniment are shown. The piano part features chords in the right hand and a simple bass line in the left hand. A common time signature (C) is used for the final measure.

$\text{♩} = \text{♩}$

243

ti a so-spir-ar d'a mo-
tears of luck-less love of luck-

piàntia sospir-ar d'a-mo-
tears of luck-less love of luck-

\flat 4 - $\sharp 3$

re a sospir-ar d'a- mo-
less, of luck-less love of luck- less

-re a so-spi-rar d'a mo-
less, of luck-less love of luck-less.

\sharp $\sharp 5$ \sharp 4 - $\sharp 5$

Ritornello

244

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, each starting with a whole rest followed by the lyrics "re. love.". The bottom two staves are piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The music is in common time (C) and begins with a repeat sign. The piano part features chords and moving lines in both hands.

[6]

The second system of the musical score consists of four staves, all in piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the first system with various rhythmic patterns and chord progressions.

[6]

15. FELICISSIMO DI

246

Soprano: Fe-li Oh-

2. Fe-li-cis-si-mo di che ma-pri un
2. Oh hap-pi-est day when-calm-ness re-

Figured Bass: #, [#6], #, 6

Vocal: cis-si-mo di che m'a-pri un bel se-hap-pi-est day when-calm-ness re-turned -
bel se-re-no turned - to me Fe-li-cis-si-mo Oh-hap-pi-est

Figured Bass: 7, 6, #, 6, 7, 6

re- no Fe- li- cis- si- mo di che m'a-
to me Oh - hap- pi- est day when-

di che m'a- pri un bel se- re- no che m'a-
day when- calm- ness re - turned to me - when-

[6] 7 - # 6

pri un bel se- re- no Ah che
calm- ness re- turned to me - Ah when

pri un bel se- re- no Ah che
calm- ness re- turned to me -

[6] 4 - 3 [6]

pu- re dal se- no Not- te d'a- mor spa-
 from its' - bo- som the Night of - love -

pu- re dal se- no Not- te d'a- mor spa-
 from its' - bo- som the Night of - love -

4 # 3

$\text{♩} = \text{♩}$

ri fled E nasce il
 And - the

ri fled,

b 6

gior- day - is no born.

E nasce il giorno no
And the day is born -

The score consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature. The first measure of the vocal lines contains the lyrics 'gior- day - is no born.'. The second measure contains 'E nasce il giorno no' and 'And the day is born -'. There are sharp signs (#) on the notes in the second measure of the piano accompaniment.

d. = d

Di glorie a dor- no
A- dorned with glo- ries

Di glorie a dor- no
A- dorned with glo- ries

The score consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature. The first measure of the vocal lines contains the lyrics 'Di glorie a dor- no' and 'A- dorned with glo- ries'. The second measure contains 'Di glorie a dor- no' and 'A- dorned with glo- ries'. There are sharp signs (#) on the notes in the second measure of the piano accompaniment.

[6]

Ne se-pol-to mi tien tom-bo d'hor-ro-
 Nor does the tomb of hor-ror hold me bu-

Ne se-pol-to mi tien tom-bo d'hor-
 Nor does the tomb of hor-or hold me

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music is in a major mode.

$d = d.$

- re On- de si
 ried Love- - ers,

ro- re
 bu- ried

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music is in a major mode. There are some handwritten annotations below the piano part.

4 - # 3 #

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal staves.

di- ca A- man- ti
 where it might be said

On- de si di- ca
 Lov- ers where it

[6]

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal staves.

Ch'io stil
 that still

A- man- ti ch'io stil in pian-
 might be said that still I

l'in pian- ti A sospirar d'a
 I weep tears and sigh of

- weep - ti A sospir-
weep - tears and sigh

4 - 3

mo- re a Sos-pir-ar
 love and sigh -

ar d'A mo- re a sos-pir-ar d'A
of love and sigh

b 4 - #3 # #5 6

Handwritten musical score for a song. It consists of four staves. The top staff is a vocal line with lyrics "d'a - mo - re. of love". The second staff is another vocal line with lyrics "mo - re. of love". The third staff is a piano accompaniment in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp (F#). The music is in 4/3 time. The first measure of the vocal lines contains the lyrics "d'a - mo - re." and the second measure contains "of love". The piano accompaniment features chords and single notes corresponding to the vocal melody.

Four sets of empty musical staves, each consisting of five lines, arranged vertically on the page.

li frail Don-na pri-va di se hor son tue
 La- dy de- pried of power

se hor son tue for-ze fra- li hor son tue
 pried of power are your for-ces frail- your-

[6] 7-#6

for-ze fra- li E già che
 are - your for-ces frail and bro-ken

for-ze fra- li.
 for-ces frail

6 4 - 3

rot - to l'a - li Non più gri -
are your wings - No lon -

E già che rot - to l'a - li
and bro - ken are your wings -

[6]

do mer - cè gri - do mer - ce non
ger cried you cried you - no

Non più gri - do mer - cè non
No lon - ger cried you no

[6] 7 - 6

più gri- do mer- cè
 lon-ger cried for pi- ty

più gri- do mer- cè
 lon-ger cried for pi- ty

più gri- do mer- cè
 lon-ger cried for pi- ty

d = d.

Me- no s'af- fre-
 Less re- strain- ing are the hard

Me- no s'af-
 Less re- strain- ing

na. chains Du- ra ca -
 chains the chains of
 fre - na Du- ra ca
 are the chains - of

[6]

d. = d

te- na Ne m'al- ber- ge nel
 love Nor do I still lodge-
 te- na Ne m'al ber- ge nel
 love Nor do I still lodge-

sen spero ti - mo - re.
in my breast - hope or fear

sen spero ti - mo re.
in my breast - hope or fear.

b 4 - # 3

$\text{♩} = \text{♩}$

Che mi ri - duca a -
which might bring me o

Che mi - ri -
Which might bring

[6]

man- ti stil- la -
 lov- - ers back to weep-
 duca a- man- ti stil-
 me o lov- ers back

The first system consists of four staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in a key with one sharp (F#) and common time. The lyrics are written below the vocal staves.

- - to in piã -
 ing
 lato in piã -
 to weep- ing

The second system continues the piece with four staves. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in common time. The lyrics are written below the vocal staves. At the bottom of the system, there is a measure rest marked "4 - 3".

d. = d

ti à sospir-ar d'a- mo-
 tears- and to sigh-ing yet of love and

ti à sospir-ar d'a mo-
 tears and to - sigh-ing

b 4 - *#* 3

re à sospir-ar d'a- mo- re.
 to - sigh - ing yet of love

re à sospir-ar d'a mo- - re.
 and to sigh-ing yet of love

5 6 *#* 4 - *#* 3

17. PARGOLETTA NON SAI

Nov '63

262

1) Par-go-letta che non sa-i Il va-
Dear lit- tle child who knows not the pow'r

Par-go-letta che non sa-i Il va-
Dear lit- tle child who knows not the pow'r

6

lor de tuoi begl' oc- chi È quai
of your pret- ty eyes - and what

lor de tuoi begl' oc- chi È quai
of your pret- ty eyes - and what

[6] 4-3 6

1) Additional verses follow the madrigal.
See plate VI.

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are in Italian and English. The key signature has one sharp (F#), and the time signature is 3/4. The first measure of the piano part has a '4' written below it. The second measure has a '6' written below it.

Soprano: dard' il cor mi scoc- chi La vir-
darts you send to my heart; such strength

Alto: dard' il cor mi scoc- chi La vir-
darts you send to my heart; such strength

Piano: 4 # 6

Handwritten musical score for the second system. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are in Italian and English. The key signature has one sharp (F#), and the time signature is 3/4. The first measure of the piano part has a '4' written below it, followed by a sharp sign and a '3'. The second measure has a sharp sign.

Soprano: tū de tuoi bei ra- i Dim - mi ò
to your piere - ing rays Tell me

Alto: tū de tuoi bei ra- i Dim - mi ò
to your piere - ing rays Tell me

Piano: 4 - # 3 #

bel-la Pas-to-rel-la Pro-vi
love-ly shep-her-dess - Do you

bel-la Pas-to-rel-la Pro-vi
love-ly shep-her-dess Do you

4 - #3 6

tu d'a-mor scin-til-la Mi-ra
feel the sparks of love - Look at

tu d'a-mor scin-til-la Mi-ra
feel the sparks of love Look at

6 5 4 - 3

chi - mè come sfa - vil - la Quel bel
 how it tru - ly spar - kles Such a

chi - mè come sfa - vil - la Quel bel
 how it tru - ly spar - kles Such a

6 5 4 - #3 b [6]

guar - do lus - ing - hie - ro Non è ve - ro.
 love - ly flat - t'ring glance It is not true

guar - do lus - ing - hie - ro Non è ve - ro.
 love - ly flat - t'ring glance It is not true

6 - 5 4 - [#]3 4#3

Pargoletta che non sai

Verse Two

Non è vero, ah semplicetta,
 Fissa il guardo in questo rio;
 Mira il volto bello, e pio
 Come dolce il cor n'alletta;
 Dimmi, ò bella Pastorella,
 Scorgi tu per gl'occhi il core
 Tutto fiamma et tutto ardore,
 Ne ti cal del mio tormento?

Non lo sento.

It is not true, oh my simple one,
 With your glance fixed upon this brook.
 Look at your pretty, kindly face!
 How gently it allures my heart!
 Tell me, oh beautiful Shepherdess,
 Do your eyes really see my heart,
 Completely in flames and all afire?
 Or don't you care about my pain?

I don't feel it.

Verse Three

Non lo senti bella, et vaga,
 Feritrice e innocente?
 Dal seren del ciglio ardente
 Vien lo stral ch'el cor m'impiega.
 Dimmi, ò bella Pastorella,
 Quando volgi i lampi d'oro
 Non t'accordi, ò mio tesoro,
 Ch'a tuoi rai quest' alma accende.
 Non t'intendo.

Don't you feel it, nice, pretty one,
My wonder yet so innocent?
 From the calm of your burning brow
 Comes the arrow that wounds my heart.
 Tell me, oh beautiful Shepherdess,
 When you turn towards me your gold lamps
 Can you not see, oh my treasure,
 That your rays set my soul on fire.
 I don't understand you.

Verse Four

Non t'intendo, ah speme, ah vita,
 Tu che fiamma al cor m'avventi;
 Fiamma ancor d'amor non senti
 Si ch'invan ti chieggio aita?
 Dimmi, ò bella Pastorella,
 Quest'ardor che t'arde il seno
 Sveglia in te pietade almeno?
 Sol pietade, ohimè, ti chieggio.
 Non lo veggio.

I don't understand you, ah my hope, my life,
 You who cast flame into my heart;
 Don't you yet feel the flame of love
 While vainly I call you for help?
 Tell me, oh beautiful Shepherdess,
 This fire that burns within your breast,
 Does it not move you to pity?
 Pity alone, alas, I ask.
 I don't see it.

Verse Five

Ahi, che cieca e sorda sei,
 Pastorella, che non sai
 Il valor de tuoi bei rai
 Alla piaga, ai dolor miei!
 Io mi parto, ò Pastorella,
 Poi ch'amor non t'arde il core,
 Com'io provo à tutte l'hore,
 Il tuo foco che mi sface.

 Resta in pace.

Alas, how blind and deaf you are,
 Shepherdess, who will never know
 The strength of your beautiful rays
 Upon my wounds and on my pain!
 I must give up, oh Shepherdess,
 Since love does not burn in your heart,
 As I feel it at each moment,
 Your fire undoes me completely.

 Rest now in peace.

18. VUO FUGGIR

1. Vò fug-gir lon- tan da te Don-
 1. Far from you I wish to flee, Thou

Vò fu-gir lon-
 Far from you I

6 [6]

- na cru- del Più d'u-na fer' a'l
 who art so cru-el Who art more cru-el than

tan da te Don- na cru- del
 wish to flee Thou who art so cru-el.

[6]

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nar beasts. Più lan- I no

nar. Più lan- quir sen- za mer-
beasts. I no long- er wish to lan-

6

quir sen- za mer- cè Più non vò so-spir-
long- er wish to lan- quish Wish-out mercy, nor to

cè Più non vò sospi- rar Sen- za pie-
quish without mercy nor to sigh without pi-ty,

2 [6] 6

ar sen-za pie-tà L'em-pia bel-sigh with-out pi-ty from an in-fi-del's

tà l'em-pia bel-sigh without pi-ty ta L'em-pia bel-sigh from an in-fi-del's

[6]

tà d'un' in-fe-del L'em-pia bel-un-ho-ly beau-ty an in-fi-del's

tà d'un' in-fe-del L'em-pia bel-un-ho-ly beau-ty an in-fi-del's

6

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tà d'un-in-fe-del
un-ho-ly beau-ty.

tà d'un-in-fe-del
un-ho-ly beau-ty.

[6] 6

Ritornello

[6]

275

4 - \sharp 3 [6]

4 - 3

In the original edition a \underline{d} half-note follows this \underline{f} in the continuo.

19. TU CREDEVI

2. Tu cre-de- vi fors' all' hor ch'io
 2. Per-haps you- thought I could be-

Tu cre-de- vi
 Per-haps you -

6 [6]

ti mi-rai D'og-ni dol-cess' e
 hold - you Of eve-ry joy and

fors' all' hor ch'io ti mi-rai
 thought I could be- hold - - you

[6]

Handwritten musical score for the first system. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature has one flat (B-flat). The first vocal staff has lyrics: "gio-ia pien" and "d'og-ni dol-Of ev-'ry". The second vocal staff has lyrics: "D'og-ni dol- cezz' e gio-ia" and "Of ev-'ry joy and sweet- ness". The piano accompaniment staff has a bass line with notes 6 and 5, and a treble line with a sharp sign (#).

gio-ia pien
sweet-ness wrought

d'og-ni dol-
Of ev-'ry

D'og-ni dol- cezz' e gio-ia
Of ev-'ry joy and sweet- ness

6 - 5 #

Handwritten musical score for the second system. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature has one flat (B-flat). The first vocal staff has lyrics: "cezz' e gio-ia pien e gio-ia" and "joy and sweet-ness wrought and re-main un-moved at". The second vocal staff has lyrics: "pien d'og-ni dol- cezz' e gio-ia" and "wrought, and still re-main un-moved at". The piano accompaniment staff has a bass line with notes 6 and 5, and a treble line with a bracketed 6 [6].

cezz' e gio-ia pien e gio-ia
joy and sweet-ness wrought and re-main un-moved at

pien d'og-ni dol- cezz' e gio-ia
wrought, and still re-main un-moved at

6 - 5 [6]

pien. heart. Che di
 And re-

pien. heart. gio - ia
 And re- haves - s'il
 main un - moved at -

6

gio - ia haves - s'il cor di fred-do giac-cio il
 main un - moved at heart or keep ice with-in my

cor di fre-do giac - cio il sen al ful-min-
 heart, or keep ice with- in my breast at the

2 [6] 6

sen al ful-mi- nar Al ba-len-
 breast-at the burning, at the -
 ar Al ba-len- ar Al ba-len-
 burning, at the - lightning, at the -

[6]

ar d'ar-den-ti rai Al ba-le-
 light-ning of your glance, At the -
 ar d'ar-den-ti rai Al ba-le-
 light-ning of your glance At the -

6

nar d'ar-den-ti
light-ning of your rai
glance.

ar d'ar-den-ti
light-ning of your rai.
glance

[6] 6

Ritornello
follows

20. GLI OCCHI TUOI

281

3. Gl'occhi tuoi mi sa- et- târ All'
 3. Oh, your eyes trans- fix- ing me made of

Gl'occhi tuoi mi
 Oh, your eyes trans-

6 [6]

hor che tû fo- sti ca- gion de'
 me a mar-tyr. Oh, so- falsely, so'im-

sa- et- târ All' hor che tû
 fix- ing me Made of me a mar-tyr

[6]

miei mar-tir fo-sti ca-
 pi-ous-ly Oh so

fo-sti ca- gion de miei mar-
 Oh so false-ly, so im-pious-

6 - 5

gion de miei mar-tir de miei mar-
 false-ly so im-pi-ous-

tir fo-sti ca- gion de miei mar-
 ly, so false-ly so im-pi-ous

6 - 5 [6]

tir ly. Ma fin - How -
 tir ly Ma fin - ge - sti empia d'a -
 How - you feign - ed a

6

ge - sti empia d'a - mor In-gra-ta à miei so-
 - you feign - ed a love Yet one un-grate-
 mor in-gra-ta à miei so- spir E sord' ogn'
 love Yet so un-grate, ful for my sighs and

2 [6] 6

- spir E sord' ogn' hor Al mio do-
ful for my sighs and sor- rows, to my
hor al mio do- lor al mio do-
deaf- er to my sor- rows, to my

[6]

lor Dun as- pe più al mio do-
sor- rows than an asp, to my -
lor Dun as- pe più al mio do-
sor- rows than an asp to my -

6

IL VOLGI PUR CA ME

lor d'un as- pe più.
 sor-rows than an asp.

lor d'un as- pe più.
 sor-rows than an asp.

[6] 6

Ritornello follows

21. VOLGI PUR DA ME

4. Vol-gi pur da me il pè - sier se
4-Turn your thoughts - my - way if

Vol-gi pur da
Turn your thoughts -

6 [6]

bram' à - cor still you wish me
ch'io sèpr'in van piang- to weep my ill for-ev-er

me il pè - sier se bram' à - cor
my - way if still you wish me.

[6]

'il mio mal
and in vain

Ch'io sem-pr'in
To weep my

Ch'io sem-pr'in- van piang' il mio
To weep my ill for-ever and in

6 - 5

#

van piang' il mio mal pian- g'il mio
ill for-ev-er and in vain, ev-er in -

mal Ch'io sem-pr'in van piang' 'il mio
vain, To weep for- ev-er and in

6 - 5 [6]

mal vain. Ma se
vain. But if

mal vain Ma se
vain But if m'a-mi non fia
you love it would be

6

m'a-mi non fia ver che sino al di fa-
you love it would be false that I in serv- ing

ver che sino al di fa- tal a te ser-
false that I in serv- ing you 'lil I would

2 [6] 6

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

Lyrics:
 -tal a te ser- vir per te se-
 you 'til I would die would be un-
 vir per te se- guir per te se-
 die would be un- faith- ful un-

Below the piano accompaniment, there is a bracketed number [6] and a sharp sign (#).

Handwritten musical score for the second system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

Lyrics:
 guir non vog- lia a - mor per te se-
 faith- ful to Er- - os would be un-
 guir non vog- lia a - mor per te se-
 faith- ful to Er- - os would be un-

Below the piano accompaniment, there is a number 6 and a sharp sign (#).

1) Ritornello

quir non veg- lia a - mor per te se-
 faith-ful to Er- os, would be un-
 quir non veg- lia a - mor per te se-
 faith-ful to Er- os, Would be un-

[6] 6

Ritornello

quir non vo-
 faith- -
 quir non
 faith- -

¹ See plate VII.

ful to - gli a - mor
 Er - os

vo - gli - a a mor
 ful to Er - os

6

22. TRAMILLE

S

Tra-mil'e mil-le bel-le quall'hor mia Fil-li
Oh love a-mong the thousands, oh, love thy silphen

A

mi-ro beauty

Tra mill'e mil-le bel-le quall'hor mia Fil-li
Oh, love a-mong the thousands, oh, love thy silphen

La sua fac-cia tran- quil- la Qua-si
 Oh, thy face, oh how tranquil As a
 mi - ro beau-ty La sua fac- cia tran-
 Oh, thy face, oh how

Handwritten musical notation for piano accompaniment, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C).

ro- sa tra fior par- che sfar- il- la
 rose 'mid the flow-ers Ah, how it spar- kles
 quit- la Qua-si ro- sa trai fior
 tran- quil As a rose 'mid the flow-ers

Handwritten musical notation for piano accompaniment, including treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C).

Qua-si ro - sa trai
 As a rose 'mid the

par-che sfar-il - la par- che sfar- il -
 Ah, how it spar- kles Ah, how it spar-

Par-che sfar-il - la par- che sfar- il
 Ah, how it spark-les Ah, how it spar-

fior par- che sfar- il -
 flow-ers Ah how it spar-

4 - #3

la E quel lu- ci- do gi- ro
 kles Like the stars ev- ry move- ment

la E quel lu- ci- do gi- ro
 kles Like the stars ev- ry move- ment

De suoi begl'occhi ar- den- ti sos- ten- go- no nel
 The stars- ev- er burn- ing like torches in the
 lu- ci- do gi- ro De suoi be- gl'occhi ar-
 stars, ev'ry move- ment the stars- ev - er
 De suoi begl'occhi ar- den- ti sos-
 The stars- ev- er burn- ing like

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment is written in grand staff (treble and bass clefs).

Ciel for- like me lu- cen -
 sky like torch- es
 den- ti sos- ten- go- no nel Ciel form-
 burn- ing the stars ever burn- ing
 ten- go- no nel Ciel For- me lu- cen -
 torches in the sky Like torch- es

The second system of the musical score continues the vocal and piano parts. It features the same vocal staves and piano accompaniment as the first system. The lyrics continue across the staves. The piano accompaniment includes a key signature change to two sharps (F# and C#) in the lower part of the system.

in - the ti sky
 e lu - cen - ti
 in - the sky
 in the ti sky On - de con -
 Thus I a -

#3 - 4 - #3

On - de con - vien che tal bell - ezz' ad -
 Thus I a - dore with ach - ing heart thy
 On - de con - vien che tal bell - ezz' ad -
 Thus I a - dore with ach - ing heart thy
 vien che tal bell ez - zà
 dore with ach - ing heart thy

o - ri per - che Dea dei de - si - ri
 beau - ty I a - dore thy beau - ty

o - ri
 beau - ty

Per - che
 I a -

do -
 beau -

ri
 ty.

[6]

I dol de co - ri I
 Oh, my heart's i - dol Oh,

Dea dei de - si - ri I dol de co - ri
 dore thy beau - ty Oh, my heart's i - dol

Per - che Dea dei de - si - ri
 I a - dore thy beau - ty.

dol de co-ri I - dol de
my heart's i- dol Oh, my heart's

Per- che Dea dei de- si ri
I a- dore thy beau- ty

I - dol de co- ri
Oh, my heart's i- dol Oh, my heart's i-

6 - 5 # 6 - 5

co- ri I dol de co- ri
i- dol

I dol de co- ri I dol de co- ri per- che
Oh, my heart's i- dol

ri dol I dol de co- ri Per che Dea dei de-
dol Oh, my heart's i- dol, I a- dore thy -

I dol de co-ri
Oh, my heart's i-dol

Dea dei desi-ri
dore thy beau-ty

si-ri
beau-ty

I dol de co-ri
Oh, my heart's i-dol

I dol de co-ri
Oh, my heart's i-dol

6 6 - 5

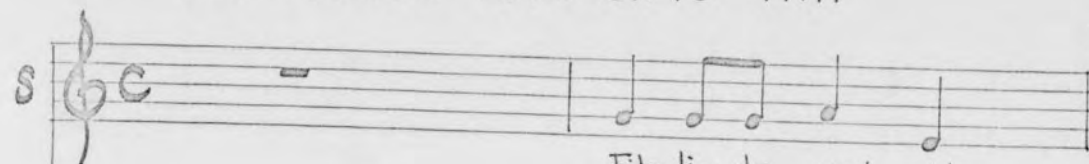
I dol de co-ri
Oh, my heart's i- - - ri
dol

I dol de co-ri
Oh, my heart's i- - - ri
dol

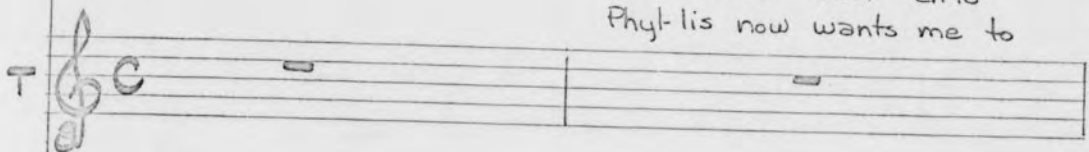
I dol de co-ri
Oh, my heart's i- - - ri
dol.

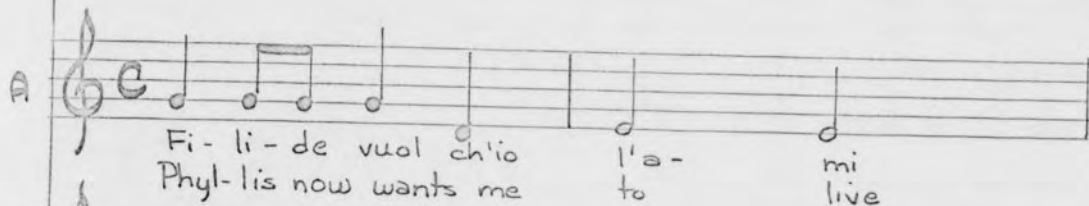
4 - 3

23. FILLIDE VUOL CH'IO VIVA

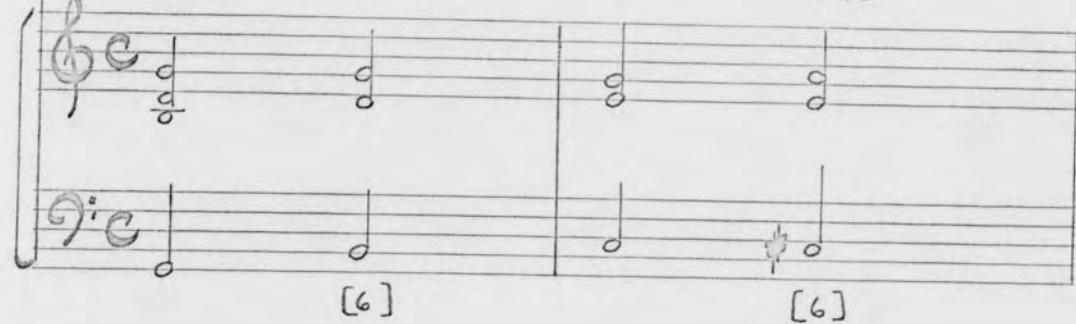
S 

Fil-li-de vuol ch'io
Phyl-lis now wants me to

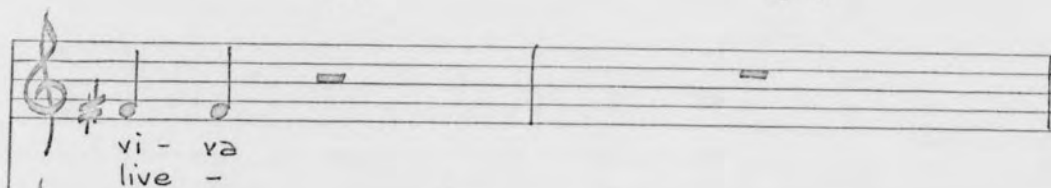
T 

A 

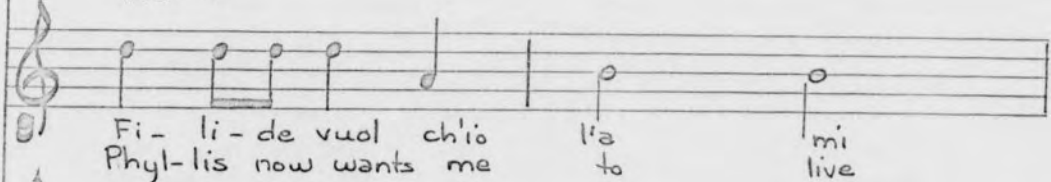
Fi-li-de vuol ch'io l'a-mi
Phyl-lis now wants me to live



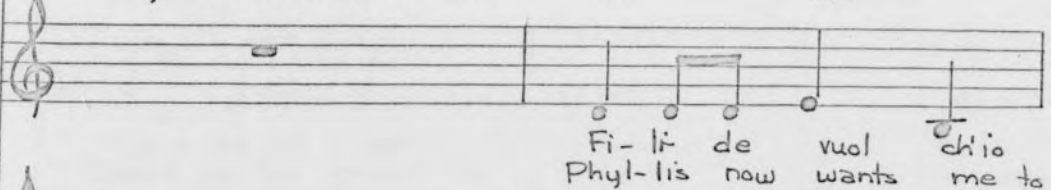
[6] [6]



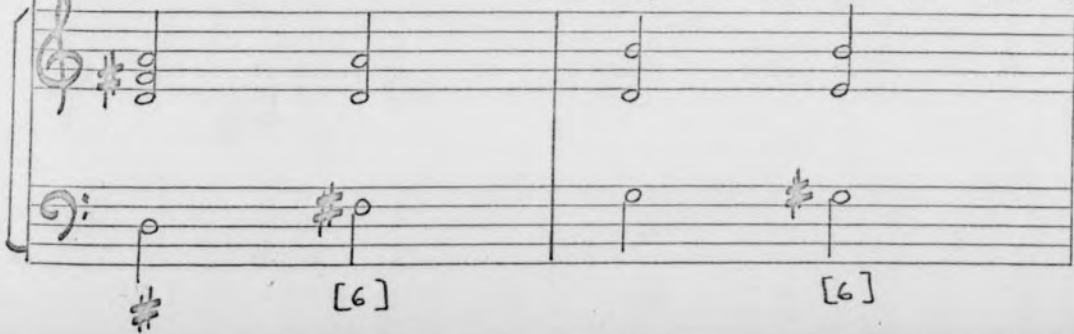
vi-va
live -



Fi-li-de vuol ch'io l'a-mi
Phyl-lis now wants me to live



Fi-li de vuol ch'io
Phyl-lis now wants me to



[6] [6]

to - glie
takes -

e'l cor m'an -
and my heart

E la vi - ta mi to - glie
Both my life she - takes

vi - ta mi to - glie
life she - takes

e'l cor m'an -
and my heart

6

ci - de
she kills

e'l
and

E la vi - ta mi to - glie
Both my life she - takes

ci - de E la vi - ta mi to - glie
she kills Both my life she takes

6

cor my m'an- heart ci- de col non
 my heart she kills and -
 e'l cor m'an- ci- de
 and my heart she kills
 e'l cor m'an- ci- de
 and my heart she kills

6 #

por- ger a- i- ta Al mio
 of- fers no help - For my
 Col non
 and- Col non por- ger a- i- ta
 and- of- fers no help -

[6]

gra- ve do- lo- vere -
 se- vere -
 por-ger a-i- ta Al mio
 of-fers no help - For my
 Al mio gra- ve
 For my

re pain
 gra- ve do- lo- o re
 se- vere vere pain
 do- lo- d' re
 se- vere vere pain
 # [6] 7 - #6

Hor se co-si m'uc- ci- de
 Now she thus al- most kills me

Hor se co-si m'uc- ci- de co-me
 Now she thus al- most kills me How can

Hor se co-si m'uc- ci- de
 Now she thus al- most kills me

♯ 5 ♯

Come vi-ver po- trio Come vi-ver po-
 How can I ev-er live How can I ev-er

vi-ver po- tro se non ho vi- ta Co-me
 I ev-er live, how can I live - How can

Come vi-ver po- trio se non ho vi- ta
 How can I ev-er live if I'm not liv- ing

tro se non hò vi- ta Com'am-ar- la po-
 live if I'm not liv- ing How can I love -

vi- ver po-tro se non ho vi- ta Com'a -
 I ev-er live if I'm not liv- ing How can

Se non hò vi- ta Com'a -
 If I'm not liv- ing How can

tro Come a-mar-la po- tro se non no co-
 her how can I love her if I have no

mar-la po-tro se non ho
 I love her if I have

mar-la po-tro se non hò co- re
 I love her if I have no heart

[6]

d) See plate VIII.

re Com'a-mar-la po- tro Com'a-mar-la po-
 heart How can I love her How can I love

co-re Com'a-mar-la po-tro se
 no heart How can I love-her if

se non ho co-re se
 If I have no heart If

[6]

tro se non hò co- re Com'a-
 her if I have no heart How can

non ho co- re se
 I have no heart if

non ho co- re com'a-mar-la po-
 I have no - heart How can I love

mar-la po-tro se non ho
I love her if I have- no
non ho co-
I - have no
tro se non ho
her if I have no

7 #6

re.
heart
re.
heart
re.
heart

24. ZEFFIRO TORNA

1. Zef-fi-ro tor-na e di so-
 1. The west-wind re- turns and with sweet

Zef-fi-ro tor-
 The west-wind re-

Zef-fi-ro tor-na
 The west-wind re- turns

a- vi e di so-
 o- dors and with sweet

na e di so- a- vi a- do-
 turns and with sweet o-

E di so- a- vi
 and with sweet o- dors

Handwritten musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "a- vi o- dors", "ri e di so- a- vi e di so- a- dors and with sweet- o- dors and with-", and "E di so- a- vi e di so- a- and with sweet o- dors and with-". The piano accompaniment includes a 4-measure rest at the beginning.

Handwritten musical score for the second system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "e di so- a- vi o- do- vi", "and with sweet o- dors", "sweet - - - vi o- do- ri", and "sweet o- do- ri". The piano accompaniment includes a key signature change to one sharp (F#) in the second measure.

L'a- er fa
 Makes the air
 La- er fa
 Makes the air
 gra - to
 plea- sing
 gra-
 plea-

6

gra- to e'l pie di-
 plea- sing loos--
 e'l pie di- scio - glie al-
 loos-
 to sing E'l pie di-
 loos - -

6

scio- glie all' on- de di-
 - - - - - 'ning the -
 l'on de e'l pie di-
 'ning the foot loos- 'ning the
 scio- glie e'l pie di-
 'ning the foot loos- 'ning the

scio- glie al- l'on
 foot of the -
 scio- glie al- l'on
 foot of - the
 scio- glie all'on-
 foot of the

d. = d

de E mor-mo-rã-do waves and mur-mur-ing E mor-mo-ran- and mur-

de waves E mor-mo-rã do E mor-mo- and mur-

de waves E mor-mo-ran- and mur-

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The fourth staff is a piano accompaniment in treble clef with chords. The key signature is one sharp (F#) and the time signature is 3/4.

- do per le ver-di fron- de
mur-ing through the bright- green leaves

rã do Tra le ver-di fron- de
mur-ing through the bright green leaves

do tra le ver-di fron- de
mur-ing thro the bright green leaves

The second system consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a bass line in bass clef. The fourth and fifth staves are piano accompaniment in treble and bass clefs respectively, with chords. The key signature is one sharp (F#) and the time signature is 3/4.

d = d.

Fa dan- zar
 Has them dance,
 Fa dan- zar al bel
 Has them dance the flow-

Fu den - zar al bel
 Has them dance, the -
 suon Fa dan- zar al bel
 ers has them dance, the bel

suon sul pra - to il fio -
 flow- ers on the mea-

suon sul pra-to i fio -
 flow- ers on the mea-

suon sul pra- on to i fio -
 flow- ers on the mea -

7 - 6

ri .
 dow.

ri dow. In- ghir - lan-
 dow. And with their

ri dow. In- ghir- lan-
 dow. And with their

6 7 # 6

da-locks in gar- to il erin lands Fil- li- de Phyl- lis and

In- ghir- lan- And with their

da-locks in gar- crin lands and with In- ghir- their

[6]

da-locks in gar- to il crin lands Fil- li- Phyl-

Chlo- ri Fil- li- d'e Phyl- lis and

lan- da- to il crin lands Fil- li- locks in gar- lands Phyl -

6

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The middle staff is a bass line in bass clef. The lyrics are: "d'e clo- lis and Chlo- ri ris No- te sing- ing". Below the piano accompaniment, there are markings "4 - 3".

d'e clo- lis and Chlo- ri ris No- te sing- ing

clo- Chlo- ri ris

d'e clo- lis and Chlo- ri ris no- te sing- ing

4 - 3

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The middle staff is a bass line in bass clef. The lyrics are: "tem- notes pran d'A- of mor love No- te Sing- ing".

tem- notes pran d'A- of mor love No- te Sing- ing

No- te Sing- ing

tem- notes pran d'A- of mor love no- te Sing- ing

[6]

tem- pran d'A- mor car- 'e gio
 notes - of love sweet-ly and

tem- pran d'A- mor car- 'e gio
 notes of love sweet-ly and

tem- pran d'A- mor car- 'e gio
 notes of love sweet-ly and

d. = d [6]

con- de E da mon- ti e da
 joyous- ly; and from moun- tains and from

con- de E da mon- ti e da
 joyous- ly and from moun- tains and from

con- de E da mon- ti e da
 joyous - ly and from moun- tains and from

vall - 'im 'e pro- fon- de Rad-
 val- leys ve-ry low and deep the

vall - 'im - 'e pro- fon- de
 val- leys ve-ry low and deep

val- l'im 'e pro- fon- de Rad-
 val- leys ve-ry low and deep the

dop- pian l'Ar- mo- nia gl'an- tri ca-
 har- - mo- nious caves ec- ho the

Rad- dop- pian l'ar- mon-
 The har- mo- nious

dop- pia l'Ar- mon- ia gl'on-
 har- mo- nious caves ec-

no-ri gl'an-tri ca-
mu-sic sic. ec- ho the

ia gl'an-tri ca- no-ri gl'an-
caves ec- ho the mu-sic ec-

tri ca- no- ri gl'an-tri ca-
ho the mu- sic ec- ho the

4 - 5

no-ri Rad- dop- pian l'Ar- mon-
mu-sic sic the har- mon- ious

tri ca- no- ri gl'an-
ho the mu- sic ec-

no-ri Rad- dop- pian l'Ar- mon-
mu-sic sic The har- mon- ious

7 #6 6

ia gl'an- tri ca- no- ri gl'an-
 caves ec- ho the mu- sic ec-
 tri ho gl'an- tri ca- no- ri gl'an-
 ho ec- ho the mu- sic ec-
 ia caves gl'an- tri ca- no- ri gl'an-
 ec- ho the mu- sic ec-

[6] 4 - # 3

tri ca- no- ri
 ho the mu- sic.

tri ca- no- ri
 sic, the mu- sic.

tri ho ca- no- ri.
 ho the mu- sic.

3 4 3

25. SORGE PIÙ VAGA

S

S

B

2. Sor-ge più va- ga in
2.A fair-er Dawn ri-

Sor-ge più va- ga in Ciel più va- ga in
A fair-er Dawn ri- ses a fairer Dawn ri-

Sor-ge più va- ga in Ciel' Au-
A fair-er Dawn ri- ses in the

Ciel l'Au- ro- ra il So- le
ses in the sky, the sun- light

Ciel l'Au- ro- ra il So- le
ses in the sky, the sun- light

ro- ra il So- le
sky, the sun- light

Spar-ge più lu- cid'
spreads a bright-er or
gold

Spar-ge più lu- cid'
Spreads a bright-er

Spar- spreads ge più lu- ci-
a - bright - er

6 6

Più pu- ro ar- gen- to
and pur- er sil- ver

or gold più and pu- ro ar- gen-
pur- er sil-

d'or gold più and pu- ro ar- gen-
pur- er sil-

[6]

Spar-ge più lu- cid' or gold più
 spreads a bright-er and
 to. più pu-
 and pur-

to Più lu- ci- d'or più pu-
 ver, a bright-er gold and pur-

6

pu- ro ar-gen- to Fre- gia di
 pur- er sil- ver And de-co- ra -

ro ar-gen- to Fre- gia di
 er sil- ver And de-co- ra -

ro ar-gen- to Fre- gia di
 er sil- ver And de-co- ra -

7- 6 #6

te- ti ting il Tethys'

te- ti il bel Ce- ru- le- ful
ting Teth- ys' beau- ti-

te- ti il bel Ce-
ting Teth- ys' -

[6 - 5]

bel ce- ru- leo man-
beau- ti- ful - man-

man-
man-

ru- leo man-
beau- ti- ful - man-

[#] 3 4 # 3

to He. Lass' Room, I io per through

to He. Lass' Room I io

to He. Lass' Room I io per through

[#] [b] [#]

[#] b [#]

sel- ve per selv' ab - ban- do-
em- - pty woods - - a -

Per selv' ab - ban - do-
thro' em- ty wood a -

selv' ab- ban- do-
em- pty woods a -

[6] [6]

nate e So- le l'ar-
- lone the bright- - ness

nate e So- le l'ar-
- lone the bright- - ness

nate e So- le
- lone , a - lone -

[6]

Detailed description: This system contains four staves. The first two are vocal staves in treble clef with lyrics. The third is a bass line in bass clef. The fourth is a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'nate e So- le l'ar- / - lone the bright- - ness'. A bracketed number '[6]' is written below the piano accompaniment.

dor di due be- gl'occ - hi l'ar-
of your love- ly eyes is my

dor di due be- gl'occ - hi l'ar-
of your love- ly eyes is my

L'ar-
my

Detailed description: This system contains four staves. The first two are vocal staves in treble clef with lyrics. The third is a bass line in bass clef. The fourth is a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: 'dor di due be- gl'occ - hi l'ar- / of your love- ly eyes is my'. The word 'L'ar-my' is written to the right of the piano accompaniment.

dor di due be- gl'occhi e'l
 tor-ment your- eyes are

dor di due be- gl'occhi e'l
 tor-ment your- eyes are

dor di due be- gl'occhi e'l
 tor-ment your- eyes are

mio tor-
 my tor-

mio to- men-
 my tor-

mio tor- men-
 my tor-

4 - 3

men-ment to Co-me vuol
ment - as my for-

- to ment Co-me
ment As my

4 - # 3

mia ven-tu- ra hor
tune - wish- es I.

mia ven-tu- ra hor
tune wish- es I

vuol mia ven-tu- ra hor
for - tune wish- es I

4 # 3 #

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The lyrics are: "pian-weep, go hor now I can-sing - -". The music is in a key with one sharp (F#) and a 3/4 time signature.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The lyrics are: "to hor pian-weep" and "can-sing, to now". The music continues in the same key and time signature. At the bottom of the system, there are four chord symbols: $[F\#]3$, 4, $F\#3$, and $F\#$.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "go weep hor I can-sing - -", "go weep hor I can-sing, to hor now I", "hor pian-weep go now", and "hor pian-weep". The piano accompaniment includes a bass line with a sharp sign and the number [6] in the first measure.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "to hor pian-weep -", "can-sing - - to hor pian-weep -", "hor I can-sing to hor pian-weep -", and "hor I can-sing to hor pian-weep -". The piano accompaniment includes a bass line with a sharp sign and the number [6] in the first measure, and a treble line with a sharp sign in the second measure.

3 - 4 - 5

go hor can-
now I sing

go hor can-
now I sing

go hor can-
- I sing

to hor pian-
now I weep,

[6] # [6]

to.

to

go weep hor I can-
sing, to sing

[#] 3 4 # 3