

STRUCTURE AND INTERPRETATION IN LUCA MARENZIO'S
SETTINGS OF *IL PASTOR FIDO*

Seth J. Coluzzi

A dissertation submitted to the faculty of the University of North Carolina at Chapel Hill
in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the
Department of Music.

Chapel Hill
2007

Approved by:

Tim Carter

Sean Gallagher

James Haar

Severine Neff

Massimo Ossi

Abstract

Seth J. Coluzzi: Structure and Interpretation in Luca Marenzio's
Settings of *Il pastor fido*
(Under the direction of Tim Carter)

Battista Guarini's *Il pastor fido* (1590) holds a prominent place in the history of the Italian madrigal. Originating in the settings of Luca Marenzio and Giaches de Wert in 1594–95, the *Pastor fido* madrigal tradition stretches well into the seventeenth century and involves nearly every major madrigalist of the time.

This study of Marenzio's *Pastor fido* settings first considers the cultural and historical milieu that surrounded the composer in 1590s Rome—the literary debates, patronage, and the interactions of various intellectuals associated with the play (including Guarini, Torquato Tasso, Cinzio Aldobrandini, Scipione Gonzaga, and Leonardo Salviati)—and the effects this setting potentially had on his work. Detailed analyses of his *Pastor fido* (and other) madrigals then examine Marenzio's treatment of Guarini's poetry, elucidating how structure and text are integrated in his works to produce musical readings that are highly sophisticated and show remarkable sensitivity to the details of the poem.

At the same time, the study reexamines our understanding of mode and how modal music operates. Following a review of prevailing perceptions of mode and musical structure in pre-Baroque music, a new approach to the analysis of late-Renaissance polyphony is developed by incorporating principles of sixteenth-century

theory into the notions of hierarchical and teleological structure of Schenkerian analysis. This analytical system recognizes the text and music as central elements of the music's structure, and deals with pre-tonal music in a way that is both effective and historically accountable.

Finally, this dissertation calls into question current views of the broader function of the madrigal in music history, and of how the madrigal functioned as a rendering of the lyric *io* for its contemporary readership. The analyses of Marenzio's (and Wert's) madrigals demonstrate the ability of the madrigal to project and accommodate at once multiple interpretative dimensions. This presentation of the text proves entirely lyric in nature, and stands distinctly apart from the dramatic mode of presentation of monody. The madrigal, therefore, is viewed as a viable and exceptionally intuitive vehicle for the handling of lyric poetry, and not as a striving precursor in the development of *dramma per musica*.

To my brother Matt

Acknowledgements

The music and poetry of Renaissance Italy has been a central part of my life for some time now. Through such a period, it is almost without question that life will yield many experiences, both enjoyable and challenging, yet often unexpected, and always enlightening. I have been very fortunate through the development of this study of Marenzio's *Pastor fido* madrigals to find myself surrounded by many remarkable people, whose encouragement, direction, and generosity have been invaluable, and to whom I owe the most sincere thanks.

Music has stood at the heart of my family for several generations: my grandfathers have been practicing musicians (a church organist and a jazz saxophonist) their entire lives, my parents met in music school, and, inevitably, my siblings and I inherited their musical genes. Beyond our common passion for the art, my family has shown unending interest in my work as a scholar, and has truly been the foundation of my support. I thank most of all my parents, Linda and Richard, my sister Chrissy, and my brother Tory, who have always been there to leap to my assistance at a moment's notice.

In the Department of Music at Chapel Hill, I have found a continual source of guidance and assurance. I must, therefore, thank the members of the music faculty—especially Professors John Covach (now at the University of Rochester), Annegret Fauser, Jon Finson, and Sarah Weiss (now at Yale University)—for their valuable insight

and advice during my time as a graduate student. Above all, I would like to recognize Professor John Nádas, who was the first to welcome me to Chapel Hill, and who has remained by my side ever since. Professor Nádas has shown extraordinary kindness and concern not only for my development academically, but for my wellbeing, and on more than one occasion he has helped pull me out of a tight spot, particularly in the final stages of this project.

Much of what I have accomplished in the past years has been with the assistance of the staff of the Music Department. I am very grateful to Paul Cole, Glenn McDonald, Angeline Warren, and Susan Williams for often making life flow so much more smoothly. I also express my true appreciation for the team at the Music Library—Eva Boyce, Carrie Monette, Diane Steinhaus, and Philip Vandermeer—for their unwavering willingness to assist with whatever conundrum or appeal I could throw at them.

During my tenure in Chapel Hill, some of the most memorable aspects of my life have involved the performance of ballet and music. The Ballet School of Chapel Hill has been extremely generous in allowing me to take classes and providing many opportunities to perform, and for offering odd jobs to keep me afloat financially. The Ballet School has been the grounds of many lasting friendships and much joy, and more than anything has represented a place that felt like home. My heartfelt thanks go to Carol Richard, Julie and Tyler Walters, M’liss Dorrance, Denny Lambert, Diane Eilber and the rest of the Ballet School faculty, whose ability, ingenuity, and knowledge has made dance a source of both constant challenge and immeasurable reward.

As a singer-songwriter, it is unusual to find a place that supports original music and local artists with such vigor and steadfastness as The Cave. With their policy of no

covers, The Cave is truly an institution for songwriters not only in North Carolina, but for the eastern U. S. I thank the workers as well as the “rats” at The Cave—especially the owner, “Mr. Mouse”—for always leaving the microphone on for me.

I must also thank my colleagues in UNC Academic Advising, beside whom I worked as a part-time advisor in 2001–2006. Cheryl Junk, Barb Stenross, Lou Anne Phelps, Marilyn Wyrick, Minda Brooks, and many others have always been accommodating not only to my questions regarding curriculum requirements and non-medical withdrawals for undergraduate advisees, but also to the demands of my research; and I appreciate the support and inspiration they have always offered.

Whether writing, reading, or poring over a madrigal score, I could often be spotted at the local coffee shop, which served as my primary evening office. Many thanks to the baristas who kept my cup endlessly full and consistently “forgot” to charge me: Ian Curl, Charles Devico, Stewart Kyle, Jesse Mansbacher, Alex Neurenberg, and Drew Taylor.

I am tremendously privileged to have had in my dissertation committee such an exceptional team of scholars. It is to Massimo Ossi in my years as an undergraduate at the University of Rochester that I owe my fondness of the madrigal. Professor Ossi’s deep awareness of the field, and the dynamism with which he taught it, instilled in me a profound and lasting appreciation for the music and culture of Renaissance Italy. It has been an enormous pleasure to continue working with Professor Ossi as a doctoral student.

Sean Gallagher is a scholar of unbounded enthusiasm. In working with him in graduate seminars, for my PhD written exams, and with my master’s thesis on the music of Wagner and Liszt, Professor Gallagher’s genuine interest in and respect for the music

of all eras has been admirable and inspiring. I am grateful for Professor Gallagher's willingness to serve as an external member of my committee, and for his continued interest in the direction of my work.

In Severine Neff I have found the most encouraging and generous of scholars. Our many discussions over lunch in Chapel Hill and out at "the ranch" are some of the most memorable occasions of my graduate career, and her theoretical insight and eagerness to lend assistance have been invaluable. I extend the deepest of thanks to Professor Neff.

The opportunity to work with James Haar throughout my time in Chapel Hill has been indispensable to my development as a musicologist. Dr. Haar's sensitivity to the music and its surrounding culture has had a profound influence on my approach to musical research, and his depth and versatility of knowledge is something to which every scholar must aspire. It was always with great anticipation that I would look forward to our meetings over espresso to deliberate the Renaissance and its music, and for these opportunities, and for his contributions to this study, I am extremely grateful.

Through the completion of this study, Tim Carter has gone well beyond what I ever would have expected and asked for from a dissertation advisor. The influence Professor Carter has had on my thinking is vast, and his support, patience, and guidance over the years have been unfailing. Our discussions, and sometimes debates, about sixteenth-century music and culture were always invigorating, and the inquisitiveness and creativity with which Professor Carter probes into the materials and minds of the past has revealed new and important dimensions to my own research. It has been an immense

privilege and joy to work with Tim Carter, and my appreciation for all he has offered goes beyond expression.

Finally, I would like to thank my friend and partner Michelle Landstrom, who has helped in countless ways to make every step over the past three years both more manageable and more enjoyable. Thank you, Michelle, for your selfless and unending support.

Preface

By Second Practice, which was first renewed in our notation by Cipriano de Rore..., was followed and amplified not only by the gentlemen already mentioned, but by Ingegneri, Marenzio, Giaches de Wert, Luzzasco, likewise by Jacopo Peri, Giulio Caccini, and finally by loftier spirits with a better understanding of true art, he understands the one that turns on the perfection of the melody, that is, the one that considers the harmony not commanding, but commanded, and makes the words the mistress of the harmony.

Giulio Cesare Monteverdi (1607)¹

The notion of the text being the mistress of the music represents something of an axiom for the scholar and teacher of late sixteenth-century music, and of the madrigal in particular. Studies of the madrigal point to instances of chromaticism, dissonance, cadences and phrases *fuori di tuono*, and pictorial gestures as illustrations of how the music upholds and reinforces the text on various scales—the individual word, the phrase, or the overall tone or import.

To accept this truism and view the music as subservient to the text, however, may be to downplay unjustly the capacity of music to inform and exert an influence on a reading of the text. The madrigal is an interpretative reading that may portray its mistress in whatever light it chooses and, therefore, may be either subservient or subversive—or even both. The tendency in some modern scholarship to overlook the authority of the

¹ Giulio Cesare Monteverdi, foreword to Claudio Monteverdi's *Scherzi musicali* (Venice, 1607); translated in *Source Readings in Music History: The Baroque Era*, trans. Oliver Strunk, (New York: Norton, 1965), 48-49.

music is only fostered by our tenuous perception of the fundamental idiom and rhetoric of sixteenth-century music—namely, mode and its system of long-range, syntagmatic structure—and, instead, the text is looked upon as the underlying source of coherence and teleological impetus. That is to say, the text has served as something of an analytical crutch to make up for a pervasive lack of comprehension of the workings of modal music.

One objective of the present study is to grant more equal footing to the text and music: to demonstrate effectively and accountably how both factors interact and coordinate in the projection of a rhetorical narrative and interpretative reading. After all, it was presumably this added dimension of interpretative influence of the music that made the Cinquecento madrigal a prominent part of the intellectual culture of the Italian courts: it had the potential to cast the lyric poem in a light different from that of a reading on the page. By understanding more fully the systems of expectations and stylistic conventions of modal music, we may gain a better insight into the influences music bore upon a contemporary readership.

While the basic aim of the dissertation has remained for the most part unchanged since its beginning, the specific subject and the means prove the results of a rather circuitous, yet invaluable, path. Captivated by the madrigals and poetic texts of Marenzio's Seventh Book, and by the signs of a possible overarching unity or coherence among the pieces, I set out to examine the status of the collection as a "book" and how it might have functioned as such for a sixteenth-century readership. This began with an investigation into the history of the book, the rise of print culture, philosophies of interpretation, and early modern epistemology.

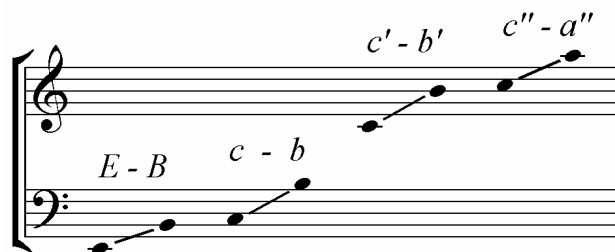
Underlying my research all the while were four questions, the reconciliation of which proved essential to my understanding not only of Marenzio's Seventh Book and its potential status as a book, but also of the Renaissance madrigal altogether: (1) how the printed partbooks might transcend their separate, material forms to represent a unified "book;" (2) how the realization of the madrigal by a five-voice ensemble functioned as an interpretative reading of the lyric texts; (3) how the sixteenth-century reader perceived the lyric "io" of these lyric texts, particularly in the context of the madrigal; and (4) with what sorts of cultural expectations and stylistic norms is late-Renaissance polyphony invested that allow it to convey a teleological, goal-directed structure that operates in conjunction with that of the text? For insight, I looked in two different directions. The first was to studies of poetics to trace the history of the poetic genres from antiquity through the early modern period, and to gain a sense of how the genres functioned for and were regarded by their respective readerships. The second was to the sixteenth-century madrigal, including especially its treatment at the hands of composers such as Rore, Lasso, Wert, Palestrina, Monte, and, of course, Marenzio.

This close interaction with the music proved a pivotal point in my research. As I looked at the madrigals of the Seventh Book, I grew increasingly intrigued and, admittedly, charmed by *Il pastor fido*, and Marenzio's settings of its texts seemed to hold endless layers of musical-textual integration and associations ranging from the individual phoneme to the all-encompassing rhetorical narrative. The subject of the dissertation, as a consequence, shifted to Marenzio's *Pastor fido* madrigals. And while this might seem like a narrowing of the focus of the study, it was, in fact, a broadening. For example, since it is the predominance of settings from *Il pastor fido* and their largely chronological

ordering in the Seventh Book that contributes foremost to its sense of larger-scale unity, the inquiry into potential aspects of coherence in the collection remains an important secondary theme of the dissertation. In addition, the exploration of the role of the lyric “io” in the madrigal acquires an added dimension on account of the (presumed) origins of the texts in a play, which would thereby entail the transition of each text from a theatrical (i.e., mimetic) to a lyric context and, furthermore, a recasting (or, rather, an uncasting) of the first-person voice. The primary objective of this study lies in the madrigal’s rendering of the lyric subject and consequent projection of subjectivity, and in how this realization of the text is integrated into and manifested through the modal structure of the madrigal on both a local and a long-range scale.

Throughout the study, multi-part madrigals will be considered as single madrigals; thus, the three-part *Se tu, dolce mio ben, mi saettasti* of the Eighth Book constitutes a single work (rather than three separate works). All references to madrigal books not specifying the number of voices refer to collections of five-voice madrigals: for example, Marenzio’s Eighth Book infers the Eighth Book for five voices. Collections of madrigals calling for any other number of voices will be specified, as in “Sixth Book for six voices.” Shorthand references to madrigal books follow the format *VIII a 5*, meaning the Eighth Book (for five voices).

References to general pitch-classes take the form of capital letter-names: for instance, “a cadence on A,” or “an A sonority.” Specific pitches are indicated by italics and use primes or capitalization to indicate register in the manner:



Pitch-classes are also indicated at times based on their position in the mode (i.e., relative to the modal final: for example, G represents the “modal fourth” or “scale-degree 4” of the D-dorian mode. The terms diapason, diapente, and diatessaron of sixteenth-century modal theory refer to the octave, fifth, and fourth, respectively, and often carry with them the connotation of the role of these intervals in defining the mode (as will be discussed in Chapter 3). I refer to the specific voice-parts of the madrigal with the Italian names used in contemporary sources: canto, alto, tenore, basso, quinto, sesto, and so fourth.

Except where indicated, the poetic texts are presented in the form in which they appear in the respective source (usually *Il pastor fido* or a madrigal book), although punctuation is added when crucial to the integrity of grammar, syntax, or meaning of the passage. In citations of sixteenth-century sources, punctuation and capitalization are emended so as to conform with the style used elsewhere.

All music examples have been newly edited. In most instances I have used microfilms or facsimiles of the original partbooks, consulting modern editions for information regarding discrepancies between extant sources. Music examples are provided only for the most relevant passages when dealing with works for which modern editions are readily available. In cases where a modern edition proves either impractical or potentially hard to come by, or where the majority of a work is discussed in extensive detail, I have provided a complete score.

Table of Contents

List of Tables.....	xviii
List of Figures.....	xix
List of Examples.....	xx
Chapters	
1. Introduction.....	1
1. A background on Marenzio research.....	6
2. Susan McClary's <i>Modal Subjectivities</i> (2004).....	13
3. Conclusion.....	59
2. <i>Il pastor fido</i> and the Madrigal Tradition.....	60
1. Scipione Gonzaga.....	60
2. The early criticism of <i>Il pastor fido</i>	64
3. Staging <i>Il pastor fido</i> , 1584-1602.....	76
4. The transition into the literary, lyric tradition.....	80
5. The texts of Marenzio's <i>Pastor fido</i> madrigals.....	97
6. Leonardo Salviati and the 1586 revisions to <i>Il pastor fido</i>	106
3. The Analysis and Interpretation of Late-Renaissance Polyphony.....	119
1. Modern perceptions of mode and structure in early music.....	119
2. Mode in sixteenth-century theory.....	135
3. The contrapuntal cadence.....	151

4. Schenkerian theory and its applicability to Renaissance music.....	163
5. The modal background of late sixteenth-century music.....	169
6. Text and large-scale structure.....	182
7. Musical structure as interpretative reading: <i>Clori nel mio partire</i>	185
4. Lyric or Dramatic?: Rendering and Reconciling Characters in the Madrigal.....	203
1. <i>Tirsi mio, caro Tirsi</i>	204
2. <i>Quell' augellin che canta</i>	229
3. <i>Se tu, dolce mio ben, mi saettasti</i>	244
5. A Tale of Tirsi?.....	275
1. <i>Com'è dolce il gioire, o vago Tirsi</i>	278
2. <i>Ombrose e care selve</i>	297
6. «Mori!»: Double-Entendres and Dual Readings.....	307
1. <i>Ah, dolente partita</i>	309
2. <i>Deh, poi ch'era ne' fati chi'i' dovessi</i>	329
7. Modal Ambiguity.....	343
1. <i>Anima cruda, sì, ma però bella</i>	344
2. <i>Deh, Tirsi, mio gentil, non far più stratio</i>	362
3. <i>O fido, o caro Aminta</i>	375
8. The Phrygian Mode in the Late Renaissance.....	421
1. The structure of the phrygian mode.....	421
2. <i>Tirsi morir volea</i>	440
3. <i>Stillò l'anima in pianto</i>	450

4. <i>Udite, lagrimosi</i>	466
5. <i>Ben mi credetti già d'esser felice</i>	478
6. <i>Cruda Amarilli, che col nome ancora</i>	487
7. Wert's setting of <i>Cruda Amarilli, che col nome ancora</i>	512
9. Conclusion: <i>O dolcezze amarissime d'amore</i> and <i>O Mirtillo, Mirtillo, anima mia</i>	526
Appendix: Texts of Marenzio's <i>Pastor fido</i> Madrigals as Compared to the Play.....	549
Bibliography.....	557

List of Tables

2.1: Earliest known <i>Il pastor fido</i> settings.....	72
2.2: Known attempts at staging <i>Il pastor fido</i> , 1584–1602.....	79
2.3: Settings of Guarini’s <i>Rime</i> and <i>Il pastor fido</i> , 1568–1631.....	87
2.4: Madrigal books with a large presence of Guarini texts, 1586–1605.....	93
2.5: Marenzio’s early Guarini settings, 1580–1594.....	94
2.6a: Marenzio’s Sixth Book (1594).....	95
2.6b: Marenzio’s Seventh Book (1595).....	96
2.6c: Marenzio’s Eighth Book (1598).....	97
2.7: Marenzio’s variant <i>Pastor fido</i> texts that appear in settings of later composers.....	107
4.1: <i>Quell’augellin che canta</i> , subject–other relationships.....	244
4.2: Marenzio’s and Monteverdi’s settings of <i>Il pastor fido</i> , Act IV, scene 9.....	248
4.3: Formal division of the text in Marenzio’s <i>Se tu, dolce mio ben, mi saettasti</i>	262
6.1: Formal division of the text in Marenzio’s <i>Ah, dolente partita</i>	328
7.1: Formal division of the text in Marenzio’s <i>Deh, Tirsi, mio gentil, non far più stratio</i>	369
7.2: Formal division of the text in Marenzio’s <i>O fido, o caro Aminta</i>	390
7.3: Structure of Seventh Book with <i>O fido, o caro Aminta</i> reclassified.....	419
9.1: Formal structure of <i>O Mirtillo, Mirtillo, anima mia</i>	540
9.2: “Amore” cadences in <i>O Mirtillo, Mirtillo, anima mia</i> , mm. 76–89.....	546

List of Figures

2.1: Settings of Guarini's <i>Rime</i> and <i>Il pastor fido</i> , 1587–1631.....	88
2.2: Settings of <i>Il pastor fido</i> versus Tasso's <i>Aminta</i> and <i>Gerusalemme liberata</i> , 1581–1627.....	90

List of Examples

1.1: Arcadelt, <i>O felice 'occhi miei</i> , “Eyes” motive.....	30
1.2: Gesualdo, « <i>Mercè</i> ,» <i>grido piangendo</i> , mm. 1–3.....	35
1.3: Gesualdo, « <i>Mercè</i> ,» <i>grido piangendo</i> , mm. 25–30.....	38
1.4: Monteverdi, <i>Cruda Amarilli, che col nome ancora</i> , mm. 9–15.....	44
1.5: Monteverdi: <i>Anima mia, perdona</i> , mm. 19–24.....	45
1.6: Arcadelt, <i>Il bianco e dolce cigno</i> , mm. 17–24.....	49
1.7: Arcadelt, <i>Ahime, dov'è 'l bel viso</i> , mm. 1–6.....	52
1.8: Arcadelt, <i>Ahime, dov'è 'l bel viso</i> , mm. 46–52.....	52
3.1: Divisions of D octave-species.....	138
3.2: Intervallic structure of G-dorian and G-hypodorian modes.....	138
3.3: Derivation of eight modes from the seven octave-species.....	139
3.4: Species of diapente and diatessaron.....	140
3.5: Derivation of twelve modes from the seven octave-species.....	140
3.6: <i>Confinals</i> of the G-dorian and G-hypodorian modes.....	145
3.7: Contrapuntal form of the cadence.....	153
3.8: Selected cadences from Marenzio’s madrigals.....	160
3.9: Triadic derivation of the Schenkerian <i>Ursatz</i>	168
3.10: Prototype G-dorian background.....	173
3.11: Hypothetical G-dorian structure.....	176
3.12: G-hypomixolydian background structure.....	181
3.13: <i>Clori nel mio partire</i> , mm. 1–17.....	189
3.14: <i>Clori nel mio partire</i> , mm. 25–32.....	191

3.15: “Clori” references in the canto.....	191
3.16: <i>Clori nel mio partire</i> , mm. 65–70.....	195
3.17: <i>Clori nel mio partire</i> , contrapuntal analysis.....	195
3.18: <i>Clori nel mio partire</i> , mm. 50–67.....	197
3.19: <i>Clori nel mio partire</i> , mm. 87–92.....	200
3.20: Perfect-fourth motive at “Clori,” “Hor che,” and “mi vivo”.....	201
4.1: <i>Tirsi mio, caro Tirsi</i> , text and textual history.....	205
4.2: <i>Tirsi mio, caro Tirsi</i>	211
4.3: <i>Tirsi mio, caro Tirsi</i> , contrapuntal analysis.....	216
4.4: <i>O fido, o caro Aminta</i> , mm. 18–30.....	219
4.5: Filli–Tirsi register transfer (mm. 25–35).....	221
4.6: <i>Deh, Tirsi, Tirsi, anima mia, perdona</i> mm. 89–101.....	223
4.7: <i>Tirsi mio, caro Tirsi</i> , “condutta son” (canto, mm. 60–62).....	224
4.8: <i>Quell’augellin che canta</i> , mm. 1–24.....	234
4.9: <i>Quell’augellin che canta</i> , mm. 50–65.....	238
4.10: <i>Quell’augellin che canta</i> , contrapuntal analysis.....	240
4.11: <i>Se tu, dolce mio ben, mi saettasti</i>	252
4.12: <i>Se tu, dolce mio ben, mi saettasti</i> , contrapuntal analysis.....	264
4.13: <i>Se tu, dolce mio ben, mi saettasti</i> , mm. 123–132.....	268
4.14: <i>Se tu, dolce mio ben, mi saettasti</i> , background structure.....	270
5.1: Pronominal referencing in rhymed couplets.....	282
5.2: <i>Com’è dolce il gioire, o vago Tirsi</i> , overall ambitus of voices.....	283
5.3: <i>Com’è dolce il gioire, o vago Tirsi</i>	284

5.4: <i>Com'è dolce il gioire, o vago Tirsi</i> , structural use of <i>commixtio tonorum</i>	289
5.5: <i>Com'è dolce il gioire, o vago Tirsi</i> , “vago Tirsi” motive.....	292
5.6: <i>Com'è dolce il gioire, o vago Tirsi</i> , contrapuntal analysis.....	294
5.7: <i>Ombrose e care selve</i> , overall ambitus of voices.....	300
5.8: <i>Ombrose e care selve</i> , mm. 1–12.....	301
5.9: <i>Ombrose e care selve</i> , contrapuntal analysis.....	302
5.10: <i>Ombrose e care selve</i> , mm. 27–39.....	303
6.1: <i>Ah, dolente partita</i> , contrapuntal analysis.....	313
6.2: <i>Ah, dolente partita</i> , mm. 9–14.....	315
6.3: Wert, <i>Ah, dolente partita</i> , contrapuntal analysis.....	323
6.4: Wert, <i>Ah, dolente partita</i> , mm. 26–39.....	326
6.5: <i>Deh, poi ch'era ne' fati ch'i' dovessi</i> , mm. 1–19.....	336
6.6: <i>Deh, poi ch'era ne' fati ch'i' dovessi</i> , contrapuntal analysis.....	338
7.1: <i>Anima cruda sì, ma però bella</i> , mm. 1–9.....	350
7.2: <i>Anima cruda sì, ma però bella</i> , structural use of <i>commixtio tonorum</i>	352
7.3: <i>Anima cruda sì, ma però bella</i> , contrapuntal structure.....	354
7.4: <i>Anima cruda sì, ma però bella</i> , “anima mia” (mm. 31–36).....	357
7.5: <i>Anima cruda sì, ma però bella</i> , mm. 52–58.....	358
7.6: <i>Deh, Tirsi, mio gentil, non far più stratio</i>	366
7.7: <i>Deh, Tirsi, mio gentil, non far più stratio</i> , contrapuntal analysis.....	371
7.8: Dorian and mixolydian modal sixths.....	373
7.9: <i>O fido, o caro Aminta</i> , mm. 1–12.....	392
7.10: <i>O fido, o caro Aminta</i> , contrapuntal analysis.....	399

7.11: <i>O fido, o caro Aminta</i> , mm. 18–30.....	403
7.12: <i>O fido, o caro Aminta</i> , mm. 46–57.....	408
7.13: <i>O fido, o caro Aminta</i> , “si lasciò cadere”.....	410
7.14: <i>O fido, o caro Aminta</i> , linear conflation of “Aminta” motives.....	411
7.15: <i>O fido, o caro Aminta</i> , mm. 82–90.....	412
8.1: Intervallic structure of the phrygian and hypophrygian modes.....	423
8.2: Cadences on E- <i>mi</i>	430
8.3: Terminal <i>clausulae in mi</i>	432
8.4: Phrygian “quasi-cadence”.....	433
8.5: Wilde’s conflated E/A background model.....	434
8.6: Phrygian background model.....	435
8.7: <i>Tirsi morir volea</i> , mm. 1–12.....	442
8.8: <i>Tirsi morir volea</i> , mm. 20–28.....	443
8.9: <i>Tirsi morir volea</i> , mm. 49–58.....	444
8.10: <i>Tirsi morir volea</i> , mm. 59–67.....	445
8.11: <i>Tirsi morir volea</i> , mm. 109–117.....	445
8.12: <i>Tirsi morir volea</i> , contrapuntal analysis.....	447
8.13: <i>Tirsi morir volea</i> , mm. 118–24.....	449
8.14: <i>Tirsi morir volea</i> , mm. 142–49.....	449
8.15: <i>Stillò l’anima in pianto</i> , mm. 1–8.....	455
8.16: <i>O fido, o caro Aminta</i> , opening.....	455
8.17: <i>Stillò l’anima in pianto</i> , contrapuntal analysis.....	457
8.18: <i>Stillò l’anima in pianto</i> , mm. 43–71.....	462

8.19: <i>Udite, lagrimosi</i> , mm. 1–18.....	469
8.20: <i>Udite, lagrimosi</i> , contrapuntal analysis.....	470
8.21: Wert, <i>Udite, lagrimosi</i> , contrapuntal analysis.....	476
8.22: <i>Ben mi credetti già d'esser felice</i> , “entrando” (mm. 24–25) and “lagrimando” (mm. 47–49).....	480
8.23: <i>Ben mi credetti già d'esser felice</i> , motivic associations.....	481
8.24: <i>Ben mi credetti già d'esser felice</i> , mm. 1–23.....	483
8.25: <i>Ben mi credetti già d'esser felice</i> , contrapuntal analysis.....	484
8.26: <i>Ben mi credetti già d'esser felice</i> , mm. 82–103.....	486
8.27: <i>Cruda Amarilli, che col nome ancora</i> , mm. 1–23.....	494
8.28: <i>Cruda Amarilli, che col nome ancora</i> , mm. 23–29.....	498
8.29: <i>Cruda Amarilli, che col nome ancora</i> , contrapuntal analysis.....	501
8.30: <i>Cruda Amarilli, che col nome ancora</i> , mm. 129–35.....	505
8.31: Altered form of the phrygian quasi-cadence.....	506
8.32: <i>Cruda Amarilli, che col nome ancora</i> , mm. 110–16.....	507
8.33: <i>Cruda Amarilli, che col nome ancora</i> , mm. 119–24.....	508
8.34: Wert, <i>Cruda Amarilli, che col nome ancora</i> , mm. 1–18.....	515
8.35: Wert, <i>Cruda Amarilli, che col nome ancora</i> , mm. 23–26.....	516
8.36: Wert, <i>Cruda Amarilli, che col nome ancora</i> , mm. 51–58.....	517
8.37: Wert, <i>Cruda Amarilli, che col nome ancora</i> , mm. 34–50.....	519
8.38: Contrapuntal setting of “I’ mi morrò”.....	520
8.39: Wert, <i>Cruda Amarilli, che col nome ancora</i> , contrapuntal analysis.....	523
9.1: <i>O dolcezze amarissime d’amore</i> , contrapuntal analysis.....	533
9.2: <i>O dolcezze amarissime d’amore</i> , mm. 57–71.....	535

9.3: <i>O dolcezze amarissime d'amore</i> , mm. 105–11.....	536
9.4: <i>O dolcezze amarissime d'amore</i> , mm. 131–36.....	538
9.5: <i>O Mirtillo, Mirtillo, anima mia</i> , section c motive.....	541
9.6: <i>O Mirtillo, Mirtillo, anima mia</i> , contrapuntal analysis.....	543
9.7: <i>O Mirtillo, Mirtillo, anima mia</i> , structural use of <i>commixtio tonorum</i>	544
9.8: <i>O Mirtillo, Mirtillo, anima mia</i> , mm. 64–70.....	545

Chapter 1

Introduction

Best known as a composer in the secular genres of the villanella and madrigal, Luca Marenzio nonetheless makes up for this lack of generic diversity in the scope to which his music explores and integrates the realms of text, counterpoint, mode, and structure. The books of madrigals, in particular, show not a growth or linear development through Marenzio's twenty-year career, but rather erratic shifts between various styles and aesthetics, from pastoral to grave, highly polyphonic to strictly declamatory, modern to archaic, and various permutations thereof. Alongside these stylistic shifts is a persistently changing, yet scrupulous, choice of poetic texts, whereby the works of a given poet might figure prominently in one collection yet appear only scantily—or not at all—elsewhere. Marenzio drew from a breadth of literary sources spanning nearly three centuries, turning to poets of the most renowned historical stature, such as Dante, Petrarch, Sannazaro, and Tasso.

It therefore comes as little surprise that in the mid-1590s, Marenzio was among the very first madrigalists to set texts from Battista Guarini's recently published play, *Il pastor fido*, itself already the center of intense controversy and criticism over issues such as poetic style, verisimilitude, immorality, and, perhaps at the root of all criticism, its bold departure from standard poetic genres. In his Sixth (1594), Seventh (1595), and Eighth (1598) Books of madrigals for five voices, Marenzio includes seventeen settings

of passages from the play. The settings of these texts demonstrate an integration of text and music at every level of musical structure that shows Marenzio not only as a composer of remarkable skill, but also as a meticulous and intuitive reader of his texts.

In the drawing of early-music history, however, the versatility and ingenuity of Marenzio's music has tended to be painted over in favor of typecasting him as a model of the pastoral and hence lighter style, while at the same time brushing aside substantial exceptions to this style as anomalous byproducts of compositional crisis or professional uncertainty. Consequently, Marenzio—as leader of the lower caste of canzonetta madrigalists—has had the misfortune of being stuck in a supporting role of history's narrative. Perhaps because of the irresistible allure to use the year of his death, 1599, as a marker of the death of an era, or because of his intermediary position in the development coined by Monteverdi as a *seconda pratica* originating with Cipriano de Rore, Marenzio's work as a madrigalist in its own right is typically overlooked in the interest of portraying him as the last pioneer clinging pathetically to a hopeless tradition, as a translucent thread dangled limply from the teleological string stretched from Wert to Monteverdi, or as the composer whose works anticipate the arrival of *dramma per musica* but never fully consummate the leap.

Wert, by comparison, whose career overlaps with much of Marenzio's but who died only eight years earlier (and, hence, on allegedly much firmer ground within the century), is viewed as sitting soundly within his own tradition. He has become a paragon (truly, a textbook example) of the artistic ideals and pursuits of the high Renaissance, of sixteenth-century polyphony, and of *musica reservata*, and his output of madrigals and motets is viewed as an important step in musical development at the end of the

Renaissance, particularly for his distinctive use of homophonic declamation, and therefore, in some sense, pseudo-monody. Monteverdi, too, is cast by historians in a specific mold as the figure who carried the madrigal to its summit and alleged end in the early Seicento with his incorporation of basso continuo and *stile concertato* in his madrigals, and as the “creator of modern music” for his role in the development of the *stile rappresentativo* and of opera.¹

Thus, while Wert and Monteverdi have been canonized as crucial players in the relay toward dramatic monody in the history of Western music, Marenzio’s career is looked upon as a historical dead-end in which the madrigal was driven in circles and never along the sort of evolutionary track in which historians revel. Even despite the extraordinary length and enthusiasm with which his music was acknowledged in Alfred Einstein’s monumental *The Italian Madrigal* in the 1940s, the positioning of Marenzio as descendent of Rore, Gabrieli, and Wert and precursor to Monteverdi has proven to have outweighed Einstein’s sincere respect for Marenzio as a madrigalist. Later anthologies and surveys generally make a mere disingenuous nod to Marenzio as they round out the end of the Renaissance and hastily (though prematurely) stamp out the madrigal by fitting in works like *Solo e pensoso* and *Tirsi morir volea* as case-studies of late-Renaissance imagery, text-setting, and chromaticism.

The narrowness of focus with which Marenzio’s style and output is viewed throughout the literature underscores the general neglect of his music that has been tacitly accepted by music scholars. This disregard is only further enabled and reinforced by the lack of a complete works edition for Marenzio. Without dependable scores at hand,

¹ The label “creator of modern music” comes from Leo Schrade in *Monteverdi: Creator of Modern Music* (New York: Norton, 1950).

scholars are much less likely to glance through (let alone study extensively) Marenzio's music, as compared to the music of Lasso, Rore, Wert, and others whose works were published collectively decades ago. The same can be said in the case of commercial recordings—although there are signs that things may be improving.

Furthermore, the very fact that there is no complete edition contributes to the notion that Marenzio's works have no place on the shelves alongside those of Monteverdi and Monte in the first place, that they do not warrant close and thorough study beyond those few pieces that have made it into the top-twenty lists of the historical anthologies. As early as 1593 a complete edition of Marenzio's five-voice madrigals to date became available in print, followed in the next year by the six-voice madrigals, making him one of the few composers to see such a collection during their own lifetimes.² Today, the principal modern editions of the madrigals for five voices prove impractical for ready study: Einstein's edition of Books 1–6 retains the original clefs, while John Steele's edition of all nine books transposes a large portion of the madrigals down by a major second or a minor third.³ The editions of the books for six voices and the late books for five voices by Steven Ledbetter and Patricia Myers prove the most detailed in their editorial commentary and the most practical for use, yet the edition remains incomplete

² These were published by Phalèse and Bellère as *Madrigali a cinque voci ridotti in un corpo* (Antwerp, 1593) and *Madrigali a sei voci in un corpo ridotti* (Antwerp, 1594). The complete edition of all nine books for five voices was published first in 1610 by Kauffmann as *Madrgalia quinque vocum...uno volumine conjunctim excusa*; the books for six voices appeared two years earlier (*Madrigali sex vocum...uno volumine conjunctim excusa* (Nuremberg: P. Kauffmann, 1608)).

³ *Madrigale für fünf Stimmen, Buch I–III and Buch IV–VI*, in *Publikationen alterer Musik*, ed. A. Einstein (Leipzig, 1929 and 1931); and *The Complete Five Voice Madrigals for Mixed Voices*, ed. J. Steele, 6 vols. (New York: Gaudia, 1996).

with little sign that this will change soon.⁴ In the grand scheme of present-day music scholarship, not only is Marenzio routinely sidelined; he has been swept almost entirely into the cracks between the Renaissance and the Baroque.⁵

It is not my goal in the present study to contest outright the currents of canonization—at least, not directly. Yet, by looking at Marenzio’s responses to Guarini’s play, his works will be given the opportunity to speak for themselves, and I am confident that this discourse will prove a revealing one. It was, after all, the music itself that first drew me to Marenzio’s madrigals—even stealing my attention away from the chamber music of Brahms. And after several years of living with his music on aural as well as theoretical terms, it never fails to be revealing.

Rather, the principal objective here is to offer a comprehensive, historically-responsible account of Marenzio’s *Il pastor fido* madrigals, putting forth along the way an analytical methodology that remains true to the tenets of sixteenth-century theory and aesthetics, while also shedding light upon long-range structural processes at work in the madrigal. One need not look far to gain a sense that the study of Renaissance music suffers serious shortcomings. Much of this difficulty involves the reconciliation of modern analytical and interpretative approaches with the musical and cultural precepts that surrounded the music of that time, whereby the careful scholar is driven to such a level of anxiety and uncertainty that the study becomes a self-conscious walk on

⁴ Marenzio, *The Secular Works*, ed. S. Ledbetter and P. Myers (New York: Broude Brothers, 1977ff.).

⁵ Even in 1956, Hans Engel points out the undue lack of historical consideration shown to Marenzio. He writes: “Un musicista molto nominato ma poco conosciuto fu detto Luca Marenzio al principio del nostro secolo. Anche oggi non è altrimenti: mancano un’edizione completa delle sue composizioni ed edizioni pratiche.” Engel, *Luca Marenzio* (Florence: Olschki, 1956), 102 and note 2.

eggshells, and the audacious scholar presumes that in speaking loudly the voices of historical propriety will be drowned out and forgotten.

1. A background on Marenzio research

As a preface to the exposition and application of my own system of analysis to come in the following chapters, I will first give a brief overview of the major works in modern Marenzio scholarship. This will be followed by a detailed look at a recent case of what I describe above as the audacious scholar to illustrate the potential perils that may come of a loud and influential voice when combined with a lack of historical-theoretical consideration. There is, of course, little harm done when an irresponsible analysis is left without a reader, and even a lesson that may be learned when the loud, uninformed voice comes up against sensitive and critical ears. Yet, for Susan McClary's 2004 study of the madrigal, *Modal Subjectivities*, recently awarded the 2005 Otto Kinkeldey Award for outstanding work of musicological scholarship, neither of these seems to be the case: she has a trusting, attentive audience, as well as a loud voice.

In the preface to Alfred Einstein's *The Italian Madrigal*, published in English in 1949 after many years of preparation, Marenzio's name appears before any other. In the opening paragraph, Einstein writes, "I was carried away by masters like Luca Marenzio, and began to inquire into the sources of their art."⁶ Einstein's subsequent discussion of Marenzio's life and musical output greatly dwarfs that of any other composer in the vast study, even Claudio Monteverdi, who is discussed alongside Marenzio and Gesualdo as

⁶ Einstein, *The Italian Madrigal*, trans. A.H. Krappe, R.H. Sessions, and O. Strunk, 3 vols. (Princeton: Princeton University Press, 1949), I, v.

one of the three “great virtuosos,” as well as in the final chapter devoted solely to the discussion of Monteverdi’s developments in the *madrigale concertato*. In terms of Einstein’s profound command of the sixteenth-century secular repertory and his subsequent ability to contextualize Marenzio’s work within the tradition of the madrigal at large, Einstein’s 80-page exposition is still today one of the most comprehensive and insightful sources in Marenzio scholarship.

While the studies of the following decades by Hans Engel, Denis Arnold, and Steven Ledbetter focus chiefly on piecing together the scant clues surrounding Marenzio’s biography, Einstein looks primarily at the works themselves, and he does so in quite some detail. Each book of madrigals is dealt with in succession, and its general musical style and literary leanings are scrutinized against what had come before in Marenzio’s own *oeuvre* and in the works of his contemporaries and forebears. All the while, the works are considered in light of Marenzio’s given state of patronage and whereabouts, pointing out possible trails of influence and taste that might have had an effect upon Marenzio’s work. Einstein’s impression of the composer as paramount among his peers remains transparent throughout the study, as scarcely a page passes without mention of the word “virtuoso.”

Before focusing on the music, Einstein paints a picture of Marenzio as the romantic of the Renaissance madrigalists. Despite being employed through most of his life in Rome under the patronage of two prominent cardinals, Marenzio has come to be recognized as perhaps the first truly secular composer in Western music, given that the overwhelming bulk of his output consisting of madrigals and villanellas, supplemented by his *Madrigali spirituali* (1584) and a smaller corpus of sundry sacred works composed

presumably on demand throughout his career. Einstein's depiction of Marenzio would also prove suitable as an introduction to the present study of his later Guarini settings:

Marenzio is the embodiment of artistry in its purest form; one imagines him, not at an organ or as directing a choir, but as a dreamer and a sensualist under the cypresses or beside the rushing fountains of the Villa d'Este at Tivoli; at his desk before one of the high windows in the Vatican; in the Palazzo Cesarini, filled with ancient art and the portraits of beautiful Roman women; or among the participants in the *accademie* in the apartments of Cardinal Cinzio Aldobrandini...

He has an innate love of the sensual and of its opposite, the austere; he has an innate feeling for nature, for landscape, for the Roman countryside...No other musician unites such contradictions as he does, no other is so catholic in his literary taste. Marenzio is indeed far more "literary" than any of his contemporaries in the second half of the century, more so than Lasso and even Palestrina, and he has an even more personal relation to his poets than Wert.⁷

While the historical weight afforded to Marenzio in *The Italian Madrigal* has been for the most part forsaken for a landscape dominated by his contemporaries, Lasso, Wert and Monteverdi, many of Einstein's judgments of Marenzio as a composer and of specific works stand to this day as general axioms and have been taken up in much of the scholarly work that followed.

Though published seven years after Einstein's history of the madrigal, Hans Engel's biography *Luca Marenzio* (1956) was, like *The Italian Madrigal*, the product of several decades of preparation. Both studies, in effect, were underway concurrently yet independently, and despite Engel's exclusive focus on Marenzio in comparison to Einstein's century-wide scope, Engel's study stands alongside—rather than supersedes—Einstein in terms of depth and comprehensiveness in dealing with Marenzio specifically.

⁷ Einstein, *The Italian Madrigal*, 612.

Engel, too, leaves no question as to his view of the composer's stature in the madrigal tradition. On the opening page he writes:

Ai piedi di questa catena di colline, a sud-est, si trova la piccolo località di Coccaglio dove nacque il più grande maestro del madrigale, Luca Marenzio.⁸

The book deals in two separate parts with *La vita* and *Le opere*, allowing the discussion of the music to depart from chronology and to focus instead on particular compositional and literary trends, drawing upon works across Marenzio's entire *oeuvre* for examples. One of the most valuable aspects of Engel's study, however, is its compilation of records pertaining to Marenzio's employment, travels, and daily life, and of Marenzio's works, which has served as a significant foundation for future studies. While much of Engel's presumptions have been amended by later studies, in particular Steven Ledbetter's *Luca Marenzio: New Biographical Findings* (1972),⁹ the organization and publication of documents and chronologies in Engel's biography remain an important resource.¹⁰

Denis Arnold's 1965 monograph *Marenzio* is in many ways a more accessible, pared down retelling of Einstein and, to a lesser extent, Engel. Arnold begins by reiterating the need for a complete edition and concludes with the observation that "Marenzio is still underrated."¹¹ But despite his efforts to rally scholars in elevating

⁸ Engel, *Luca Marenzio*, 3.

⁹ Ledbetter, *Luca Marenzio: New Biographical Findings*, Ph.D. diss., New York University, 1972.

¹⁰ These include a list of "il più notevole rappresentazioni con musica" of 1571–1599, transcriptions of known letters pertaining to Marenzio and complete lists of published editions of Marenzio's secular and sacred compositions.

¹¹ Denis Arnold, *Marenzio*, Oxford Studies of Composers (London: Oxford University Press, 1965), 40.

Marenzio to his due position in history, many of Arnold's judgments, when later taken out of context and unjustly interpreted, have proven to be a shot in the author's own foot. The most notorious of these is the opening sentence: "Marenzio is the Schubert of the madrigal."¹² While a purely innocuous statement meant to compare the two composers' mastery of text-setting, and the "charm" and "vein of serious melancholy" in their later works, it has been taken as an adage attesting to Marenzio's secondary role in the musical canon—much as Schubert is often seen as sitting in a furrow between Beethoven and nineteenth-century masters such as Brahms, Wagner, and Verdi (which is perhaps more than anything a symptom of our tendency to value certain genres, such as the symphony and opera, over others, like the Lied).

Einstein's statement that Marenzio is "one of Monteverdi's immediate forerunners" has similarly been taken out of its context—where it refers specifically to the musical and literary style first apparent in the Sixth Book of 1594—and applied to Marenzio's role in history at large. Any sensible reader of *The Italian Madrigal*, as well as the biographies of Engel and Arnold, however, would soon recognize how inaccurate such generalizations are, and how their broad acceptance might have played a part in our conception of the musical canon.¹³ In reassessing these and similar judgments, we may be forced to reevaluate altogether the conventional teleological portrayal of the late-

¹² Arnold, *Marenzio*, Prefatory Note (no page reference). Interestingly, two decades earlier Einstein refers to Marenzio rather as "the true Mozart of the madrigal" (*The Italian Madrigal*, 205).

¹³ Einstein is, in fact, careful to distinguish Marenzio's pursuits as a madrigalist from the pursuits of the Florentine Camerata, despite other ways in which Florentine influence might have become manifest in his music after 1589. Pertaining to the Seventh Book, for example, Einstein points out: "The whole book is full of hidden drama, but the presentation of the actual scene or monologue is always madrigalesque, even where there is a real temptation to dramatize" (*The Italian Madrigal*, II, 680).

Cinquecento madrigal, and in turn Marenzio's position as a Renaissance madrigalist (rather than, for instance, a pre-Baroque quasi-monodist).

In more recent years, three particularly important studies have arisen in Marenzio research, each taking as a point of departure a specific aspect of the work of Einstein and Engel. Following Einstein's integrative approach to dealing with biography, text, and music is Laura Macy's *The Late Madrigals of Luca Marenzio* (1991). Macy deals chronologically with the period in Marenzio's life following the death of his principal patron, Cardinal Luigi d'Este, in 1587, looking principally at the effects of patronage and cultural milieu on the composer's work.¹⁴ While ambitious in its examination of biography and general stylistic elements of the music and text, Macy stops short of delving into the fundamental workings of the pieces. The focus instead lies in the elucidation of the artistic interests and personalities of Marenzio's patrons and peers, and in the composer's shifting literary predilections.

Looking at the earlier part of Marenzio's career is James Chater's 1981 *Luca Marenzio and the Italian Madrigal, 1577–1593*.¹⁵ In a style akin to the second part of Engel (*Le opere*), Chater's study serves very much as a reference source in its highly systematic cross-section of Marenzio's compositional approaches. On a deeper and more expansive scale than Engel, Chater characterizes and categorizes the general procedures in Marenzio's text-setting. Each chapter deals with a specific aspect of the compositional process, such as "Treatment of the Individual Word," "Treatment of the Line or Phrase,"

¹⁴ Laura Macy, *The Late Madrigals of Luca Marenzio: Studies in the Interactions of Music, Literature, and Patronage at the End of the Sixteenth Century*, Ph.D. diss., University of North Carolina at Chapel Hill, 1991.

¹⁵ Chater, *Luca Marenzio and the Italian Madrigal, 1577–1593*, Studies in British Musicology, ed., N. Fortune, 2 vols. (Ann Arbor: University Microfilms International, 1981); this is a revision of the author's doctoral thesis (Oxford University, 1980).

and “Treatment of the Section,” which is divided into narrower subsections, citing along the way a copious number of examples from Marenzio’s earlier repertoire.

Again like Engel, one of the most indispensable features of Chater’s work is its organization of information pertaining to the composer’s work. There are numerous charts, tables, and appendices enumerating, among other things, Marenzio’s poetic choices, the “Position of the Quinto in the Five-Voice Madrigals,” and a publication history that lists also settings of the same texts by other composers. The tradeoff for presenting such a vast amount of sorted information is that the study becomes more a cataloguing of general musical devices and features than a detailed analysis; while nearly all of Marenzio’s madrigals from 1577–1593 are mentioned in some capacity, often illustrating a minute detail, none is examined in depth or at length.

Most recently, building upon the first part of Engel’s study (*La vita*) and Ledbetter’s *New Biographical Findings*, comes Marco Bizzarini’s meticulous biographical study *Luca Marenzio: the Career of a Musician between the Renaissance and the Counter-Reformation*.¹⁶ While referring to the music only occasionally in its relation to biography, Bizzarini does a great service in fitting more pieces into the scant and patchy record of Marenzio’s life, offering compelling theories as to the motivations behind the erratic eccentricities of his musical style.

With the considerable work that has been accomplished in Marenzio research in the aforementioned studies and others, there is yet an unmistakable lack of literature dealing extensively and intensively with the music itself. While the past century has witnessed numerous studies devoted entirely to the analysis of the works of Monteverdi,

¹⁶ Bizzarini, translated by James Chater as *Luca Marenzio: The Career of a Musician between the Renaissance and the Counter-Reformation* (Aldershot: Ashgate, 2003).

Palestrina, Wert, Monte, and other late-Renaissance madrigalists, similar analysis of Marenzio's music has been limited for the most part to studies looking at a selection of works of various composers.¹⁷ Yet even in these cases, it is furthermore only a narrow set of pieces that tend to garner analytical attention—*Solo e pensoso i più deserti campi*, *Tirsi morir volea*, *O voi che sospirate a miglior note*, and *Crudele, acerba, inesorabil morte*, in particular—leaving the rest of Marenzio's output in the dark.

McClary's most recent study, *Modal Subjectivities*, is but one example of this as well as other major pitfalls in early-music analysis today. *Modal Subjectivities* illustrates many of the failures of current scholarship in reconciling issues such as mode, subjectivity, interpretative potential, and historical context in Renaissance music in general, and specifically in the sixteenth-century madrigal. A close scrutiny of McClary's approach will therefore serve well as a foreword to the study of Marenzio's *Pastor fido* madrigals, and to the analytical methods set forth therein.

2. Susan McClary's *Modal Subjectivities* (2004)

In the introduction to *Modal Subjectivities*, McClary describes the conception of the book as an introduction to her forthcoming study, *Power and Desire in Seventeenth-Century Music*. As a consequence, a view of the sixteenth-century madrigal as an anacrusis to the musical developments of the following century bleeds through nearly every facet of *Modal Subjectivities*, giving the sense that the solo voice is fighting at

¹⁷ A notable exception is Bernhard Janz's *Die Petrarca-Vertonungen von Luca Marenzio*, *Frankfurter Beiträge zur Musikwissenschaft* 21 (Tutzing: H. Schneider, 1992).

every moment to break free from the madrigal and bring forth at last more “‘realistic’ musical representations of the individual persona.”¹⁸

Rather than respect the madrigal on its own cultural and ideological terms, the genre is cast as opera in its infancy. The problems that arise from this assessment are vast, and without a critical readership, McClary’s ideas could easily mislead our perceptions of the madrigal, sixteenth-century theoretical principles, and Renaissance epistemology. The anachronistic perspective of *Modal Subjectivities* leads to the utter subsuming of sixteenth-century principles into a seventeenth-century (and 21st-century) mindset, which impinges with equal force upon works from the beginning of the Cinquecento as from the end. The foresight of McClary’s own words cannot be denied:

This book will push the enterprise of sixteenth-century music criticism to delineate rather different approaches to theory, analysis, and interpretation.¹⁹

Of course, a “different” approach does not necessarily mean constructive or historically better informed. While the problems in *Modal Subjectivities* prove innumerable and range from the minute to the far-reaching, I will look at a selection of topics and analytical examples to give a general sense of how McClary’s approach to the music and ideology of the sixteenth century falls short of a just contribution to our historical and theoretical understanding of the Renaissance madrigal, and to highlight the importance of—and, indeed, the need for—an effective and accountable means by which to interpret sixteenth-century polyphony.

¹⁸ Susan McClary, *Modal Subjectivities: Self-fashioning in the Italian Madrigal* (Berkeley: University of California Press, 2004), 4.

¹⁹ *Ibid.*, 8.

The madrigal as a portent of Cartesian thought

McClary grounds her study of the madrigal in the notion that the genre stood uniquely ahead of its time within the Cartesian episteme that was to be born in the following century. She proposes:

Madrigal composers anticipate Descartes in performing the crucial break with traditional epistemologies, plunging musical style and thought into an extraordinary crisis of authority, knowledge, power, and identity... And they do so in the service of an agenda that interrogates what it means and feels like to be a Self—to be more specific, a morbidly introspective and irreconcilably conflicted Self.²⁰

While the means by which this epistemological transformation takes place are left a mystery, the effects are crucial to the analytical interpretations that follow.

The assertion that the madrigal acted independently and even against the pre-Cartesian mentality of its own time, while perhaps attractive to those looking for cultural aberrations, proves presumptuous and rather lacking in historical foundation; in fact, it undercuts important recent developments in the understanding of Renaissance conceptions of self. The idea that the Renaissance witnessed an increasing, widespread sense of individualism is not new: Jacob Burckhardt, in his widely influential study *The Civilisation of the Renaissance in Italy* (1860), brought considerable credence to—one might even say invented—the idea, which soon became adopted as a general distinguishing characteristic of the Renaissance, specifically in Italy. Burckhardt writes famously:

²⁰ Ibid., 6.

In the Middle Ages,... man was conscious of himself only as a member of a race, people, party, family, or corporation, only through some general category. In Italy this veil first melted into air... man became a spiritual *individual*, and recognized himself as such.²¹

Burckhardt's interpretation, however, has since been thoroughly reconsidered only to be dubbed by some "the myth of the Renaissance."²² Cultural and artistic trends that had been taken as irrefutable signs of a firmly established individualism, including (self-)portraiture, *ricordanze* (diaries, letters, and other ego-documents), and (auto)biography, are recognized now to be equally as much (if not more) products of a self-consciousness and self-assertiveness of one's position in society or corporeality, as ways of fashioning one's presentation to others (as Baldassare Castiglione advises in 1528, "dar bona impression di sè").²³ The rise of such documents might also be attributed to the growing availability of works of the Ancients, such as Cicero, Augustine, Socrates, and Aristotle, upon which Renaissance individuals modeled their own letters, diaries, biographies, and the like.²⁴

²¹ Burckhardt, *The Civilisation of the Renaissance in Italy*, 3rd ed., trans. S.G.C. Middlemore (Oxford: Phaedon, 1995), 81.

²² Burckhardt himself apparently reconsidered this interpretation later in his life. In a letter to his friend Ernst Walser, Burckhardt writes, "You know, so far as individualism is concerned, I hardly believe in it anymore, but I don't say so; it gives people so much pleasure." (In Werner Kaegi's introduction to Walser, *Gesammelte studien zur geistesgeschichte der renaissance* [Basel : Benno Schwabe, 1932]). For the "myth of the Renaissance," see J.B. Bullen, *The Myth of the Renaissance in Nineteenth-Century Writing* (Oxford: Clarendon Press, 1994).

²³ Castiglione, *Il libro del cortegiano* (Turin: Einaudi, 1998), book 2, ch. 36.

²⁴ Peter Burke, for instance, in his essay "Representations of the Self from Petrarch to Descartes," writes that these seemingly private presentations are "more institutional than individualistic" (in *Rewriting the Self: Histories from the Renaissance to the Present*, ed. Roy Porter (London: Routledge, 1997), 26). Roger Smith, in "Self-Reflection and the Self," states: "Though portraiture heightened the dignity and value of a person as an individual, it did not cease to represent its subject as a person in a social position, a person who stands for a type of man or woman or even for humanity" (in *Rewriting the Self*, 54). Peter Burke's *The Italian Renaissance: Culture and Society in Italy* (2nd ed. (Princeton: Princeton University Press, 1986)) reexamines the Italian Renaissance culturally, sociologically, and statistically to contextualize

This is not to say that individualism was altogether absent from the Renaissance and before: the sense of self expressed in Petrarch's *Secretum*, *Familiars*, and the lyric poems, for example, seems almost incontestable. (Yet Petrarch did, in a sense, create for himself a literary community of humanists within which to circulate his writings and, hence, share them in a communal context.²⁵) By looking zealously to Petrarch as a literary model, however, lyric poets in the Cinquecento shared in a tradition that relies heavily upon convention and formulae for its language, form, imagery, and rhetoric, and only in certain instances achieved the level of autonomous selfhood found in Petrarch's poetry. The Cinquecento lyric poem, as part of this Petrarchan tradition, expressed universal sentiments using a shared idiom, and thereby appealed to its contemporary readership as a communal voice.²⁶

traditions and mentalities. The result of the study is a decentering of Burckhardt's myth of a ubiquitous Renaissance individualism to show that only a handful of individuals truly exemplified such a quality.

²⁵ This idea is explored more fully in Carol Quillen's *Rereading the Renaissance: Petrarch, Augustine, and the Language of Humanism* (Ann Arbor: University of Michigan Press, 1998). Here Quillen writes: "In his letters, Petrarch created a world, a community, that did not exist for him elsewhere, in which he could, through his reading and writing, engage in conversation with friends from all ages" (115).

²⁶ Of the humanists, too, Quillen claims: "Petrarch's followers—Salutati, Guarino, Bruni, Valla—sought to revive and to participate in a broad literary culture that took its standards from antiquity. They thought about and believed in the power of such a culture to ennoble the whole of society." (*Rereading the Renaissance*, 210.)

In support of the notion that the lyric "I" was interpreted as a communal voice through the Cinquecento, A. Harvey writes: "The modern division into 'choral' and 'monodic'...is of no particular value. It was unknown to antiquity or the Renaissance." While an obvious generalization (exceptions must be made for certain poets, such as Petrarch, Augustine, Catullus, and Ovid, for example, who seem to stand distinctly apart from the prevailing mentalities of their time), Harvey's assertion most likely accurately characterizes the general readership through Antiquity and the early-modern period. Harvey, "The Classification of Greek Lyric Poetry," *Classical Quarterly* 5 (1955): 157–75; see 159, note 3. For another articulation of this argument, see M. Davies, "Monody, Choral Lyric and the Tyranny of the Handbook," *Classical Quarterly* 38 (1988): 52–64.

In a paper presented at the conference Music, Poetry, and Patronage in Late-Renaissance Italy: Luca Marenzio and the Madrigal ("Luca Marenzio and the Shepherds of the Tiber Valley," Harvard University, April 2007), Giuseppe Gerbino examines the practice of concealing true personages of the Orsini circle as pastoral characters in works of the late Cinquecento, namely Antonio Piccioli's *Prose tiberine del pastor Ergasto* (1597) and Tasso's *Il rogo amoroso*. In so doing, pastoral poetry accomplished what Gerbino refers to as "the 'Arcadianization' of the Renaissance discourse on love, which, by relocating

In the other poetic genres of epic and drama, too, there was a constant awareness of how works were to function for the readership in a utilitarian sense. This is most apparent in the many literary quarrels that arose throughout the sixteenth century, in which critics consistently censured works for their failure to uphold Aristotelian demands such as catharsis, moralization, and decorum—a criticism that is paramount in the heated debate over Guarini's *Il pastor fido*.²⁷ In essence, the subjective interiority, while discernible in the works of certain Renaissance artists, was still very much in its nascent stage and not a general characteristic of the Renaissance individual. The same, therefore, can be said of the lyric first person, “io,” that signifies the heart of sixteenth-century lyric poetry.

Early-music scholars in particular have been reluctant to acknowledge this socio-historical reassessment of the Renaissance Self, as McClary exemplifies. To show such resistance, however, might only be to ignore the madrigal's historical contexts. As part of the literary, lyric tradition, the madrigal, speaking as a collection of voices to an audience of shared identity, presents its lyric subject as part of this identity as well. Thus, by its very nature, the madrigal appealed to and relied upon a perception of the Self and the lyric “io” as a communal identity.

the therapeutic values of poetry in the collective dimension of a classicizing pastoral community, transformed the language of Petrarch's introverted individualism into a shared experience—an experience which in turn defined the aristocratic norm of feeling...But while Petrarch conducted his individual battle in the isolation of the self, the Arcadian ideal of the late Cinquecento replaced the existential individualism of the Petrarchist lover with the communal identity of the ancient shepherd; it replaced private sentiment with public obligation.” I am very grateful to Professor Gerbino for sharing with me a copy of this study, which is due to appear as part of a forthcoming volume on late-Renaissance pastoral poetry.

²⁷ For a discussion of the major literary controversies of the Renaissance through 1600, see Bernard Weinberg, *A History of Literary Criticism in the Italian Renaissance*, 2 vols. (Chicago: University of Chicago Press, 1961); the polemic surrounding Guarini's play appears in vol. 1, 1074–1105. Also A. Rosa, ed., *Letteratura italiana*, 8 vols. (Turin: G. Einaudi, 1982), particularly vols. 3–7.

The madrigal, however, is not limited to this singular rendering of subjectivity. Rather, by virtue of its contrapuntal nature, the madrigal may present simultaneously multiple subjectivities and, thereby, multiple realizations of the lyric “io.” For example, in several of Marenzio’s settings of *Il pastor fido*, a single voice is distinguished from the ensemble using rhythm, register, and texture at key referential or deictic moments in the text. In doing so, the madrigal presents simultaneously two different interpretative frames: one that renders the lyric “io” collectively in a multi-voice setting, and another in which the upper-voice is set against this communal context in depiction of a notion of the text such as isolation, loss, or separation. Through such mechanisms of the contrapuntal fabric, therefore, the madrigal has the capacity to render a plurality of subjectivities and, hence, to convey and accommodate multiple interpretative readings of its lyric text.

In contrast to what McClary puts forth, the madrigal by its very nature stands in diametric opposition to Cartesian ideas of skepticism and self-rationalization, and instead embraces the perception of the Self as part of a communal identity. In this way, the madrigal celebrates the security of its own pre-Cartesian age: it speaks through a collection of voices to an audience of shared identity, and presents the subject of its text, the lyric first person, as a member of this identity as well. Thus, if, as McClary claims, “it takes a leap of faith to accept a five-voice ensemble as reproducing the swooning of a single individual,”²⁸ it does so only for those living after the mid-Seicento—that is, those for whom the self has indeed come to represent an individualistic identity. For not only did Descartes’ notion of an isolated, inward-looking, cogitative Self anticipate its own time, challenging a cultural mentality in the 1640s that was yet undergoing the

²⁸ McClary, *Modal Subjectivities*, 4.

transformative transition from self as member of a communal identity to self as individual,²⁹ but the madrigal remained a paradigmatic product of the earlier age, echoing the communal lyric “I” of the Renaissance even through the roar of Descartes’ revolutionary *Discourse on the Method* and *Meditations on First Philosophy*.

Subjectivity in the madrigal

McClary’s spin on subjectivity in the madrigal comes as a direct consequence of her mapping of a Cartesian episteme onto the madrigal without any cogent historical or philosophical substantiation. This subjectivity, in turn, leads to (or arises from?) the interpretation of the lyric “I” of the madrigal as a self-contained, private individual, whereas it is more than probable that the lyric “I” would have been perceived as the embodiment of a universal, communal voice within a Renaissance mindset. To bolster her aim of illustrating conflicts of interiority and fracture within this selfhood, McClary invokes the multi-voice medium itself as a metaphor for the Self. The mechanisms by which this medium signals to the listener a fractured or centered subjectivity comes across as very *ad hoc* and, like the madrigal’s attainment of a Cartesian epistemology, lacks clear theoretical exposition. The reader, therefore, is left solely to trust McClary’s guidance into the interpretative Underworld.

²⁹ There is even considerable debate over whether a true sense of interiority became commonplace following Descartes work. Jonathan Sawday, in his essay “Self and Selfhood in the Seventeenth Century,” argues that with Descartes, as part of a development stretching from 1550–1650, “what was ‘born’...was not ‘selfhood’ but the modern idea of ‘corporeality’” (48), a realization of our embodiment. (In *Rewriting the Self*, ed. Roy Porter, 29–48.) Roger Smith, while agreeing that Descartes’ “I” represents the “point of departure from which to explore the early modern self,” expresses a degree of reservation: “Yet it must be questioned whether Descartes really did have a modern sense of the individual ‘I’” (“Self-Reflection and the Self,” 51).

Near the opening of her study, McClary describes that it is the interaction of the voices in combination that represents the state of subjectivity. This medium, however, becomes outdone in the following century when musicians find in monody a more effective means of projecting selfhood. Therefore, in effect, opera and madrigal become for McClary alternate means of depicting the same concept and of producing the same effect—though opera, of course, is to be discerned as the more superior of these means. As McClary writes, in the madrigal

the multifaceted representation of conflicted interiority requires... the contribution of five separate performers; utterly private feelings come to voice only by virtue of the communal effort. Seventeenth-century musicians would soon balk at the artificiality of this construct and exchange the representation convention for the greater realism of the solo singer.³⁰

Later, however, the interpretation of the madrigal ensemble changes as McClary begins selectively identifying individual voices of the madrigal as “she” or “he,” as though a specified voice stands in representation of the speaking subject (“Amarilli,” for example). The remaining voices, meanwhile, serve merely as part of an accompanimental ensemble. These delegations are no doubt encouraged by McClary’s dealing with madrigals in score format with the music for solo and ensemble of the seventeenth-century still fresh in her mind—*Modal Subjectivities* did, after all, begin as an introduction to a study of Baroque music. This engagement with scores might urge a closer association between the madrigal and monody than if one were dealing with (or, at least, remaining mindful of) the five distinct partbooks in which the madrigals were originally published.

³⁰ Ibid., 32.

McClary refers to the texture in one part of Rore's *Da le belle contrade d'oriente* (1566), for example, as a "quasi-monody" for the female speaker of the text—a label unfortunately not uncommon in recent studies of the madrigal.³¹ In her analysis of *Moro, lasso, al mio duolo*, Gesualdo leaves McClary chasing through the score for some sign of which voice is now "it" (i.e., the bearer of subjectivity) and which are merely running along in the role of supporting consort: "Whatever counts as the Self here cannot move without engendering even greater distress because of the ways it is trussed up."³² When dealing later with Monteverdi's *Anima mia, perdona*, McClary's uncertainty over how and with what voice the madrigal projects its subjectivity becomes more evident. Through the course of the analysis, the persona of subjectivity, Guarini's Amarilli, transfigures itself enigmatically from individual voice to ensemble and back again. Thus, in referring to the canto, McClary writes: "But Amarilli isn't in this business in order to comply with voice-leading correctness; her leap to G both defies propriety and announces unambiguously her true Hypodorian Self."³³ At other points in the analysis, however, it is the madrigal as a whole, and not a single voice, that personifies the speaker of the text:

Immediately she rallies, changing the subject from her own private feelings to a prolonged conceit concerning how Mirtillo might avenge himself. We hear her gathering her energies, shaking herself free from that quietistic nadir at which she had arrived for "pietosissima amante..." She clearly means business...³⁴

³¹ Ibid., 107.

³² Ibid., 166.

³³ Ibid., 176–77.

³⁴ Ibid., 178.

Clearly, McClary has not yet sorted out in a systematic way what (or whom) exactly the madrigal is projecting, and how it goes about realizing this projection—not to mention that her interpretative reasoning has abandoned all regard for a sixteenth-century readership. Instead, the madrigal is all but portrayed as a seventeenth-century monody.

In the analysis of *Anima mia, perdona*, McClary interprets the Self—and, sometimes, the madrigal altogether—specifically as the character Amarilli from *Il pastor fido*, who delivers through the madrigal a direct response to Mirtillo's *partenza* from the previous scene, "Ah dolente partita." Her reading relies entirely upon the recognition of the text in its theatrical context, despite the fact that the madrigal text of *Anima mia, perdona* makes no mention of any of the play's characters by name, and, thereby, establishes no explicit connections with the play. McClary, in a sense, forces the madrigal to be fully dependent upon the play for its meaning and subjectivity, thereby stripping it of its capacity to be heard as a self-contained work—or, specifically, as a lyric expression.

The same can be said of her treatment of *O Mirtillo, Mirtillo, anima mia* from Monteverdi's Fifth Book (1605), which McClary claims represents Amarilli's direct reaction to Mirtillo's "rage" in *Cruda Amarilli, che col nome ancora*. Again, as though Monteverdi's madrigals were figurines of Guarini's characters drawn straight from the play to be played with by the (Cartesian-minded) listener, McClary refers to the first-person speaker—and, it seems, to the madrigal itself—as "she":

As in "Anima mia, perdona," she struggles to acknowledge her inner beliefs. But those have been driven by Mirtillo's rage deep inside. So dumbstruck is she by the sentiments expressed in "Cruda Amarilli" that she can approach her damaged feelings only obliquely.³⁵

³⁵ Ibid., 190.

By limiting her reading of the madrigal to the contexts of *Il pastor fido*, McClary's analysis only further revokes the licenses of the madrigal's lyric nature. This is not to say that the madrigal might not invoke intertextual associations with the play (or with other madrigals of the same book), but the madrigal—in the sixteenth century, as well as today—is neither a theatrical stage, nor necessarily contingent for its meaning upon any narrative or surrounding action, as will be addressed in the analyses of Marenzio's settings of passages from Guarini's play to follow. The first-person “I,” therefore, regardless of its connotations in other genres and mentalities, remains in the madrigal a lyric, and, thus, universal, voice. For McClary, however, the madrigal becomes a precocious realization of *dramma per musica*, where the “I” is seen as a single, specific identity that functions within a larger, external narrative. This is something very different from the atemporal, literary quality of the sixteenth-century madrigal.

Interpretative analysis without a coherent and accountable methodology

In her opening, McClary propounds that one of the main purposes of *Modal Subjectivities* is to strengthen the relationship between musicology and other disciplines. In turn, this cross-disciplinary appeal leads to—or, perhaps, serves as a front for—an all-out loosening of theoretical grounding and accountability wrapped in a candid, offhanded, and authoritative literary style. While the subject of mode will be dealt with separately, here I will show several ways in which McClary bends or overlooks contemporary theory in favor of an analytical approach based largely on flagrant interpretation and tonal

principles, and, hence, an approach that furthers the agenda of framing the madrigal anachronistically within a seventeenth-century context.

While the interludes and introductions to her analyses are at times insightful, the analytical discussions themselves quickly break down into vicarious listenings of the works through fanciful, modern ears. These listenings inevitably invoke a contention within the speaker's Self, often accompanied by some sort of implicit sexual scenario arising from the text that becomes graphically acted out in the music. McClary's methodology, however, proves riddled with its own inner contentions, which are left to the reader to unpick.

Hence, on a strictly selective basis, musical texture is seen as an indicator of centered or conflicted subjectivity. Of the homophonic declamation at the opening of Arcadelt's *Il bianco e dolce cigno*, McClary claims (apparently failing to take into account the absence of the basso for the first four and a half measures): "The simultaneous recitation of the text in all voices assists in creating the illusion of a single centered subject who speaks directly to us."³⁶ When this gives way to staggered-entry polyphony, we learn that "here the speaker becomes riddled with inner conflict."³⁷ A given phrase of imitation in Gesualdo's *Luci serene e chiare* likewise "can only be a simulation of conflicted interiority."³⁸

³⁶ Ibid., 61.

³⁷ Ibid., 64. In the Eighth Book, Marenzio makes use of strict, unmitigated homophony in his settings of various passages from *Il pastor fido*, as will be seen. According to McClary's theory, this would make for a very insipid setting in terms of subjectivity: there would be no inner strife whatsoever. Yet, at the very end of the Renaissance, Marenzio clearly had something else in mind. The Eighth Book in particular, which is almost entirely homophonic, throws quite a wrench into McClary's machine.

³⁸ Ibid., 150.

In her analysis of Willaert's *Giunto m'à Amore*, another work in which texture is described as playing a central role in establishing the speaker's interiority, McClary gives a brief glance into her mode of reasoning by explaining that the dissension evoked in imitative counterpoint stems from the idea that "all voices simultaneously claim to serve as syntactical guide,"³⁹ thereby fracturing the centered self. While this sits well with today's common truism of equality among the voices in Willaert's polyphonic style, it abides not so well with the advice of sixteenth-century theorists. Zarlino, in particular, who was a student of Willaert and for whom Willaert's music served as a basis for much of his theory, attests on multiple occasions to the primacy of the tenor and canto as syntactical guide, specifically in terms of mode, which was seen as the generating force of the contrapuntal fabric. One is left to decide, then, if a listener in the mid-sixteenth century would have interpreted Willaert's polyphony as described by McClary (i.e., as internally conflicted due to the loss of centered control) or by Zarlino.

This relationship between texture and subjectivity, though quite straightforward by itself, gets rather sticky when other factors enter the scenario. For instance, while the setting of the second verse in Gesualdo's *Luci serene e chiare* exemplifies the relationship between imitation and the conflicted Self ("a representation of spreading fire as its jagged motive leaps unchecked from voice to voice...what can only be a simulation of conflicted interiority"⁴⁰), in the opening verse, it is instead the diverging of the voices by contrary motion that depicts the fractured subject—specifically, "the sweet torture of

³⁹ Ibid., 84.

⁴⁰ Ibid., 151.

the rack”⁴¹—apparently trumping the declamatory texture. Verse 3 in the setting is allegedly divided into two subjective parts: “nell’incendio diletto,” set homophonically, becomes “regained identity”; but “non dolore,” set polyphonically but *not* in contrary motion, becomes a return to “the rack.”

Yet all the while, we never learn the mechanisms by which to judge the relative weight of these parameters, specifically in instances where parameters bearing what would seem to be different states of subjectivity occur simultaneously. For example, what do we make of an austere homophonic phrase that departs blatantly from the mode? Is *every* occurrence of texture and contour to be regarded as integral to the subjectivity of the madrigal? The reader is never informed of a cogent system of analysis, and instead is left under McClary’s guidance.

At other times, we find that modal and cadential dualities, as well as specific pitches themselves, also play a part in delineating the state of subjectivity. In her analysis of Arcadelt’s *O felic’occhi miei*, however, this poses a problem for McClary in that the work’s modal character is not problematic enough to support her interpretative slant. She classifies the work as G-hypodorian: a mode, she claims, that by its own nature “rarely exhibits internal conflicts.”⁴² To show some facet of tormented subjectivity regardless, McClary concedes that, instead, “Arcadelt’s strategies suggest...the problem lurks within the Self’s own constitution.”⁴³ The two opening motives of the madrigal come to signify “eyes” and “Reason,” where the “Reason” motive evokes “clarity” with a lucid G–D

⁴¹ Ibid., 151.

⁴² Ibid., 68.

⁴³ Ibid., 68.

diapente leap, but the opening D–G diatessaron motive of the “eyes” is “deliberately ambiguous and vague.”

The reason why the diatessaron, and not the diapente, evokes ambiguity here, McClary divulges, is because the diatessaron “is subject to the vagaries of *musica ficta*.”⁴⁴ It is then explained to the reader that the practice of invoking *musica ficta* comes merely “at the will of the performers,” and that its pitches remain “up for grabs.” The diatessaron, therefore, “continually lends itself to the whims of the moment,”⁴⁵ and adds an internal instability to the modal framework and, hence, to the centeredness of the Self.

Regardless of how haphazard it might seem to McClary (and to many of us), *musica ficta* was in fact strongly instilled into Renaissance singers’ instincts as part of their musical training—likely more so, and in a more consistent way, than we are able to recognize today—and the practice of raising or lowering pitches is well documented in the primary theoretical treatises of the fifteenth and sixteenth centuries. Nowhere in the theory is there mention of the diatessaron of any mode being weakened by its susceptibility to *musica ficta*. Rather, such accidental inflections often serve to delineate further the modal final (by raising the seventh degree) and fifth (by flattening the sixth), as is the case in Arcadelt’s madrigal, and were not seen as impinging upon the underlying stability of the mode unless effecting a cadence *fuori di tuono* or a change of mode.

To push the idea of a persistent, unruly set of eyes that pervades *O felice’ occhi miei*, McClary eagerly ascribes every melodic phrase outlining the D–G diatessaron to a

⁴⁴ Ibid., 66.

⁴⁵ Ibid., 67.

recurrence of the “Eyes” motive. Though there are no fixed rules as to what constitutes a motivic association, the outlining of the modal diatessaron alone is commonplace in modal music and is viewed as an important means of establishing modal character. Thus, it would require other factors to identify use of the diatessaron distinctly as a motive, such as the rhythmic or intervallic character of the phrase.

The principal guises of the “Eyes” motive are shown Example 1.1. Following its initial appearance in the opening phrase (Ex. 1.1a), we are confronted by “the alto’s incorrigible return to its initial motive in m. 21” (Ex. 1.1b). Whether this qualifies as a motivic return, however, is debatable: it comes as an imitation of the canto’s phrase outlining G–C, it approaches *g*’ by step instead of by leap, and after reaching the final, it does not hover around and above it like the original motive (Ex. 1.1a) but rather descends immediately. In m. 30, McClary tells us, “the motive associated with the eyes first heard in mm. 1–2 erupts gleefully in the bass” (Ex. 1.1c),⁴⁶ but again, the likelihood of this phrase being heard as a musical reference is questionable. The distinctive D–G diatessaron represents part of a phrase directed toward B-flat as cadential goal (with the requisite E-flat), so the interval D–G functions not as the local diatessaron, but as an approach to F—the fifth above the cadence pitch. Furthermore, in terms of melodic motion, rhythmic character, and placement within the phrase, this gesture resembles neither of the preceding “Eyes” motives.

⁴⁶ *Modal Subjectivities*, 71.

Example 1.1: Arcadelt, *O felic'occhi miei*, “Eyes” motive

a)

A

O fe - lic' oc - chi miei, o fe - lic' oc - chi miei, fe - lic' oc - chi miei,

b)

A

Voi ben voi se - te voi - - i, voi, voi fe - li - ci, Et i - o,

c)

B

Et i - o, io, no, che per que - tar vo - stro de - si - - o,

d)

A

(o,) Corr' a mi - rar l'on - de mi strug - go po - - i,

The same can be said for the final phrase of the piece (Ex. 1.1d), which to McClary represents a “rapid-fire version of the ‘Eyes’ motive”:⁴⁷ due to its position in the tactus, the phrase does not sound as a deliberate articulation of the “Eyes”-motive diatessaron (although its connection to the form at Ex. 1.1b might be convincingly argued). It seems that McClary’s notion of motive is overly hopeful and markedly unclear. Meanwhile, important features of the music—for instance, the modal character and the treatment of specific words and images of the text—are overlooked in the interest

⁴⁷ Ibid., 71.

of locating D–G references, and the analysis suffers overall from a lack of systematic scrutiny.

Later in the discussion of *O felic'occhi miei*, we find that the *musica ficta* pitches F-sharp and E-flat—both typical in a G-hypodorian context—connote respectively “quick arousal” and “wallowing abjection.” (Again, these pitches are described as “up for grabs.”) The pull of these inflected pitches acts out the shattering clash between “eyes” and “Reason” by pulling the Self in opposing directions. Rather than explicate how these pitch-signifiers impinge on the long-range processes of the G-hypodorian context, steering the phrases toward the divisors of the modal octave (G and D) and the cofinal (B-flat), and thereby greatly accentuating the mode, McClary contradicts her earlier reassurance of the G-hypodorian’s stability to pit its constituent parts against one another:

Arcadelt’s persona plots his psychological difficulty within the components of G-Hypodorian: the upper portion of the octave holds to its rational diapente, while the lower, more volatile portion undermines its authority.⁴⁸

It is certainly a novel notion that, instead of a concealment or ambiguity of mode, there is a conflict between the constituent diapente and diatessaron of a single mode, even when both parts seem to uphold the identity of the underlying mode. Furthermore, it is nearly *always* the case in a dorian-type setting that the sixth and seventh scale-degrees become the objects of *musica ficta*: the sixth as *fa supra la*, and the seventh (the leading-tone) as *subsemitonum modi*. Is it, therefore, likewise the case that dorian works by their very nature exhibit a duality between diapente and diatessaron on account of these

⁴⁸ Ibid., 72.

inflections?⁴⁹ And, if so, what does this say about the G-hypodorian mode's alleged inherent centeredness?

Perhaps as a result of the need to tone down the analytical language for a multi-disciplinary audience, the reasoning and methodology divulged throughout *Modal Subjectivities* proves obscure, haphazard, and presumptuous—that is, when reasoning is offered at all. The general lack of theoretical propriety is only further exacerbated by McClary's (often erroneous) application of tonal terminology to a repertoire for which it is not suited—a failing that accompanies many studies of early music as well⁵⁰—and by the frequency of missteps in her musical descriptions. For example, in Gesualdo's *Moro, lasso, al mio duolo*, we come across an "Aeolian triad." In Rore's *Mia benigna fortuna*, we encounter a "Neapolitan cadence," as well as a "second degree mutilated into its Neapolitan version"—never mind that these lowered second degrees might be evocations of the phrygian mode. To be sure, "Neapolitan" cadences, triads, or scale-degrees played no part in sixteenth-century theory. In Wert's setting of *Tirsi morir volea*, McClary turns our attention to a "G-Hypodorian cadence in mm. 37–38,"⁵¹ though according to contemporary theory, mode and cadence are two distinct, yet mutually informing,

⁴⁹ McClary's analysis of Rore's *Mia benigna fortuna*—a D-dorian work in *cantus mollis*—similarly interprets *musica ficta* as producing a "self-divided form of interiority," that "lashes out in pain" and "collapses in resignation" (*Modal Subjectivities*, 120).

⁵⁰ Denis Arnold, for example, goes to the extent of making Marenzio out to be a harmonic composer. This conception, according to Arnold, becomes evident in the increasingly separate, harmonic role of the basso as it "is liberated from its necessity to join in imitative counterpoint, and takes on its modern function" (*Luca Marenzio*, 15). He later notes that "Marenzio is thinking in terms of tonic and dominant chords" (15–16) and that certain madrigals are "conceived very strongly in terms of major tonality" (17). His analyses often invoke tonal syntax; in describing the settings of the words "Ahi lasso" in *Cruda Amarilli, che col nome ancora*, he states: "The motion is slow, and turns to the subdominant (one can now truthfully call it this)" (30).

⁵¹ McClary, *Modal Subjectivities*, 144.

musical components, as will be discussed in Chapter 3 below.⁵² Her conflation of the two flouts the fact that the cadence is solely a contrapuntal event in this music, in contrast to tonal music, where we may refer without risk of anachronism to a “G-minor cadence”—which is undoubtedly what McClary has in mind.

Gesualdo’s «*Mercè*,» *grido piangendo* serves as but one detailed example of how the madrigal becomes through McClary’s methodology a cup of tea leaves to be subjected to unbridled interpretation. In this case, the madrigal is transformed through McClary’s reading into “a compressed drama of deliberate and eroticized pain infliction,” specifically, “a sadomasochistic scenario.”⁵³ In reality, the madrigal functions in no way as a “drama;” McClary’s construction of a “compressed drama” stems from her repositioning of the madrigal within a seventeenth-century framework. The issue is broached again at the description of the madrigal’s opening as “a theatrical performance.” Clearly, it is not—nor can it be.

Although the text makes no assignment of gender to either the speaker or the second-person beloved—thus, fostering its universal applicability—McClary jumps without mention to the assumption that the speaker is male (because the composer or the poet is male? Or just the lyric convention?), and her reading depends crucially upon this assumption. The madrigal text reads:

⁵² The one notable exception to the strict separation of cadence pitch and mode comes at the end of the sixteenth century in Seth Calvisius’s *Melopoia* (Erfurt, 1592), where he refers to cadences as “clausula Dorii” (i.e., dorian, or on D), “clausula Aeolii” (aeolian, on A), “clausula Phrygii” (phrygian, on E), and so forth. Of Calvisius’s seeming conflation of mode and cadence, however, Bernhard Meier cautions: “...for the first time here, we find the beginning of the manner of speaking familiar to us, under which the terms “cadence” (now understood as cadence on the tonic) and “tonality” become more and more closely related. But we may well doubt whether we are justified to emphasize only this “modern” element in Calvisius, at the expense of the traditional elements in his cadence theory” (*The Modes of Classical Vocal Polyphony Described According to the Sources*, trans. E. Beebe [New York: Broude Brothers, 1988], 105).

⁵³ McClary, *Modal Subjectivities*, 158.

«Mercè,» grido piangendo,
 ma chi m'ascolta? Ahi lasso, io vengo meno;
 morirò dunque tacendo.
 Deh, per pietade almeno,
 dolce del cor tesoro,
 potessi dirti pria ch'io mora: «Io moro!»

“Mercy,” I cry weeping,
 but who hears me? Alas, I become faint;
 I will die then silently.
 Ah, at least for pity,
 sweet treasure of my heart,
 if I could tell you before I die: “I die!”

In dealing with the first part of the madrigal (verses 1–3), the analysis dwells mainly on the widespread use of F-sharp within the work’s E-phrygian modality, which is said to signify the obliteration of Self. This is only the case in the first part, however, for the second part has a different “obliterating-self” pitch. Of the setting of the opening word, “Mercè,” McClary writes:

Gesualdo... matches the violent scream of the text’s first word with a violation of modal propriety, albeit a violation that comparisons with other modal types renders intelligible as an insistent dominant urgently poised on the very cusp of cadence (= death—as always, in both senses).⁵⁴

The chain of reasoning here is astonishingly problematic, for it is composed entirely of unfounded assumptions. Nonetheless, it represents the basis of the analysis. First, the interpretation of the opening “Mercè” sonority (Example 1.2) as an “urgently-poised dominant” fails to consider the very fact that it is the *first* sound of the piece. It, therefore, bears no implications of cadential tendency or modal tension for the listener, because the listener is at this point not yet oriented within any cadential or modal context.⁵⁵ (Such modal clarification does not come until m. 3, but even this lacks conviction.) It should also be mentioned that a “dominant”-looking chord meant nothing

⁵⁴ Ibid., 159.

⁵⁵ Unless McClary is referring expressly to a readership that is already familiar with the madrigal and that would retrospectively hear the opening sonority in relation to the E-final. McClary, however, does not clarify who the audience of the piece is meant to be, aside from herself.

to the sixteenth-century musician as a sign of impending cadence: cadences are suggested or prepared purely by contrapuntal motion (of which there is none here). The listener would simply hear in this opening gesture a succession of two major sonorities (B and A) separated by a rest, and in the verse as a whole (mm. 1–3) a quirky approach to a cadence on *E-mi*.

Example 1.2: Gesualdo, «*Mercè*,» *grido piangendo*, mm. 1–3

The musical score for Example 1.2 shows five vocal parts (C, Q, A, T, B) in 2/4 time with one sharp (F#). The lyrics are: «Mer - cè,» gri - do pian - gen - - - do, «Mer - cè, mer - cè,» gri - do pian - gen - do, «Mer - cè, mer - cè,» gri - do pian - gen - do, «Mer - cè, mer - cè,» gri - do pian - gen - do, «Mer - cè, mer - cè,» gri - do pian - gen - - - do,.

Secondly, the notion that this “dominant” and its evocation of cadence immediately conjure an association with “death” is equally presumptuous, particularly when the only text heard so far has been the word “*Mercè*.” Lastly, the deductive leap deeming death “as always” evoking a euphemistic, as well as a literal, meaning is untenable. Despite the cursory acknowledgment that death might be interpreted in “both senses,” McClary’s analysis deals exclusively with only one of these senses. Thus, from the outset, the methodology here operates by excluding without justification some interpretative paths, while following another that is much less plausible: an opening “major” sonority at

“Mercè” is heard as a dominant; this “dominant” evokes an association with death; and “death” brings to mind a sadomasochistic dramatic scenario.

The first part of the madrigal proceeds through the “neutral position G” (which is “introduced by its dominant”), to a “B-major triad” (“now more clearly implying the dominant of E”), and on toward a more conflicted subjectivity with F-sharp:

Like a child threatening to hold its breath until it turns blue, our persona asserts death as the only solution, and the harsh F-sharp major that sets the word “morro” obliterates temporarily all traces of the Phrygian Self. Death, however, is not really the goal of this game, but rather manipulation of the Beloved. All voices retract suddenly by half step to a genuine Phrygian cadence in m. 14 on E...⁵⁶

What she means by “Phrygian cadence” is, more accurately, a *clausula in mi*. The mention of the Beloved here is the first of the analysis. How the speaker and “his” move to E denote a “manipulation of the Beloved” goes without explanation. At the next mention of the Beloved in the second section of the madrigal, we find that—in this reading—it is now in fact the Beloved that manipulates the speaker. Yet, again, the textual and musical mechanisms by which this cunning change of role takes place are not divulged.

While “nearly all of the second half occupies the G-major terrain,”⁵⁷ the plot twist comes with an abrupt, unorthodox change from a first-inversion E-minor sonority to a G-sharp-major sonority with the last syllables of the phrase “potessi dirti pria ch’io *mora*” (Example 1.3). By McClary’s guidance, we learn that this gesture portrays a precise sexual act:

⁵⁶ Ibid., 161.

⁵⁷ Ibid., 161.

Within the symbolic economy of this madrigal, the G-sharp arrival interprets “death” as the annihilation of Self, just as occurred before with F-sharp. It also sounds as though the spasmodic conclusion is untimely ripped. If we pursue the sexual connotations of madrigalian death, this represents a premature ejaculation: one brought about by the partner without the consent of the Self.⁵⁸

Now we learn why it is so imperative for McClary’s analysis that the speaker of the text—the Self—be male: the sadomasochistic setting prescribed at the outset of the analysis culminates in the female partner taunting the speaker by forcing him to ejaculate before the time is ripe. This ejaculation is manifested—apparently quite vividly to McClary—in the motion from an E-minor to a G-sharp-major sonority at “mora.”

Aside from the assumption of gender, there are, again, several problems with this reading. First, the text implies strongly that the speaker is alone by stating that his (or her) weeping goes unheard (“ma chi m’ascolta?”), and the subjunctive “potessi dirti” rhetorically suggests the unlikelihood of communicating with the beloved. Secondly, the use of the subjunctive at “mora” merely denotes death as a hypothetical event, most likely in the future—literally, “*before* I die,” and, thus, not “prematurely.” In terms of the text, the speaker has not yet died at the moment of the G-sharp sonority—McClary’s “ejaculation.”

Thirdly, to follow McClary’s logic of the cadence symbolizing death, there is no cadence here. McClary brushes this inconsistency aside in explaining that this non-cadential “death” leaves the speaker unsatisfied. In the following analysis, Gesualdo’s *Moro, lasso, al mio duolo*, she surmises (erroneously, as will be discussed in the following section) that each pitch of the opening C-sharp-major sonority would have

⁵⁸ Ibid., 162.

been regarded by the singers as a leading-tone demanding resolution upward for the simple reason that a sharp allegedly signifies an imminent cadence. Therefore, by extension of McClary’s logic, the G-sharp-major sonority (which is transposed in the immediate restatement of “pria ch’io mora” to C-sharp major) in «*Mercè*,» *grido piangendo* should also represent simultaneously declaimed leading-tones, which could hardly be compared to a cadential “death.”

Example 1.3: Gesualdo, «*Mercè*,» *grido piangendo*, mm. 25–30

The musical score is for five voices: C (Contralto), Q (Quinto), A (Alto), T (Tenore), and B (Basso). The lyrics are: Po - tes - si dir - ti, Po - tes - si dir - ti pria ch'io mo - - - ra:.

The score shows the vocal lines for each voice part. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'mm.' (measures per minute). The score is for measures 25–30.

As an alternative reading, it would have made more sense to view the madrigal as a *self*-induced ejaculation, and not a sadomasochistically-induced premature one: the speaker is alone, dying silently, thinking of his beloved, and wishing that he could tell her in person that he is dying. In this scenario, the G-sharp and C-sharp sonorities at “io mora” come to represent a heightened pre-cadential state that is aroused at the thought of one day speaking the words “Io moro!” to the beloved. Then, with the final, long-awaited statement “I die,” the piece concludes on the modal final. (This alternate

interpretation furthermore accommodates the text's gender ambiguity: either a male or female speaker would be capable of self-fulfillment.)

«*Mercè*,» *grido piangendo* offers but one example of how the analyses in *Modal Subjectivities* rely at times on flawed or disjointed reasoning, which in turn is often based on unfounded theoretical assertions. By driving the analyses down narrowly prescribed—and often obscure—interpretative paths, historical accuracy and accountability become overshadowed by a post-Renaissance perspective that must appropriate the madrigal in order to understand it. All the while, the capacity of the madrigal to foster various interpretations is suppressed in favor of a singular one, which is asserted as though it is utterly authoritative. The interpretative potential of the madrigal proves a principal theme of the discussion of Marenzio's *Pastor fido* settings in the coming chapters, while the case of possible double-entendres and erotic readings are dealt with specifically in Chapter 6.

Lack of engagement with sixteenth-century contrapuntal and hexachordal theory

We learn in the discussion of *Mia benigna fortuna* that use of the major sixth as a melodic interval—by no means a rare occurrence in Renaissance polyphony—is to be considered “irrational”:

In a musical grammar that depends on the linear function of the modal species, this interval makes no sense at all because it exceeds the limit of the diapente.⁵⁹

⁵⁹ Ibid., 117.

At the appearance of the same intervallic leap in the basso of Wert's *Solo e pensoso i più deserti campi*, McClary refers casually to the "outlaw status of the major sixth." In the same madrigal, McClary describes the outlining of a major ninth by way of consecutive falling fifths (*d'-g-c* in its first appearance) in the opening motive as a "transgression of fundamental cultural norms," and as "outlining not the mandatory octave but a ninth."⁶⁰ And later: "If any law of platonic order had seemed beyond violation, it was surely the limits set by the diapason of the basic musical terrain."⁶¹

While Zarlino and others warn of the dangers of large leaps in performance and explain how properly to accommodate them, there is no explicit mention of leaps larger than a diapente (be it the modal diapente or otherwise) or octave being illegal or posing any risk to the rationality of the music, modally or otherwise. On the contrary, in his *Istitutioni harmoniche* (1558), Zarlino makes explicit allowance for leaps exceeding an octave based on Josquin's example:

So let him [the composer] ascertain that the parts are singable and proceed by true and legitimate intervals formed by the harmonic numbers, whether consonances or dissonances. By the consonance I mean the octave, fifth, fourth, third, and similar ones such as the tenth. The latter may be written freely, for the master of the ancient musicians, Josquin, wrote not only tenths but twelfths, as may be seen in his motet for five voices "Inviolata, integra, e casta es Maria"... It is true also that at times the seventh and ninth are also written, and composers use them, but they are found rarely.⁶²

⁶⁰ Ibid., 127.

⁶¹ Ibid., 127.

⁶² Zarlino, *Istitutioni Harmoniche* (Venice, 1558), Book III, chapter 45; translated in *The Art of Counterpoint*, trans. G. Marco and C. Palisca (New York: Da Capo, 1983), 109–10. Lodovico Zacconi, while specifically discussing the difficulty of performing the angular leaps in Wert's madrigal, cites the use of such leaps even in the works of older masters such as Josquin and Obrecht (*Prattica di musica* [Venice: Bartolomeo Carampello, 1596], Part 2, Chapter 54).

A general scan of the repertoire—even the other works in this study alone—would reveal the occasional usage of such intervals. This is not to imply that such leaps should be discounted entirely: they are typically reserved for expressive purposes, often in response to notions of bitterness and cruelty (see, for example, Rore’s *Crudele, acerba, inesorabil morte* and Wert’s *Udite, lagrimosi*, discussed below) or isolation (as in Wert’s *Solo e pensoso i più deserti campi*), as we will encounter in many instances in Marenzio’s settings of *Il pastor fido*. To portray these particular cases as utter breaches of propriety, however, is likely an overstatement.

In addition, Renaissance composers and performers undoubtedly would have rationalized a leap of a major sixth—particularly that of *c’–a’*, as in Rore’s madrigal—with their conception of the music hexachordally, according to which the diapente would have little relevance as an imposed intervallic limit.⁶³ There are other similar disavowals of hexachordal theory that come about in McClary’s analyses. For example, of the opening C-sharp major sonority at the outset of Gesualdo’s *Moro, lasso, al mio duolo*, McClary writes: “The very pitches would have signified to the singers’ eyes: C-sharp

⁶³ Likewise, of the three leaps of a major sixth in the basso of Wert’s *Solo e pensoso i più deserti campi* (mm. 2–5), two are situated within a single hexachord as *ut–la* (*c–a* and *g–e’*), while the other would require mutation from hard to natural hexachord as *mi–sol* (*B–g*).

The outlining of a major ninth by consecutive falling fifths in this madrigal would hardly be deemed a violation by its surpassing the supposed limit of the diapason. First of all, melodic motion by descending fifths is very typical in a madrigal, but generally in the form alternating descending fifth and ascending fourth. The linearization of this succession hardly makes it a “transgression of fundamental cultural norms,” as McClary makes it out to be (127), although it may make things more difficult for performers. Second, Zarlino describes the major ninth much like we do today: as a major second displaced by an octave. While Zarlino even forgives straightforward leaps of a ninth, that is not what Wert has done. The consecutive descending fifths, therefore, represent a spatially and temporally divided major second, in direct response to the imagery of distance and isolation of the text “Solo e pensoso” with which it coincides. Thus, even a single melodic step becomes a vast stretch, foreshadowing the “vo mesurando a passi” of the next verse. While this downward gesture may indeed prove disorienting to the ear, in a sense, they are not *illegal* by contrapuntal rules, for the composer is not restricted to the octave in his melodic phrases. In construing it as such, McClary misleadingly portrays the diapason as a melodic limit—a view which she paradoxically invokes for the diapente, too, as shown below.

could only be the leading-tone to D, G-sharp only the leading-tone to A, and E-sharp...?”⁶⁴ This assertion is very tenuous: the singers would presumably have perceived each of the pitches as altered forms of the Guidonian diatonic (i.e., *musica recta*) or possibly as *mi* (that is, tones with a half-step, *fa*, above), neither of which bears any requisite tendency to resolve upward to a “tonic.” There are no grounds to suspect that a Renaissance performer would insist that a sharp is a by-default signal of modal hierarchy or cadential centrality. Yet, the author overlooks potential hexachordal explanations of the music in favor of an approach focused dogmatically on the perfect fifth as the superior authority over all levels of musical structure—a view no doubt carried over from her 1976 dissertation.⁶⁵ And like her dissertation, *Modal Subjectivities* suffers from a failure to engage effectively with both sixteenth-century and more modern theoretical systems, leaving her analyses suspended obscurely between the two.

Proclivity toward fifth relationships

In her penultimate analysis, Monteverdi’s *Cruda Amarilli, che col nome ancora*, McClary unveils what seems to be the long-awaited secret of her methodology that will at last tie together the ends of the preceding seven chapters:

My argument will hinge on an idea that has been dismissed as anachronistic: a commitment to the correspondence between surface details and structural unfolding that many musicologists associate exclusively with nineteenth-century “organicism.”⁶⁶

⁶⁴ McClary, *Modal Subjectivities*, 165.

⁶⁵ Susan McClary, *The Transition from Modal to Tonal Organization in the Words of Monteverdi*, PhD. diss., Harvard University, 1976.

⁶⁶ *Modal Subjectivities*, 183.

When the analysis of *Cruda Amarilli* gets underway, however, it is business as usual for McClary. By the end, we are left again in the same middleground murkiness to trust McClary's wisdom that the fragmentary theoretical claims and interpretative leaps of her analysis are indeed attached to some underlying, well-grounded truth. The rationale at this point can be exemplified well by some instructions she offers to performers of Monteverdi's celebrated madrigal.

In attempting to vindicate in a new way the notoriously dissonant phrase in the canto at "ahi lasso" (Example 1.4), McClary divulges that the *a''-f''-e''* gesture is actually meant to be interpreted as an incomplete cadential approach to D. She suggests, therefore, that the singer of the canto part render the *e''* in m. 14—which sits atop a fully consummated principal cadence on C—as scale-degree 2 of D, with its divested potential to resolve downward left unfilled.⁶⁷ By McClary's reading, this gesture highlights the canto as the representation of subjectivity fighting to break free from the texture and declaim "her" subjectivity.

But, alas, this move toward D

receives no support whatsoever from the other voices, all of which prove deaf to the canto's plea, and the attempt ends impotently on E, the second degree of its implied D diapente—now heard in harmonic context as a mere mediant of C.⁶⁸

⁶⁷ McClary writes: "I would ask the canto singing mm. 13–14 in "Cruda Amarilli" to perform this line as though it were 5–3–2 in an interrupted descent to D, as though in its desperate effort at rechanneling the dynamic of the piece it only manages to enact an uncushioned head-on collision between rival dimensions of the mode" (*Modal Subjectivities*, 186).

⁶⁸ Ibid., 186.

Example 1.4: Monteverdi, *Cruda Amarilli, che col nome ancora*, mm. 9–15

second degree in move toward D(?)

C
Che col no-me_an - co - ra D'a - mar, ahi las - so,

A
Che col no-me_an - co - ra D'a - mar, ahi las - so,

T
Che col no-me_an - co - ra D'a - mar, ahi las - so, Che col no-me_an-co -

Q
Che col no-me_an - co - ra D'a - mar, ahi las - so, Che col no-me_an-co -

B
Che col no-me_an - co - ra D'a - mar, ahi las - so, Che col no-me_an-co -

Thus, the canto's will to emote is suppressed. What McClary sees as a lack of support, however, can be explained simply by the fact that, by all definitions of cadence (sixteenth-century and other), this gesture in no way implies motion toward D as a cadential goal: it is a fully articulated C cadence. The interpretation of this gesture as a thwarted move to D is without question the product of McClary's fixation upon the perfect fifth as the ubiquitous root of melodic structure, whereby the motion of a fourth from *a''* to *e''* would automatically conjure the thought of an incomplete diapente in need of realization.⁶⁹

In the analysis of Monteverdi's *Anima mia, perdona*, where, as described above, the canto and the madrigal as a whole are alternately described as "she," or Amarilli, McClary offhandedly announces the appearance of the "most direct diapente descent yet

⁶⁹ McClary's reading of the *a''* in m. 13 as the initial pitch of an unfolded D diapente also ignores the basic premise of contrapuntal theory that dissonances are subordinate to consonances. A dissonance such as this on the immediate surface of the music would, accordingly, have no place on the musical middleground (at any level thereof) or as part of an unfolding.

in mm. 21–22”⁷⁰—a gesture that reaffirms the G-hypodorian framework and acts allegedly as a recentring of the Self. On inspection of the score (Example 1.5), however, one is at a loss to identify this diapente in the canto, or in any of the voices for that matter. There is, in fact, no diapente descent anywhere to be found in mm. 21–22 or in their continuation into the following measures. Rather, it is again McClary’s presumptuous extrapolation of the diatessaron.

Example 1.5: Monteverdi: *Anima mia, perdona*, mm. 19–24

20

"diapente descent"?

C Per - do - na_a que - sta Per - do - na_a que - sta Nei det - ti_e nel sem -

Q Per - do - na_a que - sta Per - do - na_a que - sta Nei det - ti_e nel sem - bian - te

A Per - do - na_a que - sta Per - do - na_a que - sta Nei det - ti_e nel sem - bian - te Rìg -

T Per - do - na_a que - sta

B Per - do - na_a que - sta Nei det - ti_e nel sem - bian - te

In describing the subjectivity of Rore’s *Da le belle contrade d’oriente*, an F-final work set in *cantus mollis* (thus, F-lydian) with a female speaker, McClary construes the F–C modal diapente as symbolic of the male lover. At the words “speranza del mio cor” (mm. 25–27), the reader is told, the canto can be seen “straining through her lover’s diapente.”⁷¹ Yet the canto (“she”) sings only the diatessaron *g’–c’*—and with a B-

⁷⁰ Ibid., 177.

⁷¹ Ibid., 110.

natural! Not only does McClary extrapolate once again a melodic diatessaron into a diapente, as in the Monteverdi examples, but she ignores the fact that this gesture stands *outside* of the lover's diapente in hexachordal terms: the F diapente of the male lies entirely within the soft (F) hexachord and uses a B-flat, while the canto's *g'-c''* ascent lies within the hard (G) hexachord and has B-natural. Clearly, this hexachordal conflict poses significant challenges to McClary's reading of aligned diapente and subjectivities, making it unlikely that her particular reading would have any relevance to a sixteenth-century mindset.

Misconstruing the (pre-tonal) cadence

The cadence is a relatively simple construct in Renaissance theory: a purely contrapuntal gesture in which two voices either diverge from major sixth to octave or, by the inverse, converge from minor third to unison, and that functions as a rhetorical pause, often coinciding with a point of syntactical repose or closure in the text. Consequently, one of the voices must proceed by half-step, while the other proceeds by whole step. The result yields either a cadence by leading-tone (when the upward-moving, 7–8 part has the half-step) or a *clausula in mi* (the descending, 2–1 part moves by half-step); both forms are equally viable as cadential gestures in Renaissance polyphony, as will be discussed more in relation to the structural roles of cadences in Marenzio's madrigals, and the ways in which cadences may acquire varying degrees of finality in Chapter 3.

Yet despite the simplicity of its construction, McClary's analyses are riddled with confusions of this basic cadential theory. Cadences and inferences of cadences

materialize where there is no actual sign of a cadence or cadential preparation. At the same time, relatively obvious cadences are routinely overlooked or distorted in order to accommodate a particular interpretative agenda.

The *clausula in mi* in particular becomes the object of continuous neglect throughout *Modal Subjectivities*. By referring to the *mi* cadence consistently as a “Phrygian cadence,” McClary at once falsely implies an obligatory association between mode and cadential gesture (as discussed above) and inaptly applies tonal rhetoric to suggest that the *clausula in mi*, in fact, functioned as a half cadence (i.e., the “Phrygian half cadence”)—an interpretation which greatly distorts her conception of mode as well.

At other times, the *mi* cadence is utterly disregarded. This occurs first in the context of Verdelot’s *Chi non fa prova, Amore*, where, in explaining the cadential patterns of the D-dorian piece, she explains that “only twice—the cadences on “fugge” (m. 22) and “strugge” (m. 30)—does Verdelot give us cadences briefly tonicizing the fifth degree.”⁷² Yet, she overlooks the prominent full close (in declamation, followed by a rest) on A-*mi* in m. 8—the first cadence of the madrigal.

While seemingly innocuous at first, this disregard of the *clausula in mi* proves routine in *Modal Subjectivities*. In the analysis of Verdelot’s *Si suave è l’inganna*, the terminal cadence on E-*mi*—which is very much standard in form for a phrygian-mode conclusion in the first half of the Seicento—is interpreted as a half cadence in A that “hangs us on a question mark,” and that leaves the voices “unable to pull away to their usual A habitat.”⁷³ Such a reading neglects entirely the established role of the *clausula in*

⁷² Ibid., 43–44.

⁷³ Ibid., 45.

mi as a delineation of an E final, for not a mention of the *clausula in mi* appears here. Instead, McClary puts forth the idea that “Phrygian” cadences by definition end on a dominant, essentially rendering impossible the option of an E-*mi* ending. The notion of a concluding “question mark” forms the basis of McClary’s portrayal of *Sì suave è l’inganna* as a frustrated Aeolian framework, rather than a straightforward E-phrygian one, and as a result, the analysis as a whole proves fundamentally flawed.

Similarly, by reading the tea leaves of Marenzio’s *Tirsi morir volea*, a work discussed at length in Chapter 9 below, McClary deduces that “Marenzio defines A as the desired point of arrival throughout.”⁷⁴ Hence, the endings of the madrigal’s three parts on E, A, and E, respectively, are interpreted as a large-scale desire-fulfillment-desire scenario, and the pitch-center A becomes symbolic of an atoning “death” in the euphemistic sense:

In Marenzio’s reading of “Tirsi morir volea,” that starting configuration of the E-major triad will stand for the urgent wish to die, expressed by both Tirsi and his inamorata, but they will not manage to get their act together for a cadence on A until the conclusion of the *seconda parte*.⁷⁵

McClary’s analysis, therefore, pivots on the notion that A (and, thus, “death”) is withheld as a cadential goal until the end of part two. In her interpretative tour of the piece, however, McClary fails to account for several *clausulae in mi* on E and A, as well as a leading-tone cadence on A at the beloved’s words “non morir ancora” in the first part. Furthermore, this “non morir ancora” A cadence is stated *four* times over in various textural configurations. How we are to rationalize this interpretative clash between A as

⁷⁴ Ibid., 140.

⁷⁵ Ibid., 140.

the pitch-signifier of “death” and its concurrence with the text “non morir” is anyone’s guess.

Other instances abound in which cadential theory is patently blurred. A simple leading-tone cadence on D in mm. 23–24 of Arcadelt’s *Il bianco e dolce cigno* (Example 1.6), for example, becomes under McClary’s direction *also* a concealed cadence on F—specifically, “an arrival hidden by a ‘misharmonization’ in D minor”:⁷⁶

Yet the most exquisite feature of this passage is the tenor, which disregards the context produced by the other voices and ascends through the F-Ionian octave to cadence on F. This is his moment of beatification, of mystical transcendence, all the more poignant because it escapes “rational” understanding—that is, the surrounding context fails to confirm its insight... The downbeat of m. 24 thus counts as simultaneous cadences on D and F...⁷⁷

Example 1.6: Arcadelt, *Il bianco e dolce cigno*, mm. 17–24

The musical score shows four staves labeled C, A, T, and B. The lyrics are written below the staves. The Tenor staff (T) has a unique cadence on F in measure 24, while the other voices cadence on D. The score is for four voices: C (Cantus), A (Alto), T (Tenor), and B (Bass). The key signature is one flat (B-flat). The lyrics are: 'sor - te, Ch'ei mo - re scon - so - la - to Et io mo - ro be - a - - - - to. Mor -'. The Tenor part has a unique cadence on F in measure 24, while the other voices cadence on D.

While “misharmonizations” of cadences are typical in Renaissance music, the role of the bass in duplicating or contradicting the cadence pitch has no effect on the validity of a cadence, unless it forms part of the definitive two-part contrapuntal motion from sixth to octave. Otherwise, the role of the bass is purely supportive. For the cadence in mm. 23–

⁷⁶ Ibid., 186.

⁷⁷ Ibid., 64–65.

24, the basso does indeed cooperate in delineating the cadential final, which is approached using the conventional pre-cadential suspension in the alto. The voice that does *not* cooperate, however, is the tenore, which foregoes the expected 2–1 motion in order to complete the third of the D sonority. (The canto has been occupied with prolonging *a'* through the entire example, which takes priority here over accommodating the 6–8 cadential motion between the alto and tenore by moving instead to *f'*.) The cadential preparation clearly delineates this as a full cadence on D. While the notion of “two simultaneous cadences” proves tenable according to the sixteenth-century conception of cadence—instances of which will be seen in Chapter 3 and in several of the analyses of Marenzio’s madrigals that follow—here it proves a weak attempt to weave conflicted interiority into an unequivocal articulation of syntactical closure.⁷⁸

For a final example, McClary bases her reading of Arcadelt’s *Ahime, dov’è l’ bel viso* (1539) on the concept of an always-absent modal final. The madrigal plainly displays a G-hypodorian framework, yet it is interpreted by McClary as a C-ionian work, in which a cadence on the final “never materializes” but instead is given “implied confirmations.” The missing final is then construed as a musical equivalent of the speaker’s absent beloved.

Yet there are several cadences on C that are overlooked or downplayed in McClary’s analysis. Among them is a principal cadence in mm. 18–19 with 6–8 motion

⁷⁸ Furthermore, McClary’s notion of an “ascent through the F-ionian octave” in the tenore is untenable. Aside from the fact that in 1539—the year in which *Il bianco e dolce cigno* was published—there was no knowledge of such an octave or mode (Glarean’s twelve-mode theory would not appear for another eight years), this hardly constitutes an ascent through the F-octave: rather, it is a new imitative phrase (based on that of the canto) that circumambulates D but is forced to abandon it in the end. Mm. 18–23 can be seen as a middleground motion from C to D in which the tenore mirrors the basso at the octave above. The last-minute deflection of the tenore to *f'* therefore serves to break up these parallel octaves at the surface level.

between the tenore and basso in the form of a vii^o–I gesture. McClary, however, requires a tonal-like V–I motion in order to acknowledge it as a true cadence:

Again in m. 19 Arcadelt grants us an arrival on C, but with a weak stepwise approach in the bass and an incomplete melodic descent in the canto. But this is no cadence on C, even if it offers a faint glimmer of the otherwise missing object of desire.⁷⁹

Whatever McClary is trying to show here, it is not by means of a Renaissance-minded approach. No reader of Zarlino, Aron, and others would deny that this syntactical close on C is a cadence and demand a harmonically conceived gesture from the early-Cinquecento composer.

Ahime, dov'è 'l bel viso begins and concludes with analogous phrases based in part on a descending-fifth motion in the basso. Both phrases conclude with a cadential gesture like that of the dismissed C cadence in mm. 18–19—i.e., with the 2–1 motion in the basso—but leading instead to G (Examples 1.7 and 1.8). The resolution of this cadence, however, is ornamented in both instances by a 4–3 suspension in the tenore and a 6–5 appoggiatura in the canto, neither of which proves integral to the basic cadential motion. Inevitably, this post-cadential resolution triggers for McClary a tonal correlation: the author considers it a curtailed cadential *preparation* akin to the Classical-style dominant 6–4.

⁷⁹ Ibid., 75.

Example 1.7: Arcadelt, *Ahime, dov'è'l bel viso*, mm. 1–6

5

C Ahi - - - me, ahi - - - me, dov' è'l bel vi - so,

A Ahi - - - me, ahi - - - me, dov' è'l bel vi - so,

T Ahi - - - me, ahi - - - me, dov' è'l bel vi - - - so,

B Ahi - - - me, ahi - - - me, dov' è'l bel vi - so,

Example 1.8: Arcadelt, *Ahime, dov'è'l bel viso*, mm. 46–52

50

C mi ri - spon - de? Dov' è'l ben mi - o che più non mi ri - spon - de?

A mi ri - spon - de? Dov' è'l ben mi - o che più non mi ri - spon - de?

T mi ri - spon - de? Dov' è'l ben mi - o che più non mi ri - spon - - - de?

B mi ri - spon - de? Dov' è'l ben mi - o che più non mi ri - spon - de?

In McClary’s words, this interpretation “depends on a particularly strong reading of [the modal] framework.”⁸⁰ I would argue, instead, that it is an inadequate understanding of mode and how it is expressed in sixteenth-century music that has led McClary to fall back upon tonal explanations in her analysis. Again, sixteenth-century contrapuntal practice goes out the window in favor of a reading steeped in tonal conventions and

⁸⁰ Ibid., 76.

unmindful of the rhetoric of Renaissance music. McClary closes her analysis of Arcadelt's madrigal with a word of advice to performers:

As was the case with the D/F cadence in "Il bianco e dolce cigno," the meanings of "Ahime, dov'è'l bel viso" depend on informed performance. An ensemble that weights each termination on G as though it counted as the final will convey nothing of what I have just described. Just as the poet holds in his mind's eye the image of that vanished face, so the singers must always imagine they will actually cadence on C—then fall silent just before that seeming inevitability.⁸¹

If only Arcadelt could experience such a performance.

As an alternative interpretation to this suspension figure, Arcadelt's setting highlights the return of the question "Dov'è" from verse 1 at the end of the text by using the same melodic phrase for the first and last verses in all voices (Exx. 1.7 and 1.8). In depiction of the final word, "risponde," the canto and tenore lag behind the alto and basso to give the effect of a musical "response" to the others' cadential resolution. In order to preserve and delineate further the correspondence between the first and final phrases, this gesture is maintained in both statements, even though the speaker refers to "risponde" in the final verse alone.

In this light, the post-cadential gestures reside on the surface level of the music and bear no effect on the modal framework: the work cadences securely on the modal final, G (in both the first and last phrases), yet the two non-cadential voices linger behind as a musical portrayal of "risponde." All the more, this interpretation respects the basic principles of mode that informed the early-Cincento madrigal, namely that the mode should be clearly articulated near the opening and at the end of the work, and be

⁸¹ Ibid., 76.

maintained to some degree in the long-range cadential planning. This does not include “implied cadences” using a cadential 6-4 chord.

Misappropriations of mode to further an interpretative agenda

Perhaps nowhere is *Modal Subjectivities* more unsound than on the subject of mode, for so many of the problems discussed to this point bear a direct effect on the conception of modality as well. The root of the problem lies in that McClary’s modal ascriptions arise primarily from interpretative, and not theoretical, assertions, which means that much of the analysis is devoted to bolstering this subjective premise using unsubstantiated and contrived theories.

The phrygian mode takes the strongest hit. With McClary’s refusal to acknowledge the *clausula in mi* as a means of cadence, there is no way to establish properly a final on E-*mi* or A-*mi*. The result, as seen above with Marenzio’s *Tirsi morir volea*, is that works in E-phrygian become A-aeolian works that end on a “Phrygian half-cadence.” Even when recognizing the phrygian-mode context of Willaert’s *Lasso ch’i’ardo*, McClary does so only reluctantly. She devotes much of her discussion not to the phrygian mode itself and how it functions structurally in this madrigal to convey the text, but to its inability to cadence and, thus, establish itself persuasively due to the F–E semitone:

Deprived of the “rational” means of projecting a secure identity, its compositions hover between seeming indecision and stark assertion. It lacks, in a word, credibility, for it does not have the apparatus that could make its meanings clear in conventional terms.⁸²

⁸² Ibid., 97.

Whose “conventional terms” is not explained, but they are not those of Renaissance theory, for the *clausula in mi* was its “apparatus” (along with phrase-structure). Rather, McClary is speaking of the “conventional terms” of a later, tonal, harmonically-conceived idiom, which relies unequivocally upon a dominant–tonic relationship to establish tonal centrality. Her bias against the phrygian mode and the *mi* cadence becomes explicit when she reveals that the only reason Willaert’s madrigal is E-phrygian, is because it is the last resort, and because the final E sonority is *minor* and, therefore, cannot be a dominant to A:

As the tenor holds its E (rather than progressing there), the other voices fall to what might have been a half cadence in A except for the alto’s refusal to provide a leading tone. The phrase seems to congeal around to E, not out of any conviction (E never serves as a desired goal), but just because that’s its nature underneath. No other areas along the way to this moment can qualify as the final, and so we are left with this cynical conclusion.⁸³

And later:

As is the case in most Phrygian-type compositions, “Lasso, ch’i’ ardo” often presents much stronger implications of other possible areas—areas capable of dominant/tonic cadences, such as A, C, D, F, or G...⁸⁴

Mode is certainly a highly contested and somewhat ambiguous issue in early music analysis (as will be discussed in detail in Chapter 3), but it is not so dubious that modal ascription becomes a process of elimination—with the phrygian mode relegated automatically to the last choice. Altogether, *Modal Subjectivities* does little to advance

⁸³ Ibid., 98–99.

⁸⁴ Ibid., 99.

our understanding of mode, but rather abjures much of the important work that has been done in recent years—as well as in past centuries—and imbues modal music with tendencies and expectations that are culturally and historically foreign to it.

As seen in the example of Arcadelt's *Ahime, dov'è'l bel viso*, the other modes are by no means safe from errant ascription. McClary's lofty notion of an absent final in Arcadelt's madrigal leads her to position him as centuries ahead of his time ("Only near the end of the tonal era do composers flirt again with missing tonics"),⁸⁵ when in reality McClary has assigned the piece to the wrong mode. Paradoxically, in the analysis of Gesualdo's *Luci serene e chiare* later in the book, McClary rules out this very notion of a piece ending away from the final:

For it's one thing to introduce dissonances and misplaced arrivals over the course of a composition, but quite another to carry the dilemma through to the conclusion: the rules require a return to the final or tonic at the end.⁸⁶

This, of course, is not true. Zarlino directly affirms that works sometimes end on pitches other than the final, most often the third or fifth of the mode. It is telling, however, that McClary follows her own misinformed advice for Gesualdo's madrigal, yet went to obscure lengths to refute the G cadence at the end of Arcadelt's work as an articulation of modal closure.

McClary's take on mode is informed first and foremost by the whimsical exigencies of her Cartesian-based conception of subjectivity. As a result, mode is

⁸⁵ Ibid., 77.

⁸⁶ Ibid., 156.

described at all times as imbued with inner dichotomies, self-contradictions, and instability. At the end of the Arcadelt analysis, for example, she explains:

Modal procedures...allow for—indeed, even encourage—constructions of the Self that question the very possibility of centeredness. They bear witness to a moment of crisis that demands the examination of Selfhood and that delineates in exquisite detail the trauma that gives rise to early modern subjectivities: the irreparable fissure between an imagined past that promised security along unconditional authority and a freestanding identity that refuses all outside support to ground its infinitely fascinating...inner landscape.⁸⁷

It is indeed a stretch to contextualize Arcadelt unconditionally within an early-modern subjectivity; his madrigals, after all, were published over a century before Descartes' *Meditations*. But it is my belief, on the contrary, that McClary's notion of modal instability and decenteredness is above all a product of tonal ears. Limited only to fifth-based harmonic and melodic motion and leading-tone cadences, of course a modal idiom would sound conflicted and ambiguous. The analytical consequences of such a tonally-filtered reading could only be an *ad hoc* interpretative narrative achieved through a specially tailored methodology, for mode will rarely conform fully to a tonal analysis. Meanwhile, mode becomes decentered because it is not respected on its own terms; it is constantly held up against expectations that are foreign to the mentality and culture in which it was conceived and in which it operated.

In the end, the knowledge to be gained from *Modal Subjectivities* is that a lack of historical and theoretical accountability cannot be concealed by an attractive story delivered with conviction. Having heard what McClary has to offer to our understanding

⁸⁷ Ibid., 77.

of the Renaissance madrigal, it is informing to look back at her appeal for analytical authority in the Introduction:

I know in advance that those critics who find problematic my ascription of sexual dimensions to Richard Strauss's *Salome* will also balk at this project. And I can also anticipate some who will continue to worry about my hermeneutic incursion into the cultures of historic Others. But if we are ever to move beyond the mere hoarding of old music and enter into cultural interpretation, then we have to take such chances. We must, of course also take into account whatever documents do happen to survive. But for musicologists...these documents should also include the music itself. The verbal does not trump the musical.⁸⁸

This preface indeed plays to the hearts of music scholars and seems to lay out a judicious agenda. Yet, it is not her “hermeneutic incursion” or her fidelity to the music itself that is appalling about her study, but the arrant divorce of interpretation and responsible theoretical scholarship with which it is plagued from the very start. While I agree with the premise that “the verbal does not trump the musical”—at least, not always—there must also remain a significant degree of awareness of and adherence to these verbal documents in one’s analytical interpretation. For the analyst always runs the risk of imposing her or his own culturally removed ideas and hearings upon the music, and it is these verbal cultural artifacts that keep the analyst in check. Without these documents, or, as McClary has shown, with misguided readings of them, the music might prove little more than a defenseless cup of tea.

⁸⁸ Ibid., 10.

3. Conclusion

The present study of Marenzio's settings of *Il pastor fido* will take a much different route from that of McClary in that the textual and musical analysis will inform the interpretative reading, and not vice versa. Furthermore, the analytical methodology employed here will make full use of the contemporary theories of Glarean, Zarlino, Aron, and others, as well as more recent work that has proved invaluable in shedding more light on issues of sixteenth-century theory and practice, including *musica ficta*, hexachordal theory, mode, and large-scale structure.

The study falls into two main parts. The first part (Chapters 1–3) is an exposition of the historical and theoretical background of the text and music. Chapter 2, “*Il pastor fido* and the Madrigal Tradition,” looks specifically at the play in terms of its critical history, its tradition in the madrigal, the potential issues of literary genre that arise when texts are transferred from play to madrigal, and Marenzio's texts specifically. Chapter 3, “Analysis and Interpretation of Late-Renaissance Polyphony,” discusses sixteenth-century theories of mode, counterpoint, and cadence and incorporates them into a means of long-range structural analysis. This analytical technique is designed to elucidate the structural and interpretative interactions of text and music on all levels, while also maintaining historical propriety. An analysis of *Clori nel mio partire* of the Sixth Book serves as a case-study of Marenzio's compositional approaches using the proposed analytical method. The second part of the dissertation (Chapters 4–8) is concerned with the in-depth analysis of Marenzio's *Pastor fido* madrigals, with the inclusion of other works by Marenzio and Wert bearing particular relevance.

Chapter 2

Il pastor fido and the Madrigal Tradition

1. Scipione Gonzaga

In the summer of 1586, with the failing health of his long-time Roman patron, Cardinal Luigi d'Este, Luca Marenzio entered negotiations with the court of Duke Guglielmo Gonzaga in Mantua in the hope of finding new employment. Mediating these negotiations in Rome was the humanist, poet, composer, and soon-to-be cardinal Scipione Gonzaga, a member of a minor branch of the Gonzaga family.

Scipione is perhaps best known for his close friendship with the poet Torquato Tasso, and for his role in reviewing Tasso's works—most notably the *Gerusalemme liberata* for both the 1581 and 1584 editions.¹ As Ian Fenlon has pointed out, Scipione might have passed unpublished drafts of Tasso's poetry on to Marenzio in the mid-1580s, potentially explaining the uniqueness of many of Marenzio's Tasso texts.² Marenzio's setting of *Giunto alla tomba* from the *Gerusalemme liberata*, for instance, differs notably from other extant sources of the text. The madrigal appeared in the Fourth Book of 1584,

¹ Tasso first sent drafts of the *Liberata* to Scipione in 1575 for criticism, before it was published by Baldini in Ferrara in 1581—what is considered today the most authoritative version of the poem. Scipione was later called upon to edit the work for the 1584 edition by Osanna in Mantua. He was also the dedicatee of Tasso's *Discorsi dell'arte poetica e del poema-eroico*, written in the 1560s yet not published until 1586.

² See Fenlon's "Cardinal Scipione Gonzaga (1542–93): 'Quel padrone confidentissimo'," *Journal of the Royal Musical Association* 113/2 (1988): 223–249.

making it possible that Scipione gave an intermediate draft of the text to Marenzio while preparing the 1584 edition of Tasso's epic.

It is generally overlooked, however, that Scipione was also closely acquainted with the other great poet of the Este court at this time, Battista Guarini. Tasso, Guarini, and Scipione were all members of the *Accademia degli Etere* in Padua in the mid-1560s, and all three contributed poems to the academy's *Rime* of 1567—the source of two of Marenzio's Tasso texts.³

It was around the same time in 1586 that he was mediating negotiations between Marenzio and the Mantuan court that Scipione received a draft of Guarini's forthcoming play, *Il pastor fido*. Though the draft itself has been lost, a record of Scipione's opinion survives in a letter to Guarini from September of the following year, in which he describes the play as “troppo bella,” and compares it to a feast consisting entirely of sugar and honey.⁴

Testimony of the close relationship between the Cardinal and the poet is even inscribed into the play itself. In a somewhat autobiographical speech by the character Carino in the first scene of Act V, Guarini makes an oblique reference to Scipione with the phrase “il famoso Egon di lauro adorno.”⁵ This reference is pointed out explicitly in

³ From the *Rime degli Accademia degli Etere* dedicate alla Serenissima Madama Margherita di Vallois, *Duchessa di Savoia* (Padua, 1567; the publisher is not indicated), Marenzio sets Tasso's *Padre del cielo* in his *Madrigali spirituali* of 1584, and *Su l'ampia fronte* in his Third Book for six voices of 1585. The 1588 reprint of the *Rime* (Ferrara: Baldini) was dedicated to Scipione.

⁴ Scipione's response is in a letter to Guarini of Sept. 30, 1587 (Guarini, *Lettere* (Venice, 1615), 52) in which he writes: “Non vi è altro vizio che soverchia virtù nè imperfetione che non argomenti perfetione.” And later: “Certo se obiezione alcuna si può fare a questa opera meravigliosa è l'essere troppo bella in quella guisa appunto che altri potrebbe riprendere un convito dove non fossero altre vivande che di zucchero e di miele.”

⁵ The full passage in the play (Act V, scene 1: 92–101) reads:
Quivi il famoso Egon di lauro adorno
Vidi, poi d'ostro e di virtù pur sempre,

the poet's *Annotazioni* published with the 1602 edition of the play. In the *Annotazioni*, Guarini expounds his homage with details of the Cardinal's life and interest in poetry, concluding: "This lovely poem, before coming to print, passed through his hands, and was praised by his most noble judgment, as was the *Gerusalemme liberata* of Torquato Tasso."⁶

It is in the same year that Scipione received a draft of the play that the first known *Pastor fido* madrigal appeared in print: Marenzio's *O che soave e non inteso bacio* in the Fourth Book for six voices, dated 20 December 1586 in the dedication. At the time of Marenzio's setting, the text had never before appeared in print. When it was included the following year in the anthology *Rime di diversi celebri poeti*,⁷ the poem took a much different form from that of the madrigal. As James Chater has pointed out, Marenzio's

Sì che Febo sembrava, ond'io, devoto,
 Al suo nome sacrai la cetra e'l core.
 E'n quella parte, ove la gloria alberga,
 Ben mi dovea bastar d'esser omai
 Giunto a quel segno ov'aspirò il mio core,
 Se, come il ciel mi feo felice in terra,
 Così conoscitor, così custode
 Di mia felicità fatto m'avesse.

⁶ The *Annotazioni* read: «Dicono alcuni, ch'egli abbia voluto intendere di Scipione Gonzaga figliuol di Carlo.... Dice dunque che'l vide adorno di lauro, perciocchè egli fu scrittor leggiadrissimo, come si vede nelle sue rime, raccolte in quelle della Accademia Eterea, di cui egli fu capo in Padova, e fiori nobilissima quanto alcun altra d'Italia, che forse non à mai avuto tanta coppia, non solo di leggiadri; ma di famosi poeti, com'ebbe quella. Dice poi d'ostro, per cagione della dignità del Cardinalato. Nè bisogna tacere, che questo bel poema, prima ch'uscisse in luce, passò per le sue mani, e fu vagliato dal nobilissimo suo giudizio, come fu anche la *Gerusalemme liberata* di Torquato Tasso» (142).

⁷ *Rime di diversi celebri poeti dell'età nostra nuovamente e poste in luce* (Bergamo: Comino Ventura e compagni, 1587; hereafter referred to as Ventura), 191: here, the first line reads "O che soave e non intero bacio." The passage occurs in Act V,8: 1424–51 of the play. The poem also appeared in the 1590 anthology *Della nova scelta di rime di diversi eccellenti scrittori de l'età nostra parte prima* (ed. B. Varoli (Casalmaggiore: Antonio Guerino e compagno, 1590), 42), but with differences from the Ventura edition, and in shortened form in Guarini's *Rime* of 1598 (Venice: G.B. Ciotti, 1598) f. 93v) with the incipit "O che soave bacio." For descriptions of the various sources, the differences between them, and further discussion of a possibly genealogy of the poem, see James Chater, "«Un pasticcio di madrigaletti»? The Early Musical Fortune of *Il pastor fido*," *Guarini: la musica, i musicisti*, ed. A. Pompilio (Lucca: Libreria Musicale Italiana Editrice, 1997), 142 and 144–46; and Elio Durante and Anna Martellotti, "Il Cavalier Guarini e il concerto delle dame," *Guarini: la musica, i musicisti*, 113–14.

text most closely resembles that of the play, which was circulating only in manuscript form before being published in late 1589.⁸ How, then, did Marenzio get hold of this *Pastor fido* text three years before the work came to print?

There are several indications of a possible artistic relationship between Marenzio and Scipione Gonzaga during this time, including Marenzio's dedication of a book of motets to Scipione in 1585,⁹ his Tasso settings of the mid-1580s, and the correspondence involving the position in Mantua in 1586. It is conceivable that in 1586 Scipione also introduced Marenzio for the first time to *Il pastor fido*—or, more specifically, that he introduced Marenzio to *Il pastor fido* as a promising source of madrigal texts.

It was not until 1594 that Marenzio would again publish settings from the play. The seven intervening years brought radical changes for both Marenzio and *Il pastor fido*. For Marenzio, there came new stylistic trends heralded in the anomalous and austere Book for 4, 5, and 6 voices of 1588, a nearly two-year stay in Florence for the 1589 wedding festivities, and the publication of only a single book of madrigals between 1588 and 1594. For the play, these years witnessed a string of failed stage productions and a fierce critical debate over the work's genre, function, style, and morality beginning in 1586 and persisting well into the seventeenth century. Here I will look briefly at the early critical and performance history of the play before discussing the early stages of the tradition of *Pastor fido* madrigals and, specifically, Marenzio's use of the texts.

⁸ In the play, the first line of the passage again reads "O che soave e non intero bacio." Chater argues that the madrigal poem was the earliest form of the text, which then served as the source for the passage in the fifth act of *Il pastor fido* ("«Un pasticcio di madrigaletti»," 145–46).

⁹ The *Motecta festorum totius anni...liber primus* (Venice, 1585).

2. The early criticism of *Il pastor fido*

The polemic surrounding *Il pastor fido* represents the last of a series of literary quarrels that spanned the Italian Cinquecento. At the center of these debates were such literary cornerstones as Dante's *Divina commedia*, Ariosto's *Orlando furioso*, Sperone Speroni's *Canace e Macareo*, and Tasso's *Gerusalemme liberata* and *Aminta*. The critics and poets involved relied heavily upon the writings of Aristotle, Plato, Horace, Homer, Virgil, Petrarch, and other masters in their criticisms; the *Pastor fido* debate was no different.¹⁰

Though not published until December 1589, the play had been for the most part completed by 1585 and was by then already circulating widely throughout northern Italy in manuscript copies. The exposure garnered by these pre-publication manuscripts is nowhere better exemplified than in the controversy that ensued over the work's amalgamation of two classical genres, tragedy and comedy, which were further incorporated into a pastoral setting. This new genre was declared brazenly on the play's titlepage: *Il pastor fido, tragicommedia pastorale*.¹¹

The debate was divided primarily into two main schools: the Ancients, who stood for a more literal and conservative reading of Aristotle and the classics; and the Moderns,

¹⁰ See, for example, Bernard Weinberg, *A History of Literary Criticism in the Italian Renaissance*. Weinberg's study concludes—somewhat arbitrarily—with the year 1600, and so only deals with those few writings in the *Pastor fido* debate that appeared before that date. For a discussion of the criticism surrounding Guarini's play from its beginning and through the following centuries, see Nicolas J. Perella, *The Critical Fortune of Battista Guarini's 'Il pastor fido'* (Florence: Olschki, 1973).

¹¹ As Louise George Clubb contends, the tragicomedy was not an entirely new genre but rather a hybridization that was already being developed in works boasting labels such as *tragedia di lieto fine* and the *commedia grave*. Clubb writes that Guarini's hybrid mix of comedy and tragedy came at a time when “comedy was already imbued with certain tragic principles or practices” (122), but also gives credit to the “complexity of Guarini's fusion of Sophocles, Aristotle, and *commedia grave* in *Pastor fido*” (181). See Clubb's *Italian Drama in Shakespeare's Time* (New Haven: Yale University Press, 1989).

who—interpreting Aristotle more liberally—believed that poetry is only effective when it appeals to modern audiences and therefore should be allowed to change. Giasone Denores, a professor of moral philosophy at the University of Padua and a strong advocate of Counter-Reformation ideals, initiated the polemic in 1586. In his *Discorso intorno à que' principii, cause, et accrescimenti*, Denores set the tenor for the critics that followed, condemning the play for its immoral character, lack of verisimilitude and decorum, mixture of distinct poetic genres, and, most of all, its failure to serve a utilitarian function—specifically that of providing catharsis and moral instruction to its audience.¹²

Denores points to the sophisticated language, manners, and deviousness of the pastoral characters as the principal cause for the lack of verisimilitude. While the nymphs and shepherds of Arcadia were traditionally conceived as simplistic, innocent, and unrefined in nature, Denores accuses Guarini of imbuing his shepherds with the traits of nobles, such as:

...high reasonings, discourses on heavenly matters, wise concepts, and most grave maxims which would hardly be proper to princes and to philosophers, taking no notice nevertheless that one is in the forest and the woods and not in palaces and academies.¹³

¹² Giasone Denores, *Discorso intorno à que' principii, cause, et accrescimenti, che la comedia, la tragedia, et il poema heroico ricevono dalla philosophica morale, e civile, e da' governatori delle repubbliche* (Padua: Meieto, 1586). Many of the writings surrounding the debate have been published in Guarini, *Delle opere del Cavaliere Battista Guarini*, ed. Tumermani, 4 vols. (Verona, 1738).

¹³ Denores, *Discorsi intorno*, 41v: “a’ pastori ragionamenti alti, discorsi delle cose celesti, concetti prudenti, & sententie grauissime, che apena si conuenirebbono a’ principi, & a’ philosophi, non accorgendosi tuttaua essere nelle selue, & ne’ boschi, & non ne’ palazzo, & nelle academie.” Cited in Weinberg, *A History of Literary Criticism*, 1076.

Of the genre of pastoral tragicomedy, and how this new genre fails to fulfill the utilitarian ends expected of either tragedy or comedy, Denores writes:

Now given that both tragicomedy and pastoral—the one in itself a monstrous composition, the other, contrary to the principles of moral and civil philosophies, and of the governments of the republics, so well founded for public benefit—I am left to wonder what consideration should be given to that other, third manner of poetry, that they call pastoral tragicomedy...¹⁴

According to Denores, the function of poetic *mimesis* is “to introduce virtue into the souls of the spectators, of the listeners, for the shared benefit of a well-ordered Republic.”¹⁵ *Il pastor fido*, he alleges, does just the opposite.

Under the pseudonym “Il Verrato,” Guarini issued a rebuttal to Denores’s criticism in 1588 titled *Il Verrato overo difesa di quanto ha scritto Messer Giason Denores contra le tragicomедie, et le pastorali, in un suo discorso di poesia*.¹⁶ Citing the works of Aristotle, Plato, Virgil, Ovid, Petrarch, Boccaccio, and others for support, Guarini deals systematically in turn with each of Denores’s charges against the play. On the need for poetry to serve a utilitarian end, for example, Guarini argues that Aristotle made no such demand and that one must distinguish between the *Poetics* and *Politics*. The aim of the new genre of tragicomedy, therefore, is not to purge the soul of certain

¹⁴ “Or essendo la tragicommedia e la pastorale, l’una per sè come composizione mostruosa, l’altra come contraria a’ principii de’ filosofi morali e civili e de’ governatori delle repubbliche, tanto ben fondate a beneficio pubblico, lascio pensar in che consideratione si debbia aver poi quell’altra lor terza maniera di poesia che chiamano tragicommedia pastorale...” (translation mine). See Guarini, *Opere*, II, 199–204.

¹⁵ This appears in *Poetica di Iason Denores* (Padua, 1588); cited in G. Toffanin, *La fine dell’umanesimo*, 146. The full statement reads: “Sarà dunque la poesia imitazione di qualche azione umana meravigliosa, compita e convenevolmente grande, or rappresentando, o narrando...per introdurre virtù negli animi degli spettatori, degli uditori, ad beneficio comune di una ben ordinate Repubblica.”

¹⁶ Guarini, *Il Verrato overo difesa di quanto ha scritto Messer Giason Denores contra le tragicomедie, et le pastorali, in un suo discorso di poesia* (Ferrara: Baldini, 1588).

passions as in classical tragedy and comedy, but, rather, by using elements of both genres, simply to provide delight.¹⁷ Guarini writes:

Citizens, Messer Giasone, either have good character or they do not. If they do, the work of the poet is superfluous. If they do not, they should learn it from philosophers, from legislators, from magistrates, from princes, and not from poets. Unhappy city which has no other master of mores than poetics, whose end is not to teach but to delight, and by delighting to profit!¹⁸

In response to the rejection of the genre of tragicomedy, Guarini argues that Aristotle did not purposefully limit the mimetic genres to tragedy and comedy, but, rather, dealt only with those principal genres that were in use in his own time. The poet, therefore, should be free to mix genres and, thereby, to create new ones that are more suitable to contemporary tastes and demands.¹⁹ It is interesting to note that Guarini's view of poetics often directly opposes that of his former rival at the Ferrarese court, Tasso, as expressed in Tasso's *Discorsi dell' arte poetica* of the previous year, which is ironic

¹⁷ "Se sarà domandato che fine è quello della poesia tragicomica dirò ch'egli sia d'imitare con apparato scenico un'azione finta e mista di tutte quelle parti tragiche e comiche, che verisimilmente e con decoro possano stare insieme, corrette sotto una sola forma drammatica, per fine di purgare con diletto la mestizia degli ascoltanti" (Guarini, *Opere*, II, 261).

¹⁸ "I Cittadini M. Giasone ò sono costumati ò nò, se sono, è souerchia l'opera de Poeti. Se non sono, conuien loro apprenderla da filosofi, da legislatori, da magistrate, da Principi, & non da Poeti. Infelice comune che non ha altro maestro de' costume che la Poetica. la qual non ha per fin l'insegnare ma il dilettere, & diletando giouare;" *Il Verrato*, 9v; translated in Weinberg, *History of Literary Criticism*, 658.

¹⁹ Guarini writes: "We do not wish, then, to restrict the poet within such mean limits, but as much as possible to enlarge them and to give encouragement to good minds to enrich the treasure of the muses, and not to impoverish it" (*Il Verrato*, 13; translated in Weinberg, *History of Literary Criticism*, 1078). Guarini justifies this need for poetry to adapt to modern audiences by looking to Aristotle himself: "...All this variation in tragedy as in comedy arises from the public, as Aristotle clearly shows in the aforementioned passages of the *Poetics*, but much more in Book VIII of *Politics*, where he shows us the difference that exists between educated and uneducated spectators, between the nobles and the common people, to whose nature, he says, spectacles and harmonies must nevertheless be adapted. And truly if public performances are made for the listeners, it is necessary that poems should go on being changed according to the variation in manners and in times" (*Il Verrato*, 28v–29; trans. Weinberg, 659).

given the considerable overlap in the two poets' lives, and even more, the dedication of Tasso's *Discorsi* to Scipione Gonzaga.²⁰

Guarini goes on to explain that tragicomedy is not an incongruous mesh of tragedy and comedy, of high and low (as they were seen), but that it represents a selection and tempering of the styles, ends, and procedures of both:

...it takes from the one [tragedy] the great personages, but not the action; the verisimilar plot, but which is not true; the passions moved, but blunted; pleasure, not sadness; danger, but not death. From the other [comedy], controlled laughter, modest jests, the contrived knot, the happy reversal, and above all the comic order.²¹

Guarini continues by defending the pastoral and eclogue as genres and asserting that pastoral characters may indeed be noble and grave, and have complex dispositions. The effect of the pastoral for the audience is, again, pleasure: it offers those from the city a means of escape to an idyllic, natural setting. This escapist quality undoubtedly played a key role not only in the appeal of the play to readers in urban centers, like Rome, Ferrara,

²⁰ In addition, in 1595 Tasso published his *Discorsi del poema heroico*, in which he largely reiterates the ideas of the 1588 *Arte poetica*, and thus reaffirms his stance within the Ariosto–Tasso debate alongside the Ancients. This work, calling for a strict regard for Aristotle's theory of genres, was dedicated to the patron of both Tasso and Marenzio at the time, Cardinal Cinzio Aldobrandini, in whose residence also lived Guarini in the winters of 1593–94 and 1594–95 (as will be discussed below). It is interesting that both Scipione Gonzaga and Cinzio Aldobrandini, both close acquaintances of Tasso, Guarini, and Marenzio, found themselves in the midst of the *Gerusalemme liberata* and *Pastor fido* debates but were able to remain loyal supporters of both poets, and even to offer assistance to both at roughly the same time. Scipione read and commented on *Il pastor fido* in 1586–87; during intermittent periods in 1587–92 he gave quarters to Tasso in Rome after Tasso left Vincenzo Gonzaga's court in Mantua, where he had been since leaving Santa Anna in 1586. Tasso then came under the protection and patronage of Cinzio Aldobrandini (and Pope Clement VIII) in 1592–95, during which time Guarini visited Cinzio and his *ridotto*. Given these circumstances, it is hardly surprising that Tasso became increasingly paranoid toward the end of his life in Rome, distrusting even Cinzio as he struggled to complete the *Gerusalemme conquistata* in 1594–95: he was living under the same roof as his very successful poetic nemesis.

²¹ "...Prende dall'una le persone grandi, non l'azione, la fauola verisimile, ma non vera, gli affetti mossi, ma rintuzzati, il diletto, non la mestizia; il pericolo non la morte. Dall'altra il riso non dissoluto, le piaceuolezze modeste, il nodo finto, il riuolgimento felice e soprattutto l'ordine Comico" (*Il Verrato*, 19v; cited in Perella, *The Critical Fortune*, 12; trans. Weinberg, *History of Literary Criticism*, 659–60).

and Mantua, but also in the demand for musical settings of its passages, as will be discussed below.

In 1590, Denores responded to Guarini's *Il Verrato* with his *Apologia contra l'auttor del Verato*.²² Here Denores largely reiterates the beliefs that poetry must have a moral, utilitarian end, and that the mixing of poetic genres is blasphemous. The difference now is that he makes specific reference to Guarini's play, where the 1586 *Discorso intorno* referred to it only implicitly as the "tragicomedy" and "pastoral". Guarini retaliated—this time under the name "Il Attizzato"—with *Il Verato secondo* in 1593,²³ proclaiming again the separation of poetry from political, rhetorical, and moral ends.

One new charge introduced in Denores's second attack, however, proves particularly relevant to the present study: the "excessive lyricism and metaphorical extravagance" of the play.²⁴ According to Denores, the pervasive lyricism of Guarini's verse is entirely inappropriate in a theatrical work. Denores would not have been aware that by the end of the century *Il pastor fido* would hold a prominent place within the lyric tradition of the madrigal, although by 1590 he might have witnessed the trend in its earliest stages. The preceding years had produced a number of *Pastor fido* settings: Marenzio's *O che soave e non inteso bacio* of 1587, Coma's *Non sospirar, cor mio, non sospirare* of 1589, and De Monte's *O d'aspido più sorda e più fugace* of 1590, not to mention several settings of the mid- to late-1580s that might have come from early

²² *Apologia contra l'auttor del Verato di Iason de Nores di quanto ha egli detto in un suo Discorso delle Tragicomедie, & delle Pastorali* (Padua: Paolo Meietti, 1590).

²³ *Il Verato secondo ovvero replica dell'Attizzato accademico ferrarese in difesa del Pastor Fido*, (Florence: Giunti, 1593); also in Guarini, *Opere*, III, 1–384.

²⁴ Perella, *The Critical Fortune*, 15.

manuscript sources of the play.²⁵ By comparison, this already surpasses the number of settings by 1590 of passages of Tasso's play, *Aminta*, which was published in 1573. Given this rapid appeal of *Il pastor fido* to madrigal composers, the charge of lyricism would seem difficult to refute.

Guarini responds to Denores's criticism in two ways. First, he aligns himself with the tradition of the great lyric poets Anacreon and Catullus (and, therefore, Petrarch), rather than that of Pindar and Horace. The latter, he describes, is "turgida, grande, nervosa, concitata, piena di maestà," while that of the lyric poets is "tenera, delicata, placida, piena di venustà, piena di leggiadria."²⁶ Guarini concedes, while invoking Petrarch as his model:

Gli ornamenti lirici non nego nel *Pastor fido*, se dello stile, se de' traslati, se delle voci, se de' numerici somiglianti a que' del Petrarca, e de' seguaci di lui, s'intende.²⁷

His second line of defense lies in that, while the lyrical style may be inappropriate to tragedy and comedy, it is well-suited to the idyllic setting of pastoral tragicomedy.

Following these exchanges between Guarini and Denores, the *Pastor fido* polemic subsided until the turn of the century, when a second wave of debate ensued. While more meticulous in citing the faults of the play, these later criticisms primarily expanded upon the arguments of Denores rather than raising new concerns. Unlike Denores, this later band of critics would have seen firsthand the growing appeal of the play as a source of

²⁵ See Chater, "«Un pasticcio di madrigaletti»" for an account of early sources of the play, passages that circulated as independent poems, and musical settings of these variant texts.

²⁶ Guarini, *Opere*, III, 303; also cited in Perella, *The Critical Fortune*, 14.

²⁷ Guarini, *Opere*, III, 304.

madrigal texts: essentially passages of the play were transferred directly from their theatrical context and into the lyric context of the madrigal with little or no need for revision. Beginning in 1594, madrigal books containing multiple *Pastor fido* settings began to appear. By 1600, composers were devoting entire books to settings from the play, even titling their books after the play or its characters: *Il pastor fido* of de Monte (1600), Piccionni (1602), and Mezzogorri (1617); *La cieca* of Casentini (1609); *Corisca* of Tomasi (1613); and *L'Amarillide* of Cerreto (1621). Marenzio stood at the head of this trajectory, publishing four settings in his Sixth Book of 1594. The following year, Marenzio included twelve *Pastor fido* madrigals (one composed by Antonio Bicci) in his Seventh Book, and Giaches de Wert published four in his Eleventh Book. Marenzio's Eighth Book of 1598 produced two more. Despite the play's rocky beginnings as a theatrical work, it encountered no such difficulty as a literary work in the hands of composers and readers.

As seen in the case of Marenzio's *O che soave e non inteso bacio* of 1587, passages from the play were being used by madrigal composers long before the books of Marenzio and Wert in 1594–95. As James Chater describes, “the first ten years [1584–94] turns out to contain a mere trickle of texts, suddenly swelling into a flood in the 1594–95 settings of Wert and Marenzio.”²⁸ Chater lists nine individual works dating from 1584–93 that use material later to appear in Guarini's tragicomedy.²⁹ The majority of these works, however, including even those that appeared after the play came to print, took their texts not from the play directly but from poems that circulated independently

²⁸ Chater, “«Un pasticcio di madrigaletti»,” 150.

²⁹ Ibid., 139–55.

and were only later incorporated by Guarini into the play. Table 2.1 lists the earliest known settings of texts that appear—in some form—in the play.

Table 2.1: Earliest known *Il pastor fido* settings

1584–85(?)	L. Luzzaschi	Music for <i>Il gioco della cieca</i> and possibly two madrigals published in 1601.	
1587	L. Marenzio	<i>O che soave e non inteso bacio</i> ³⁰	<i>IV a 6</i>
1588	A. Coma	<i>Non sospirar, cor mio, non sospirare</i>	<i>II a 4</i>
1590	F. de Monte	<i>O d'aspido più sorda a più fugace</i>	<i>XIV a 5</i>
1591	L. Leoni	<i>Quell'augellin che canta</i>	<i>Bella Clori</i>
1592	C. Monteverdi	<i>O primavera, gioventù de l'anno</i> ³¹	<i>III a 5</i>
1592–93	Wert, Rovigo, and Massarano	Music for planned performance in Mantua	
1593	G. Belli	<i>Ah, dolente partita</i>	<i>III a 6</i>
1593	F. de Monte	<i>Non son, come a te pare</i>	<i>XVI a 5</i>

It is understandable given the record of settings in the 1580s and 1590s why critics after Denores so ardently and consistently condemned the play for its lyric quality, even

³⁰ As discussed above (note 7), the genealogy of this text remains unclear, particularly due to the uniqueness of its form in Marenzio's setting. The poem had certainly circulated as an independent poem in the 1580s and was included in the Ventura anthology of 1587 in a form different from both the play and Marenzio's madrigal. Its inclusion in this list of earliest known *Pastor fido* settings therefore proves tenuous, as it could very well have been as a poem—rather than as an excerpt from the play—that the poem found its way to the composer.

³¹ This poem appears in variant form in the Varoli anthology of 1590 (*Della nova scelta di rime di diversi eccellenti scrittori de l'età nostra parte prima*, ed. Benedetto Varoli, (Casalmaggiore: A. Guerino, 1590), 78), which was published only a few months after *Il pastor fido*. After Monteverdi, Wert included a setting of this text in his Eleventh Book of 1595, and Luzzasco Luzzaschi in his 1601 *Madrigali a 1–3*. According to Chater, Luzzasco's version of the text most likely originated around 1585 and corresponds closely with the Varoli edition. To entangle the dual-identity of the text even more, Monteverdi, as well as Girolamo Belli in 1617, uses the version of the text as it appears in Luzzaschi's setting, while Wert adheres strictly to the play's text. Monteverdi's source, therefore, was likely not the play. See Chater, "«Un pasticcio di madrigaletti»,” 143–44.

alluding directly in their criticism to its appeal within the madrigalian tradition. Faustino Summo, for example, in his *Discorsi poetici* of 1600 writes:

The style of this writer is...entirely lyric, and badly suited to dramatic composition, given that if one removed only a few parts—where [even here] the style is too relaxed and beyond the bounds of decorum, and often irrelevant and contrary to verisimilitude—the rest is suitable only for singing of love to the sound of the kithara.³²

In criticizing Guarini's licentious use of the kiss, citing specifically the passage "O che soave e non intero bacio" of the fifth act set by Marenzio in 1587, Summo raises concern over Guarini's established reputation as a poet of madrigal texts. He then accuses Guarini of recycling many of these poems in the play out of a "povertà d'invenzione."³³

The same year, in his *Considerationi sopra Il pastor fido*, Giovanni Pietro Malacreta condemns the work as a pastoral for its lack of historical accuracy and

³² "...il stile di questo scrittore è... tutto lirico, e mal confacevole a componimento rappresentativo, perciocchè levandosene solo alcune parti, dove troppo si solieva e innalza fuor di ogni decoro, e ben spesso fuor di proposito e contra il verisimile, è atto solamente a cantar amori al suon di citera" (translation mine). Faustino Summo, *Due discorsi, l'uno contro le tragicommedie e le pastorali, l'altro contro il Pastor Fido*; Originally published as essays XI and XII in *Discorsi poetici dell'Eccell. Sig. Faustino Summo Padovano, Ne quali si discorreno l più principali questioni di Poesia, e si dichiarano molti luoghi dubi e difficili intorno all'arte del poetare* (Padua, 1600); and *Due discorsi, l'uno contro le tragicommedie e le pastorali, l'altro contro il Pastor Fido*, (Padua: F. Bolzetta, 1600). Cited from the reprinted edition of selections from Guarini's *Opere* in *La questione del "Pastor Fido"*, in series Collana di testi e studi teatrali (Rome: Vecchiarelli, 1997), 595.

³³ Summo writes: "Di questi baci, o piuttosto, come dicemmo, giuochi di lingue ne ragionò l'autore altrove ancora più volte in questo libro. L'una fu nel coro della sesta scena del secondo atto. L'altra nell'ottava dell'atto quinto. E in tutti quei luoghi ne parlò sì mal a proposito, e sì fuor del verisimile, e tanto tediosamente, che niente più. Ma parmi d'indovinare il disegno di questo signore. Egli forse invaghito di alcuni suoi in vero assai lodevoli madrigaletti altre volte composti in soggetto de baci, e parendoli poco aver fatto, se ancor nel Pastorfido sua maggior opra non gli trasportava, ben tre volte in quello ne volle ragionare, non s'avvedendo però che tirrandoli fuori del primo suo terreno nativo, dove fioriti e belli e vivaci si conservano, e trapiantandoli in altro strano sito gli rovinava. Oltra che così facendo si faceva reo da se medesimo di uomo (mi perdonerà) di poco ingegno e di manco giudizio, avendoli bisognato per povertà d'invenzione, e per riempir i vani della sua opera, trasportar tante volte sue medesime cose da luogo a luogo" (*Due discorsi*, 595).

decorum, and its failure to abide by the formal requirements of the style, comparing it—admittedly rather accurately—to an “extravagant gathering of madrigals”:

I leave to one side how satisfied the judicious spectator or reader might remain when, believing that he hears a true imitation of someone in despair, he hears a disparate collection of madrigals.³⁴

Decades into the Seicento, critics continued to compare the poetic style of the play to that of madrigal poetry. In his *Proginnasmi poetici*, written between 1620 and 1639, Udeno Nisiely calls it a “filza di madrigali amorosi;” and N. Villani writes in 1631 (again, not all that exaggeratedly) that “potrai coglier da questa favola una sessantina di madrigaletti”—“you could gather from this story nearly sixty madrigals.”³⁵

Though Guarini did not directly participate in the polemic after *Il Verato secondo* in 1593, he published one further document in defense of his tragicomedy: the extensive *Annotazioni sopra Il pastor fido* that accompanied the 1602 Ciotti edition of the play.³⁶ The *Annotazioni* continue the tactic of Guarini’s previous defenses of invoking in support of the play a host of literary models from antiquity to the present. Ancient writers such as Aristotle (referred to simply as “il Filosofo”), Plato, Virgil, Dante, Cicero, Ovid,

³⁴ “Lascio quanto pago resti lo spettatore giudicioso, o il lettore, mentre credendo sentire una vera imitazione di un disperato, sente una dissipata raccolta di madrigali.” G. P. Malacreta, *Considerazioni di Gio. Pietro Malacreta...sopra Il pastor fido tragicomedia pastorale del molto illustre Sig. Cavalier Battista Guarini* (Vicenza: Greco, 1600); in *Opere*, IV, 102. It is interesting how Malacreta takes specific care to address Guarini’s reader as both “spettore” and “lettore”, suggesting the play’s function as a literary text, which surpassed its role as a theatrical text.

³⁵ Nisiely (Benedetti Fioretti), *Proginnasmi poetici* (Florence, 1695) III (prog. 51), 132; N. Villani, *Considerazioni di messer Fagiano sopra la seconda parte dell’Occhiale del Cav. Stigliani* (Venice, 1631), 569–574. Both are quoted in Perella, *The Critical Fortune*, 35.

³⁶ The 1602 edition also included the two *Verrati* and the criticisms of Denores, which Guarini edited and combined under the title *Compendio della poesia tragicomica. Guarini, Il pastor fido, tragicommedia pastorale del molto Illustre Cavaliere Battista Guarini. Ora in questa XX impressione di curiose e dotte Annotazioni arricchito* (Venice: Ciotti, 1602); the complete *Annotazione* are included in *La questione del “Pastor Fido”*, 1–206.

Catullus, Boccaccio, Homer, and Anacreon, as well as more modern poets including Petrarch, Sannazaro, Tasso (whose own play, *Aminta*, Guarini was often criticized for imitating), Ariosto, and Guarini himself represent only a fraction of the figures cited throughout the text.

The annotations accompany the reader through the entirety of the play with intertextual references and interpretative explanations, beginning with the very title, *Il pastor fido*, which he explains is inspired by Petrarch.³⁷ These references might be seen as the poet's effort to subscribe himself to a lineage of Classical writers, out of which—he would like the reader to believe—his work necessarily derives its example as well as its validity. The *Annotazioni* have at times also proven an important historical document: we have already encountered the reference to Scipione Gonzaga in Act V, and Guarini's description of the genesis of the choreography, music, and text for the *Gioco della cieca* in Act III, scene 2 is frequently cited for its apparent disagreement with the idea of *poesia per musica*.³⁸

Despite the apparent interest of the *Annotazioni* to situate the play within a community of literary authorities and to offer a definitive, yet indirect, riposte to his

³⁷ “Pastor fido,” Guarini explains, is a reference to Mirtillo: “Degnamente Fido, e fedele avendo amata la sua donna, con tanta fede, che quando non credeva d’esser da lei amato, e fu più certo di non averla godere, più ardentemente l’amò. Così il Petr[arca] chiamò fede il suo amore verso madonna Laura, nel Son[etto] *S’onesto amor*. E egli più d’ogn’altro merita il titolo di fedele, perciocchè non solo vinse il dolore, ma eziandio il piacere, nel quale niun’altro in questa favola vien tentato. Aggiunto, che serve al nome di Pastore, con quella proporzione, con la quale il Petr[arca] chiamò fedele, il nocchiere nella Canc[ione] della Verg[ine] e’n molti altri luoghi del Canzoniere. E tanto basti del nome” (“Annotazione,” in *La questione del “Pastor Fido,”* 1).

³⁸ In the note accompanying the verse “Cieco Amor non ti cred’io” (III,2), Guarini describes how first the steps were choreographed, then the music composed by Luzzaschi, and only then was the text written so that it would conform with the other elements. Guarini states: “Prima fece comporre il ballo a un perito di tale esercizio; divisandogli il modo dell’imitare i moti, e i gesti, che si sogliono fare nel giuoco della cieca molto ordinario. Fatto il ballo fu messo in musica da Luzzasco eccellentissimo musico de’ nostri tempi. Indi sotto le note di quella musica, il poeta fe le parole, il che cagionò la diversità dei versi, ora di cinque sillabe, ora di sette, ora di otto, ora di undeci, secondo che gli conveniva servire alla necessità delle nota” (*Questione del “Pastor fido,”* 54).

critics, Guarini could not have been too concerned at this point over the public success of the work. By the time of the annotated 1602 edition, twenty editions of the play had been printed in Italy; forty more were printed in the following century. A French translation appeared in 1595, and English and Spanish editions followed in 1602.³⁹ As Nicolas Perella writes, “Throughout the seventeenth century the *Pastor Fido* was the most widely read book of secular literature in all of Europe.”⁴⁰ *Il pastor fido* represents but one prominent example that critics do not always predict or influence the success of a work—among readers as well as madrigalists.

3. Staging *Il pastor fido*, 1584–1602

In addition to the fierce critical attention, the play was proving exceptionally problematic as a stage production even years before being published. Apart from one presumably successful staging in Turin in 1585, the preparations for which likely included Guarini himself, the period from 1584 to 1596 brought a number of failed attempts in Mantua, Ferrara, and Rome (see Table 2.2).⁴¹

³⁹ For a complete listing of editions known to Rossi, see “Saggio di una bibliografia del *Pastor fido*” (Vittorio Rossi, *Battista Guarini ed Il pastor fido, studio biografico-critico con documenti inediti* (Turin: Loescher, 1886), 314–23. Rossi notes that the first French edition may indeed have been in 1593, citing H. Krebs, “The Earliest French Version of Guarini’s *Pastor fido*,” *The Academy* no. 507 (21 Jan., 1882).

⁴⁰ Perella, *The Critical Fortune*, 6.

⁴¹ Various reasons lie behind the multitude of doomed productions of the play, the foremost seeming to be difficulties in realizing the elaborately choreographed *gioco della cieca* of the third act, the technical requirements of the sacrifice scene of Act V, and internal problems with the cast members. A letter of 1592 to Vincenzo Gonzaga from the secretary for the Mantuan court, Annibale Chieppio, is very revealing (cited in Iain Fenlon, “Music and Spectacle at the Gonzaga Court, c. 1580–1600,” *Proceedings of the Royal Music Association* 103 (1976–77): 93):

Vincenzo Gonzaga, the duke of Mantua, showed interest in staging the work as early as 1584 when he requested a manuscript copy of the play for the celebrations surrounding his marriage to Leonora de' Medici; Guarini declined the request on the grounds that the fifth act was not yet completed. Preparations for a performance were again underway in Mantua from November 1591 to June 1593 with music for the *Gioco della cieca* commissioned from Wert and Francesco Rovigo,⁴² yet this attempt, too, was a failure.

In rivalry with the Gonzaga court, the duke of Ferrara (and Guarini's sporadic employer through the 1580s), Alfonso II d'Este, also began efforts to stage the play in 1584–85—possibly with music for the *Gioco della cieca* composed by Luzzasco Luzzaschi, as described in Guarini's *Annotazioni*⁴³—which proved fruitless.⁴⁴ Following

The *Balletto della cieca* is giving us difficulty because some of those who have already rehearsed it before Your Highness have gone now, some are ill, and some have become so truculent about taking part at all that, after the absence of Isachino [the ballet master] for a few days, everything had to be begun afresh. The problem of skillfully introducing it into the tragicomedy has proved to be even greater. The ballet has four sections besides the exit, and they are all different. Four madrigals must be sung, and the speeches of Amarilli, Mirtillo, and Corisca inserted.

The primary source of documentation surrounding the Mantuan productions is Alessandro d'Ancona, *Le origini del teatro italiano, libri tre con due appendici sulla rappresentazione drammatica del contado toscano e sul teatro mantovano nel sec. XVI*, 2 vols. (Turin: E. Loescher, 1891), ii, 1074–1105.

⁴² See Arnold Hartman, Jr., "Battista Guarini and 'Il Pastor Fido,'" *The Musical Quarterly* 39 (1953): 415–25, especially 420.

⁴³ Guarini's note to Act III, scene 2 in the 1602 *Annotazioni* concerning his collaboration with Luzzaschi and a ballet choreographer (possibly Leone de Somma hebreo of Mantua) has attracted a good deal of attention from musicologists due to its description of the genesis of the *Gioco*: the ballet was choreographed first, then set to music by Luzzaschi, and finally Guarini added words to the music—possibly explaining the peculiar use of 5- and 8-syllable verses, along with those of the usual 7 and 11 syllables (in *Questione di "Pastor fido,"* reprint of Guarini's *Opere* (Verona: Timmermani, 1737), 149–50). Arnold Hartman translates Guarini's note in "Battista Guarini and 'Il Pastor Fido,'" 419–20. See also Fenlon, "Music and Spectacle," especially 94–105.

⁴⁴ The rivalry between the Estense and Gonzaga courts was particularly intense in the late-1580s and 1590s, as Duke Alfonso was irritated by Guarini's departure from the Duke's service in 1588, the poet's mingling with the Gonzaga court in the early 1590s, and Vincenzo's protection of Tasso (the former Mantuan court poet) in 1586. See the letters of May 1592 of the Ferrarese ducal secretary and Guarini in

a second failed attempt by Duke Alfonso in 1595, the play was performed successfully in Crema and Ronciglione in 1596. The same year, preparations for a production in Rome led by Marenzio's former patron Cardinal Montalto were abandoned.

Vincenzo Gonzaga at last mounted three performances of the play in June, September, and November 1598; the last of these formed part of the lavish festivities marking the five-day visit of Queen Margherita of Austria and her sizeable entourage on their return trip from Ferrara, where she had just been married (by proxy) to Philip III of Spain. This was a grand occasion, which offered the duke an ideal opportunity to display the artistic talent and ingenuity of his court before a prestigious international audience. Thus, the performance included elaborate, allegorical *intermedi* using music, floats, machinery, and extravagant sets and costumes; and the *Gioco della cieca* was performed as an intricate *balletto* with music by Gian Giacomo Gastoldi, *maestro di cappella* at the ducal chapel of Santa Barbara.⁴⁵

D'Ancona, *Origini del teatro italiano*, 550, 553, and 560, and, for a brief discussion, Lisa Sampson, "The Mantuan Performance of Guarini's *Pastor Fido* and Representations of Courtly Identity," *Modern Language Review* 98 (2003): 67. For further description of attempts to stage the work in Ferrara, see Anthony Newcomb, *The Madrigal at Ferrara, 1579–97*, 2 vols. (Princeton: Princeton University Press, 1980), I, 42–46.

⁴⁵ Gastoldi's music is believed to survive in his Fourth Book of madrigals for five voices (Venice, 1602). For further description of the performance and discussion of the historical significance of the 1598 performances, particularly in the context of the Mantuan court under Vincenzo Gonzaga, see Fenlon, "Music and Spectacle," 90–105 and *Music and Patronage in Sixteenth-Century Mantua*, 2 vols. (Cambridge: Cambridge University Press, 1980), I, 149–61; Sampson, "The Mantuan Performance of Guarini's *Pastor Fido*," 65–83; Vittorio Rossi, *Battista Guarini*, 179–89, 224–38; d'Ancona, *Origini del teatro italiano*, II, 535–75; Tim Carter, *Monteverdi's Musical Theatre* (New Haven, Conn.: Yale University Press, 2002), 41–43.

Table 2.2:
Known attempts at staging *Il pastor fido*, 1584–1602

1584–85	Ferrara	Attempt by Alfonso II d'Este; music for <i>Gioco della cieca</i> possibly by Luzzaschi
1584	Mantua	Attempt by Vincenzo Gonzaga; denied manuscript from Guarini
1585	Turin	Entry of Duke of Savoy (Carlo Emanuele) and wife Catherine of Austria, and carnival; advised by Guarini; likely successful
1588–89	Florence	Planned for wedding of Ferdinando de Medici and Christina of Lorraine; progressed no further than negotiations
1591–93	Mantua	Attempt by Vincenzo, Nov. 1591–June 1593; music composed by Wert and Rovigo; advised by Guarini
1595	Ferrara	Attempt by Alfonso II
1596	Crema	Carnival; first unquestionably known staging
	Ronciglione	Academic performance (September)
	Rome	Attempt by Cardinal Montalto for wedding of his brother, Michele Peretti
1598	Mantua	By Vincenzo Gonzaga, for marriage of Margherita of Austria and Philip III of Spain; three performances from June–November; music for <i>Gioco</i> by Gastoldi
1599	Nola	Performance with prologue by Marino
1602	Ferrara	By Accademia degli Intrepidi (February)

In preparing for this performance, the play also underwent extensive cuts: some 1,600 of the play's estimated 6,700 lines were removed.⁴⁶ These cuts target in particular parts of the work that might seem hedonistic, socially transgressive, or controversial, possibly in an effort to skirt the sort of critical controversy that encircled the unabridged

⁴⁶ This is according to Giovanni Pietro Malacreta in his *Considerazioni intorno al Pastor fido*, 3rd ed. (Venice: Marc' Antonio Zaltieri, 1601), fol. 57v. Malacreta's mention of the play's excessive length comes as part of his criticism that the play is not only episodic, but that its plot fails to meet all of the qualitative requirements for a play: that it should be "Tutta: Grande proportionatamente: Una: Verisimile: Non Episodica: & Ammirabile" (50) ("complete, proportionate in size, one, verisimilar, not episodic, and admirable;" translation in Weinberg, *A History of Literary Criticism*, 1096).

published work.⁴⁷ Of the importance of this occasion for the pastoral genre and for later performances of *Il pastor fido*, Lisa Sampson writes:

At all events, this performance marked a watershed for pastoral drama. While it had previously been staged mainly in small scale, private courtly entertainments (though occasionally also for political reasons, especially associated with the Estense dynasty), the 1598 Mantuan performances of the *Pastor fido* gave the genre a central role in princely festivities, and unequivocally changed its status.⁴⁸

4. The transition into the literary, lyric tradition

When Marenzio's settings appeared in 1594 and 1595, not only was the play steeped in controversy, but it had never been seen on the stage by the majority of its readers. This was probably the case in particular for the circles of *litterati* that formed Marenzio's audience in Rome: an audience which likely included not only Cardinal Cinzio Aldobrandini, Cardinal Montalto, Virginio Orsini, Scipione Gonzaga, and Tasso, but during the winters of 1593–94 and 1594–95, Guarini himself.

Also included in Cinzio's *famiglia* in the 1590s were a number of prominent literary theorists who were active participants in the various ongoing literary quarrels: Angelo Ingegneri, Francesco Patrizi, and Giovanni de' Bardi di Vernio. Ingegneri, a dramatic theorist, and Patrizi, a professor of philosophy at the University of Ferrara, were

⁴⁷ These excised passages included, for example, Corisca's attempt to persuade Amarilli to pursue adulterous relationships (III,5: 50–129), the nymphs' kissing competition (II,1), Amarilli's plea for freedom from patriarchal order (II,5: 28–68), and part of the somewhat autobiographical and anti-courtly speech by Carino mentioned above (V,1: 84–187). For a more complete list of cuts made to the play, see Sampson, "The Mantuan Performance of Guarini's *Pastor Fido*," 73. These are given in Malacreta, *Considerazioni*, fols. 58r–61r.

⁴⁸ Sampson, "The Mantuan Performances of Guarini's *Pastor Fido*," 82. See also Clubb's *Italian Drama in Shakespeare's Time* for a discussion of the role of *Il pastor fido* in the development of genres through the mid- to late-16th Century.

involved in the debates over the poetic genres in the 1590s. In their writings, Ingegneri and Patrizi represent the view of the Moderns, defending the virtue of poetic invention and the mixing of genres to suit the tastes of contemporary audiences.⁴⁹ Giovanni de' Bardi di Vernio, a Florentine humanist and critic, was present within Cinzio's circle beginning in 1592. All three would presumably have been thoroughly familiar with *Il pastor fido* and the surrounding polemic, and their support for the work could well have been nurtured in the intellectual milieu and daily discussions of Cinzio Aldobrandini's *ridotto* and by their associations there with Guarini. Bardi, in addition, might have known Guarini personally from the poet's visit to Florence in June 1588 to promote a staging of his tragicomedy (see Table 2.2).

This dynamic intellectual environment would have ensured that Marenzio's new madrigals were performed before an audience with profound familiarity with and, presumably, respect for Guarini's work, albeit in a literary guise. Both the Sixth and Seventh Books were, after all, dedicated to figures within this Roman circle. Cinzio Aldobrandini himself was the dedicatee of the Sixth Book, which features four *Pastor fido* settings. The Seventh Book, with twelve *Pastor fido* settings, was dedicated to

⁴⁹ Ingegneri's *Della poesia rappresentativa & del modo di rappresentare le favole sceniche* (Ferrara: Baldini) of 1598 expresses support for the genre of tragicomedy specifically in the face of the classicists' criticism. Further suggestion of a connection between Guarini, Marenzio, and Ingegneri lies in the artists' membership in the Accademia Olimpia of Vicenza beginning sometime before 1596. A list of "Accademici Olimpici" from an attendance role of 1596 includes Marenzio (under the "Assenti"), Guarini, Ferrante Gonzaga (dedicatee of Marenzio's *Book VIII a 5*), and Ingegneri. The list is reproduced in Bizzarini, "L'ultimo Marenzio: tipologie di committenza e di ricezione," *Studi marenziani*, ed. Piperno and Fenlon (Venice: Fondazione Ugo e Olga Levi, 2003), 67–87. Bizzarini puts forth the hypothesis that Marenzio was admitted to the Accademia on account of Count Mario Bevilacqua's recommendation between 1587 and 1592. Bevilacqua, a member of the Accademia until his death in 1593, was the dedicatee of Marenzio's *Madrigali a 4, 5, e 6* of 1588.

Patrizi's writings are primarily concerned with disproving Aristotle's *Poetics*, but this consequently leads him to favor Guarini's tragicomedy and Ariosto's *Orlando furioso*, while opposing particularly the poetic style and theories of Tasso. His principal works include a series of volumes under the title *Della poetica di Francesco Patrizi*, published from 1586 to 1588, and his *Parere in difesa dell'Ariosto* of 1585. See Weinberg, *History of Literary Criticism*, II, esp. 765–86, 997–1000, and 1024–25.

Diego de Campo, a close friend and private valet to the reigning Pope Clement VIII, Ippolito Aldobrandini (Cinzio Aldobrandini's uncle), and a canon of Santa Maria Maggiore in Rome.⁵⁰ Scholars have suggested also the possibility that Marenzio's settings were the product of the composer's direct interaction with Guarini during this period.⁵¹

With Marenzio's settings, *Il pastor fido* could be the focus not only of literary discussions and readings of Cinzio's *ridotto*, but also of musical entertainment. It might be said, therefore, that Marenzio's *Pastor fido* madrigals fulfilled a special function for their contemporary listeners: they were realizations of passages intended for the theatre, yet too problematic to stage—passages meant to be seen and heard, and not simply read on the page. There was indeed interest among Marenzio's Roman patrons to experience the play through performance, as would be manifest in Cardinal Montalto's attempt to

⁵⁰ The dedication of the Seventh Book states: "Al molto illustre et reverendissimo signor mio patron osservandiss. Il signor Don Diego de Campo, Intimo Cameriere partecipante, & assistente di N[ostro] Sig[nor]." It continues by referring to "the affection which Your Reverence has shown in always favoring my works with the courtesy of listening to them willingly, as if with kindness to praise them beyond their merit" (translated in the introduction to Patricia Myers's edition, Marenzio, *The Secular Works*, vol. 14 (*Il settimo libro de' madrigali a cinque voci*) (New York: Broude, 1980), xviii). As James Chater points out, De Campo evidently had a strong interest in music, and, as indicated in the Sistine Chapel diaries for 1594 and 1596, was in charge of conveying the Pope's instructions to the Papal choir. (See Chater, "Luca Marenzio: New Documents, New Observations," *Music and Letters* 64 (1983): 7, n. 25.)

De Campo is also the dedicatee of Philippe de Monte's Sixteenth Book for five voices of 1593. Here De Campo is referred to as "Protonotario Apostolico, Canonico di S[anta] M[aria] Maggiore..., Camarier secreto di sua Santità" (the dedication is reprinted in Mann, *The Secular Madrigals*, 449–50).

⁵¹ Patricia Myers, for example writes: "Marenzio's sudden interest in Guarini's drama—an interest manifested by his setting of four passages from *Il pastor fido* in VI a 5 (1594), eleven in VII a 5 (1595), and a tripartite scene between Silvio and Dorinda in VIII a 5 (1598)—suggests the possibility of a personal relationship with the poet, a relationship which could have developed only over a period of time such as the winters Guarini spent in Cinzio's circle in 1593–94 and 1594–95. The nature of the verses which Marenzio chose to set supports the thesis of close personal contact between the composer and the poet" (Introduction to Marenzio, *The Secular Works*, vol. 14, xx). Myers fails to recognize *Deh Tirsi mio gentil, non far più stratio* in the Eighth Book as coming from *Il pastor fido*, most likely due to the differences between the first line of the madrigal and the corresponding verse of the play: "Deh Satiro gentil, non far più strazio." A discussion of the textual discrepancies follows below.

stage the play with *intermedi* in Rome in 1596.⁵² Through the madrigal, performances of select passages could be accomplished readily and with negligible monetary risk. The madrigal, in a sense, signified a surrogate for a staged production of the play.

At the same time, aspects of Guarini's poetic style made the play inherently attractive to madrigal composers. As Malacreta, Summo, and other critics claimed, the play seems to be composed of many self-contained, lyric segments strung together by a plot, some of which (only a small number have been identified) indeed existed as independent poems prior to the play's conception. While the settings of Marenzio and Wert came at a time when *Il pastor fido* was still very much at the center of discussion in the major Italian courts as they raced to produce the play, later composers may have seen the play simply as a source of lyric texts rather than as an integral dramatic work. This would have been understandable in light of the fact that Guarini's name was already well established in the madrigalian tradition.

Having served as a diplomat at the court of Duke Alfonso d'Este II in Ferrara since 1567, Guarini took over the position of court poet in 1579 after Tasso was committed to Santa Anna's. Shortly after, Guarini moved to his family estate outside of the city, the Villa Guarina, to devote himself entirely to working on *Il pastor fido*. Well before assuming this post, however, Guarini was widely recognized and active as a poet.

⁵² Of particular interest is an avviso of 28 February 1596 describing Montalto's plans: "Signor Don Michele Peretti, who had planned to do some splendid things for his wedding, has decided he no longer wants to do anything because of the death of Constable Colonna. But it is said that after Easter he wants to arrange a performance in the hall of the Cancelleria of Cavaliere Guarini's tragicomedy called *Il pastor fido*, and has decided to spend two or three thousand *scudi* on the *intermedi* and other things." ("Il signor Don Michele Peretti il quale haveva disegnato per le sue Nozze di far cose belle, non hà poi voluto per causa della morte del Contestabile Colonna far cosa alcuna, benche si dica che dopo Pasqua voglia nella sala della Cancelleria fare recitare la Tragicomedia del Cavaliere Guarini detta il Pastor Fido, resolvendosi di spendere nelli intermedj et altri 2 o 3 m[ila] scudi.") Biblioteca Apostolica Vaticana, *Avvisi di Roma*, Urb. Lat. 1064, fol. 122 (Rome, 28 Feb. 1596); cited in Chater, "Musical Patronage in Rome at the Turn of the Seventeenth Century: the Case of Cardinal Montalto," *Studi musicali* 16 (1987): 207.

Several sonnets by Guarini were included in the 1567 *Rime degli Accademici Eterei* (discussed above in relation to Scipione Gonzaga)⁵³ and set to music as early as 1569,⁵⁴ and his works continued to appear in poetic anthologies from 1568 to 1611.

While serving as cavalier at the Ferrarese court in the 1570s, Guarini was also given the task of writing poetry for composers of Duke Alfonso's esteemed *concerto delle donne*. His *Rime* of 1598 contains an immense body of lyric poetry (some of which had been wrongly attributed to Tasso in the preceding decades). Guarini's poems are among those most widely set by madrigal composers in the late Cinquecento and early Seicento, including: *Tirsi morir volea* (27 known settings, 1578–1633), the *Canzon de' baci* (*Baci soavi e cari*; 17 settings, 1581–1640), *Lasso perchè mi fuggi* (32 settings, 1582(?)–1675), and *Occhi un tempo mia vita* (28 settings, 1588–1668).⁵⁵ His lyric poetry is characterized by its witty, epigrammatic, and often erotic nature, and by its clever use of such rhetorical devices as antithesis, anaphora, assonance, rhythm, and word-puns. These same qualities infiltrate *Il pastor fido* as well.

Scholars have attributed the scarcity of *Pastor fido* settings prior to 1594 to the difficulty of rendering texts from a theatrical work in the lyric setting of the madrigal. Chater, for instance, maintains that “the idea of setting to music speeches from a play...

⁵³ This collection, as well as Guarini's involvement with the Eterei in Padua, is described by Vittorio Rossi in *Battista Guarini*, 16–21.

⁵⁴ Giulio Fiesco, in his *Musica Nova* of 1569, includes four Guarini texts, three of which are from the *Rime degli Accademici Eterei*: *Da qual porta d'Averno apristi l'ale*, *Fede a cui fatto ho del mio core un tempio*, and *Or che'l mio viva sole altrove splende*. *S'armi pur d'ira in voi turbato ed empio* was included in Guarini's 1598 *Rime*. Fiesco's *Musica Nova* also contains the first known settings of Tasso.

⁵⁵ The first two of these, *Tirsi morir volea* and *Baci soavi e cari*, were erroneously included in Tasso's *Rime*, parte I (Venice: Aldo Manuzio, 1581) but later appeared in Guarini's *Rime* in 1598. For a complete listing of known settings of Guarini's poetry, see Antonio Vassalli and Angelo Pompilio, “Indice delle rime di Battista Guarini poste in musica,” *Guarini: la musica, i musicisti*, 185–225.

posed a challenge composers were not yet ready to meet.”⁵⁶ This seems an unlikely explanation, however, given the innately lyrical nature of the play. Furthermore, while the texts of *Pastor fido* settings of 1584–90 frequently deviate from known sources of the play, the settings that appeared after the play was published adhere much more closely to the play’s text. Differences that do appear in these post-1590 settings tend for the most part to be superficial, such as the altering of first or last lines to make the text syntactically or grammatically independent, and the substitution of named characters from the play with generic pastoral names (often Tirsi, Filli, or Clori) or metonymic phrases (“mio cor,” “anima mia,” etc.).

In this respect, *Il pastor fido* gives the impression of being a ready-made source of madrigal texts, with its passages already well-suited to both madrigalian and theatrical contexts without necessarily demanding alteration. The issue of genre, therefore, probably had little to do with composers’ delayed interest in the play. It seems, rather, that the growing trend of *Pastor fido* madrigals followed closely a more general vogue of setting Guarini texts that began in the late sixteenth century: *Il pastor fido* served as an additional source of texts by a poet who had already been steadily gaining the attention of madrigal composers (including Marenzio) through the 1580s and 1590s, and whose texts would experience a boom in madrigal settings in later decades.

Table 2.3 shows the number of known settings each year of texts from Guarini’s *Rime* and *Il pastor fido* from 1568 to 1631; Figure 2.1 illustrates the same information in graph form.⁵⁷ As the examples show, through the 1580s there is a steady increase in the

⁵⁶ Chater, “«Un pasticcio di madrigaletti»,” 152.

⁵⁷ The information for Table 2.3 and Figure 2.1 was assembled using James Chater’s “*Il pastor fido* and Music: A Bibliography,” *Guarini: la musica, i musicisti*, 157–83; Vassalli and Pompilio, “Indice

number of Guarini settings from the *Rime* alone.⁵⁸ After the 1590s, which saw the publication of the play and the many *Pastor fido* settings of Marenzio and Wert, the total volume of Guarini settings rises drastically, maintaining its highest overall levels between the years 1600 and 1623 and peaking at 74 in 1600 and 92 in 1617.

Yet, while the number of settings stemming solely from *Il pastor fido* (illustrated by the dotted line in Figure 2.1) consistently supplements the total Guarini settings after 1594, it is the settings of the *Rime* that are primarily responsible for the sharp escalation at the start of the Seicento. The *Rime* settings generally outweigh significantly the *Pastor fido* ones, which, despite occasional leaps, remain at a fairly steady level throughout the period. In fact, in only three instances does the number of *Pastor fido* madrigals rise above that of the *Rime*, and only one of these bears a significant difference: in both 1598 and 1621 *Il pastor fido* edges out the *Rime* by only one, while in 1595—on account of Marenzio’s and Wert’s books—the settings from *Il pastor fido* surpass those of the *Rime* by seven.⁵⁹

delle rime di Battista Guarini poste in musica,” 185–225; Emil Vogel, Alfred Einstein, François Lesure, and Claudio Sartori, *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700* (Staderini: Minkoff, 1977); and Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500–1700*, mit Nachträgen von A. Einstein, 2 vols (Hildesheim: Olms, 1962), II.

⁵⁸ The anomalous spike up to 26 settings in 1580 comes from the 22 *Rime* settings that appear in the anthology Mus.F.1358 at the Biblioteca Estense di Modena (I-MOe). Vassalli and Pompillo date the manuscript as 1580–82. (Vassalli-Pompillo, “Indice delle rime di Battista Guarini,” 186.)

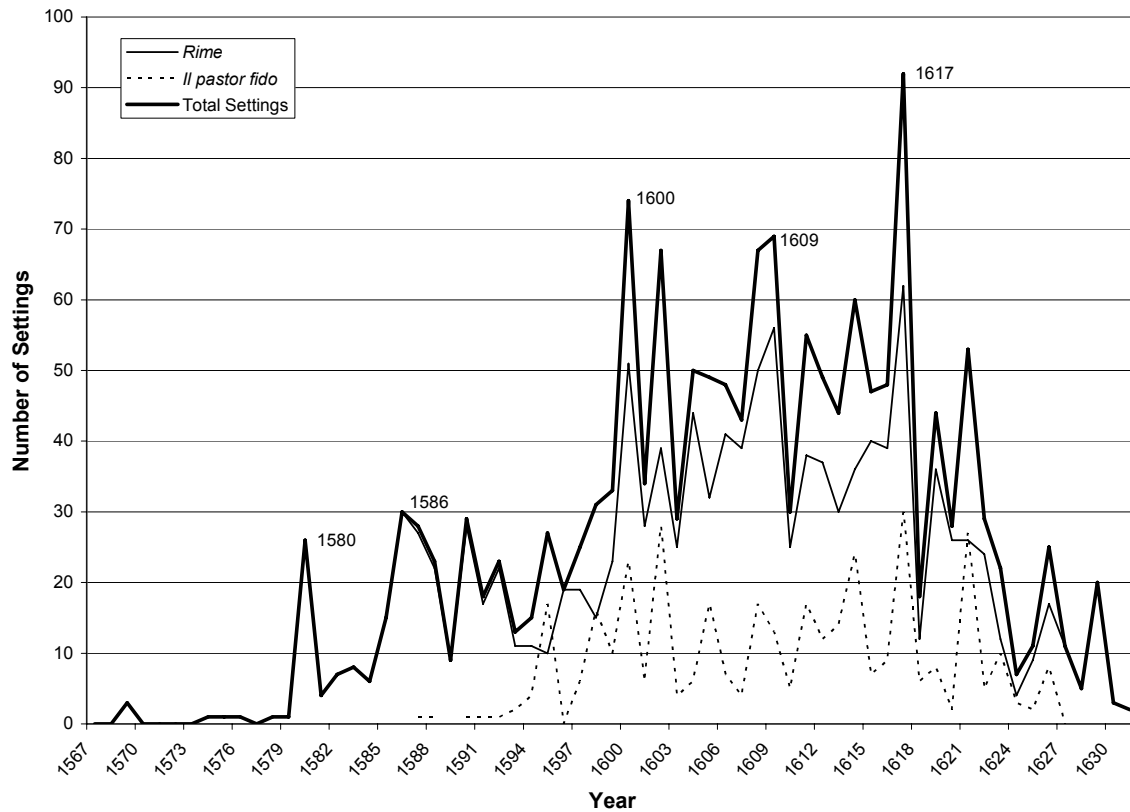
⁵⁹ The catalyst for the play’s unusual edge over the *Rime* in 1621 is the nineteen *Pastor fido* settings in Scipione Cerreto’s *L’Amarillide III a 3*—an atypically high number in the context of this data, even when compared to Marenzio’s Seventh Book and the *Il pastor fido* books of Monte and Piccioni, which contain fourteen and twelve settings, respectively. Ghizzolo’s Third Book of that year contributes an additional six settings.

Table 2.3:
Settings of Guarini's *Rime* and *Il pastor fido*, 1568–1631

	<i>Rime</i>	<i>Il pastor fido</i>	Total
1568			0
1569	3		3
1570			0
1571			0
1572			0
1573			0
1574	1		1
1575	1		1
1576	1		1
1577			0
1578	1		1
1579	1		1
1580	26		26
1581	4		4
1582	7		7
1583	8		8
1584	6		6
1585	15		15
1586	30		30
1587	27	1	28
1588	22	1	23
1589	9		9
1590	28	1	29
1591	17	1	18
1592	22	1	23
1593	11	2	13
1594	11	4	15
1595	10	17	27
1596	19	0	19
1597	19	6	25
1598	15	16	31

	<i>Rime</i>	<i>Il pastor fido</i>	Total
1600	51	23	74
1601	28	6	34
1602	39	28	67
1603	25	4	29
1604	44	6	50
1605	32	17	49
1606	41	7	48
1607	39	4	43
1608	50	17	67
1609	56	13	69
1610	25	5	30
1611	38	17	55
1612	37	12	49
1613	30	14	44
1614	36	24	60
1615	40	7	47
1616	39	9	48
1617	62	30	92
1618	12	6	18
1619	36	8	44
1620	26	2	28
1621	26	27	53
1622	24	5	29
1623	12	10	22
1624	4	3	7
1625	9	2	11
1626	17	8	25
1627	11	0	11
1628	5		5
1629	20		20
1630	3		3

Figure 2.1:
Settings of Guarini's *Rime* and *Il pastor fido*, 1567–1631



The Guarini vogue was therefore chiefly centered upon his lyric poetry, while the play was swept along secondarily, offering composers additional supply, variety, and, perhaps, novelty. While Chater ascribes the scarcity of *Il pastor fido* madrigals before 1594 to composers' reluctance to set texts from a theatrical source, the numbers suggest rather that Guarini texts in general became increasingly more fashionable toward and following the end of the Cinquecento, and *Pastor fido* settings simply followed this trend. The early transition of *Il pastor fido* from a theatrical to a literary tradition, therefore, might have been facilitated just as much by Guarini's already established and growing repute as a lyric poet as by the play's inherent qualities. (The same might be said of the

growing tendency to criticize the work for its lyric nature at the turn of the century:

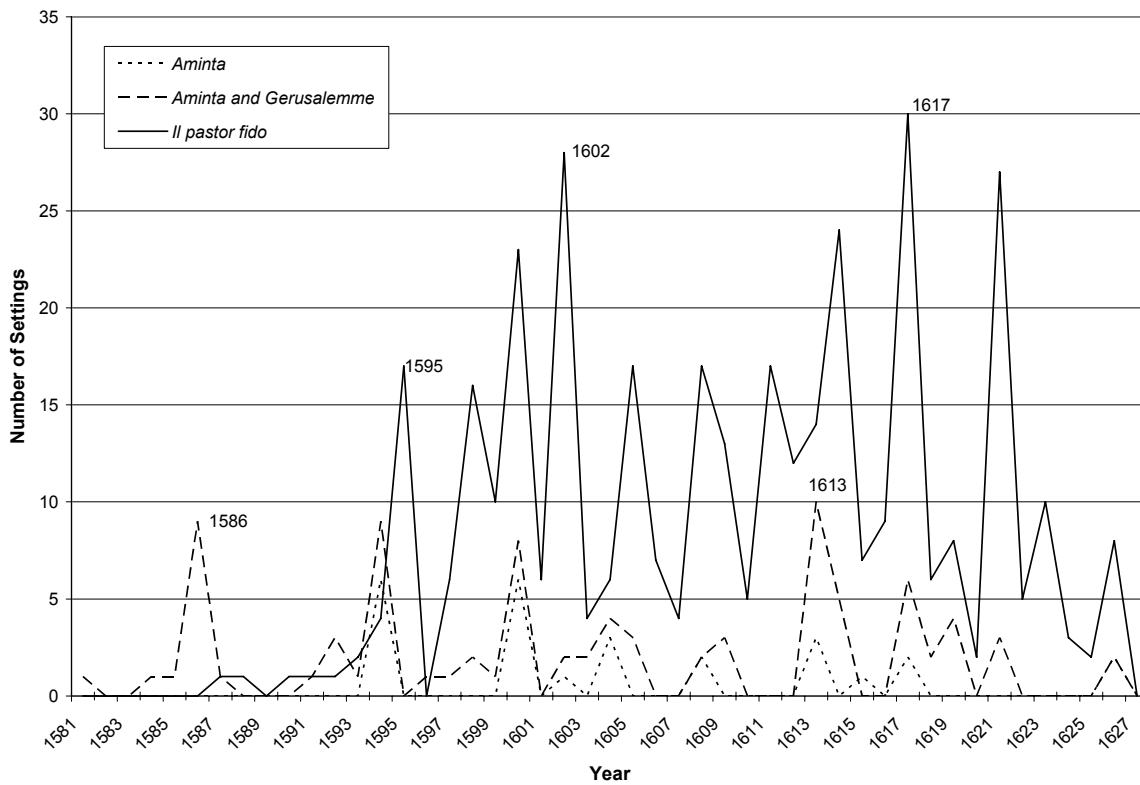
Guarini's reputation in the lyric tradition and the suitability of the play within this milieu became highlighted as the play was literally turned into a "raccolta di madrigali," giving critics all the more reason to refute its viability.)

In short, as Guarini's poetry came under increasing demand, madrigal composers appear to have sought new Guarini texts regardless of their literary origins. *Il pastor fido*, then, came at a time when several factors were working in favor of its acceptance into the musical realm: (1) Guarini's standing as a lyric poet; (2) the presence in the play of texts that had already been circulating as independent poems and madrigal texts; (3) the lyric nature of many of the play's speeches and soliloquies that made them easy to transplant; and (4) stylistic qualities of Guarini's verse that made it particularly akin to the epigrammatic madrigal. Furthermore, although the door had theoretically been opened, so to speak, for the use of theatrical texts in the madrigal, this did not lead to any noticeable surge in madrigalists' interest in other such texts.

A comparison of *Il pastor fido* with Tasso's *Aminta* (Figure 2.2), for example, shows that while *Aminta* was published and performed onstage for the first time in 1573, the play never secured the interest of madrigal composers in the way that *Il pastor fido* did—even taking into account the fact that Guarini's play is three times longer than Tasso's. Nor did the number of *Aminta* settings change markedly following the infiltration of *Il pastor fido* into the madrigal tradition. Even including the settings of Tasso's sizeable epic *Gerusalemme liberata* (1581) with those of *Aminta* (shown as the dashed line in Figure 2.2) has little effect on the comparison: settings of Guarini's play by far outweigh those Tasso's two non-lyric works. A comparison of settings from both

poets' *Rime* yields similar results: madrigal composers preferred the humorous, epigrammatic texts of Guarini over the more sensuous, melic texts of Tasso. At the same time, *Aminta* retained much more solidly its reputation as a viable theatrical work, perhaps due to its more modest lyricism and more restrained use of the sorts of lengthy, reflective monologues that pervade Guarini's work.

Figure 2.2:
Settings of *Il pastor fido* versus Tasso's *Aminta*
and *Gerusalemme liberata*, 1581–1627



Of the composers who took interest in Guarini's play, it comes as no surprise that de Monte stands among the first with his *O d'aspidio più sorda e più fugace* of 1590 and *Non son, come a te pare* of 1593 (see Table 2.1 above). He was the second composer to

publish a Guarini madrigal with his setting of *Hor che'l mio vivo sole* in the Fourth Book of 1571,⁶⁰ among the first composers to include multiple Guarini settings in a single madrigal book, and in general a devout composer of Guarini madrigals, setting over fifty Guarini texts between 1586 and 1600. As Table 2.4 illustrates, de Monte's Eleventh (1586), Twelfth (1587), and Fifteenth (1592) Books alone produced a total of 25 settings of Guarini's *Rime*, followed in 1593 by a *Pastor fido* madrigal accompanied by two *Rime* settings in his Sixteenth Book.⁶¹

As Tables 2.3 and 2.4 illustrate, Marenzio's and Wert's books of 1594 and 1595 represent a turning point along a trend that had been initiated in previous years by various composers—including Marenzio himself—of showing a strong inclination towards Guarini's texts. What is significant and unique about Marenzio's and Wert's books, however, is their concentration exclusively upon texts from the play without the use of any texts from the *Rime*—a practice which would not be strictly repeated until Giovanni Mezzogorri's *Il pastor fido* in 1617 and Scipione Cerreto's *L'Amarillide III* in 1621.⁶² With their mid-decade gesture toward the play, Marenzio and Wert initiate a practice in

⁶⁰ Monte was preceded only by G. Fiesco, who set three *Rime* texts in his 1569 *Musica nova*.

⁶¹ The case of Monte's Guarini settings refutes somewhat Brian Mann's opinion that de Monte was "a follower rather than a trend-setter, in literary as well as in musical matters," as his settings of both the *Rime* and the play stand at the outset of composers' interest in Guarini. Mann, however, is right on the mark in terms of de Monte's sudden absorption with Guarini's texts, when he states: "Monte's attitude towards *Il Pastor Fido* is typical of his lifelong habits; he is not one for half-measures, and when his interest in a poet's work is aroused..., he explores it thoroughly." See Mann's *The Secular Madrigals of Filippo di Monte, 1521–1603*, Studies in Musicology No. 64 (Ann Arbor, Michigan: UMI Research Press, 1983), 59–60.

⁶² Before the books of Mezzogorri and Ceretto, which show exclusive use of several *Il pastor fido* texts without use of the *Rime*, de Monte comes close in 1599, setting seven play texts and one *Rime* text in his *La fiammetta*, and in 1600, setting fourteen play texts and one *Rime* text in his *Il pastor fido*. In 1602, Giovanni Piccioni includes twelve play texts and one *Rime* text in his *Il pastor fido*, and Gastoldi includes ten from the play and one from the *Rime* in his *Book VI a 5*.

the tradition of Guarini madrigals of regarding texts from *Il pastor fido* with equal weight as Guarini's lyric texts, thereby ushering in the poetic tragicomedy as a practical literary source for the madrigal. In addition, seven of the eight most commonly set passages from *Il pastor fido* through 1605 appear in the books of Marenzio and Wert, demonstrating how these composers' poetic choices potentially influenced later composers.⁶³ Thereafter, the stage was set for Guarini's poetry to inundate madrigal books for decades to follow.

The *Pastor fido* settings do not represent the beginning of Marenzio's taste for Guarini's poetry. The composer made ample use of Guarini's lyric texts from the very outset of his career (as Table 2.5 shows), and no doubt played a key role in bringing the poet to the center of the madrigalian tradition. Marenzio's First Book of 1580, containing his setting of *Tirsi morir volea*, was the eighth publication to include a Guarini madrigal, and, as mentioned, Marenzio was the first composer to issue a *Pastor fido* madrigal in print. In all, Marenzio published 35 settings of Guarini, more than of any other poet, including even Petrarch (29), Tasso (27), and Sannazaro (26). While these settings draw nearly equally from the play and lyric poetry—18 of the texts appear in *Il pastor fido*; 17 exist only as independent poems—Marenzio's intent focus on the pastoral tragicomedy in the 1590s marks a drastic change in his interest in the poet, as well as in his approach to text-setting in the madrigal, as will be explored in the chapters to follow.

⁶³ See Chater, "Un pasticcio di madrigaletti," 154, for a table of the "ten most frequently set texts" from the play through 1605.

Table 2.4:
Madrigal books with a large presence of Guarini texts, 1586–1605⁶⁴

Year	Composer	Book	<i>Rime</i>	<i>Il pastor fido</i>	Total
1586	Monte	<i>XI a 5</i>	10		10
1587	Monte	<i>XII a 5</i>	5		5
1588	Pallavicino	<i>IV a 5</i>	5		5
1590	dalla Casa	<i>II a 5</i>	6		6
1592	Monte	<i>XV a 5</i>	10		10
1592	Monteverdi	<i>III a 5</i>	8	1	9
1593	Monte	<i>XVI a 5</i>	2	1	3
1594	Marenzio	<i>VI a 5</i>		4	4
1595	Marenzio	<i>VII a 5</i>		12	12
1595	Wert	<i>XI a 5</i>		4	4
1596	Masnelli	<i>II a 5</i>	5		5
1597	Savioli	<i>II a 5</i>	8	1	9
1598	Marenzio	<i>VIII a 5</i>	2	2	4
1598	Gastoldi	<i>Concenti musicali</i>	1	3	4
1599	Marenzio	<i>IX a 5</i>	3		3
1599	Monte	<i>La fiammetta</i>	1	7	8
1599	Capilupi	<i>I a 5</i>	7		7
1600	Pallavicino	<i>VI a 5</i>	11	3	14
1600	Monte	<i>Il pastor fido</i>	1	14	15
1600	Arnoni	<i>I a 6</i>	9		9
1600	Rossi	<i>I a 5</i>	10		10
1600	Savioli	<i>III a 5</i>	6		6
1601	Bargnani	<i>I a 5</i>	3	5	8
1601	Luzzaschi	<i>Musiche a 1–3</i>	7	1	8
1601	Stivori	<i>Concenti musicali</i>	5		5
1601	Verso	<i>II a 6</i>	5		5
1602	Piccioni	<i>Il pastor fido</i>	1	12	13
1602	Gastoldi	<i>VI a 5</i>	1	10	11
1602	Pecci	<i>Musica a 5</i>	6		6
1603	Monteverdi	<i>IV a 5</i>	8	2	10
1603	Pecci	<i>Canzonette I a 3</i>	6		6
1604	Priuli	<i>I a 5</i>	7	2	9
1604	Pallavicino	<i>VII a 5</i>	7		7
1604	Gastoldi	<i>Concenti musicali</i>	6	1	7
1604	Caletti	<i>I a 5</i>	6		6
1605	Monteverdi	<i>V a 5</i>	5	5	10
1605	Orlandi	<i>III a 5</i>	6		6
1605	Cifra	<i>Book I a 5</i>	2	5	7

⁶⁴ In most cases the list notes books having more than five Guarini settings. For sparser years, books containing the largest number of Guarini texts are shown.

Table 2.5:
Marenzio's early Guarini settings, 1580–1594

1580	<i>I a 5</i>	<i>Tirsi morir volea</i>
1582	<i>III a 5</i>	<i>Oimè se tanto amate</i> <i>Sì presso a voi, mio foco</i> <i>O dolce anima mia, dunque è pur vero</i>
1585	<i>V a 5</i>	<i>Oimè l'antica fiamma</i>
1585	<i>III a 6</i>	<i>Donò Cinzia a Damone</i> ⁶⁵
1587	<i>IV a 6</i>	<i>Dice la mia bellissima Licori</i> <i>O che soave e non inteso bacio (Pf)</i> <i>Lasso perhè mi fuggi</i>
1591	<i>V a 6</i>	<i>Baci soavi e cari</i>
1594	<i>VI a 5</i>	<i>Ah, dolente partita (Pf)</i> <i>Udite, lagrimosi (Pf)</i> <i>Deh Tirsi, Tirsi, anima mia, perdona</i> ⁶⁶ (Pf) <i>Anima cruda sì, ma però bella (Pf)</i>

Tables 2.6a–c list the madrigals in Marenzio's Sixth, Seventh, and Eighth Books, respectively. For each madrigal is also indicated the textual source, system (*cantus durus* or *mollis*), cleffing of the canto (C1 for *chiavi naturali* or "low clefs;" G2 for *chiavette* or "high clefs"), final (the lowest note of the final sonority), and ambitus for the principal mode-bearing voices, the canto and tenore. All of the madrigals are scored for five voices with the quinto in the tenore range unless otherwise noted in the "System" column. *Deh, dolce anima mia*, the thirteenth madrigal in the Seventh Book, was written by Florentine composer Antonio Bicci, and will therefore be excluded from analytical discussion of the later chapters.⁶⁷

⁶⁵ Guarini's text, published in the 1587 Ventura anthology *Rime di diversi celebri poeti* along with "O che soave e non intero bacio," begins: "Donò Licori a Batto" (196).

⁶⁶ This verse in the play reads "E tu, Mirtillo, anima mia, perdona" (III,4: 539).

⁶⁷ Alfred Einstein claims (quite plausibly): "Bicci—the name is Florentine—must have become acquainted with Marenzio during his [Marenzio's] stay in Florence" for the 1589 wedding festivities

Table 2.6a: Marenzio's Sixth Book (1594)

	Title	Textual Source	System	Clef	Final	Ambitus	
						Canto	Tenore
1.	<i>S'io parto, i'moro</i>	Arlotti, <i>Parnaso</i>	<i>mollis</i>	c1	G	<i>e'- e-flat''</i>	<i>d-g'</i>
2.	<i>Clori nel mio partire</i>	Anon.	<i>mollis</i>	c1	G	<i>c'-f''</i>	<i>d-g'</i>
3.	<i>Donna de l'alma mia</i>	Tasso, <i>Il convito de' pastori</i> ⁶⁸	<i>mollis</i>	c1	G	<i>b-d''</i>	<i>d-f'</i>
4.	<i>Anima cruda, sì</i>	Guarini (Pf: IV,9: 1254–1259)	<i>mollis</i>	c1	F	<i>d'- e-flat''</i>	<i>d-e'</i>
5.	<i>Udite, lagrimosi</i>	Guarini (Pf: III,6: 814–826)	<i>mollis</i>	c1	A	<i>c'-e''</i>	<i>c-f'</i>
6.	<i>Stillò l'anima in pianto</i>	Ongaro	<i>durus</i>	c1	E	<i>d'-e''</i>	<i>c-f'</i>
7.	<i>Ah, dolente partita</i>	Guarini (Pf: III,3: 498–505)	<i>durus</i>	c1	A	<i>d'-e''</i>	<i>c-e'</i>
8.	<i>Ben'ho del caro oggetto</i>	Caro	<i>durus</i> SSATB	c1	G	<i>d'-e''</i>	<i>c-e'</i>
9.	<i>Amor, se giusto sei</i>	Anon.	<i>durus</i>	c1	G	<i>d'-e''</i>	<i>d-e'</i>
10.	<i>Hor chi, Clori beata</i>	G. Strozzi	<i>durus</i>	g2	G	<i>f-sharp'- g''</i>	<i>d-a'</i>
11.	<i>Deh Tirsi, Tirsi, anima mia, perdona</i>	Guarini (Pf: III,4: 539–555)	<i>durus</i>	g2	A	<i>e'-g''</i>	<i>g-a'</i>
12.	<i>Clori mia, Clori dolce</i>	G. Strozzi	<i>durus</i>	g2	A	<i>f'-g''</i>	<i>g-a'</i>
13.	<i>Mentre qual viva pietra</i>	Anon.	<i>durus</i>	g2	C	<i>g'-a''</i>	<i>g-a'</i>
14.	<i>Voi bramate ch'io moia</i>	Anon.	<i>mollis</i> SAATB	g2	G	<i>g'-g''</i>	<i>g-a'</i>
15.	<i>«Rimanti in pace,» a la dolente e bella</i>	Celiano (A. Grillo)	<i>mollis</i>	g2	A	<i>e'-a''</i>	<i>f-sharp'- a'</i>
16.	<i>Ecco Maggio seren, chi l'ha vestito</i>	G. Strozzi	<i>mollis</i>	g2	C	<i>g'-a''</i>	<i>g-a'</i>
17.	<i>Cantiam la bella Clori</i>	Anon.	<i>mollis</i> (a8)	c1	F	<i>d'-d''</i>	<i>c-f'</i>

(Einstein, *The Italian Madrigal*, II, 669). Bicci's madrigals were included in books by various composers, most of whom were Florentine, including Luca Bati, Santi Orlandi, and Stefano Venturi. Bicci's *Candide perle* was also included in Marenzio's Fifth Book for six voices of 1591. For further discussion of Bicci's life and music, see Piero Gargiulo, "'An Aristocratic Dilettante': Notes on the Life and Works of Antonio Bicci (1552–1614)," *Early Music* 27 (1999): 600–607.

⁶⁸ There some doubts about the attribution to Tasso of *Il convito de' pastori* and *Arezia ninfa* (see No. 14 in the Eighth Book, Table 2.5c), despite Solerti's inclusion of the poems in Tasso's *Opere minori in versi* (vol. 3, 433–41 and 409–19). See also James Chater, "Fonti poetiche per i madrigali di Luca Marenzio," *Rivista italiana di musicologia* 13 (1978): 72–73, 96, and 99.

Table 2.6b: Marenzio's Seventh Book (1595)

	Title	Textual Source	System	Clef	Final	Ambitus	
						Canto	Tenore
1.	<i>Deh, poi ch'era ne' fati ch'i' dovessi</i>	Guarini (<i>Pf.</i> I,2: 322–327; 1590)	<i>durus</i>	c1	A	d'-e''	e-e'
2.	<i>Quell'augellin, che canta</i>	Guarini (<i>Pf.</i> I,1: 175–186)	<i>durus</i>	c1	G	e'-e''	d-g'
3.	<i>Cruda Amarilli, che col nome ancora</i>	Guarini (<i>Pf.</i> I,2: 272–291)	<i>durus</i>	c1	E	d'-e''	c-g'
4.	<i>O disaventurosa, acerba sorte</i>	Bembo (<i>Alma cortese, Canzone CXLII</i>)	<i>durus</i>	c1	B	b-e''	e-e'
5.	<i>Al lume de le stelle</i>	Tasso (<i>Rime e prose</i> , 1586)	<i>durus</i>	g2	A	g'-a''	g-a'
6.	<i>Ami, Tirsi, e me'l nieghi</i>	Anon.	<i>durus</i>	g2	A	f-sharp'-a''	f-sharp-a'
7.	<i>O dolcezz'amarissime d'amore</i>	Guarini (<i>Pf.</i> III,1: 15–24, 27–28, 30–45)	<i>durus</i>	g2	C	f'-a''	f-a'
8.	<i>Sospir, nato di fuoco</i>	Anon.	<i>durus</i>	g2	E	g'-a''	e-a'
9.	<i>Arda pur sempre, o mora</i>	Guarini (<i>Pf.</i> III,6: 894–901)	<i>mollis</i>	g2	F	g'-a''	f-a'
10.	<i>Questi vaghi concenti</i>	Anon.	<i>mollis</i>	g2	G	f-sharp'-a''	f-a'
11.	<i>O fido, o caro Aminta</i>	Guarini (<i>Pf.</i> I,2: 462–473)	<i>mollis</i>	g2	A	f-sharp'-a''	f'-a'
12.	<i>O Mirtillo, Mirtillo, anima mia</i>	Guarini (<i>Pf.</i> III,4: 506–518)	<i>mollis</i>	g2	C	f'-a''	f-a'
13.	<i>Deh, dolce anima mia</i> (by A. Bicci)	Guarini (<i>Pf.</i> III,3: 485–491)	<i>mollis</i>	c1	G	c-sharp'-d''	d-f'
14.	<i>Com'è dolce il gioire, o vago Tirsi</i>	Guarini (<i>Pf.</i> III,6: 979–995)	<i>mollis</i>	c1	G	d'-g''	c-f'
15.	<i>Care mie selve, a Dio</i>	Guarini (<i>Pf.</i> IV,5: 752–777)	<i>mollis</i>	c1	D	d'-f''	c-g'
16.	<i>Tirsi mio, caro Tirsi</i>	Guarini (<i>Pf.</i> IV,5: 733–734, 736–742)	<i>mollis</i>	c1	D	c-sharp'-e''	c-f'
17.	<i>Ombrose e care selve</i>	Guarini (<i>Pf.</i> V,8: 1337–1344)	<i>mollis</i>	c1	F	c'-e-flat''	d-e'

Table 2.6c: Marenzio's Eighth Book (1598)

	Title	Textual Source	System	Clef	Final	Ambitus	
						Canto	Tenore
1.	<i>O occhi del mio core</i>	Tasso, <i>Il convito de' pastori</i>	<i>mollis</i>	c1	G	$e'-f''$	$d-f'$
2.	<i>Dunque romper la fê, dunque deggio io</i>	Tasso, <i>Convito</i>	<i>mollis</i>	c1	F	$d'-e-flat''$	$d-f'$
3.	<i>Filli, volgendo I lumi al vago Aminta</i>	Tasso, <i>Convito</i>	<i>mollis</i>	c1	F	$e-f''$	$d-f'$
4.	<i>Vita soave e di dolcezza piena</i>	Tasso, <i>Convito</i>	<i>mollis</i>	c1	D	$e'-f''$	$d-f'$
5.	<i>Provate la mia fiamma</i>	Celiano (Grillo)	<i>durus</i>	c1	G	$g'-f''$	$e-e'$
6.	<i>Ahi! Chi t'insidia al boscareccio nido</i>	Celiano (Grillo)	<i>durus</i>	c1	G	$d'-e''$	$c-f'$
7.	<i>Ite, amari sospiri</i>	Guarini, <i>Rime</i>	<i>durus</i>	c1	A	$c-sharp'-e''$	$d-e'$
8.	<i>Pur venisti, cor mio</i>	Guarini, <i>Rime</i>	<i>durus</i>	c1	E	$e'-e''$	$d-e'$
9.	<i>Quando io miro le rose</i>	Grillo	<i>mollis</i>	g2	G	$g'-f''$	$f-f'$
10.	<i>Deh! Tirsi mio gentil, non far più stratio</i>	Guarini (Pf. II,6: 905–917)	<i>mollis</i>	g2	C	$d'-a''$	$d-a'$
11.	<i>Questi leggiadri odorosetti fiori</i>	Celiano (Grillo)	<i>mollis</i>	g2	F	$f'-f''$	$d-g'$
12.	<i>Care lagrime mie</i>	Celiano (Grillo)	<i>mollis</i>	g2	A	$g'-g''$	$a-a'$
13.	<i>La mia Clori è brunetta</i>	Celiano (Grillo)	<i>mollis</i>	g2	G	$a'-g''$	$f-e'$
14.	«Non sol,» dissi, «tu poi, anima fera»	Tasso, <i>Arezia ninfa</i>	<i>durus</i>	g2	G	$d'-g''$	$f-g'$
15.	<i>Se tu, dolce mio ben, mi saettasti</i>	Guarini (Pf. IV,9: 1231–50, 1260–67, 1272–79, 1284–94, 1300–1304)	<i>durus</i>	g2	C	$c-sharp'-a''$	$e-a'$
16.	<i>Laura, se pur sei l'aura</i>	Celiano (Grillo)	<i>durus</i>	g2	A	$g'-a''$	$f-a'$

5. The texts of Marenzio's *Pastor fido* madrigals

One of the most marked characteristics of Marenzio's *Pastor fido* settings is the regular divergence of his texts from the corresponding passages in the play. These discrepancies generally come in one of four forms: the variant spelling of an individual

word, the substitution of an individual word or name, the omission of a phrase or verse(s), or the insertion of concluding phrases or verses entirely different from the play.

Scholars have offered several explanations for the inconsistencies of Marenzio's texts; one of the most compelling involves a tribute to Virginio Orsini and his wife, Flavia, inscribed in the texts of the Sixth Book. As James Chater puts forth, Virginio and Flavia stood at the center of a circle of *litterati* in Rome called the *Pastori della Tiberine*. The *Pastori* were devoted to the exploration and upholding of pastoral literature and ideals, and each member adopted a pastoral *sopranome*. Virginio and Flavia went by Tirsi and Clori, while Tasso, who was also a member of the circle, took the name Clonico. Chater and, more recently, Giuseppe Gerbino explain that the ubiquitous use of the names Tirsi and Clori along with the frequent allusions to pastoral settings and themes in Marenzio's Sixth Book serves to depict—and honor—the Orsini in a pastoral light. Since the names Tirsi and Clori play no part in *Il pastor fido*, the alteration of “Mirtillo” to “Tirsi” could be the result of this effort to uphold this musical inscription of the composer's patrons.⁶⁹ While cases can be made both for and against this

⁶⁹ This change involves only one *Pastor fido* madrigal in the Sixth Book: *Deh, Tirsi, Tirsi, anima mia, perdona*. In contrast to the Seventh Book, the texts of the Sixth remain largely consistent with the play (see The Appendix), while various names in texts from sources other than the play are changed without exception to Tirsi and Clori (or Cloride). As Gerbino writes, “There is a subtle but unmistakable narrative thread underlying this print. It is the love story of Tirsi and Clori... Tirsi and Clori are rather common names in pastoral literature. But as far as we can see, the role that they play in these madrigals was not the result of a fortuitous coincidence. Once again, Marenzio, or whoever helped him assemble the texts for this collection, would seem to have edited out all the characters that appeared in the original poems in order to replace them with the names of this enigmatic couple” (“Luca Marenzio and the Shepherds of the Tiber Valley,” unpublished). Gerbino points out that “James Chater made the interesting suggestion that Tirsi might have been Virginio Orsini... If this hypothesis is correct, Clori can only have been Flavia Peretti” (ibid.).

The name Tirsi pervades the *Pastor fido* texts of the Seventh Book as well, and comes in the form of both substitutions for Guarini's characters and insertions to the texts. Clori, however, is absent from the later book, making it unlikely that this book, like the Sixth, represents an homage to the Orsini and the *Pastori della Tiberine*. The possibility of a Tirsi narrative in the Seventh Book is examined further in chapter 6.

interpretation,⁷⁰ the growing inclination toward the pastoral—and specifically the Arcadian world of Guarini’s play—in this book is evident.

While the Seventh Book reveals no such deliberate and consistent pattern in its substitution of character names and in its textual disparities with the play in general, other interpretations of a unifying design in the book’s structure and content have been put forth.⁷¹ As Marco Bizzarini contends, for example: “Here, there is nothing casual about the ordering of the pieces, even if it diverges from that found in *Il pastor fido*.”⁷² Patricia Myers similarly argues that, despite the occasional departures from the chronology of the play, the Seventh Book serves as a succinct exposition of the main plot involving the primary characters, Amarilli and Mirtillo. Classifying the book as a “cycle,” Myers explains that even the texts from sources other than *Il pastor fido* play a deliberate role in this program:

It is possible... that there is no intentional plan behind the ordering of texts in *VII a 5* other than the selection of texts related to the ordering of the main story—in other words, that the settings were simply placed in more or less the same sequence in which Marenzio found them in Guarini’s tragicomedy. This, however, does not appear to be the case, since chance does not explain either the placement out-of-sequence of *Quell’augellin che chanta* [sic], *Arda pur sempre o mora*, and *O fido, o caro Aminta* or the insertion at meaningful places of the non-Guarini texts,

⁷⁰ Laura Macy, for example, believes that the Orsini reference is unlikely, given that the Sixth Book was dedicated to Cinzio Aldobrandini. Instead, the Fifth Book for six voices of 1591, which makes no such suggestion of a unified Tirsi–Clori reference, bears a dedication to Virginio Orsini and honors the marriage of Virginio to Flavia Peretti by proxy in 1589. There are two well-known passages in the book’s dedication referring to Marenzio’s relationship with Orsini: that there is “no refuge as certain, ... as sweet or as welcome” as that of Orsini’s household, and that the madrigals of the book were “born and nourished” in the Orsini home (*The Late Madrigals of Luca Marenzio*, 100–101).

⁷¹ See, for example, Myers’s introduction to the critical edition (Marenzio, *The Secular Works*, vol. 14), and Caraci Vela, “Osservazioni intorno al *Settimo libro dei madrigali a cinque voci*,” *Luca Marenzio musicista europeo: miscellanea di studi in memoria di Federico Mompellio* (Brescia: Fondazione Civiltà Bresciana, 1990), 9–48.

⁷² Bizzarini, *Luca Marenzio*, 311.

texts which we might otherwise expect to find grouped together at the beginning or end of the volume...Nor does chance explain the placement of Bicci's *Deh, dolce anima mia* at a suitable place within the cycle. The meaningful order in which the Guarini texts are arranged and the non-Guarini texts are integrated suggests, therefore, that the arrangement of pieces is not at all accidental.⁷³

By “the insertion at meaningful places of the non-Guarini texts,” Myers refers to the effectiveness of these texts to uphold the drastic swinging between expressions of hope and despair in the Seventh Book—a quality that she regards as a succinct *précis* of the emotional transitions in the play.

In explicating her hypothesis for structural unity, however, Myers' intent focus on the texts and *topoi* of the book leads her to overlook the categorization of the madrigals by musical parameters. For such a notion of a conscious chronological ordering of the pieces, the organization of the Seventh Book by system and cleffing—akin to Marenzio's other madrigal books—might be cause for some concern. As Tables 2.6a–c show, the madrigals of the Sixth, Seventh, and Eighth Books are grouped into four distinct, objective categories: *cantus mollis* with low clefs, *cantus mollis* with high clefs, *cantus durus* with low clefs, and *cantus durus* with high clefs. While pieces with common finals are generally clustered together within these groupings, final and mode play no apparent part in the overall organization of the madrigals or the book as a whole.

The arrangement of these system–clef categories, furthermore, is different in each book. The pieces of the Seventh Book, for example, follow the ordering:

⁷³ Marenzio, *The Secular Works*, vol. 14, xxiii.

Madrigals	System	Cleffing
1–4	<i>durus</i>	low (c1)
5–8	<i>durus</i>	high (g2)
9–12	<i>mollis</i>	high (g2)
13–17	<i>mollis</i>	low (c1)

If indeed the Seventh Book conveys some sort of narrative plan through the ordering of its texts, and if there is truly “nothing casual about the ordering of the pieces,” this would imply as well that Marenzio (or whoever else might have had a part in the structuring of the book) consciously composed the pieces to conform to this ordering of system and cleffing. There is evidence both for and against this conjecture.

Scholars have similarly described Marenzio’s *Madrigali a quattro, cinque, et sei voci* of 1588 as a madrigal cycle comprised of distinct pieces and texts that spans an entire book. Richard Freeman writes:

Marenzio’s approach to the lyrics carefully chosen for the book of 1588 is extraordinary, juxtaposing poems and parts of poems in a remarkable musical retelling of his own stylistic transformation. The book of 1588 is thus more than a collection of serious madrigals. Unprecedented certainly in Marenzio’s output and a rare gem by any standard of the measure, it is a cyclic collection whose artistic program puts it at the center of the composer’s musical development.⁷⁴

A key feature of this book that lends to its impression of having a cyclical construction is its organization not only by the number of voice parts, as was typical of such collections of that period, but also by system and cleffing in the following format:

⁷⁴ Richard Freedman, “Marenzio’s *Madrigali a quattro, cinque, et sei voci* of 1588: A Newly Revealed Madrigal Cycle and its Intellectual Context,” *Journal of Musicology* 13 (1995): 318–19.

Madrigals	# of Voices	System	Cleffing
1–4	4	<i>durus</i>	low (C1)
5–10	5	<i>mollis</i>	low (C1)
11–13	6	<i>durus</i>	high (G2)
14–15	6, 10	<i>mollis</i>	high (G2)

Regardless of whether or not the book truly upholds a unified, narrative plan, it is clear that the pieces were deliberately composed to bear a systematic grouping by ensemble size, system, and cleffing. There is no reason to doubt that several years later with the making of the Seventh Book, Marenzio would still have been attentive to such an organizational scheme. Thus, if the Seventh Book was conceived by the composer as portraying an overarching narrative, as some believe, Marenzio would likely have made certain that this thematic plan was paralleled by a grouping of the pieces by musical parameters.

On the other hand, the layout of a sixteenth-century madrigal book was often determined by the printer and by the constraints of the printer's equipment. Marenzio's Seventh Book, for example, was printed by Angelo Gardano of Venice. Gardano's madrigal prints generally conform to organizational schemes by system and cleffing; the books of Marenzio and Wert published by the Gardano firm are but two examples. In some instances, Gardano's predilection for system–clef groupings overtly departs from the ordering originally intended by the composer. Orlando di Lasso's *Sacrae cantiones*, a collection of motets of 1562, is a case in point. The *Sacrae cantiones* was first published in Munich in July 1562 with its pieces ordered by mode—a common feature of Lasso's books. In Gardano's reprint of November the same year, however, the modal cycle is

overlooked in favor of an ordering by system, cleffing, and—less consistently—final.⁷⁵

Thus, while Marenzio might have foreseen Gardano's preference for system-clef grouping when devising a narrative plan for the Seventh Book, there is no way to know for certain that the ordering of the pieces was not carried out by the printer—hence, that the ordering of the book was based on musical parameters rather than (or in addition to) subject matter and chronology.

Also, the notion of a madrigal cycle would be much more convincing if there were a plausible explanation for the book's departures from the chronology and text of the play. Myers accounts for the disruptions in chronology and the use of texts external to the play by suggesting:

...Performance in sequence of the madrigals in *VII a 5* would have evoked through a combination of music and text the same succession of emotional states which Guarini's play elicited by means of sudden twists of plot and rapid reversals of fortune... The interpolated texts may be regarded as means of heightening tension and preparing for such reversals rather than as arbitrary re-orderings of the incidents of the plot.⁷⁶

In her description of each madrigal in turn and how it relates to the book's "intentional plan," Myers relates:

The order of the first three pieces... differs from the order in which the texts occur in the play; thus rearranged, the texts economically establish the theme of the entire cycle while recreating the alternation between fruitless love and love fulfilled which is central to Guarini's play.⁷⁷

⁷⁵ The two editions of the *Sacrae cantiones* are discussed in Harold Powers, "Tonal Types and Modal Categories in Renaissance Polyphony," *Journal of the American Musicological Society* 34 (1981): 460–61.

⁷⁶ Marenzio, *The Secular Works*, vol. 14, xxiv.

⁷⁷ *Ibid.*, xxii.

Yet, while these first three madrigals maintain the play's key alternation of unrequited and mutual love, madrigals 4–6—all settings of texts from outside the play—depart from this alternation and instead “sustain the theme of hopeless love.”⁷⁸

Myers concludes that “chance alone does not explain either the placement out-of-sequence of *Quell’augellin che canta*, *Arda pur sempre o mora*, and *O fido, o caro Aminta* or the insertion at meaningful places of non-Guarini texts.”⁷⁹ Indeed, the placement of these madrigals can be explained by the grouping of works according to musical parameters, and not necessarily by a deliberate textual narrative. In all, Myers’s justifications that the jumbled chronology of the madrigals shows evidence of reasoned planning prove less than convincing, and even somewhat imprudent.

The difficulties posed by these out of sequence texts pertains especially to *O fido, o caro Aminta*: a passage from the second scene of Act I, in which Ergasto recounts for Mirtillo the tragic tale of Aminta and Lucrina that gave rise to Diana’s curse on Arcadia. In the Seventh Book, this madrigal sits not at the beginning with the other texts from Act I, but in the eleventh position among settings from the third act; and it reads as a story not of Aminta and Lucrina, but of Aminta and Amarilli due to the interpolated phrase “la bell’Amarilli.” Myers explains that the verses “have been altered by Marenzio to fit Amarilli’s condition, which is similar in many respects to that of Lucrina.”⁸⁰ The passage, however, vividly describes a double suicide, which (aside from the temporally removed Aminta tale) has no place in the main plot of Guarini’s tragicomedy and its *lieto*

⁷⁸ Ibid., xxii.

⁷⁹ Ibid., xxiii.

⁸⁰ Ibid., 215.

fine. Rather, it may well be the case that the madrigal sits in its given position simply because it uses *chiavette* and *cantus mollis*.

I do not mean to dismiss entirely the possibility of a madrigal cycle or a general narrative in the Seventh Book, but, rather, to demonstrate that more extensive consideration—of both text and music—is necessary. For example, there may be other explanations of why *O fido, o caro Aminta* sits in its present position in an otherwise largely chronological ordering that only come to light through detailed analysis of this madrigal, as well as the other madrigals in the book. In order to shed such light on the structures and potential functions of Marenzio's *Pastor fido* settings, the analyses to follow will examine each madrigal as an individual work, within the context of the madrigal book, and in relation to various intertexts, affording particular attention to its openness to different readings.

Regardless of whether or not the Seventh Book was designed to be performed in sequence as a microcosm of the play, or the Sixth Book to pay homage to Virginio Orsini and the *Pastori della Tiberine*, there can be little doubt that the large number of *Pastor fido* settings in the books of 1594–98 came about in response to a demand within Marenzio's Roman circle to experience the play in a performance setting. The same might be said of Wert's settings of 1595: they appeared in the interim period between Vincenzo Gonzaga's determined efforts to stage the play in Mantua (see Table 2.2), and might have served as temporary stand-ins for a true production.

6. Leonardo Salviati and the 1586 revisions to *Il pastor fido*

While Marenzio's texts—particularly those of the Seventh Book—occasionally deviate from printed versions of the play, these versions were, as Chater describes, “considered exemplary enough to be reused by several later composers.”⁸¹ The reappearance of these variant texts implies not only that Marenzio's texts were viewed as being in certain ways better suited to the madrigal than the respective passages in the play, but also that Marenzio's settings remained active in the madrigalian tradition to the extent that they became the direct textual source for many subsequent settings of these same texts rather than the play itself. This stands in direct contradiction with the general tendency of later settings (of texts not set by Marenzio) to conform more to the play than the settings of the 1590s.

Table 2.7 lists the known settings by later composers of variant *Pastor fido* texts that first appeared in Marenzio's books. The text of Bicci's *Deh, dolce anima mia* from the Seventh Book, for example, contains several departures from the play: in fact, the entire first verse and a half of Bicci's text is not found therein. All of these discrepancies are repeated in Benedetto Pallavicino's setting of the passage of 1600. Similarly, the variant reading of the final verse (along with the bipartite division of the text) of Marenzio's *Care mie selve, a Dio* resurfaces in Lucretio Ruffulo's Third Book of 1612 and in an anonymous madrigal of 1614.

⁸¹ Chater, “«Un pasticcio di madrigaletti»,” 153.

Table 2.7:
**Marenzio's variant *Pastor fido* texts that appear
in settings of later composers**

<i>Care mie selve, a Dio</i>	Lucretio Ruffulo	<i>III a 5</i> (1612)
	Anonymous	Raffaello Rontani's <i>Musiche I</i> (1614)
<i>Cruda Amarilli che col nome ancora</i>	Benedetto Pallavicino	<i>VI a 5</i> (1600)
<i>Deh, dolce anima mia</i> (Antonio Bicci)	B. Pallavicino	<i>VI a 5</i> (1600)
<i>Deh Satiro mio gentil, non far più strazio</i>	G. B. Boschetti	<i>I a 5</i> (1613)
<i>Deh, poi ch'era ne' fati ch'i' dovessi</i>	Sigismondo D'India	<i>IV a 5</i> (1616)
<i>Ombrose e care selve</i>	Giovanni Ghizzolo	<i>Madrigali et arie II a 1–2</i> (1610)
	S. D'India	<i>III a 5</i> (1615)
<i>Quell'augellin che canta</i>	S. D'India	<i>III a 5</i> (1615)
<i>Tirsi mio, caro Tirsi</i>	Salamone Rossi	<i>I a 5</i> (1600)
	Giovanni Francesco Anerio	<i>II a 5–6</i> (1608)
	G. Ghizzolo	<i>Madrigali et arie II a 1–2</i> (1610)
		<i>II a 5</i> (1614)

The most compelling indication that Marenzio's madrigals served as textual sources for later composers involves the final two madrigals of the Seventh Book: *Tirsi mio, caro Tirsi* and *Ombrose e care selve*. In the case of the former, all references to “padre” and “figlia”—the priest Nicandro and Amarilli—in *Il pastor fido* appear as “Tirsi” and “Filli” for the madrigal. The first verse of Marenzio's setting, “Tirsi mio, caro Tirsi,” thus reads “Padre mio, caro padre” in the play. These same variations appear in Salamone Rossi's First Book of 1600, Giovanni Francesco Anerio's Second Book for five and six voices of 1608, and Giovanni Ghizzolo's *Madrigali et arie II a 1–2* of 1610 and Second Book of 1614. In addition, all of these later settings omit verse 735 of the

play (“Padre d’unica figlia”) in the manner of Marenzio’s 1595 setting. Similarly, in the final madrigal of the Seventh Book, the phrase “Selve beate” of *Il pastor fido* is augmented to “Ombrose e care selve” for the opening verse. For the conclusion of the madrigal, the verse “De’ duo beati amanti” (v. 1344) of the play is replaced with the verses “d’Amarilli e di Tirsi / avventurosi amanti.” This exact reading occurs in Ghizzolo’s *Madrigali et arie II a 1–2* of 1610 and D’India’s Third Book of 1615.

The notion that madrigal composers turned to—or even preferred—Marenzio’s madrigal books (particularly the Seventh Book) as textual sources in place of the play is further bolstered by instances where several of Marenzio’s variant texts reappear in a single given book by a later composer. There are three such examples (see also Table 2.7): Ghizzolo’s settings of *Tirsi mio, caro Tirsi* and *Ombrose e care selve* in *Madrigali et arie II* (1610), Pallavicino’s *Deh, dolce anima mia* and *Cruda Amarilli, che col nome ancora* in his Sixth Book (1600),⁸² and D’India’s *Quell’augellin che canta* and *Ombrose e care selve* in his Third Book (1615). The fact that the Seventh Book was revised and reprinted six times between 1600 and 1632 suggests that the book maintained a readership through the early decades of the Seicento and would have been readily accessible to later composers.⁸³ Perhaps this vitality added to the appeal of Marenzio’s texts to seventeenth-century madrigalists, who were eager to gratify their patrons and readers with settings of texts with proven timelessness.

⁸² Pallavicino’s *Cruda Amarilli che col nome ancora* also adheres to Marenzio’s bipartite division of the text, such that the *prima parte* includes verses 272–279 and the *seconda parte* verses 280–291.

⁸³ The Seventh Book was published in 1600 and 1609 by Angelo Gardano, and in 1609 by Girolamo Scoto. In 1601, Kaufmann published a complete edition of Marenzio’s five-voice madrigals. The Sixth, Seventh, Eighth, and Ninth Books were published as a single collection in 1609 and 1632 by Pietro Phalesio.

While scholars often note the divergences of Marenzio's *Pastor fido* texts from printed editions of the play, the accounts remain for the most part superficial and limited to the most noticeable and outwardly substantial differences, such as the addition, substitution, or removal of words and verses. Seemingly outwardly minor variations, such as variant spellings, are generally overlooked entirely. Rarely do these accounts attempt to explain the potential origins or motivations behind the disparities, other than to suggest that the verses of the play were altered either to distance the madrigal referentially from the play or to make the madrigal syntactically or grammatically self-sufficient. Furthermore, often these studies compare Marenzio's texts to the more accessible 1602 edition of *Il pastor fido* rather than the edition of 1590, and hence do not take into consideration the revisions made between the two editions.

Yet, it has perhaps been altogether too hastily assumed that the source of Marenzio's *Pastor fido* texts is a printed edition at all. The Appendix shows the texts of Marenzio's *Pastor fido* madrigals, with conflicting readings in the 1590 and 1602 editions of the play shown in the column to the right.⁸⁴ While the madrigal texts generally adhere more clearly to the 1590 edition than to the revised edition of 1602, an even closer reading can be found in a source from several years earlier: a draft of the play sent by Guarini to Leonardo Salviati in July 1586.

⁸⁴ The textual differences shown in The Appendix do not take into account variant uses of punctuation (except where it impinges upon versification or the sense of the passage) and contractions. Spaces within any given madrigal text indicate divisions of the text into two or more *parti* or, when text appears in the right-hand column adjacent to the blank, verses from the play that are omitted. Punctuation has been added to the madrigal texts in cases of imparted speech (such as in *Anima cruda sì, ma però bella, Quell'augellin che canta* and *O fido, o caro Aminta*), where its absence poses a particular risk of obscuring the meaning of the passage. The madrigal texts with the punctuation of the play (where pertinent) added appears in the analysis of each respective madrigal, for the purpose of elucidating the full meaning and syntax of the passage.

Salviati, a Florentine playwright and poet, was—like Guarini—an active participant in the literary debates of the late Cinquecento. Yet, while Guarini was concerned chiefly with the issues of dramatic poetry that pertained to his new work, Salviati's critical writings of the 1580s center primarily on the epic genre and form an integral part of the earlier quarrels surrounding Dante's *Commedia divina*, Ariosto's *Orlando furioso*, and Tasso's *Gerusalemme liberata*. In these writings, Salviati stands alongside the Moderns in calling for a more liberal interpretation of Aristotelian poetics, and in underscoring the importance of invention, imitation, and verisimilitude in poetry.⁸⁵ These views, therefore, lead to his stance against Tasso and in defense of Dante and Ariosto.

In the *Difesa dell'Orlando furioso dell'Ariosto* of 1585, for example, Salviati praises Ariosto for his originality and style while criticizing Tasso's *Gerusalemme liberata* for its inferiority and unimaginative retelling of history in verse form. Salviati writes with harsh words:

Those who favor Ariosto, or rather the truth, will say that his poem is a palace most perfect in model, most magnificent, most rich, and most ornate, beyond every other; and that of Torquato Tasso, a tiny little house, poor and without measurement, besides that, built or rather patched up over ancient ruins, in no wise than those granaries which are seen in Rome in our own day upon the most superb Baths of Diocletion.⁸⁶

⁸⁵ In his *Degli Accademici della Crusca difesa dell'Orlando furioso dell'Ariosto contra'l dialogo dell'epica poesia di Cammillo Pellegrino* of 1585, for example, Salviati writes: "The poet is not a poet without invention; therefore, if he writes history, or upon a story already written by another, he loses his being completely.... Imitation and invention are one and the same things as far as the plot is concerned" (p. 13; cited and translated in Weinberg, *History of Literary Criticism*, 1005).

⁸⁶ *Difesa*, 12v; cited and trans. in Weinberg, *History of Literary Criticism*, 1007.

Citing Aristotle as his reference, Salviati also contends that the ultimate end of poetry is pleasure, not that of utilitarianism as claimed by the Ancients.⁸⁷ These views are further developed in the first and second *Infarinato* of 1585 and 1588, in which Salviati (under the pseudonym Infarinato Accademico) writes on behalf of the Accademia della Crusca—a Florentine academy that included not only Salviati, but also humanist and future member of Cinzio Aldobrandini’s *famiglia*, Giovanni de’ Bardi. The second *Infarinato*—again praising Ariosto and Dante in the face of Tasso—is dedicated to Alfonso II d’Este, the former patron of both Tasso and Guarini. These associations with the duke of Ferrara and Bardi establish at least an indirect connection between Salviati and Guarini in the 1580s: a connection that is further bolstered by references to the poet in Salviati’s correspondence of the time. Furthermore, Salviati’s critical writings anticipate many of the fundamental ideas that would appear soon after in Guarini’s defenses of *Il pastor fido* against Denores.

In addition to his involvement in the debates over epic poetry, Salviati was a major figure in the Bembist reforms of the Tuscan vernacular in the late Cinquecento. In his *Degli avvertimenti della lingua sopra il Decamerone* of 1584, a study of Boccaccio’s use of language in the *Decameron*, Salviati argues that Quattrocento humanists contaminated the Tuscan vernacular that had developed through the Trecento by introducing unnatural Latinisms. Poets, then, should look to the language of the Tuscan Trecento, and he cites Bembo’s *Prose della volgar lingua* (1525) and Ariosto’s *Orlando furioso* (1532) as models of a pure and perfect linguistic style. In the same treatise, Salviati refers to Guarini as the “delizie delle belle lettere dei nostri tempi.”

⁸⁷ Salviati states: “Aristotle...says that when the poem has pleased, the poet has achieved his end” (*Difesa*, 11v; cited and trans. in Weinberg, *History of Literary Criticism*, 1006).

Guarini would certainly have been aware of Salviati's views of poetry and linguistics when he sought Salviati's criticism of his newly finished play. Certainly he respected Salviati's opinion, for all of Salviati's suggested revisions were later incorporated into the play. Correspondence between the two began in early 1586. In a letter of 26 February 1586, Salviati writes to Guarini that he often hears of "la sua gentilezza, la sua bontà, il suo valore, il suo senno, la sua dottrina, il suo ingegno e la rarissima cortesia."⁸⁸ On May 22, Guarini mentions the idea of sending *Il pastor fido* to Florence:

Non prima che sia fornita una copia [della pastorale] ch'è già in buon termine, ho pensato di mandarla in mano di V. S. per conseguire quel beneficio, che dall'intelligenza et bontà sua ragionevolmente posso promettermi.⁸⁹

Salviati responds on 14 June 1586, inviting Guarini to send a copy of the play, which Guarini does on July 14. Requesting that Salviati look at it "con occhio di sicuro maestro," Guarini writes modestly:

...comincio coll'inviare a V. S. la mia pastorale, acciocchè chi mi loda mi faccia degno delle Sue lodi; et sappia d'esser tanto più obbligato a riguardare da biasimo questo frutto quant'ha più comandato l'ardore che 'l produsse. Prego, dunque, V. S. a volerlo vedere con occhio di sicuro maestro. Et per poterlo far più liberamente, sappia che questa è opera da persona che non fa profession di poeta, nè fa versi, se non per suo diporto. Et chi darà sì volentieri alle fiamme, come farebbe alle stampe, queste sue poesie, ogni volta che non sian buone, buone non le stima se non sono eccellenti.⁹⁰

⁸⁸ Cited in Pasquazi, "Le Annotazioni al «Pastor fido» di Leonardo Salviati," Appendix to *Poeti estensi del rinascimento con due appendici*, ed. Silvio Pasquazi, 2nd ed. (Florence: Felice le Monnier, 1966), 192. A summary of these correspondences also appears in Rossi, *Battista Guarini*, 185–187.

⁸⁹ *Lettere*, 350; cited in Rossi, *Battista Guarini*, 186.

⁹⁰ Cited in Pasquazi, "Annotazioni al «Pastor fido»," 192.

Salviati's response of 8 October 1586 with criticisms and observations concerning matters of grammar, orthography, linguistics, style, and plot survives—along with the annotated manuscript of the play—in the Biblioteca Comunale Ariostea di Ferrara and have been transcribed in several editions since 1873.⁹¹

In his general discussion “dalla favola del *Pastor fido*,” Salviati—like many future critics of the play—mentions that his foremost concern is the unruly length, considering that the audience will be watching the play in the theatre and not reading it:

Il maggior dubbio, che io abbia in questo poema è il lungo spazio ch'e' durerebbe a rappresentarsi. Il che quantunque paia determinare Aristotile non pertenero all'Arte Poetica, bisogna pur che ci pensiamo se desideriamo, che non pur letti, ma sien veduti e da un teatro, dove sieno questi spettacoli dilettevoli e meravigliosi quanto si voglia...non credo che oltr'al termine di quattro ore senza rincrescimento ed isturbo star possano gli spettatori. Così mi temo che la nostra tragicommedia occuperebbe almanco sei ore.⁹²

Guarini apparently did not agree with this criticism, since the play was never shortened for publication. (The task of abridging the play was instead left to those in charge of its production, as seen in the case of the 1598 Mantuan staging.) As it turned out, contrary to Salviati's expectations, the overwhelming majority of the play's audience would

⁹¹ Salviati's annotations to Act I alone were published in *Prose inedite del Cav. Leonardo Salviati*, ed. Luigi Manzoni (Bologna: G. Romagnoli, 1873). Salviati's letter of 8 October and a small portion of his annotations are given in Rossi, *Battista Guarini*, 299–300 and 304–305. The letter and annotations are transcribed in full in Pasquazi, “Annotazioni al «Pastor fido»,” 209–33; and Deanna Battaglin, “Leonardo Salviati e le «Osservazioni al Pastor fido» del Guarini,” *Atti e memorie dell'Accademia Patavina di scienze, lettere, ed arti* 77 (1964–65): 249–84. For a discussion of Guarini's literary style and various changes made in drafts of the play that reflect the development of this style, see Battaglin's “Il linguaggio tragicomico del Guarini e l'elaborazione del *Pastor fido*,” *Lingua e strutture del teatro italiano del rinascimento* (Padua: Liviana Editrice, 1970), 291–353.

⁹² Salviati, “Annotazioni al «Pastor fido»,” 213.

indeed be made up of readers and not true “spettatori,” since stagings of the play would remain hard to come by, as they still do.

Salviati’s annotations to the play itself reflect strongly his interest in the reform of the Tuscan vernacular and the influence of Bembo’s *Prose della volgar lingua*, and turn consistently to the authority of “le Tre Corone”: Dante, Petrarch, and Boccaccio. The majority of his observations concern the phonetics of individual words, the sonority of certain word-pairings, syntax, and matters of orthography—in particular, spelling. For example, certain stock statements relating to “suono” pervade the *Annotazioni*: “fuggirei questo suono,” “mi noia l’orecchio,” “mi par di sentire asprezza e percotimento,” “credo mal suono,” and simply “aspro.”

Suggestions for the respelling—generally due to orthography or syntax—or replacement of individual words form the bulk of Salviati’s *annotazioni* and betray Salviati’s agenda of literary reform. In the first note to Act I, scene 1, for example, Salviati writes of Guarini’s use of the term “nume”: “Non mi ricordo, che sia usato dagli antichi; nè per questo danno chi in ciò volesse seguire i moderni.”⁹³ Notes to respell or replace a word generally take one of three forms: the old word followed by the new word (“*risco, rischio*”), the old and new words separated by “per” (“*volse, per volle*”), or an explanation of why the word should be altered (“*Tant’osi, finirei il tant’ e scriverei tanto osi, per cacciar via quell suono di tantosi, senza che così richiede, credo, diretta regola d’ortografia, come nei miei libri penso aver detto*”⁹⁴), or, often, “error di penna.” On occasion, Salviati refers to his own *Vocabolario* (“la dirò nel Vocabolario”), a linguistic

⁹³ Note to Fac[cia] 3 ver[so] 18; in “Annotazioni al «Pastor fido»,” 214.

⁹⁴ Note to Fac. 102 ver. 4; in *Ibid.*, 223.

treatise aiming to codify the Tuscan language, which was left incomplete upon Salviati's death in 1595 and later formed the basis of a dictionary compiled by the Accademia della Crusca. Thus, while Guarini's tragicomedy stood on shaky ground in terms of critical reception, Salviati's revisions ensured that the work stood as a model of linguistic excellence—at least with respect to Bembist principles.

Though Salviati's observations were made in 1586 and were, for the most part, incorporated into the play by the 1590 edition, nowhere do the texts of Marenzio's *Pastor fido* settings reflect Salviati's revisions. Rather, as The Appendix shows, the madrigal texts correspond more consistently with the version of the play that had not yet undergone Salviati's criticism, suggesting that the passages set by Marenzio originated in a source from 1586 or earlier. The variations that distinguish Marenzio's texts from the passages edited by Salviati come not in the form of conflicting verses or even words, but seemingly incidental disparities in spelling and conjugation, for it is with such minute details that Salviati was concerned.

In *Deh poi ch'era ne' fati ch'i' dovessi*, the first piece of the Seventh Book, for example, the final word of the madrigal reads “mori,” which conflicts with “muori” of the 1590 edition. The 1586 draft of the play sent to Salviati, however, also read “mori” before coming to Salviati's criticism: “di *mori*, per *muori*, e di mille altri di questa fatta ho detto ne' miei «Avvertimenti» quel ch'io ne senta.”⁹⁵ “Mori” was accordingly amended for the printed edition.

Similarly, the reading “avventuroso” in the 1590 edition appears as “aventuroso” in both the 1586 draft and in Marenzio's *O dolcezz'amarissime d'amore*. This, too, was

⁹⁵ Note to Fac. 13. ver. 3; in *Ibid.*, 215.

amended on Salviati's suggestion. On the use of "avventuroso" in Act II,1: 161, Salviati notes: "*avventuroso, avventuroso, e così sempre di sotto.*"⁹⁶ The same is true for the conflicting reading of "tepido" (*O fido, o caro Aminta*) with "tiepido" and "abandoni" (*Tirsi mio, caro Tirsi*) with "abbandoni": the madrigals are true to the 1586 draft prior to Salviati's annotations, yet—due to Salviati's observations—conflict with the printed edition.

In the case of changing the verb conjugation "vedesti" to "vedessi" (III, 4: 507), Salviati's revision does not appear in the 1590 edition—presumably by mistake—but is later incorporated into the 1602 edition. Since in this case the 1590 edition essentially duplicates the "unrevised" reading of the 1586 draft, the madrigal text (*O Mirtillo, Mirtillo, anima mia*) agrees with the edition of 1590 but not the 1602 edition. In two further instances, the reading of the 1590 edition is changed in the 1602 edition, again causing the madrigal texts to conflict at these points only with the later edition. In the first instance, the change from "ingorda voglia" to "fiera voglia" (III, 6: 821) appears in a revision—presumably in Guarini's hand—of a draft estimated to date from 1585. The 1590 edition, however, along with Marenzio's and Wert's settings of *Udite, lagrimosi*, retains "ingorda."⁹⁷ This is finally changed to "fiera" in the revised edition of 1602. The other instance involves the change of "essiglio" (III, 6: 898) of the 1590 edition to "esilio" in 1602. Marenzio's setting of this passage in *Arda pur sempre o mora*, however, reads "esiglio," and hence agrees with neither edition.

⁹⁶ Note to Fac. 49. ver. 21; in *Ibid.*, 219.

⁹⁷ See note 3 in the Appendix.

In addition to the discrepancies that are accounted for in the 1586 draft, there remain many variances in the madrigal texts with no apparent origin in the play (see The Appendix). These may be explained by earlier sources that I have not yet been able to consult, including several manuscripts of the play estimated (by Rossi) to date from 1584–85 that survive in Venice, Turin, and Ferrara.⁹⁸

Of the sources at hand—the 1586 draft and the printed editions of 1590 and 1602—the texts of Marenzio’s madrigals stand most closely in agreement with the early draft before it had reached Salviati.⁹⁹ It is unlikely that Marenzio would have acquired a copy of *Il pastor fido* directly from Guarini or Salviati in 1586, for there is no evidence to suggest a connection to either at this time. We know for certain, however, of one other manuscript of the play from 1586 that has not survived: the copy sent to Scipione Gonzaga, which was presumably the same—or a very similar—text as that given to Salviati.

This is not to conclude that Marenzio’s *Pastor fido* settings were composed in the late 1580s. For, as the forthcoming analyses will demonstrate, the settings of the Sixth and Seventh Books are distinguished from even the non-*Pastor fido* madrigals of the Sixth Book (let alone the Fifth Book for six voices of 1591) by their scope and their sophisticated integration of text and music, suggesting that they were only recently composed in 1594–95. It is conceivable, therefore, that sometime between 1586 and

⁹⁸ These early manuscript sources of the play are described briefly in Rossi, *Battista Guarini*, 189–92.

⁹⁹ In order to confirm that some of these 1586 revisions did not (re)appear after 1590, it would be necessary to consult all twenty editions of the play from 1590–1602, which I have not been able to do. It is unlikely, however, that changes—particularly deliberate revisions—were made to the text between the 1590 and 1602 editions, since the 1602 edition is the only one after 1590 known to have been revised by Guarini.

1593 Marenzio received an early draft of the play from Scipione Gonzaga or acquired it upon Scipione's death in January 1593, and that he used this draft for his madrigal texts in the mid-1590s—possibly in anticipation of Guarini's visit to Cinzio's *ridotto*.¹⁰⁰

Alternatively, it could not be ruled out that Marenzio, in fact, composed the madrigals using Scipione's version of the texts before the cardinal's death, and waited to publish the settings because they remained in some sense under Scipione's control or in his ownership. This scenario would potentially shed new light on Marenzio's role and position in the tradition of *Pastor fido* madrigals, as his settings could possibly antedate those of Coma (1588), Monte (1590), Leoni (1591), Belli (1593), and Wert (1595), all of whom (except Coma) set passages also set by Marenzio.

¹⁰⁰ Presumably unfamiliar with the earlier draft of the play—and, possibly, even with the 1590 edition, judging by his discussion of the madrigal texts—John Steele, in his edition of the Sixth and Seventh Books, brushes off the idea that Marenzio's texts could have originated in an early draft: "On occasion there are considerable alterations to the received text of *Il Pastor Fido*.... While it is possible that Marenzio got hold of early, unpublished versions, most of these alterations must have been simply to make the texts more generally comprehensible in the context of independent madrigal settings" (Introduction to *Luca Marenzio: The Complete Five Voice Madrigals*, IV, xix). That Steele used the 1602 edition for his comparison of the texts is suggested by his note for *O Mirtillo, Mirtillo, anima mia*, in which he cites as a discrepancy the madrigal's use of "vedesti" in verse 2 for the play's "vedessi" (*The Complete Five Voice Madrigals*, IV, 246). However, as shown in The Appendix, the 1590 edition, like the madrigal, reads "vedesti" here; this is only changed to "vedessi" in the 1602 revised edition.

The introduction to Steele's edition betrays a general lack of familiarity with the events of the play altogether, which leads to several confused readings of Marenzio's madrigals. Steele conflates readings of the play and madrigal, for example, in his description of *Come è dolce il gioire, o vago Tirsi* as "Corisca's speech to Thyrsis on the joys of love..." (xxi): there is no character Tirsi in the play, and nowhere in the madrigal is the speaker identified as Corisca; the text in the play is between Corisca and Mirtillo. *O fido, o caro Aminta* Steele describes as "Ergasto's description of the (putative) deaths of Aminta and Amaryllis" (xxi); yet, Amarilli and Aminta have no place together in this passage of the play (Amarilli's name was added to the madrigal text), and in the madrigal the speaker is not identified as Ergasto.

Chapter 3

The Analysis and Interpretation of Late-Renaissance Polyphony

1. Modern perceptions of mode and structure in early music

In Book 3 of the *Istitutioni harmoniche* (1558), for many the definitive source of sixteenth-century music theory, Gioseffo Zarlino advises the vocal performer:

Above all, in order that the words may be understood, they [the singers] should take care not to fall into the common error of changing the vowel sounds, singing *a* in place of *e*, *i* in place of *o*, or *u* in place of one of these; they should form each vowel in accord with its true pronunciation. It is truly reprehensible and shameful for certain oafs in choirs and public chapels as well as in private chambers to corrupt the words when they should be rendering them clearly, easily, and accurately. For example, if we hear singers shrieking certain songs—I cannot call it singing—with such crude tones and grotesque gestures that they appear to be apes, pronouncing the words “Aspro core, e selvaggio, e cruda voglia” so that we hear “Aspra cara, e salvaggia e croda vaglia,” are we not compelled to laugh? Or more truthfully who would not become enraged upon hearing such horrible, ugly counterfeits?¹

While the notion of textual integrity as an essential means of upholding the sense of the text proves a straightforward concept, there might be further implications behind Zarlino’s censure of incompetent vocalists in the middle of a book devoted entirely to counterpoint. These implications pertain specifically to the potentially integral role of the

¹ Zarlino, *Istitutioni harmoniche*, Book 3, chapter 45; translated in *The Art of Counterpoint*, 111.

text in delineating the contrapuntal and modal framework of works of the late Renaissance.

The sudden attention to performance and, specifically, *suono*—in a manner somewhat redolent of the writings of sixteenth-century linguists like Pietro Bembo and Salviati—seems an awkward diversion from Zarlino’s didactic theoretical exposition: the passage above falls directly between chapters on the presentation of subject and countersubject in imitative counterpoint and the registral disposition of the voices. Why, exactly, does Zarlino suddenly become concerned about singers’ “changing the vowel sounds” as an aspect of contrapuntal theory?

The answer in relation to the *Istitutioni hamoniche* is probably a straightforward one: because the music and the text are intimately bound on various scales in terms of grammatical and rhetorical structure, inflection, topos, and rhythm. Furthermore, in the mid-Cinquecento, the text was generally viewed as the driving force of the composition, contrapuntally as well as modally, its meaning imperative to the understanding of the work. As it pertains to Marenzio’s works nearly four decades later, however, Zarlino’s statement might seem to foreshadow a more trenchant concern: the accentuation of moments of large-scale structural consequence in the music using attributes of the poetic texts, such as deixis, ecphronesis, *parola chiave* (a word central to the conceit, subject, or euphemism of the poem), rhyme, antithesis, and, specifically, assonance. It is through the refined integration of text and music on all scales of the musical structure that perhaps most effectively characterizes Marenzio’s readings of *Il pastor fido*. Indeed, in these works, the text becomes a unified part of the contrapuntal–modal process. In this

integrative process, even a subtle detail—such as the *suona* of a single syllable—may play a fundamental part.

Yet, any claim about mode and structure in music of the sixteenth century will have to contend with a basic yet exceptionally volatile question: whether notions of mode and structure even exist in Renaissance music. In addition to being identified simply as a scalar collection of pitches, the notion of mode by itself often carries with it the implication of a large-scale governing principle: works in a given mode were expected to behave in certain ways. This belief is prevalent in musical treatises of the Renaissance, as well as in modern studies by modal proponents, but its truthfulness, or even plausibility, proves a point of great contention. Structure, however, may exist in early music independently of mode, and recent studies by modal skeptics have endeavored to demonstrate other systems of organization at work in Renaissance music, and thus to obviate the need to invoke notions of modality at all.

At opposite poles on the question of mode stand the work of Bernhard Meier and Harold Powers. Meier's seminal *The Modes of Classical Vocal Polyphony* of 1974 could be referred to as the authoritative modern text on modal theory. Meier offers an extensive account of the contemporary theoretical literature on mode, and then compares the effectiveness of these often divergent theories in dealing with sixteenth-century practice. The fundamental distinguishing traits of mode, according to Meier's analyses, are cadential plan, melodic character (particularly of the tenor), and the tessitura of the voices. Through the interaction of these features, the mode informs and manifests itself through the contrapuntal procedure of a composition.

In 1981, however, a significant criticism of Meier and of modal theory altogether appeared in the work of Harold Powers:

If there is a logical difficulty with Meier's approach, it is rather that he regards the church modes in polyphony not only as emic tonal categories for the culture, where he is certainly absolutely right, but also as pre-compositional entities to be composed out, where he may be only sometimes right. Meier has not distinguished between mode as musical property and mode as category, with the result that "modality" becomes a sort of universal.... At the same time, like Aaron he often has to argue for a modal attribution where there is no evidence that any should be inferred *a posteriori*, let alone that there was any pre-compositional *a priori* modal intent.²

Powers's examination of relationships between representations of mode in cyclically ordered collections and the role of mode in general practice in studies such as "The Modality of *Vestiva i colli*," "Tonal Types and Modal Categories in Renaissance Polyphony," and "Is Mode Real?" has contributed to a rise in widespread skepticism of the concept of mode.³ As Powers concludes, modality is a cultural construct imbued with associations of topos and tradition; it is not a systematic, pre-compositional framework with clear objective features. Yet in some instances, such as modal cycles, certain objective musical parameters—termed "tonal types"—are called upon to *represent* mode:

² Powers, "Tonal Types and Modal Categories in Late Renaissance Polyphony," *Journal of the American Musicological Society* 34 (1981): 442–43.

³ Powers, "The Modality of 'Vestiva i colli,'" in *Studies in Renaissance and Baroque music in honor of Arthur Mendel* (Kassel: Bärenreiter, 1974), 31–46; and "Is Mode Real? Pietro Aron, the Octenary System, and Polyphony," in *Basler Jahrbuch für Historische Musikpraxis* 16 (1992): 9–52. See also Powers's "Modal Representations in Polyphonic Offertories," *Early Music History* 2 (1982): 43–86; "Modality as a European Cultural Construct," *Secondo convegno europeo di analisi musicale: Atti*, ed. R. Dalmonte and M. Baroni (Trent, 1992), 207–19; and "Anomalous Modalities," *Orlando di Lasso in der Musikgeschichte, Bericht über das Symposium der Bayerischen Akademie der Wissenschaften München, 4–6 July 1994*, ed. B. Schmid (Munich: Verlag der Bayerischen Akademie der Wissenschaften, 1996), 221–42. Powers's arguments against mode as an *a priori* framework as well as his use of tonal types as "minimal markers" are largely developments of the work of Siegfried Hermelink on Palestrina's output (*Dispositiones Modorum. Die Tonarten in der Musik Palestrinas und seiner Zeitgenossen* (Tutzing, 1960).

for example, the tonal type having high clefs, flat system, and G-final signifies the G-dorian mode. Pieces with finals on A or C in *cantus durus* typically play little or no part in eight-mode cycles, such as those of Lasso, Rore, and Palestrina, although such pieces comprise a fair proportion of the remainder of these composers' oeuvres. Strictly speaking, these finals do not invoke any of the eight traditional modes. Thus, according to Powers, a composition of the Renaissance is never actually *in* a mode, for there is no such thing, yet a piece may be used to signify mode by virtue of its musical parameters.⁴

While Powers's argument is a strong one, and the concept of tonal type extremely useful, his judgment on mode proves rather heavy-handed. To begin, his focus on final as a determinant of tonal type typically comes at the expense of what comes before, most importantly the opening of the work, where the exposition and establishment of mode would characteristically be made. Several works that he examines with an A-final, for example, are clearly centered upon D in their openings, as, for instance, Palestrina's *Vergine bella*, the madrigal representing Mode 1 in the modally-ordered *Vergine* cycle (1581).⁵

More fundamentally, Powers's restriction of modal categories to those tonal types commonly used in eight-mode cycles, with the classification of other tonal types (works with finals on A and C, for example) as modally anomalous, may prove unfounded.

Indeed, the uneasiness or confusion caused by works ending on pitches other than D, E, F, and G or using *cantus mollis* (especially for D- and F-final pieces) can be traced back

⁴ Furthermore, as Powers states: "The use of polyphonic tonalities to represent Church modes intentionally, self-consciously, and consistently arose fairly late in the Renaissance. The earliest instance of which I would feel completely confident is Rore's first book of madrigals, in which the eight modes are represented in order" ("Is Mode Real?," 20).

⁵ See "Tonal Types and Modal Categories," 449–50.

to Pietro Aron. Aron goes to great lengths in his *Trattato della natura et cognitione di tutti gli tuoni di canto figurato* (1525) to reconcile such “anomalous” works of his time within the eight-mode system, often by invoking psalm tones and their *differentie* (or alternate endings) to rationalize troublesome cases.⁶ It is Aron’s rather desperate and unrealistic attempt to rein contemporary repertory into this 8-mode system that forms the butt of Powers’s modal debunking.

Glarean, and after him Zarlino, on the other hand, dealt with the discrepancies between theory and practice by advocating a theory of twelve modes. In essence, however, the dodecachordal theory merely succeeded in rendering the true dorian and lydian modes for the most part obsolete, replacing them with the new aeolian and ionian modes. Many of these measures, however, prove entirely unnecessary: the acknowledgement of modal transposition (in the modern sense) and the innocuous use of *B-fa* and *cantus mollis* in the traditional eight modes—both invoked by other theorists of the Cinquecento—may account for all the tonal types used in practice without the need to expand or abandon modal theory, or to invoke alternative theories such as psalm tones. Bogentantz, for example, in his *Rudimenta utriusque cantus* of 1535, observes the use of *cantus mollis* in the dorian- and lydian-type modes as entirely acceptable:

...Those modes that take *mi* at *b-fa-quadro-mi* are termed *hard*; these are the third, fourth, seventh, and eighth modes. Those that, in the same place, take *fa* are termed *soft*; these are the fifth and sixth modes. Moreover, the first and second modes are termed *natural*, since these touch neither *mi* nor *fa* in their psalmodic formulas. They may nevertheless appropriate *mi* or *fa* pursuant to the [exigencies of the] melodic song.⁷

⁶ Pietro Aron, *Trattato della natura et cognitione di tutti gli tuoni* (Venice: Vitali, 1525; facs., Utrecht: Musical Revindicata, 1966); chapters 1–7 translated in Oliver Strunk, *Source Readings in Music History* (New York: W.W. Norton, 1950).

In addition, the dorian- and phrygian-type modes may be transposed both upward by a fifth, as well as downward by a fifth, although the latter is much more widely recognized. Thus, A-dorian and B-phrygian works, Bogentantz writes, are nothing out of the ordinary:

...It is evident that these two modes, the first and the second, are at times transposed in *a-la-mi-re*, whereupon *mi* must be sung in *b-fa/b-mi*. They are likewise at times transposed in *G-sol-re-ut*. In such case, *fa* is said in *b-fa/b-mi*, *mi* in *A-la-mi-re*, and *re* in *g-sol-re-ut*. Moreover, should the melody ascend as high as *e-la-mi*, but not beyond, *fa* is said in *e-la-mi*.

The third and fourth modes may also be transposed in *b-fa/b-mi*, in which case *mi* must be said in *b-fa/b-mi* and *fa* in *c-sol-fa-ut*. Similarly, the third and fourth modes may be transposed in *a-la-mi-re*, in which case *mi* must be said in *a-la-mi-re*, and *fa* in *b-fa/b-mi*.⁸

When Glarean and Zarlino describe the same practices—modal transposition and the appropriation of B-*fa*—the rationalization is inverted in favor of the 12-mode theory.

Since the true D-dorian and F-lydian modes cannot appear in *cantus mollis* (for it would

⁷ Bogentantz, *Rudimenta utriusque cantus* (1535), Ch. 4, fol. A4v; cited and translated in Gaston Allaire, *The Theory of Hexachords, Solmization, and the Modal System* (1972), 65.

⁸ Bogentantz, *Rudimenta utriusque cantus*, Ch. 4, fol. A4v–B4v; cited and translated in Allaire, *Theory of Hexachords*, 67–68.

In addition to the statements by Bogentantz, however, Zarlino also describes the use of modal transposition (specifically, transposition of octave species) in *Istitutioni harmoniche*, Book 4, Ch. 17: "...There is no doubt that any mode...can be transposed up or down, as pleases us, with the help of any note that changes one diapason into another" (trans. in *On the Modes*, 52). Thus, while Zarlino might interpret an A-final *cantus durus* work as Aeolian, the fact that a composer like Palestrina uses such pieces to represent Mode 1 in modal cycles might be an indication that proponents of the 8-mode theory viewed A-final pieces as being in the Dorian mode. (I am referring here, of course, to pieces in which A genuinely represents the final, and not to those works that merely end on A as a cadence *fuori di tuono* or to works in the phrygian-type modes.) Peter Bergquist examines the A-final, *cantus-durus* works of Lasso in "The Modality of Orlando di Lasso's Compositions in 'A Minor'," categorizing them with such labels as "Fairly strong A-minor," "Strongly leaning towards D," "Mode 3/4 flavor," and the like, where these works could often be accounted for by the dorian mode transposed to A (*Orlando di Lasso in der Musikgeschichte, Bericht über das Symposium der Bayerischen Akademie der Wissenschaften München*, 4–6 July 1994, ed. B. Schmid (Munich: Verlag der Bayerischen Akademie der Wissenschaften, 1996), 7–15).

In his discussion of the use of A-final pieces to represent Mode 1 in Palestina's *Vergine* cycle and *Offertoria*, Howard Wilde, evidently unaware of the testament of contemporary theory, states: "there existed no convention of 'sharpwise' transposition of Dorian types as an analogue of the 'flatwise' transposition to a Mode 1 with finalis G and *cantus mollis* system" (Wilde, *Towards a New Theory of Voice-Leading Structure in Sixteenth-Century Polyphony*, PhD. diss., University of London, 1994, 79).

alter their defining octave species), works in *cantus mollis* with D and F finals must be different modes entirely: that is, transpositions of the aeolian and ionian modes, respectively. Of course, an A-final work with *cantus durus* is described as untransposed Aeolian.

This great incongruity of theory—Aron, Bogentantz, Glarean, and Zarlino, to mention but a few—only kindles the case for the rejection of mode, making a straightforward and infallible system like Powers’s tonal types all the more enticing. Our own foreignness to pre-tonal music only compounds the problem: we are not, by default, attuned to the musical culture and, hence, the expectations and idiosyncrasies with which this culture is invested and to which it plays. Dismissing mode is, as it were, perhaps a simple way of dealing with our own cultural and historical remoteness to the music and the idiom with which it speaks.

Needless to say, it is my own opinion that this dismissal is at least partly the result of our own thwarted expectations of modal music and sixteenth-century modal theory, and that our attempts to define a more effective idiomatic framework for early music prove rather provincial and presumptuous—though not so much so as tonal interpretations of this music. The workings of mode are in the music itself; what is needed is a systematic and historically accountable way of decoding these workings.

Innumerable studies have followed Meier and Powers spanning the spectrum between both the mode and mode-less camps. Several scholars have proposed alternative idiomatic and organizational frameworks for Renaissance music, often based on subsidiary discussions or allusions found in contemporary theory: the *ut*, *re*, and *mi* “modal types” of Cristle Collins Judd stemming from Glarean and Aron, the psalm tones

of Laurie Stras arising from Pietro Pontio and Zarlino, and the cadentially-defined tonality of Howard Wilde derived more generally from sixteenth-century contrapuntal theory.⁹ In addition to serving as replacements for mode as a taxonomic tool, the theories of Judd, Stras, and Wilde function at the same time as models of large-scale structure combining sixteenth-century theory with the hierarchical analytical methodology of Heinrich Schenker. None of these models, however, proves entirely convincing, which has perhaps contributed to the apprehension many music scholars feel towards Schenkerian analysis in general, and even more towards its application to early music.

While music theorists are reminded of failed and often highly anachronistic attempts to decode long-range processes in pre-tonal music, early-music scholars wince at the thought of analyses stripping the music of its outwardly most defining features: the contrapuntal surface, and, worse yet, the text. There is little question, however, that no level of animosity shown today toward the application of Schenkerian theory to early music would surpass that of Schenker himself. Throughout his writings, Schenker states explicitly his view of early music as “irrational,” “not yet matured,” and as a necessary step in an “evolution” towards tonality.¹⁰ Schenker’s perception of the modes as an *a posteriori* taxonomic device, as expressed in his *Counterpoint* of 1910, in fact, seems to foreshadow the more recent work of Harold Powers:

⁹ Judd, “Modal Types and *Ut, Re, Mi* Tonalities: Tonal Coherence in Sacred Vocal Polyphony from about 1500,” *Journal of the American Musicological Society* 45/3 (1992): 428–67; Laurie Stras (Paget), “Monteverdi as *Discepolo*: Harmony, Rhetoric, and Psalm-tone Hierarchies in the Works of Ingegneri and Monteverdi,” *Journal of Musicological Research* 15 (1995): 149–75; and Wilde, *Towards a New Theory of Voice-Leading Structure in Sixteenth-Century Polyphony*. Stras interestingly applies her theory of Psalm-tone hierarchies to issues of gender representations in Renaissance music in “*Le none della ninfa*: Feminine Voice and Modal Rhetoric in the Generations before Monteverdi,” in *Gender, Sexuality, and Early Music*, ed. T. Borgerding (New York: Routledge, 2002), 123–65.

¹⁰ Both of these references appear in *Counterpoint*, 21–22.

...They [the old modes] were little more than well-meaning attempts at interpreting musical phenomena, attempts that went wrong in their conclusions; they were scarcely more than modest efforts to categorize horizontally conceived melodies—efforts that began as external, mnemonic aids but nevertheless had the power to influence compositional practice in an adverse way at the same time. In short, they were experiments, which were necessary in the course of history before the artistic and theoretical recognition of major and minor....¹¹

According to Schenker, the shortcomings of early music were due above all to the inadequacies of the modal system, which Schenker described as “often beset with unnatural, vexed, and tortuous features.”¹² By “tortuous features,” Schenker implies specifically the varying qualities of the tonic, subdominant, and dominant chords between the different modes, which precludes the types of syntactical and paradigmatic processes of tonal music upon which Schenker’s ideas and judgments were founded

In *Counterpoint*, Schenker writes:

In the earlier period of vocal polyphony, even compositions themselves were probably similar in appearance to exercises in modern treatises. There were as yet no unfolded harmonies; there was no true length, and no scale degrees or modulations; and the multifaceted techniques of a later period, too, involving articulation and synthesis, were unthinkable. Provided with only a small stock of technical devices..., composers still meandered along the text from passage to passage and from cadence to cadence....¹³

Yet despite Schenker’s claims, past decades have seen numerous efforts to uncover large-scale governing principles in early music using Schenkerian analytical techniques. The

¹¹ *Counterpoint*, 20

¹² Schenker, *Harmony* (1906), 59.

¹³ *Counterpoint*, 2.

result, however, has not been the sort of normative structural paradigm Schenker was able to illustrate for the tonal repertory.

Rather, Schenkerian analysis of early music has led to a plurality of principles and models, none of which, as it turns out, is entirely convincing in its methodology and historical accountability. On one side stand the post-Schenkerian reductionists, including Felix Salzer, Saul Novack, William Mitchell, and Peter Bergquist, among others. Their analyses rely heavily upon triadic readings of the music, and lead either to a quasi-tonal background or piece-specific structures that outwardly dismiss the notion of a normative background. Salzer's attempt to construct a teleological history of tonality in *Structural Hearing*, for example, stretches back to the beginnings of Western music.¹⁴ Salzer interprets tonal tendencies in works of monophonic chant through the madrigals of Cinquecento composers such as Marenzio, Gesualdo, and Monteverdi, demonstrating how such works elicit inchoate large-scale tonal structures and harmonic prolongations. The well-known analysis of Lasso's prologue to the motet cycle *Prophetiae Sibyllarum* by another orthodox Schenkerian, William Mitchell, proves similarly tendentious in its tonal perspective.¹⁵ Defining the cadence as a V–I harmonic gesture, rather than a 6–8 contrapuntal motion, Mitchell's analysis of the prologue concludes that structural closure comes with a V–I gesture before the end of work, and thus does not coincide with the structure of text. This tonal reading, however, causes Mitchell to overlook the explicit 6–8 cadence that concludes the work.

¹⁴ See Felix Salzer, *Structural Hearing: Tonal Coherence in Music* (New York: Boni, 1952).

¹⁵ William Mitchell, "The Prologue to Orlando di Lasso's *Prophetiae Sibyllarum*," *The Music Forum* 2 (1970): 264–73.

Other Schenkerians have proved more sensitive to sixteenth-century precepts on the musical surface in their analyses, yet with the unfortunate consequence that the notion of an archetypal background is altogether abandoned. Frederick Bashour's analyses of Dufay, for instance, produce piece-specific backgrounds often comprised of parallel octaves.¹⁶ In his analysis of the Lasso Prologue, Karol Berger alters the concept of background to a large-scale I–IV–I, in which the final remains static throughout the structure. Approaches such as Bashour's and Berger's, while much less offensive to pre-tonal idioms, fall short of attaining what a true background model should define: a unified, stylistic paradigm that is operative within a given historical–cultural period, and against which works of that period can be measured to elucidate how they accommodate or deviate from convention. Geoffrey Chew and Tim Carter have made considerable improvements in the application of Schenkerian methods primarily to early seventeenth-century music, adopting a model based on a definitive 5–1 descent.¹⁷ Carter's and Chew's analyses prove distinctly effective in elucidating contrapuntal behavior primarily at the phrase level in the music of Monteverdi, in particular; yet they explicate neither how this behavior is coordinated into a coherent, syntagmatic process at a larger scale, nor the means by which structural weight is delineated by the music and text—a system that proves essential in dealing with abnormative structural behavior or with pieces that lack a terminal 2–1 gesture.

¹⁶ Frederick Bashour, "Towards a More Rigorous Methodology for the Analysis of the Pre-Tonal Repertory," *College Music Symposium* 19 (1979): 140–53.

¹⁷ See Tim Carter, "'An Air New and Grateful to the Ear': The Concept of *Aria* in Late Renaissance and Early Baroque Music Italy," *Music Analysis* 12 (1993): 127–45; and Geoffrey Chew, "The Perfections of Modern Music: Consecutive Fifths and Tonal Coherence in Monteverdi," *Music Analysis* 8/3 (1989): 247–73.

On the other side of early-music analysis are scholars who have used reductive techniques tailored to suit sixteenth-century precepts, hence departing from the tonal and triadic exigencies of the true Schenkerian system. Theories such as Susan McClary's diapente descents (with a *romanesca* or *passamezzo antico* counterpoint), Cristle Collins Judd's modal types, and Laurie Stras's Psalm tones use melodic-intervallic formulae associated with each modal final to explain larger-scale patterning.¹⁸ However, their analyses focus chiefly on melodic patterns of a single voice at the expense of the integrated contrapuntal process, thereby leading to disunities between polyphonic process and monophonic model—much in the same way that Aron's system of modal analysis breaks down—and between contrapuntal surface and fundamental structure. Furthermore, the criteria for reduction in Judd's and Stras's approaches remain unsystematic and fall short of explaining a full synthesis of foreground events within the proposed structural principles. Judd rationalizes this “emptiness” of her analyses by stating that her models represent “reductive representations of a structural voice-leading framework and hierarchical notation,” but are not “a background in any sense.”¹⁹ Lacking the status of a structural background, Judd's models—and the same can be said of Stras's and McClary's—lack the capacity to serve as stylistic archetypes that would allow comparative studies of works of all types, and serve instead as outlines of surface-to-middleground melodic activity.²⁰

¹⁸ See McClary's *The Transition from Modal to Tonal Organization in the Works of Monteverdi*, PhD. diss., Harvard University, 1976.

¹⁹ “Modal Types and *Ut, Re, Mi* Tonalities,” 439.

²⁰ The basis of Judd's limiting the number of “modal types” to three—*Ut, Re*, and *Mi*—lies in several references by Glarean, which, as Judd explains, “underline the essentially practical nature of these tonal systems” (“Modal Types and *Ut, Re, Mi* Tonalities,” 437): “The same men teach in this way concerning the ending of songs in all modes: Every song ends either on *re* or on *mi* or on *ut*”

More recently, Howard Wilde has stepped in to apply a more orthodox Schenkerian approach to early music in *Towards a New Theory of Voice-Leading Structure in Sixteenth-Century Polyphony* (1994). Wilde's methodology is admirably insightful and historically informed in its use of a structural model axiomatic to Renaissance music: that of the two-part cadence. Thus, Wilde's model replaces the harmonic form-generating triad of tonal music with an event that is purely contrapuntal. The weakness of Wilde's model, however, lies in that this definitive fundamental cadence coincides at all times with the final cadence of the work—simply by the virtue that it *is* the last cadence. This leads to the assertion that the structure of Renaissance music is cumulative in nature, rather than syntactical (as tonal music is). As Wilde describes:

...Whereas common-practice tonality has the capacity to generate form through the prolongation of scale-steps, the Renaissance concept of goal-directed motion, allied closely to concepts of rhetoric, manifests itself in a series of repetitive descents whose teleological force results from a weakening of local cadential articulation prior to the final cadence.²¹

Shortly after, in his analysis of the motet *Victimae paschali*, Wilde writes:

...each cadence in the motet... could theoretically stand as the final cadence, since its weakness relative to the cadences that follow is understood only retrospectively.²²

(*Dodecachordon*, Bk 1, Ch. 12; trans. Miller, I, 70); and "They themselves ["many learned men of this day"] are acquainted with only eight modes, and other proclaim that three, *ut*, *re*, *mi* are sufficient, just as ordinary players use them" (Bk. 2, Ch. 1; trans. Miller, I, 103). Glarean, however, is quite clear in explaining that this nomenclature is used by musicians (i.e., performers), and is distinct from the manners by "learned men of this time," "philosophers," and the like. When Glarean refers to "the same men" in the quotation above, for example, he means "the musicians of our time" (Bk. 1, Ch. 11; trans. Miller, I, 68). The foundation of Judd's theory on a system used entirely by singers, rather than composers or theorists, might explain the shortcomings of her model in dealing comprehensively with a polyphonic musical structure.

²¹ Wilde, *Towards a New Theory of Voice-Leading Structure*, 140.

²² *Ibid.*, 141.

I would argue that there are two fundamental problems with Wilde's model. First, according to contemporary theory, the final cadence is not necessarily indicative of the modal final, as will be discussed at greater length below. Second, Wilde's notion of cumulative structure implies that there were no larger systems of expectation and resolution operative in sixteenth-century music: a piece could, theoretically, end at any point, as long as the ending was marked by an appropriately strong cadence. This concept, however, overlooks the potential integral pairing of music and text, by which the musical work becomes a rhetorical expression or process that has a definitive outcome. If the work is to be truly effective in its rhetorical expression, the final cadence must rightly assuage the expectations—modal, rhetorical, contrapuntal, grammatical, and the like—that have been stimulated by the entire work until that point. The analyses of Marenzio's *Pastor fido* settings will offer strong practical support for this contention.²³

Thus, as if to reaffirm Schenker's own biases, past attempts to fashion Schenkerian theory to early music have fallen short of explaining a definitive structural

²³ While his departures from Schenker's harmonically derived and driven structural background in favor of one based on pure counterpoint is potentially very effective, another weak point of Wilde's model, I would add, is its opening up of the role of headtone (*Kopftone*) to any scale-degree (in contrast to tonal music, where only 1, 3, and 5 can function as headtones). Wilde's view is that this will accommodate the often open-ended nature of sixteenth-century works as normative. Wilde explains: "As a result, the range of normative paradigms for pieces in the sixteenth-century repertory is dramatically widened" (161); he then presents "over twenty structural models reflecting... the expanded number of potential head-notes" (161–62).

Yet, while Wilde sees this proliferation of potential headtones and structural models as an abandonment of Schenker's notion of an underlying Chord of Nature (the tonic triad), it also seems to overlook Zarlino's tenet that the "true and natural initial tones" of every mode are the first, third, and fifth ("the extreme notes of the diapente and diatessaron, and on the median note which divides the diapente into a ditone and a semiditone," *Istitutioni*, Ch. 18; *On the Modes*, 55). Therefore, Wilde's broadening of potential "normative" background types might only lead to a lack of sensitivity to *abnormative*, affective gestures in early music that become manifest through background structure.

Wilde's model, therefore, is composed essentially of a headtone that is suspended (prolonged) until the final cadence, at which point a structurally defining descent is made upon the final; this descent occurs generally within the course of 3–5 measures. This approach seems rather tenuous as a comprehensive account of the unfolding of an entire composition, and instead seems to define the structure of early music as something like "a cadence waiting to happen." Truly there must be a more integrative process at work in Renaissance music that possibly contemporary perceptions of mode can help to elucidate. The analytical approach to be discussed below will address this concern.

model, and more often than not have only demonstrated a general mishandling of the music of the sixteenth century. Admittedly, however, the task of explicating structure in early music is hampered all the more by the fact that Renaissance theorists themselves do not agree on several fundamental tenets of mode, including the hierarchy of cadence pitches, and even the number of modes used in practice. Indeed, there are nearly as many theories of mode as there are modal theorists, proving modal theory at times to be its own worst enemy—even feeding its own recent demise in the studies of modal skeptics.

With neither a reliable system of pitch hegemony nor an effective structural paradigm, large-scale analyses of early music are left to flounder in a middleground of modal obscurity. Attempts to reconcile foreground activity with deeper-level processes lead only to the unsystematic isolation of salient events or the appropriation of tonal principles. In the cases of Judd’s modal types and Stras’s psalm tones, for example, lower middleground phrase structures are distilled from the contrapuntal surface and raised to near-background status. While such analyses shed light upon idiomatic frameworks of phrase structure common to specific modal finals, they leave to be discovered a long-range process of synthesis and articulation in pre-Baroque music.

In the end, the various attempts to apply large-scale analysis to early music seem only to reemphasize the basic question: is there a structural paradigm underlying pre-tonal music? Or was Schenker right in professing that composers merely “meandered along... from passage to passage and from cadence to cadence?” And, of course, did any organizational system such as mode or tonal centrality even exist in Renaissance music in the first place? In the remaining discussion, I will begin by describing what defines mode in the eyes of sixteenth-century theorists, followed by an exposition of the sixteenth-

century conception of cadence and its various forms. After this will come an overview of the general principles of Schenkerian analysis, and how this analytical technique may be combined with other methods of musical and textual analysis and applied to Renaissance music in a manner that proves useful, effective, and historically responsible. The chapter concludes with a discussion of the role of the poetic text in determining and delineating musical structure. A test-case of this analytical approach will conclude the chapter.

2. Mode in sixteenth-century theory

According to sixteenth-century theorists, mode was not only indispensable, it was to be heeded and made apparent at all times in a composition. Pietro Pontio, a practicing composer and a student of Rore in Parma, writes in his *Dialogo, ove si tratta della theorica e prattica di musica* of 1595: “The mode must be observed above anything else in a composition; otherwise, the whole would be constructed haphazardly.”²⁴ Seven years earlier, in his *Ragionamento di musica*, Pontio stresses that in addition to knowing counterpoint, it is imperative that an able composer also have a full comprehension of mode:

because, even if you understood consonances and dissonances, ...and you did not understand the modes, and consequently, their cadences, you would be like a blind man, who just goes around and has no guide and at last finds that he has lost the way; this, I say, would happen to you if you did not understand the modes.²⁵

²⁴ Pontio, *Dialogo, ove si tratta della Theorica e Prattica di Musica* (Parma: Viotto, 1595), 25; translated in B. Meier, *The Modes of Classical Vocal Polyphony, Described According to the Sources*, trans. E. Beebe (New York: Broude Brothers, 1988), 25.

²⁵ Pontio, *Ragionamento di musica* (Parma: Viotto, 1588), 26; trans. in B. Meier, *The Modes of Classical Vocal Polyphony*, 94.

According to Zarlino, a student of Willaert and also a practicing composer, not only did mode exist, but it played a discernible part in the overall process of a work:

It should be noted that the mode of a composition can be judged by two things: first by the form of the entire composition, and second, by the ending of the composition, namely, by its final note. Since it is form which gives being to a thing, I would consider it reasonable to determine the mode of a composition not merely by the final note, as some have wanted, but by the whole form contained in the composition.²⁶

Zarlino continues by condoning—*pace* Wilde—the ending of a work on a pitch other than the final (namely the fifth), as long as the mode is clearly upheld in the overall form.²⁷

While theorists stand at odds about the derivation of the modes and their proper cadence pitches, they do agree on the basic tenets by which to establish and identify mode. Since mode is fundamentally defined as a scalar collection of pitches and by the intervallic make-up of this collection, modal clarity relies most on the articulation of a tonal center and certain species of consonances—particularly in those voices looked upon as the principal bearers of mode, the *tenore* and *canto*. The view that the *tenore* and *canto*, and not the *basso*, have primacy in determining the mode of a polyphonic work is

²⁶ Zarlino, *Le institutioni harmoniche*, Book IV, Chapter 30; *On the Modes*, 90). Glarean also writes: “For although some contend that they [the modes] are distinguished by the final key and others by different fifth-species, these are not satisfactory to the discerning reader. Indeed the final key was discovered later and has not always been preserved in the same way, as usage demonstrates... And the same final key of two modes as well as their common fifth refutes this” (*Dodecachordon* (Basel: Heinrich Petri, 1547); trans. C. Miller (American Institute of Musicology, 1965), Book II, Chapter 1 (103–104)). The diapente, as inferred by Glarean’s statement, is insufficient only in determining the form, authentic or plagal, of a given mode. He argues instead that the entire octave-species and its constituent diapente and diatessaron are necessary to determine the mode.

²⁷ “Hence I say that if I had to judge a composition by its form, that is, by its manner of proceeding, as should be done, I would not consider it amiss for a principal mode to end on the median note of its diapason, divided harmonically, and, in a similar way, for a collateral mode to end on the extreme notes of its diapason, divided arithmetically, the final note having been laid aside” (*Le institutioni harmoniche*, Book IV, Chapter 30; *On the Modes*, 90).

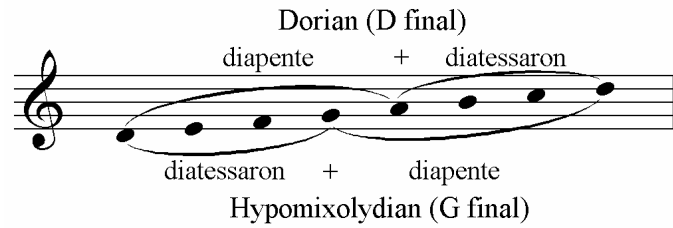
of fundamental importance: the basso was not looked upon as governing the contrapuntal or harmonic events of a work, including the cadence, although it could contribute to the salience of such events in distinct ways. (The function of the basso will be examined at greater length below in relation to its role in the cadence.)

The first means of distinguishing mode is through the ambitus, or ranges, of the voices—specifically the canto and tenore. The ambitus of each voice is typically centered on a specific octave, often including its neighboring pitches. Through the phrase structure of an individual voice (*phrasis*), this octave should bear a distinct division into fifth and fourth—or diapente and diatessaron—which determines whether the mode is authentic or plagal.

The division of the D octave-species is illustrated in Example 3.1. When divided at A, with the fifth below and fourth above, the result is an authentic mode—in this case D-dorian. Dividing the octave at G, with the fourth below and fifth above, creates a plagal mode: G-hypomixolydian. It is the intervallic makeup that results from this combination of diapente plus diatessaron that gives each mode its distinctive features. Since the diapente was regarded in contemporary theory as more noble than the diatessaron, the modal final is defined as the lowest pitch of the modal diapente.²⁸

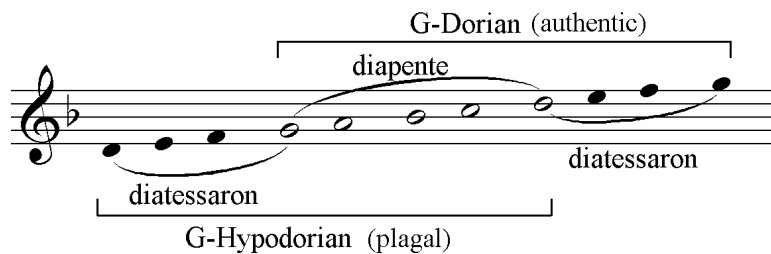
²⁸ Zarlino states: “The modes of the first group were called principal, for honor and preeminence are always given to those things which are more noble” (41). In Chapter 13, he writes: “Modern musicians take as the final note of each mode the lowest note of the diapente, and it makes no difference whether the diatessaron is placed above or below it” (*Le istituzioni harmoniche*, Book 4, Ch. 12, 43).

Example 3.1: Divisions of D octave-species



Knowing the final of a work, the distinction between whether the mode is plagal or authentic is, hence, revealed by the range and melodic tendencies of the tenore and canto. If the range extends a fourth below the final and rarely more than a fifth above (i.e., the final is in the center of the range), it is typically the plagal form—sometimes referred to in contemporary theory as the *subjugalis*.²⁹ If the voice dwells in the full octave above the final and rarely descends past the leading-tone below, it is typically the authentic. Example 3.2 illustrates the structure of the two forms of the G-dorian mode.

Example 3.2: Intervallic structure of G-dorian and G-hypodorian modes



Modal theorists distinguished each octave-species by its configuration of whole tones and semitones or, alternatively, by its constituent species of diapente and diatessaron. There

²⁹ Glarean writes: "...The Hypodorian is commonly called the second mode, because it is the plagal, or as they now say, the *subjugalis*, of the Dorian mode" (*Dodecachordon*, Bk. 2, Ch. 7; trans. in Miller, 114).

are seven such octave-species, the first beginning on *A*, the seventh on *g* (Example 3.3). According to eight-mode theory, each octave-species represents a distinct mode, the one exception being the fourth species on *D*, which (as shown in Examples 3.1 and 3.3) comprises both the *D*-Dorian and *G*-Hypomixolydian modes. Hence, the modes labeled in parenthesis are viewed as being not inherent to the octave-species, but as transpositions of modes from their natural octave.³⁰

**Example 3.3:
Derivation of eight modes from the seven octave-species**

1.	2.	3.	4.	5.	6.	7.
(<i>A</i> -Dorian)		(<i>C</i> -Lydian)	Dorian	Phrygian	Lydian	Mixolydian
Hypodorian	Hypophrygian	Hypolydian	Hypomixolydian	(<i>A</i> -Hypodorian)		(<i>C</i> -Hypolydian)

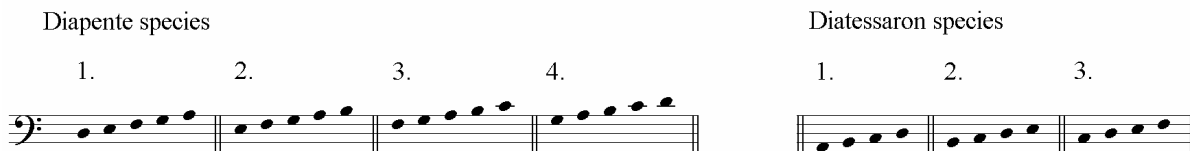
Twelve-mode theorists—seeing the exceptional case of the *D*-octave and the vindication of the use of *cantus mollis* in the dorian- and lydian-type modes, among other things, as failures of the eight-mode system—argue that the number of modes may be demonstrated in two ways.³¹ First, every viable combination of the four species of diapente plus the three species of diatessaron (Example 3.4) yields a distinct mode. Out

³⁰ For example, the lydian mode does not naturally arise in the *C* octave, since each octave—except that on *D*—comprises a distinct mode; instead, it represents a transposition of the lydian mode of the *F* octave down a fourth.

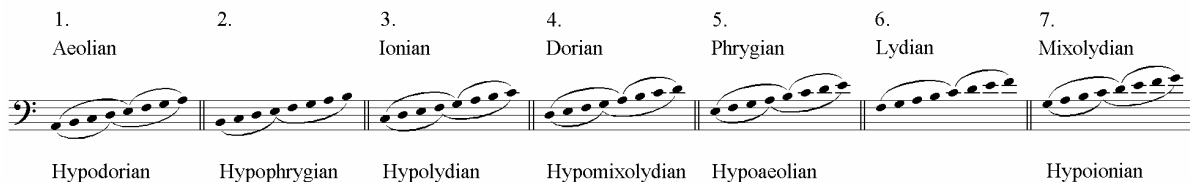
³¹ Glarean points out what he believes to be inconsistencies in the eight-mode theory in Chapter 5 (“What our time seems to have changed in these modes, and to what extent this is lawful”) and 6 (“What is necessary to establish twelve modes, if indeed our eighth mode has been correctly separated from the others”) in Book II of *Dodecachordon* (trans. in Miller, 110–14). Glarean argues that if eight modes may be derived from only seven octave-species, due to the division of the *D* octave-species harmonically as well as arithmetically, then both divisions should be allowed of all the octave-species where applicable. Glarean, however, also points out other shortcomings with the rationalizations of eight-mode theorists, some of which undoubtedly stem from Aron: for example, the reasoning that a *G*-final piece in *cantus mollis* is mixolydian solely by nature of its final, and despite the fundamental change in its species of diapente (see, for example, *Dodecachordon*, 113).

of the twenty-four possible combinations, as Glarean describes, twelve must be rejected due to their inadmissible arrangements of wholetones and semitones, leaving twelve viable modes.³² Secondly, out of the fourteen possible divisions of the seven octave-species into diapente and diatessaron, two divisions must be rejected because they create tritones, leaving twelve viable modes.³³ Example 3.5 illustrates the twelve modes and the consonant species from which they derive.

**Example 3.4:
Species of diapente and diatessaron**



**Example 3.5:
Derivation of twelve modes from the seven octave-species**



For all practical purposes, however, the number of modes predominantly in use by composers through the Cinquecento—particularly in the second half of the century—

³² For the determination of the twelve modes by combinations of diapente plus diatessaron, see Glarean, *Dodecachordon*, Book 2, Ch. 3: “How twenty-four octave-species arise from the connection of the fourth and the fifth, from which species twelve are rejected and twelve are accepted” (106–107); and Zarlino, *Istitutioni*, Bk. 4, Ch. 10; trans. in *On the Modes*, 37–38.

³³ On the method of determining the number of modes by division of the octave, see Glarean, *Dodecachordon*, Bk. 2, Ch. 4–5; trans. in Miller, 109–11; and Zarlino, *Istitutioni*, Bk. 4, Ch. 11; *On the Modes*, 39–41.

remains eight, regardless of which theory one accepts. As mentioned above, the twelve-mode system accounts for the contemporary practice of writing pieces with finals on A and C in *cantus durus*, and on D and F with *cantus mollis*—modes that, as Glarean and his followers contend, by their intervallic structure stand outside the strict eight-mode system.³⁴ The true lydian and hypolydian modes (in *cantus durus*), however, were nearly obsolete in the sixteenth century, a notable exception being settings of the Magnificat in these modes. The true dorian and hypodorian modes on D became increasingly rare through the century as well, the use of *cantus mollis* becoming standard practice; the G-hypodorian mode (in *cantus mollis*), however, remained exceptionally common. As Glarean describes:

Certainly our time does not use the old fifth mode and also the old sixth mode as frequently as the present new fifth and sixth modes, namely, the eleventh and twelfth or Iastian [Ionian] and Hypoiastian [Hypoionian], so that all are entirely free from blame who use the inverted second and third modes, namely, the ninth and tenth or Aeolian and Hypoaeolian modes.³⁵

The question of whether to classify mode according to eight-mode or twelve-mode nomenclature, therefore, while the cause of much strife, is almost a matter of twelve-versus-dozen: both systems prove essentially alternative means to describing the same frameworks; yet the twelve-mode system distinguishes between the strict, largely antiquated forms of the dorian and lydian modes, and their newer forms more widely

³⁴ Glarean writes: “They [eight-mode theorists] contend that the entire system is in nowise changed because of altering one or another of the semitones.... And too, it is rather senseless, on account of the inversion of a system, to form or consider another mode.... Indeed, we have no quarrel with them concerning what they say in the beginning about a difference of a semitone, if they take it to mean the change of a single note. If, however, they believe this with respect to an entire song, this opinion must be turned down” (*Dodecachordon*, Bk. 2, Ch. 6; trans. in Miller, 113).

³⁵ *Dodecachordon*, Bk. 2, Ch. 5; trans. in Miller, 111.

used in practice (i.e., the aeolian and ionian modes, respectively). The authentic, *cantus-durus* A mode is either A-dorian or aeolian; the authentic, *cantus-durus* C mode either C-lydian or ionian. Both systems of nomenclature are, for all practical purposes, equally effective in identifying mode.³⁶

For the analysis of Marenzio's music, the eight-mode system seems more fitting for several reasons. Marenzio makes use of both the *cantus durus* and *cantus mollis* forms of the D-dorian and F-lydian modes in the books of the early 1580s. While this might seem to suggest that the composer distinguished between the two forms as separate modes, I would argue the contrary: the *cantus durus* F and D pieces rely regularly on notated B-flat. Later in his career, all of Marenzio's F and D pieces appear in *cantus mollis* expressly because it was a notational convenience. The choice of system (*cantus mollis* or *cantus durus*) therefore reflects the predilection for B-*fa* or B-*mi* based on the contrapuntal nature of the piece and rules of hexachordal mutation, not the underlying modal framework. At the same time, *cantus mollis* pieces on G are prevalent throughout Marenzio's career, taking the form of the "true" dorian mode rather than the aeolian form simply because the two-flat system (in all voices) was not yet conventional practice; instead, these pieces make widespread use of notated E-flat.

For Marenzio, therefore, the two forms of the D and F modes seem to represent different choices of a musical parameter, and not necessarily different modes. However, use of the *cantus durus* for D and F pieces could at times be seen as an evocation of a

³⁶ Where the eight- and twelve-mode systems might seem to diverge is in the discernment of the modal ranks of cadences, since, according to most theorists, each mode had a distinct set of proper cadential pitches. As will be addressed below, however, long-range cadential patterns do not, in fact, directly reflect or represent the mode at the most fundamental level—this is why contemporary theorists cannot agree on such uniform patterns; rather, they prove more local manifestations of the larger modal framework. The cadential plan of a work, therefore, serves not as a definitive *means* to determining the mode (as sixteenth-century theorists argue), but as one *consequence* of it.

certain affect or archaism, comparable to his use of *misura di breve* (or “cut C”) throughout his career. This use of a musical parameter specifically for visual effect (admittedly somewhat redolent of Powers’s notion of the use of tonal types to represent church modes in modal cycles) goes along with Marenzio’s penchant for “eye music”—or visual pun—in his early output: both practices—“eye music” and use of the “true” dorian and lydian forms—dwindles in Marenzio’s work after 1585.

Another reason for viewing Marenzio’s madrigals in terms of the eight-mode system involves the circumstantial evidence of two documents. First is the treatise *Il Tesoro illuminato* by theorist Aiguino of 1581, which is dedicated to Marenzio’s patron from 1577 to 1586, Cardinal Luigi d’Este.³⁷ In the *Tesoro*, Aiguino argues that the consonant species have primacy over the final in determining the identity of a mode, and uses this theory to defend the eight-mode system in a way that is much more cogent and practical than Aron—whom Aiguino calls his “irrefragabile Maestro.”³⁸ The dedication might suggest that Cardinal d’Este—and possibly those around him—shared this espousal of the more traditional octenary system. In addition, Aiguino’s theory of

³⁷ Frate Illuminato Aiguino, *Il tesoro illuminato di tutti i tuoni di canto figurato* (Venice: G. Varisco, 1581).

³⁸ Based on his system of identifying mode by the consonant species—with the diapente having authority over the diatessaron—Aiguino accounts for the modes on A, B, and C as “irregular” forms of those on D, E, and G, respectively: “When any species of fourth or fifth pertaining to the mode arise, although they may not be in the ordinary place of the composition of the mode, nonetheless they will be in the service of the mode” (*Il tesoro illuminato*, I, 37; trans. in Peter Schubert, “The Fourteen-Mode System of Illuminato Aiguino,” *Journal of Music Theory* 35 (1991): 174–210, 178. Because the diapente dominates the diatessaron (“the greater species dominates the lesser... the fourth cannot change the nature of the mode”), the use of *cantus mollis* for the D-dorian does not affect the integrity of the mode. Aiguino’s explanation of the F-lydian mode with *cantus mollis* is much less straightforward, and basically argues that the true F–C diapente (with B-mi) is still intended regardless of the system. (See Schubert, “The Fourteen-Mode System,” 182.) Harold Powers calls Aiguino’s system “The most elaborate exposition of the eightfold system for polyphonic music” (“Mode,” *The New Grove Dictionary of Music and Musicians*, 6th ed. (London: 1980), vol. 12, 405). As such, it is perhaps deserving of more extensive study and greater credence in modern scholarship.

commixtio tonorum, which is expounded in the same treatise, proves especially relevant to Marenzio's madrigals, as will be discussed below.

The second document is a single partbook of Lasso's First Book of madrigals for five voices (1555) that survives bearing Marenzio's signature. The book contains Lasso's settings of Petrarch's *Crudele, acerba, inesorabil morte* and *Solo e pensoso i più deserti campi*, both of which Marenzio set in his Ninth Book of 1599 (notably, after Lasso's death in 1594). Lasso, of course, is widely recognized as an eight-mode composer, largely due to the modal orderings of many of his publications.³⁹ Marenzio was undoubtedly familiar with Lasso's work, as is suggested not only by his settings of some of the same texts as Lasso, but also by his borrowing of musical material from the older composer.⁴⁰ Marenzio could likely have been influenced by Lasso's conception of mode as well.

Regardless of which system of classification is used, it is clear that Marenzio distinguishes not only between the different modes, but also between different pitch-levels, or finals (D-dorian versus A-dorian (or aeolian), for example). Thus, the quality of a mode in Marenzio's oeuvre is not fixed regardless of transposition, but rather is greatly influenced by the pitch-level at which it is situated. The G-mixolydian mode, which uses the high, *chiavetti* cleffing and *cantus durus*, for example, functions in a manner that is distinct structurally and affectively from the mixolydian mode on C, which

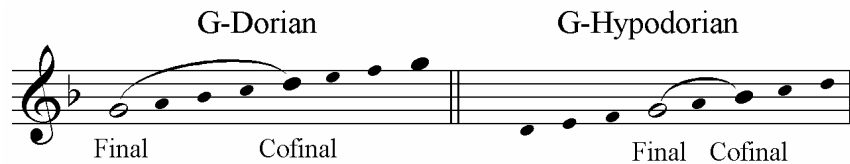
³⁹ Also corroborating Lasso's adherence to the eight-mode system is the well-known attestation of his student and theorist, Leonhard Lechner; his letter appears in the Appendix of Georg Reichert, "Martin Crusius und die Musik in Tübingen um 1590," *Archiv für Musikwissenschaft* 10 (1953): 210–12.

⁴⁰ As James Chater points out, "Marenzio's *O che voi che sospirate* includes a direct borrowing from a Petrarch setting by Lassus." See Chater, *Luca Marenzio and the Italian Madrigal*, I, 9–10.

uses low clefs and *cantus mollis*. Marenzio's treatment of the modes and their transpositions will become clearer through the course of my musical analyses.

A second means of delineating mode in a composition is through emphasis of the *confinalis*, or the interval above the final that weighs prominently in the melodic structure of a given mode. (The *confinalis* generally corresponds with the *repercussio* of the Psalm tone associated with each final. The Psalm tones were extremely influential in the foreground melodic structure of Renaissance music, as they represent a significant part of the musical culture of the time.) The *confinalis* of an authentic mode is typically the fifth above the final, corresponding to the point at which the octave is divided into diapente and diatessaron. In a plagal mode, the *confinalis* is typically the third above the final—the point at which the diapente is divided into two thirds. To illustrate, Example 3.6 shows both the authentic and plagal forms of the dorian mode on G. The G-dorian mode (Ex. 3.6a) occupies the G octave divided at D. The *confinalis* falls on the modal fifth, D. The G-hypodorian mode (Ex. 3.6b), by contrast, occupies the D octave divided at G. The *confinalis* of the G-hypodorian is the third above the final, B-flat.

Example 3.6: *Confinales* of the G-dorian and G-hypodorian modes



There are, of course, several exceptions to these rules (as even Zarlino concedes). In the strict eight-mode system (i.e., using *cantus durus* in all the untransposed modes), whenever there is a semitone immediately above one of these pitches—the fifth in an

authentic mode, the third in a plagal mode—the *confinalis* typically falls on this upper half-step. In other words, *mi* cannot be a *confinalis*, and, instead, *fa* is used. Hence, in the E-phrygian and G-hypomixolydian modes, the *confinalis* is C rather than B. In addition, the cofinal of the hypophrygian mode falls on the fourth, A, and not the third, G. (The phrygian-type modes prove the exceptions to many rules and will be addressed individually in Chapter 8.)

Thirdly—and this manner is in ways closely related to the first and second manners of discerning mode—the mode may be distinguished by cadence. In contemporary theory, the cadence was described as a rhetorical gesture akin to a grammatical pause accompanying a comma, period, or the like. As Meier explains:

For if we ask what a cadence is, music theory of that period replies with the definition that a cadence represents a short passage that signifies the end of a song or a break in its progress, comparable to the articulations in a well-organized and artistically ‘embellished’ speech.⁴¹

The correlation between cadence and mode is most explicit when the cadence establishes tonal centrality on the modal final, which is especially important—though not obligatory—at the end of a work. In addition, theorists maintain that cadences should be made predominantly on the pitches appropriate to each mode. The problem, as mentioned, however, is that contemporary theorists fail to agree about what these proper cadences are, rendering unfeasible any attempt to identify a reliable hierarchy of cadence pitches and, hence, deviations from standard practice.

Zarlino, for example, is unusual in his strict, systematic derivation of a hierarchy of three cadence pitches for each mode. Regular cadences coincide with scale-degrees 1,

⁴¹ Meier, *The Modes of Classical Vocal Polyphony*, 89.

5, and 3, with 1 being highest in rank and 3 the lowest. All other cadence pitches, according to Zarlino, are irregular to the mode.⁴² As with the placement of the *confinales*, however, the phrygian-type and the hypomixolydian modes prove exceptions, which Zarlino somewhat reluctantly concedes. The phrygian-type modes are typically “tempered by the diapente of the ninth mode and by the cadence on A,” which substitutes for the “hard” cadence on B;⁴³ and the hypomixolydian, being mixed with C-ianian (eleventh) mode, tends to cadence on C.⁴⁴

The reasoning behind Zarlino’s scheme is that the regular cadences are formed only on those pitches contained in the sonority built on the modal final: the “true and natural initial tones” of the mode. As Zarlino describes:

The true and natural initial tones of the first mode, as well as those of every other mode, are on the extreme notes of the diapente and diatessaron, and on the median note which divides the diapente into a

⁴² The terminology used to denote regular and irregular cadences varies between theorists. For regular cadence, one finds *cadenza regolare* (Zarlino, Tigrini), *cadenza principale* (Pontio) or *clausula principalis* (Dressler, Burmeister), and *clausular primaria* (Calvisius); for irregular cadence *cadenza irregolare* (Zarlino), *cadenza* or *clausula peregrina* (Tigrini and Dressler), *cadenza per transito* (Pontio), and *clausula tertia* (Calvisius). In addition, some theorists cite cadences of intermediate appropriateness to the mode: *quasi cadenza principale* (Pontio), *clausula minus principalis* (Dressler, Burmeister), and *clausula secundaria* (Calvisius).

⁴³ In his discussion of the individual modes in Chapter 20 the fourth book of *Istitutioni harmoniche*, Zarlino concedes that both phrygian and hypophrygian modes are often mixed with the ninth and tenth modes, respectively, adopting the diapente on A of these modes and, hence, the A cadence. Zarlino writes: “If the third mode were not mixed with the ninth mode, and were heard by itself, its harmony would be somewhat hard, but because it is tempered by the diapente of the ninth mode and by the cadence made on a, which is very much in use in it, some have been of the opinion that the third mode moves one to weeping” (*On the Modes*, 63–64); and “I believe that the fourth mode would be somewhat more virile if it were used simply, without mixing in it the diapente and the cadence on a, which are used in the tenth mode. However, the fourth mode is frequently mixed in this way” (*Ibid.*, 64). Curiously, the examples Zarlino gives for these modes cadence solely on the pitches that agree with his system: E, G, and B.

⁴⁴ Zarlino makes this exception only implicitly in Ch. 30, where he describes that the mixolydian mode is often “mixed with the eleventh,” or the ionian (*Ibid.*, 89). For a summary of Zarlino’s cadence-pitch hierarchy, see Meier, “The Modes of Classical Vocal Polyphony,” 105–107.

ditone and a semiditone. Nevertheless, there are many compositions that begin on other notes, none of which I shall mention in order to be brief. ...

It will suffice to say here, once and for all, that there are two sorts of cadences, namely regular and irregular. The regular cadences are those which are always made on the extreme sounds or notes of the modes, and on the median note by which the diapason is mediated or divided harmonically or arithmetically. These are the extreme notes of the diapente and the diatessaron. The regular cadences are also made on the median note by which the diapente is divided into a ditone and a semiditone. In other words, the regular cadences are made on the true and natural initial tones of each mode, and the cadences that are made on all the other notes are called irregular.⁴⁵

Several later theorists, including Pietro Pontio and Orazio Tigrini, adhere largely to Zarlino's system, but are much more willing to admit exceptional cases.⁴⁶

The hierarchy of cadence pitches proposed by Pietro Aron, by contrast, proves unsystematic and loosely defined. For the mixolydian mode, for example, Aron cites all five pitches in the modal diapente—G, A, B, C, and D—as appropriate cadences, yet he offers no further insight as to how they rank among themselves. For the phrygian and hypophrygian modes, Aron lists all but one scale-degree as proper cadence pitches, while the lydian mode has only three: F, A, and C.⁴⁷

The discrepancies between the theories of equally credible sources renders it impossible for the modern analyst to uncover a consistent system of pitch hierarchy in pre-tonal music. Without a reliable means by which to discriminate structural status, scholars often turn to haphazard or tonal methods in their attempts to define large-scale structure in Renaissance music, which could hardly be said to be historically accountable,

⁴⁵ Zarlino, *Istitutioni harmoniche*, Bk. 3, Ch. 18; *On the Modes*, 55.

⁴⁶ On the systems of Pontio, Tigrini, and Calvisius, see Meier, "The Modes of Classical Vocal Polyphony," 107–11.

⁴⁷ Aron's ranking of cadence pitches occurs in Chapters 9–12 of the *Trattato della natura et cognitione di tutti gli tuoni*; see also Meier, "The Modes of Classical Vocal Polyphony," 105–106.

but instead only demonstrates our sometimes crucial misunderstanding of the music. Other scholars, such as Schenker, take the disagreement of contemporary theorists as evidence that pre-tonal music lacks such structure altogether, while still others propose alternative explanations of large-scale organization. Howard Wilde, for example, argues that structure in early music is governed not by an underlying syntactical framework, as in tonal music, but rather entirely by teleology.

Despite their inability to agree on the association of cadence and modal identity, however, sixteenth-century theorists agree on two fundamental issues: that mode exists, and that it is manifest in the contrapuntal process that spans the entire piece. Furthermore, the “true mode”—“*verus Modus*”—must be upheld by various means in the course of a composition: the cadence was regarded as an indispensable means of maintaining this modal integrity, although the mechanisms by which this is achieved are never fully defined. As German composer and theorist Seth Calvisius stresses (while implicitly advocating Zarlino’s system of cadence-pitch ranking) in the *Melopoia* of 1592, for instance:

Therefore the proper cadence [should appear] throughout in the beginning, middle, and end, whatever position it occupies in the harmony, so that the mode is not led astray through other cadences and through other and still other modes, but that the *true mode* be evident at all times.⁴⁸

The discrepancies and ambiguities that arise in theorists’ accounts of mode, therefore, should not be taken as indications that mode itself is irrelevant or does not exist, but rather as a result of the limitations of the theoretical terminology and apparatus available to theorists, and by which they could explain what they perceived: a unified modal

⁴⁸ Seth Calvisius, *Melopoia sive Melodiae contendae ratio, quam vulgo musicam poeticam vocant* (Erfurt, 1592), Ch. 18; cited and translated in Wilde, “Toward a New Theory of Voice-Leading,” 91.

framework. Theorists sought to overcome this gap between perception and description using means that were both familiar and fundamental to Renaissance musical culture: contrapuntal theory and the association of modal identity with rhetorical topos stemming from the Greek modes.

It is largely on account of their thwarted expectations to find a strict, systematic link between tonal type, cadential patterns, and mode that have fueled the dismissals of mode of scholars like Harold Powers, Siegfried Hermelink, and Peter Bergquist. It may be more advantageous, however, to view mode rather as a deeper-level framework, while these parameters and features of the surface of the music prove merely manifestations of this more fundamental context. While the possibility of variations in system (*cantus mollis* or *cantus durus*) or pitch level for a given mode is seen by modal skeptics as evidence that there was no *a priori* sense of mode, but rather only *a posteriori* evocations of mode in instances where musical parameters happened to match conceptions of mode, modal structure may in fact leave room for variations on more surface levels while still maintaining more deeply-seated coherence—a notion that might not sit easily with the modern analyst, who may inextricably (and even unknowingly) associate mode with the types of systematic relationships inherent in the tonal system.

As a benchmark of tonal centrality and rhetorical closure in the contrapuntal process, the cadence represents an indispensable part of sixteenth-century contrapuntal theory. By focusing on cadences, theorists could trace tonal centrality across an entire work; the resulting large-scale cadential plan was then taken as a direct indication of modal behavior and, hence, of a unified framework. The downfall of this approach, however, lies in its restriction to surface and middleground processes, whereby

potentially more fundamental processes go unnoticed: in other words, the cadences may be generated by a still deeper governing process. Thus, while the cadential-pitch hierarchies of sixteenth-century theory fall short of illuminating a unified paradigm, they may represent different manifestations of such a fundamental paradigm—the paradigm being a modal background.

3. The contrapuntal cadence

Despite the conflicts surrounding the coordination of cadential structure and mode, cadential theory itself proves remarkably (and opportunely) consistent. The cadence is formed by the stepwise contrary motion of two voices from a major sixth outward to an octave or, by inversion, a minor third inward to a unison (see Examples 3.7a and b).⁴⁹ The voice that approaches the cadential final from below is referred to as the *clausula cantizans*, since in the two-part form of Example 3.7a it appears in the

⁴⁹ In the fifteenth and early sixteenth centuries, there was still a degree of freedom about whether the penultimate interval was a major or minor sixth or third. Sixteenth-century theorists, however, generally demand that the pre-cadential interval be a major sixth or minor third; the sharpening of the leading-tone was often left to the performers as a matter of convention. As Meier notes, in the second half of the Cinquecento, “cadences in which sharpening the penultimate note of the *clausula cantizans* is at all questionable or in which such sharpening is prevented by the voice leading . . . now appear only as “archaic” or “badly written” phrases—something intentionally against the rules, used for work expression” (*The Modes of Classical Vocal Polyphony*, 95–96).

In Zarlino’s theory, the cadence is governed by the *regola delle terze e delle seste*—the “rule of thirds and sixths”—which requires that minor third and major sixth move to the nearest perfect consonances, the unison and octave, respectively: “So, to go from a sixth to an octave, the sixth must be major, because the major sixth is closest to the octave, and we must not write the minor, which is more distant from it. . . . When from the third we wish to arrive at the unison (which is the basis of all consonance. . .), the third should always be minor—this being closer—and the parts should move in conjunct contrary motion” (*Istitutioni harmoniche*, Bk. 3, Ch. 38; *The Art of Counterpoint*, 78–80). The task of sharpening the leading-tone in such cases, whether notated or not, was implied: “Thus the minor third be the penultimate interval of this cadence, for it is always the interval to precede the unison when two voices move into it by contrary motion, one by a whole tone, the other by a large semitone. It may always be written on any pitch without the need of an accidental to change the whole tone to a semitone, because the voice that ascends to the final is intended to have the semitone, unless the other voice descends by the same interval” (Ch. 53; *The Art of Counterpoint*, 144–45).

uppermost voice. The voice that descends upon the final is termed the *clausula tenorizans*. The semitone may appear either in the *clausula cantizans*, forming what may be called a leading-tone cadence (Example 3.7a and b), or in the *clausula tenorizans* to form a *cadenza in mi* (Example 3.7c).⁵⁰ The *cadenza in mi* is often considered the weaker of the two forms, although in phrygian-mode works, of course, it is used as a principal cadence. The sharpening of the *clausula cantizans* in the leading-tone cadence was known as *sustentatio* and had become standard practice by the mid-Cinquecento.

A third voice, the *clausula basizans*, could be formed below the essential 6–8 cadential motion. In the sixteenth century, the *clausula basizans* typically leaps downward by fifth or upward by fourth to the cadential final (Ex. 3.7d). It is important to note that, while resembling the dominant-to-tonic cadence emblematic of tonal music, the *clausula basizans* was regarded merely as an optional reinforcement for the fundamental 6–8 contrapuntal cadence, and not as a harmonic gesture. Zarlino, in fact, is clear in stating that the *clausula basizans* should not stand in place of either of the essential cadential voices (*tenorizans* or *cantizans*) at a major cadence in two-part composition.⁵¹

⁵⁰ In his *Arte de musica theorica y practica* (Valladolid, 1592), Francisco de Montanos uses the terms *clausula sostenida* and *clausula remissa* to refer to the leading-tone and *clausula in mi* forms, respectively. As mentioned in Chapter 1 in response to McClary's use of the term, modern scholars often refer to the *mi* cadence as "Phrygian cadence." This label, however, carries with it the connotation of Phrygian half-cadence of tonal music, and implies a necessary association between cadential final and mode.

⁵¹ Referring to the form of cadence with only *basizans* and *cantizans*, Zarlino states: "We should not use this type of cadence very often in two-voice writing, since such ascending and descending leaps are more suitable to the lowest voice of a composition for more voices, where such cadences are common. When we do write this cadence, let us be certain that it is in the course of a composition and never at the end..." (*Istitutioni harmoniche*, Bk. 3, Ch. 53; *The Art of Counterpoint*, 147–48).

Example 3.7: Contrapuntal form of the cadence

a) *clausula cantizans* b) *cl. tenorizans* c) *cl. cantizans*

6 - 8 3 - 1 6 - 8

clausula tenorizans *cl. cantizans* *cl. tenorizans*

d) *clausula simplex* e) *clausula formalis* f) *clausula tenorizans*
"in fundamento"

cl. tenorizans *cl. cantizans* *clausula basizans*

g) double leading-tone (archaic) h) *clausula in mi*

Because of the rhetorical strength of the three-part cadence in a polyphonic setting, however, as Meier notes, “around 1500 this type of cadence is almost the only type used for the final cadence of a whole work.”⁵² Dressler, too, distinguishes the added conclusiveness of the three-part cadence in his terminology: the cadence with *clausula basizans* (Ex. 3.7d) is designated a *clausula perfecta*, while the cadence with only *tenorizans* and *cantizans* (Ex. 3.7f) a *clausula semiperfecta*.⁵³ Indeed, by the late sixteenth century, the three-part cadence with *clausula basizans* (Ex. 3.7e) represents the

⁵² Meier, *The Modes of Classical Vocal Polyphony*, 93.

⁵³ Dressler, *Praecepta musicae poetica*, Ch. 8; see also Meier, *The Modes of Classical Vocal Polyphony*, 93–94.

paradigmatic cadence for the end of a composition, and often for the end of internal *parti*. Works in the phrygian mode, however, are characteristically exceptions: since the *cadenza in mi* is unable to take a lower-voice counterpoint of 5–1 due to the resulting diminished fifth, it typically appears with *tenorizans in fundamento* (Ex. 3.7h) or with alternative gestures in the lower voice, such as D–A (7–4) or D–C (7–6). (The principal cadences of the phrygian mode in use in the late-Renaissance will be discussed further in Chapter 8.)

There were several other techniques composers could use to embellish the cadence, and thereby distinguish its structural weight. The cadential approach may proceed strictly homorhythmically (*clausula simplex*; Ex. 3.7d), or be ornamented with a suspension in the *clausula cantizans* (*clausula formalis*; Ex. 3.7e). In the fifteenth and early sixteenth centuries, there was a practice of sometimes also sharpening the penultimate pitch of the inner-voice 4–5 motion of the cadence with *clausula tenorizans in fundamento* (Ex. 3.7g). This “double leading-tone” cadence became for the most part outmoded by the mid-Cinquecento, yet, as will be seen, it is resurrected at times in Marenzio’s madrigals as an affective gesture.

Finally, the conclusiveness of the cadence could be thwarted by various techniques of “fleeing the cadence”—*fuggir la cadenza*. The cadence is said to be evaded when one of the essential *clausulae* fails to resolve on the final, and instead moves to a different pitch or rests. As another option, cadential closure can be vitiated by the beginning or continuation of another phrase at the moment of resolution—in other words, by the overlapping of phrases. In addition, a *cadenza fuggita* results when the

clausula basizans presents a pitch other than the final upon resolution of the basic 6–8 motion, resembling what we know as the “deceptive cadence” in tonal music.

The late-Cinquecento composer, therefore, had a palette of ways by which to present the fundamental two-part cadence, each accommodating a certain degree of rhetorical and structural strength. Among the factors that contribute to the relative weight of a cadence are:

- | | | |
|----|-------------------------------|--|
| 1) | Rhythmic duration: | number of tactus in the cadential approach and resolution |
| 2) | Pre-cadential suspension: | <i>clausula simplex</i> vs. <i>clausula formalis</i> |
| 3) | Type of cadence: | leading-tone or <i>cadenza in mi</i> |
| 4) | Conclusiveness: | full resolution or <i>cadenza fuggita</i> |
| 5) | Voicing: | <i>clausula basizans (perfecta)</i> , or other voice <i>in fundamento (semiperfecta)</i> |
| 6) | Rhetorical function: | position in relation to structure and/or significance of text |
| 7) | Modal rank of cadential goal: | <i>cadenza principale (regulare)</i> or <i>cadenza peregrina (irregulare)</i> |

To be sure, Marenzio draws on the full range of possibilities available to him for constructing cadences, ranging from the archaic to the most novel. Example 3.8 presents a selection of the different types of cadences that appear in Marenzio’s madrigals. While the examples are removed from their contexts, which would be necessary to judge appropriately their structural status relative the madrigal as a whole, they illustrate various ways by which Marenzio differentiates the cadence on a local level, as well as how the cadence might be formed in practice.

Examples 3.8a and b show instances of *fuggir la cadenza* where the two-part cadence is completed, yet is weakened by the continuing motion of another voice. In Ex. 3.8a, entrances of the imitative phrase “Quei che congiuns’ Amor” precede (tenore), coincide with (canto), and immediately follow the resolution of the 6–8 leading-tone cadence on C in the basso and quinto, thereby diminishing its sense of arrival. In Ex. 3.8b, the two-part *cadenza in mi* on E is vitiated by the tenore’s entrance with the next phrase one semiminim after the cadential resolution. On account of its rhythmic duration, texture, and grammatical position, the cadence on E-*mi* quite clearly imparts a stronger sense of closure than the C cadence in Ex. 3.8a.

The cadence on D-*mi* in Example 3.8c has the same basic form as the cadence of Ex. 3.8b—a cadential preparation lasting a semibreve with a suspension in the *clausula cantizans*—yet it appears in full-voice texture and with the *clausula tenorizans* in the basso. Although a rather strong cadential gesture, it is weakened as a result of its position in the text: the phrase “languiva al” is hardly rhetorically conclusive, and is continued in three of the voices in the second half of the tactus following the resolution.

The leading-tone cadence on B-flat at Example 3.8d is very similar in structure to the D-*mi* cadence, yet it carries a greater sense of closure for at least three reasons: it comes at the end of the phrase of text, all five voices participate in the resolution, and the final sonority is sustained in all but one of the voices for a full semibreve tactus. Theoretically, this B-flat cadence forms simultaneously a *cadenza in mi* on D in the canto and alto. In this way, the two pairs of outer voices complete cadences on different pitches, B-flat and D-*mi*. Based on the text and voicing, however, the cadence was presumably not intended to represent an opposition between pitch-centers, but rather a

full close on B-flat. It could be argued that this duplicity in pitch-centricity detracts from the conclusiveness of the cadence. As will be discussed in the full analysis of this madrigal in the following chapter, however, this “double cadence” serves a significant referential function.

Example 3.8e shows Marenzio’s use of the *cadenza in mi* for the terminal cadence of the *prima parte* in the two-part madrigal *Care mie selve, a Dio*. As a close on A-mi, the cadence is strong by all accounts but one: the *clausula tenorizans* appears in the basso. Even in the phrygian-mode madrigals of the 1590s, Marenzio never uses this form of cadence to conclude the entire work.

Example 3.8f, from the same madrigal, shows the displacement of the cadence in relation to the grammatical structure of the text. The penultimate pitches of the A cadence coincide with the rhetorical close at “crudo,” in a manner that resembles a half-cadence. The resolution of the cadence is then delayed until the start of the next phrase with “torni.” The result is the archaic double leading-tone cadence, with all of the voices resolving as expected. The entire process—the thwarted rhetorical closure and the archaism—might be seen as a depiction of “crudo” in the text (or, perhaps, of “torni”).

Examples 3.8g and h show the use of the *clausula basizans*. The form of cadence at Ex. 3.8g, the conclusion of the *prima parte* of *Questi vaghi concenti*, is of utmost strength and conclusiveness, and represents one of two archetypal forms used by Marenzio to conclude madrigals in modes other than phrygian. (The other form has a true suspension in the *cantizans*, as opposed to the upper-neighbor figure in the *cantizans* (canto) of Ex. 3.8g.) The cadential preparation lasts two full tactus (two semibreves), all five voices take part, and it accompanies a full rhetorical pause in the text. (Rhetorical

and structural completion must wait until the end of the *seconda parte*, as must cadential resolution upon the true modal final, G.) By comparison, the cadence on F in Ex. 3.8h bears less structural weight for three principal reasons: only four of the voices participate, it comes with only a moderate rhetorical pause in the text, and the integral *clausula tenorizans* fails to descend upon the final and instead moves upward to A (an example of *fuggir la cadenza*).

On occasion, composers will use non-cadential gestures to convey a sense of rhetorical pause. One such technique frequently used by Marenzio, shown in Example 3.8i, is to approach the end sonority from the sonority a fifth below while maintaining the final in one or more voices. In Ex. 3.8i, the canto and quinto retain the final, D, while the other voices fill in the sonorities G–D. The gesture resembles the IV–I, “plagal” cadence of tonal music. Another non-cadential caesural gesture that appears in Marenzio’s music, shown in Example 3.8j, is formed by a fundamental motion from a *major* third to unison (or *minor* sixth to octave), thereby approaching the final from a wholestep in both directions. In Ex. 3.8j, Marenzio avoids the explicit breach of Zarlino’s *regola delle terze e delle seste* that this would create by having the quinto leap $g'-c'-f'$, instead of simply descending $g'-f'$, while the basso moves from *e-flat* to *f*. (The implicit breach of Zarlino’s rule that remains, however, may be a depiction of “pene.”) The resulting sonorities engender the succession v–I (or VII–I).

The end of the opening phrase of *O fido, o caro Aminta* (Example 3.8k) illustrates a case where there are several equally plausible interpretations for a closing gesture. With the last syllables of “Aminta” at the end of the first verse, a C-minor sonority leads to a sonority on G, creating a plagal-type gesture (iv–I) similar to that of Ex. 3.8i.

Modern analysts, in turn, might be tempted to label the gesture a “half close” on G due to the 4–3 suspension on the last syllable. Yet, the beginning of the subsequent phrase fails to resolve this lingering “V”, and instead presents an E-flat sonority. It would probably be most accurate—and certainly more historically responsible—to interpret the gesture as a contrapuntally elaborated *cadenza in mi* on D: the 6–8 motion of the canto and quinto would have primacy over the C–G motion of the basso and the suspension in the alto.

Example 3.8l shows a third-based gesture not atypical of Marenzio’s madrigals. The move to F on the first syllable of “morte” gives the impression of a three-part cadence weakened by a rising *tenorizans*, *g'–a'* (tenore); the motion from *f''* up to *f'-sharp''* in the canto and the ensuing D-major sonority comes as an unexpected turn. While the final move away from the potential cadential goal, F, might be seen as further diminishing the structural weight and conclusiveness of the cadence, its striking quality might actually *fortify* the salience of the gesture overall.

Finally, Example 3.8m shows the use—rare in Marenzio’s work—of a *clausula simplex* as a terminal cadence. The 6–8 motion to C in the canto and quinto is supported by the *clausula basizans*, yet no suspension occurs in the *clausula cantizans*. Equally unusual for a final cadence of Marenzio is the short rhythmic duration of the pre-cadential preparation: a single minim, or half-tactus. While the cadence appears to bear little rhetorical force, even when compared with many of the internal cadences in Example 3.8, in the predominantly homophonic context of *Ahi, chi t'insidia al boscareccio nido* the cadence sounds perfectly adequate as a structural close.

Example 3.8: Selected cadences from Marenzio's madrigals

a) *S'io parto, i' moro, e pur partir conviene*, mm. 50-52:
cadence on C evaded by imitative phrase

C (fuggire)

b) *Anima cruda sì, ma però bella*, mm. 45-47:
clausula in mi on E evaded by next phrase

E-mi (fugg.)

c) *Clori nel mio partire*, mm. 6-8:
clausula in mi on D

d-mi

d) *Clori nel mio partire*, mm. 15-18:
cadence on B-flat with *clausula tenorizans*
in fundamento (and *cadenza in mi* on D?)

B-flat (D-mi)

e) *Care mie selve, a Dio*, mm. 79-81:
clausula in mi as terminal cadence
of *prima parte*

C mor - - - - te.

A la - - - - mia mor - te.

T (la) mia mor - - - - te.

Q (mia) - - - - mor - - - - te.

B (la) mia mor - - - - te.

A-mi

f) *Care mie selve, a Dio*, mm. 16-18:
double leading-tone cadence on A
elided with new phrase

C sto e cru - do, Tor - ni la mia fred -

A cru - do, Tor - ni la mia fred -

T cru - do, Tor - ni la mia fred -

Q - - - - -

B cru - do, Tor - ni la mia fred -

A (fugg.)

g) *Questi vaghi concetti*, mm. 43-46:
terminal cadence of *prima parte* on D
with *cl. basizans in fundamento*

C lan - gui - - - - re.

A lan - gui - - - - re.

T lan - gui - - - - re.

Q (ce) lan - gui - - - - re.

B lan - gui - - - - re.

D

h) *Questa di verd'herbette*, mm. 10-12:
cadence on F with evaded *cl. tenorizans*

C tes - su - ta hor ho - - - - ra

A tes - su - ta hor ho - - - - ra

T su-ta hor ho - - - - ra

Q su - ta hor ho - - - - ra

B - - - - -

F

i) *O dolcezze amarissime d'amore*, mm. 59-61:
non-cadential rhetorical pause on D

C
ve - drò co - le - i Ch'è'l sol,

A
ve - drò co - le - i Ch'è'l

Q
pur ved - rò co - le - i Ch'è'l

T
ve - drò co - le - i

B
ve - drò co - le - i

j) *Arda pur sempre o mora*, mm. 22-25:
non-cadential rhetorical pause on F

C
- vi pe - ne, Per si bel -

A
- vi pe - ne,

Q
- vi pe - ne,

T
lie - - vi pe - ne,

B
vi pe - ne, Per si bel -

k) *O fido, o caro Aminta*, mm. 4-7:
non-cadential rhetorical pause on G,
or *clausula in mi* on D?

C
ca - ro A - min - ta, O

A
ca - ro A - min - ta, O

T
ca - ro A - min - ta, O

Q
ca - ro A - min - ta, O

B
ca - ro A - min - ta, O

l) *O fido, o caro Aminta*, mm. 15-17:
non-cadential rhetorical pause on D

C
-do e vi - ta e mor - te,

A
-do e vi - ta e mor - te,

T
-do e vi - ta e mor - te,

Q
e vi - ta e mor - te,

B
-do e vi - ta e mor - te,

m) *Ahi, chi t'insidia al boscareccio nido*, mm. 35-37:
clausula simplex as terminal cadence

C
 -tro e di chi cac - cia il gri - do.
 A
 -tro e di chi cac - cia il gri - do.
 Q
 e di chi cac - cia il gri - do.
 T
 -tro e di chi cac - cia il gri - do.
 B
 -tro e di chi cac - cia il gri - do.
 C

These examples give a general impression of the variety of forms and strengths that the cadence achieves in Marenzio's madrigals. While the direct relationship between cadence (or cadential goal) and mode may be tenuous as a result of the conflicting contemporary theories, the cadence, as will be seen, plays an invaluable role in the musical–rhetorical structure of the piece on many levels.

4. Schenkerian theory and its applicability to Renaissance music

Over the course of the three volumes of *Neue musikalische Theorien und Phantasien*, *Harmony* (1906), *Counterpoint* (1910 and 1922), and *Free Composition* (1935), Schenker propounds a theory for the structure of tonal music in which the entire composition is shown to be generated from a single underlying, all-embracing tonic

triad.⁵⁴ Schenker cites three theoretical works as fundamental to his own theory and pivotal in the development (or “evolution”) of a tonal idiom: Fux’s *Gradus ad parnassum* of 1725, Rameau’s *Nouveau système de musique théorique* of 1726, and C.P.E. Bach’s “Theory of Accompaniment” in the *Versuch über die wahre Art, das Clavier zu spielen* of 1762. Based on the tenets of these works, combined with his own rather blatant ideological and nationalistic leanings, Schenker’s methodology is founded on five basic principles by which to delineate a coherent, unified structure in tonal music; three of these principles prove equally applicable to sixteenth-century music.

While Schenker takes the first principle, contrapuntal diminution, from Fux’s *Gradus ad parnassum*, the theory is fundamentally based on the practices of the *stile antico* and can be traced back to didactic counterpoint treatises of the Renaissance. Diminution involves the expansion or composing out of a pitch or interval in a linear, contrapuntal fashion. In Renaissance music, the principle of diminution is manifest perhaps most explicitly in the techniques of *cantus firmus*, parody, and paraphrase, in which a model becomes the generative source of a section or entire work. Diminution also plays a part in the elaborations of the *clausula cantizans* of the archetypal 6–8 cadence. Most recent early-music analyses rely heavily on the principle of diminution—though often in unsystematic ways—in delineating structural tendencies on levels that extend beyond the musical surface, often purporting to reveal paradigmatic large-scale

⁵⁴ Schenker, *Harmonielehre: Neue musikalische Theorien und Phantasien I* (Stuttgart: Cotta, 1906), translated as *Harmony*, ed. O. Jonas, tran. E.M. Borgese (Chicago: Univ. of Chicago Press, 1954); *Kontrapunkt: Neue musikalische Theorien und Phantasien II* (Vienna: Universal Edition, 1910 and 1922), translated as *Counterpoint*, ed. J. Rothgeb, trans. J. Rothgeb and J. Thym (New York: Schirmer, 1987); *Der Freie Satz: Neue musikalische Theorien und Phantasien III* (Vienna: Universal Edition, 1935), translated as *Free Composition*, ed. and trans. E. Oster (New York: Schirmer, 1979). See also Schenker’s *Der Tonwille*, 10 volumes (Vienna: A Gutmann Verlag, 1921–24).

processes when, in effect, such analyses serve as little more than reductions on a surface-to-middleground (or phrase) level.

Closely allied with diminution is the distinction of consonance and dissonance—or dissonance treatment. Here, too, Schenker derives his system from Fux, yet the theory of dissonance treatment has its basis in the fifteenth- and sixteenth-century writings of Tinctoris, Zarlino, and others. In a chapter titled “Compositions Must Be Composed Primarily of Consonances and Only Incidentally of Dissonances” in the *Istitutioni harmoniche*, for example, Zarlino unequivocally relates that dissonance is subordinate to consonance, and that dissonance has its purpose in delaying or bridging (i.e., prolonging) consonances and hence should be used only “incidentally and secondarily”:

...Every composition, counterpoint, or harmony is composed principally of consonances. Nevertheless, for greater beauty and charm dissonances are used, incidentally and secondarily. Although these dissonances are not pleasing in isolation, when they are properly placed according to the precepts to be given, the ear not only endures them but derives great pleasure and delight from them. They are of double utility to the musician...: with their aid we may pass from one consonance to another. The second is that a dissonance causes the consonance which follows it to sound more agreeable. The ear then grasps and appreciates the consonance with greater pleasure...⁵⁵

The problem that analysts face in applying the principle of dissonance treatment to large-scale structure in Renaissance music arises from the divergences of contemporary theory: as described above, theorists disagreed about how various pitch-centers (or cadential goals) rank—how stable or unstable they are—in relation to the underlying mode. Tonal music does not have this problem, which is why, to Schenker, pre-tonal music seems primitive.

⁵⁵ *Istitutioni harmoniche*, Bk. 3, Ch. 27; *The Art of Counterpoint*, 53.

The third structural principle in Schenker's theory is that of thoroughbass, which has its theoretical origins in C.P.E. Bach's treatise of the mid-eighteenth century.

Though applied to music from the Middle Ages and Renaissance by neo-Schenkerians like Salzer and Mitchell, the notions of triadic motion and inversional equivalence of the thoroughbass principle have little relevance to pre-tonal music. Not only are the sonorities of Renaissance music generated by a fundamentally contrapuntal structure as opposed to a harmonic conception (this is certainly not to say sixteenth-century composers had no sense of harmonic motion), but the nonessential role of the basso and the cadential *clausula basizans* proves a crucial distinction between pre-Baroque and tonal music.

The fourth principle, teleological structure, describes the goal-directed motion of a musical work, very much akin to a rhetorical narrative structure. According to Schenker, such impetus requires the dichotomy between tonic and dominant emblematic of common-practice tonality, whereby the entire musical structure represents a process of resolution from the dominant (scale-degree 2) to the tonic.⁵⁶ The notion of teleological structure has two essential and separate components: the sense of expectation of the listener and the historical-cultural contexts that create or define these expectations.

Schenker's conception of large-scale rhetorical structure concerns only the expectations

⁵⁶ According to Schenker, the "primitivism" of the eight church modes stems from the varying qualities of the tonic, dominant, and subdominant harmonies, as opposed to the major system, in which all are major. The phrygian and lydian modes, for example, forms diminished triads on the dominant and subdominant, respectively. (Schenker describes the minor system, too, as "artificial," since it is not derived naturally from the harmonic series like the major system, but rather from the old aeolian mode. The minor system, then, is viewed as a modification of the major system, borrowing its major triad on the dominant.) The headings of the sections dealing with the modes in *Harmony* provide a general insight into Schenker's view of the modes as "inevitable stages of development" (58): Section 26, "The Church Modes—Defective from the Point of View of Motivic Exigencies;" Section 27, "The Gravitation of the Other Systems toward the Major and Minor Modes;" and Section 28, "Significance of the Church Modes as Experimental Steps of Practical Art." See Chapter 3, "The Other Systems (Church Modes) in *Harmony*," 55–76.

of the common-practice tonal era—expectations based on the opposition between the tonic and its dominant. As descriptions of mode by contemporary theorists as well as the normative status of the 6–8 cadence corroborate, however, a sense of long-range expectation indeed existed for the sixteenth-century listener. The task of the early-music scholar, therefore, is to decipher precisely what this system of expectations of modal music is, and how these expectations are played out and resolved through the course of a composition.

The last of Schenker's structural principles is the all-controlling triad derived from nature itself by way of the overtone series, referred to as the "chord of nature." Since the chord of nature represents the underpinning of tonal music in Schenker's theory, Schenker is able to elevate music of the common-practice period (specifically that of German origin) as the culmination of an evolutionary process in Western music. Unlike the previous four principles, which are present in even the earliest of Schenker's writings, the chord of nature was one of his latest—and most contentious—theoretical ideas: the notion that the fundamental background of all tonal music is emblemized by a tonic triad.

Through the combination of the principles of teleological structure and the chord of nature, Schenker develops his model of a normative structural background for tonal music: the *Ursatz*. This structural model, illustrated in Example 3.9, represents a tonic triad (Ex. 3.9a) that is unfolded linearly using the principles of diminution, dissonance treatment, and thoroughbass to create a teleological progression from tension to resolution. The teleological structure is symbolized by a fundamental descent from scale-degree 5 or 3 toward the tonic (the *Urlinie*), accompanied by a bass arpeggiation of the

fundamental progression I–V–I (the *Bassbrechung*). Example 3.9b–d illustrates three ways in which this triadic unfolding may be realized in a tonal composition.

Example 3.9: Triadic derivation of the Schenkerian *Ursatz*

The image displays four musical examples, labeled a) through d), illustrating the triadic derivation of the Schenkerian *Ursatz*. Each example is written on a single staff with a treble clef. Below each staff, the corresponding chords are labeled with Roman numerals: I, V, and I. Example a) shows a single I chord. Example b) shows a descending line of three notes (3, 2, 1) over a bass line of I, V, I. Example c) shows a descending line of five notes (5, 4, 3, 2, 1) over a bass line of I, V, I. Example d) shows a descending line of five notes (5, 4, 3, 2, 1) over a bass line of I, V, I.

The Schenkerian *Ursatz* clearly bears little relevance to Renaissance music due most of all to its dependency on harmonic syntax, a triadic foundation, and a tonal rhetoric (particularly the relationship between tonic and dominant).⁵⁷

A stylistic background for music of the sixteenth century must therefore use as its foundation the tenets of contemporary theory and the expectations proper to the culture, and forego the principles of Schenker’s theory tailored explicitly for a tonal idiom and culture. Not only will such a normative structural paradigm help us understand more fully the workings of individual pieces of the fifteenth and sixteenth centuries, but, as a

⁵⁷ *Harmony* contains an interesting (and rather amusing) instance where Schenker demonstrates nascent tonal tendencies in a work from 1601; most likely not coincidentally, the work is by a composer of German origin: Hans Leo Hassler’s *Ach, Schatz, ich sing’ und lache* from his *Lustgarten*. The lied is clearly in E-dorian with a system of two sharps; there are several *clausulae in mi* on B, as well as leading-tone cadences on B, G, and E. Following the example, Schenker writes: “What a beautiful E minor! The more striking is it that Hassler himself—God knows for what reason—took this piece to be in E Dorian (witness the two sharps)! The soprano initiates the melody with a dominant, i.e., forming a melodic inversion. The first three measures clearly establish an E minor/major; and the harmonic progression, though in this example it is also a by-product of voice-leading, resembles a half-close IV–V” (*Harmony*, trans. E. Borgese, 170–171). After coming up against several “harmonically ambivalent” gestures, however, Schenker states in reference to the “exigencies of voice-leading” characteristic of pre-tonal music: “It was the evil consequences inherent in this technique which may have called most pressing for a remedy...” (171). The later work by post-Schenkerians like Salzer and Mitchell approaches early music with a similar, tonally-inclined view, though these later theorists make more of an attempt to fit pre-tonal music into the analytical system.

prescriptive rather than descriptive model, it will allow for the effective comparative study of works within the entire musical culture.

5. The modal background of late sixteenth-century music

While cadence structure and final prove unreliable as determinants of mode, the third defining characteristic of mode was ubiquitously agreed upon in sixteenth-century theory: the consonance species. Despite their differing views on the number of modes, the proper cadential pitches, and the overriding feature by which to ascribe modal identity, theorists all looked to the consonance species—the species of octave, its constituent species of fifth and fourth, and the thirds that make up the fifth—as the essential, fundamental components of the mode itself. Indeed, all other features of a mode stem from its intervallic makeup as defined by the consonance species: cadential behavior, phrase structure, rhetorical topos, and the like.⁵⁸

In addition, theorists agree that the diapente has primacy over the diatessaron, its consonance being more noble and perfect, and the modal final being its basis. As Zarlino writes:

Modern musicians take as the final note of each mode the lowest note of the diapente, and it makes no difference whether the diatessaron is placed above or below it.⁵⁹

⁵⁸ However, as we will see, Marenzio further differentiates rhetorical topos by final, not simply by intervallic identity; yet such discrimination generally was not described by contemporary theory.

⁵⁹ Zarlino, *Le institutioni harmoniche*, Bk. 4, Ch. 12; *On the Modes*, 43.

Furthermore, proponents of both the octenary and dodecachordal systems use the consonance species to validate their theories. Aiguino and other eight-mode theorists argue that there is only one authentic and one plagal mode associated with each of the four diapente-species; Glarean and his followers contend that it is the twelve possible combinations of diapente- and diatessaron-species that determine the number of modes.

As they are the most elemental attributes of any mode, a representation of mode on a large scale would logically also take as its basis the essential consonant species. Because recognition of the diapente-species in combination with the overall range and phrase structure of a voice is, in effect, the most efficient means by which to ascertain both modal type (dorian, phrygian, lydian, mixolydian) and form (authentic, plagal), the most elemental framework of mode is the diapente.

The sense of a large-scale, modal unity across a composition is expressed throughout the theoretical writings of the sixteenth century. Zarlino's system of proper cadence pitches is a clear case in point: the only cadence pitches appropriate to the mode are those that are consonant with the modal final: 1, 5, and 3. Zarlino writes: "The regular cadences are made on the true and natural initial tones of each mode, and the cadences that are made on all the other notes are called irregular."⁶⁰ With this theory, Zarlino expresses a concern for the consonance of the piece *linearly*: the principal cadence-pitches must be harmonious with the underlying modal final, as though the modal final were ubiquitously contrapuntally present.

⁶⁰ *Le institutioni harmoniche*, Bk. 4, Ch. 18; *On the Modes*, 55.

But, as Zarlino describes that “dissonances are used incidentally and secondarily... [to] pass from one consonance to another,”⁶¹ the underlying mode may give way in the course of a composition to a mode that is considered unstable and subsidiary. That is to say, the mode consonant within the larger framework of the piece may be displaced at times by modes that are structurally dissonant or foreign. This process, referred to in sixteenth-century theory as *commixtio tonorum*, ranges from the isolated emphases of a diapente or diatessaron of a foreign mode in chant to an extended period in a polyphonic piece in which a new mode becomes operative. Such a departure from the fundamental mode generally takes place in the middle of the piece and comes as a reflection of the text,⁶² yet certain theorists admit also that *commixtio* may be used in a long piece purely for the sake of variety.⁶³

In the works of composers such as Lasso, Wert, Palestrina, and Marenzio in the second half of the sixteenth century, *commixtio tonorum* becomes increasingly prominent and distinct. Entire verses of the text are set apart modally using ambitus, phrase structure, and tonal center. At times, a madrigal or motet might engender an entire series of juxtaposed modal contexts, sometimes so clearly articulated as to seem like a true modulation from one mode to another.

⁶¹ *Le institutione harmoniche*, Book III, Chapter 27; *The Art of Counterpoint*, 53. The title of the chapter is “Compositions Must Be Composed Primarily of Consonances and Only Incidentally of Dissonances.”

⁶² See, for example, Meier, *The Modes of Classical Vocal Polyphony*, 286–354.

⁶³ For example, Aiguino in *Il Tesoro illuminato* of 1581, where he also stresses that the actual mode must prevail throughout the piece. Aiguino, the principal source on the theory of *commixtio tonorum*, sets strict, somewhat impractical criteria by which to judge whether commixture is operative in a monophonic line. These include the delineation of a foreign diapason (perfect *commixtio*), two foreign diapentes (major imperfect *commixtio*), or three foreign diatessarons (minor imperfect *commixtio*). (For a summary of Aiguino’s theory, see Schubert, “The Fourteen-Mode System,” 191–93.) In the polyphonic madrigals that are the subject of this study, *commixtio* is manifest in the concerted emphasis in the full texture of a foreign mode through the delineation of consonant-species in *phrasis* along with cadential centrality; this typically occurs at the level of the phrase (or multiple phrases).

It was in my study of the repertory of this period, and my dealings with the analytical work of McClary, Chew, Carter, Stras, and others, that it became clear that there was indeed a large-scale linear process both fundamental and common to the repertory. This linear process takes the form of a background descent through one of the mode-defining divisions of the octave: generally, the modal diapente, yet in certain cases the diatessaron. Through a system of changing modal parameters—ambitus, cadential final, cofinal, division of the octave into its species of consonances, and the like—the pitches of this linear descent are expanded through the middleground of the piece in a manner that projects mode on a large scale while working in conjunction with the text. The present model, by foregoing the requisite demand for a vertical controlling triad and a fifth-based tonal syntax of Schenkerian theory in favor of a more historically grounded background, presents a structural and stylistic background for music of the Cinquecento.

Example 3.10 illustrates the possible means by which the G-dorian mode may be projected as a background across an entire work. The upper staff contains the fundamental stepwise descent through the G-dorian diapente from d'' to g' in *cantus mollis*. The middle staff, labeled “Viable contrapuntal support,” shows all options for lower-voice consonant support of the background diapente descent. Accordingly, the lower voice buttresses the pitches of the upper-voice at the intervals of octave, fifth, or third below. The definitive contrapuntal support may assert itself in a multitude of ways on the surface of a composition (i.e., for the listener): as cadential final, through salience (duration, rhythmic character, texture, register, etc.), by its association with the text or with a musical motive, and so forth. In practice, only a selection of these fundamental lower-voice pitches will be employed in a single composition, so long as each of the five

itches of the background diapente receives contrapuntal support. Thus, theoretically the final may appear as contrapuntal support for three of the diapente pitches: 5, 3, and 1, respectively. In some instances, the fundamental support changes while a given diapente pitch remains operative in the upper voice, leading to more than five lower-voice pitches.

Example 3.10: Prototype G-dorian background

The diagram illustrates the G-dorian background with three staves. The top staff, labeled "G-Dorian Diapente", shows a descending line of five notes (5, 4, 3, 2, 1) with a slur over them. The middle staff, labeled "Viable contrapuntal support", shows a series of chords that support the upper voice. The bottom staff, labeled "Potential modal contexts", shows various chordal structures that can be used to support the upper voice.

The lowest staff, “Potential modal contexts,” indicates the possible means by which the descent in the upper voice may be supported and delineated by *commixtio tonorum*, specifically by way of shifting the octave-species or its division. This shifting modal context allows the operative species to align with the background pitches in the upper and lower voices, thereby prolonging and emphasizing these pitches as consonance-species boundaries through phrase structure and cadential behavior. In relation to the underlying mode (G-dorian, in this case), however, these intermediary modal contexts prove subsidiary and unstable, and are invoked chiefly for the purposes of affect and *varietàs*. Like the “Viable contrapuntal support,” the “Potential modal contexts” of Example 3.10 is merely an illustration of the *options* available to a composer. (The context of E-flat lydian in conjunction with the modal fourth, B-flat, for example, is very uncommon in sixteenth-century music.) In practice, only a limited

number of modal contexts are typically established in any given composition, and many times *commixtio* plays no part at all in the long-range structure (or even on local level). In the works of Marenzio and many of his contemporaries, a shifting modal context often functions in conjunction with tonal centricity—as would be expected—such that the background pitches are quite easily recognized as prominent cadential goals. *Commixtio*, therefore, is not a requisite means of projecting the modal framework, but, rather, one of various potential means. Other mechanisms by which Marenzio underscores structural prominence will be discussed below.

Along with the final step of the upper-voice descent from the modal second (*a'*) to the final—what could be regarded as the *clausula tenorizans* at the fundamental level—Example 3.10 shows the *clausula cantizans* approaching the final from below. In order to indicate that a given background pitch is articulated as a local (or fundamental, in the case of the final) pitch-center, the voice-leading graphs in this study will generally show both *clausulae* of the cadential approach, which typically takes place at the middleground level and often involves one or two inner voices.

Example 3.11 illustrates a hypothetical G-dorian structure that might plausibly be seen in practice; the example also includes elements of deep middleground structure. The system of notation proves largely consistent with that of conventional Schenkerian analysis. Thus, stemmed, open noteheads (half-notes) refer only to pitches of the fundamental structure (i.e., the background diapente descent and its contrapuntal support), and typically bear the number of the scale-degree of the mode that they represent, as shown above the uppermost beam in Ex. 3.11. Filled noteheads pertain to lower levels of structure: stemmed notes bear more structural weight than those without

stems. Stemmed pitches may be connected with beams to indicate linear processes on the middleground or background, such as stepwise descents of a diapason, diapente, or diatessaron. Furthermore, flags added to stemmed pitches (i.e., eighth notes) designate additional structural prominence, and generally pertain to deep middleground events, such as neighbor-note disruptions of a background pitch (labeled “N”) or a salient motivic or expressive gesture.

The large-scale projection of mode in Example 3.11 is very similar to the processes found in the works of Marenzio. It will be noticed that although a given pitch of the background remains active through a given portion of the piece (the prolongational period), the pitch is not necessarily always audibly (or visually) present; rather, the pitch governs this span of the music at a level far beneath the musical surface, and thereby in ways that are further-reaching and more fundamental than its immediate presence (although the pitch will likely figure prominently on the musical surface in various ways and in various registers). For instance, although the upper-voice in Ex. 3.11 descends by step from *d''* to *b-flat'* on the middleground level (as indicated by black, stemless notes), the modal fifth remains active at the background level by way of the change in modal context from G-dorian to B-flat-hypolydian and the consequent change in tonal centricity to B-flat. Though not always present at the middleground and foreground level, the background modal fifth (*d''*)—or, more generally, any true background pitch—serves as the foundation of (and, indeed, generates) this period of the work at the deepest, most elemental level. The fundamental pitch remains operative at the background level until it is supplanted by the next background pitch; hence, in Ex. 3.11, *d''* remains active until it is replaced by the background modal fourth, *c''*.

Example 3.11: Hypothetical G-dorian structure

Example 3.11: Hypothetical G-dorian structure

The score illustrates a hypothetical G-dorian structure across three staves:

- Top Staff (G-Dorian Diapente):** Shows a descending melodic line with notes G4, F#4, E4, D4, C4, B3, A3, G3. Degrees 5, 4, 3, 2, 1 are indicated above the notes.
- Middle Staff (Contrapuntal support):** Shows a corresponding descending line with notes G3, F#3, E3, D3, C3, B2, A2, G2. Degrees 5, 5, 8, 3, 8, 5, 8 are indicated below the notes.
- Bottom Staff (Underlying modal contexts):** Shows a series of chords: G-Dorian (G3), B-flat Hypolydian (Bb2), F-Lydian (F3), B-flat Hypolydian (Bb2), G-Dorian (G3), A-Phrygian (A2), D-Hypodorian (D2), and G-Dorian (G3). The chords are indicated by numbers 8, 5, 8, 3, 8, 5, 8, 8 below the staff.

There are two notable features of the modal background of Example 3.11 that distinguish it from other theoretical models for tonal and early music. First, the manner by which the fundamental descent is spaced out across the piece through the use of *commixtio tonorum*, tonal centricity, melodic interval-species, and so forth. In a Marenzio madrigal, this modal-structural partitioning will furthermore mirror formal and rhetorical aspects of the text, linking it to the structure of the madrigal.

Second is the notion that the second degree may be presented within and supported by a context other than that of the “dominant.” While support by the modal fifth is possible, it is by no means requisite in this repertoire. While often pointed out by analysts as a tonal gesture, the dominant–tonic-type gesture of the cadence with *clausula basizans* played only a subsidiary, middleground role in the Renaissance conception of cadence. Hence, in this case, the fundamental modal second, *a'*, appears initially in an A-phrygian context. By the late Cinquecento, however, the *clausula basizans* became nearly archetypal of the terminal cadence (as discussed above), and thus represents an important indicator of structural weight. Even where the modal fifth does appear as

support of the penultimate pitch of the background diapente, this by no means constitutes the integral unfolding of the tonic triad in the bass (the *Bassbrechung*) of tonal music.

As shown between the upper staves of Example 3.11, the upper and lower voices of the background structure proceed in some instances in parallel fifths. In Schenker's view, motion by consecutive fifths is permissible at the deep middleground level, as long as the fifths are composed out in a way that renders them innocuous on the foreground. Indeed, deep-level parallel fifths are not uncommon to sixteenth-century structure and, as Geoffrey Chew and others have pointed out, frequently play a prominent part in phrase structure at a middleground level.⁶⁴

Parallel fifths in modal music, however, do not pose the sorts of risks that concerned Schenker in regards to tonal music. The perfect fifth, to Schenker, constitutes a harmonic boundary: its outer limits define a harmony, thereby implicating a higher degree of structural weight to the scale-degree on which the fifth is based. Motion by consecutive fifths engenders an immediate conflict in hierarchical order, thereby obscuring harmonic syntax. Consecutive octaves, by contrast, are not permitted because they represent, in essence, the doubling of a single voice.⁶⁵

In sixteenth-century theory, not only are consecutive perfect consonances prohibited, but consecutive consonances of *any* sort are considered either undesirable or

⁶⁴ See Chew, "The Perfections of Modern Music: Consecutive Fifths and Tonal Coherence in Monteverdi."

⁶⁵ Schenker's discussion of "fifth-parallels" and "nonparallel similar motion to perfect consonances" appears in his introduction of first-species counterpoint (*Counterpoint*, part 2, Ch. 1; especially 127–140). Schenker constructs a history of the prohibition of parallel fifths beginning with organum: "...The first experiments of polyphonic music began with the addition to a given melody of parallel motion precisely in fourths and fifths..." (132). This theory, in Schenker's view, was "soon revealed to be completely inartistic and flawed," and the later period sought variety by mixing "thirds and sixths into the setting along with fifths and fourths" (132). It was at this point, Schenker declares, that the true nature of the perfect fifth as a harmonic boundary was sensed: "Exactly the contrast to thirds and sixths made composers notice how bounded in effect was the sound of the fifth—even a single fifth, but especially in a succession of fifths!" (132).

altogether erroneous. Theorists condemned such parallel contrapuntal motion because of the resulting dearth of variety in sound—it merely replicated the same consonant quality in immediate succession. For example, in a chapter titled “Two Consonances Having the Same Ratio May Not Be Placed One after the Other Ascending or Descending without an Intervening Interval” in *Le institutioni harmoniche*, Zarlino writes:

They [the ancients] saw that the consecutive use of consonances with similar proportions was merely a change of pitch which did not produce a good harmony despite a variation in the extremes. Thus they did not wish that two or more perfect consonances having the same ratio should be used consecutively with the parts ascending or descending together, without an intervening interval.... We may add that... two or more imperfect consonances also should not be written consecutively, such as two major thirds, minor thirds, major or minor sixths.⁶⁶

Thus, Zarlino is primarily concerned with the most immediate and basic level of the musical surface: the aural effect of the counterpoint, and not the harmonic, syntactical consequences that concerned Schenker. Furthermore, Zarlino advises that care should be taken when using the perfect consonances, since these intervals signal “an end, a perfection toward which the music strives.”⁶⁷ As the ultimate, stable source of a modal composition, the fundamental structure may be supported in some (often many) instances by perfect consonances. As long as they are composed out in the more surface-level contrapuntal workings of the piece, consecutive perfect consonances in the background structure of Renaissance music pose no problem.⁶⁸

⁶⁶ *Istitutioni harmoniche*, Bk. 3, Ch. 29; *The Art of Counterpoint*, 60–62.

⁶⁷ *Istitutioni harmoniche*, Bk. 3, Ch. 29; *The Art of Counterpoint*, 60.

⁶⁸ Indeed, many times parallel motion be fifths or octaves is obviated on the musical surface by as little as the rhythmic displacement of one voice by a minim rest; this middleground motion by consecutive perfect consonances will be seen in several of the *Pastor fido* settings of Marenzio and Wert. Zarlino, however, explicitly condemns the practice of using rests or diminution figures to cover up such parallel

Closely related to the issue of contrapuntal support for the background diapente descent is the question of which voices in Renaissance polyphony are invested with structural hegemony. Contemporary theorists distinguish the *tenore* or *canto* as the principal bearers of the mode. In the fifteenth and early sixteenth centuries, there is typically no question that the *tenore* held primacy over the *canto*. Yet, as has often been noted, the *canto* assumes an increasingly substantial role in the works of late-Cinquecento composers.

In the present analytical model, the background diapente may, in fact, migrate between several voice-parts. In effect, the role of structural upper voice—the voice in which the background diapente is articulated and maintained—may change through the course of the piece. The structural upper voice may distinguish itself in a multitude of ways depending upon the concurrent textural, rhythmic, registral, and/or textual contexts.

The structural lower voice is in most cases the lowest part (typically the *basso*) of the polyphonic texture for two reasons. The four voice-parts of modal polyphony—*canto*, *alto*, *tenore*, *basso*—are arranged in such a way as to alternate between the two collateral forms of a mode, thereby forming two pairs of interlocking collateral modes. For instance, if the *tenore* and *canto* are in the dorian mode, the *alto* and *basso* will generally be in the hypodorian mode. Thus, while the *tenore* and *canto* serve as the principal bearers of the mode (and, hence, structure), the *basso* (or other lowest voice)

motion. See Chapter 47 of the third book of *Istitutioni harmoniche*: “A Dissonance or Minim Rest between Two Perfect Consonances of the Same Species Ascending or Descending Together Does Not Cancel the Effect of Consecutive Consonances” (*The Art of Counterpoint*, 113–16).

In addition, it is not uncommon in the repertory to find consecutive perfect fifths by *contrary* motion—a contrapuntal practice that is not specifically addressed by Zarlino. Such consecutive fifths tend to arise particularly at cadences, where an upper voice will form perfect fifths in contrary motion with the *clausula basizans*. See, for example, Cipriano de Rore’s *O sonno, o della quetta humida ombrosa* (1557), where such motion arises in four instances in the *prima parte*. It will also be seen on occasion in Marenzio’s *Pastor fido* madrigals.

functions at all times as the consonant support for these voices. In essence, a pitch cannot be structural unless it is contrapuntally supported, and it is the basso that provides this support. At the same time, since the basso is in the collateral mode of that of the canto and tenore, the combination of the basso with either of these voices serves as a representation of the full modal space—an important aspect of modal identity. Since the canto serves as the predominant structural voice in Marenzio's *Pastor fido* madrigals, the combination of basso and canto in the structural analyses offers a representation of the full modal space (the fundamental mode plus its collateral) as well as the full registral space (the comprehensive ambitus of the polyphonic fabric).

The second function of the basso that distinguishes its structural status is the role it plays in the formation of cadences. The type of *clausula* that appears in the lowest voice has a significant impact on the overall conclusiveness and structural weight of a cadence, as previously discussed. The participation of the basso in the cadence—either in the form of the *clausula basizans* or, to a lesser degree, the *clausula tenorizans* or *cantizans in fundamento*—lends a relatively great amount of structural weight to the cadence and, hence, the cadential final, as compared to a cadence formed solely in the upper voices with no cooperation from the basso. In this capacity, the basso often plays an imperative role in the delineation of deeper-level moments in late-Renaissance polyphony.

To illustrate some of these points, Example 3.12 shows a hypothetical G-hypomixolydian background structure that is modeled after early Marenzio madrigals of the same mode. The background modal fifth, *d'*, is presented not by the canto, but by the alto; the canto meanwhile “covers” this background pitch with a characteristic

hypomixolydian gesture from g' up to b' (and later to c''). In the course of the prolongation of this initial pitch, d' is temporarily displaced by its upper-neighbor, e' (designated by a flag), which engenders a full cadence on A. The reestablishment of G as tonal center and of the G-hypomixolydian mode accompanies the return from the upper-neighbor to d' in the alto.

Example 3.12: G-hypomixolydian background structure

The musical score for Example 3.12 is presented in three staves. The top staff, in soprano clef, shows a vocal line with a descending melodic line. A note e' is marked with a flag. The middle staff, also in soprano clef, shows an alto line with a similar descending melodic line. The bottom staff, in grand staff (treble and bass clefs), shows the keyboard accompaniment with chords and single notes. Above the top staff, the numbers 5, 4, 3, 2, and 1 are written, corresponding to the notes. Below the bottom staff, the modes are labeled: G-Hypomixolydian, C-Lydian, Hypomixolydian, Hypolydian, and Hypomixolydian.

The modal fourth ushers in a shift to the C-lydian mode and is articulated in the canto as the cadential final, c'' . While the canto departs from this pitch on the musical surface, the prevailing authority of the modal fourth gives rise to and is manifest in a non-cadential approach to an F sonority on the middleground level. The modal third, b' , accompanies a reinstatement of the G-hypomixolydian mode; both the modal context and the upper-voice b' are expanded by a G–C–G middleground gesture. The modal second, a' , is initially supported by an F-lydian context before moving through a period of D-centricity and ultimately to a resolution upon the final, g' .

The registral position of the background diapente descent is intimately associated with the registral disposition of the voices, which is determined chiefly by the cleffing of

the piece. The background structure in Example 3.12 is a case in point. The G-hypomixolydian mode requires *chiavi naturali* (low clefs). The ranges of the canto and tenore are typically centered on the respective D-octaves, and the phrase structure characteristic of the mode, being plagal, primarily encircles the modal final. As a consequence, the initial pitch of the background diapente, D, lies at the extreme ends of the canto's tessitura (as well as its C1 staff). In such circumstances in the madrigals of Marenzio and others, it is not uncommon for the background descent to begin in the range of a middle voice (alto and/or tenore). The latter steps of the background diapente, lying more comfortably and characteristically in the canto's range, are often articulated in the upper register, as seen in the background of Example 3.12.

6. Text and large-scale structure

The text is of greatest importance in the structure of the Renaissance madrigal, both text and music simultaneously influencing and reinforcing the interpretation of the other. As mentioned in the opening of this chapter, the text and the music prove intimately bound on all levels in Marenzio's *Pastor fido* madrigals, from the rhetorical structure of the whole, to the referential and phonic qualities of individual words and syllables.

In terms of overall form, the rhetorical sense of departure and closure conveyed across the madrigal text finds its musical analogue in the background structure of the descending modal diapente. From the outset of the madrigal, an impetus toward

structural, rhetorical resolution is conveyed through the linear projection of the underlying mode: the descent from the modal fifth ultimately upon the final.

This long-range teleology is subdivided into the series of five steps comprising the mode-defining diapente, which might be further embellished by neighboring tones at a more middleground level (as seen with *d'* in Example 3.12). These distinct structural divisions are generally a direct consequence of the form of the text: the positions of prominent rhetorical pauses, verse structure, rhyme scheme, change of voice (speaker to imparted speech, for example), the interjection of an exclamative, and so forth.

While the period of the music governed by a single background diapente pitch usually encompasses a distinct portion of text (a phrase, verse, or multiple verses), each background pitch must also be *articulated*—or activated—at a particular moment on the musical surface in such a way as to underscore its structural status. This articulation, furthermore, must coincide with a particular moment in the poetic text, creating a musical-textual gesture that protrudes from the musical foreground: the final syllable of a verse that yields a prominent cadence, an affective moment that evokes a poignant musical response (dissonance, change of register or texture, etc.), a vocative or exclamative (common in Guarini's poetry), a deictic gesture (“a *me*”, “*qui*”, “per *te*”), a name (“*Tir-si*”) or metonym (“mio *co-re*”), and so forth.

In addition, Marenzio often focuses points of structural prominence in his *Pastor fido* settings on specific poetic devices idiosyncratic to Guarini's work: anaphora, exclamation, antithesis, *parole chiave*, and, particularly, phonic quality—assonance, alliteration, rhyme, and other similarities of sound. This technique of linking musical structure intimately to the text proves a valuable means by which to differentiate structure

in Marenzio's works. For example, articulating a background pitch—generally one of the early pitches in the descent—with a specific assonance, this phoneme is identified as a potential signifier of structural weight. When the same assonance occurs later in conjunction with a prominent moment on the musical foreground, it becomes referentially associated with the earlier structural articulation, thereby paving a path of background-articulating assonances through the madrigal. Marenzio's use of phonic quality as a structural indicator tends to focus on the initial steps of the background diapente (5–4–3), since the beginning of a work proves most crucial in establishing modal context, and since the final steps (2–1) find adequate support in the terminal cadential gesture.

Through these various means, the Cinquecento madrigal embodies a coordination of text, counterpoint, and mode on all scales. With the advantage of an archetypal model of long-range structure in modal music, the analyst can recognize how the text is interpreted musically and, furthermore, rendered into a large-scale musical narrative. In addition, knowledge of a stylistic background model will help the modern analyst identify subversions of contemporary expectations, throwing light on ways in which aspects of the text engender departures from a more universal framework.

7. Musical structure as interpretative reading: *Clori nel mio partire*

The second madrigal of the Sixth Book, *Clori nel mio partire*, serves well to illustrate the types of compositional procedures at work in Marenzio's music during the mid-1590s. Modally, the piece is easily discernible as the plagal form of the transposed dorian mode: it has a final on G, a flat system, and *chiavi naturali* (i.e., "low clefs" with C1 in the canto). Looking first at a madrigal that is clear-cut in its modal underpinning will allow the analysis to expose other issues in text-setting and large-scale textual-musical structure before examining works that are more questionable in terms of mode and more structurally innovative and problematical.

While the ambitus of the tenore and canto exceed their respective modal octaves by a perfect fourth, the significance of the D octave-species is made explicit in both voices. The canto's ambitus, for example, spans $c'-f''$, thereby reaching the third above and second below the $d'-d''$ octave characteristic of the G-hypodorian mode. Thus, not only does the canto never quite reach the modal final in the upper register (g''), but it frequently makes use of the diatessaron below the final (see mm. 44–45, 62–3, and 85–92)—a hallmark of a plagal mode. The tenore, while its $d-g'$ ambitus includes the octaves of both the plagal and authentic forms, is likewise clear in delineating the lower diatessaron. Meanwhile, the quinto—a second tenore—also remains primarily in the D-octave of the plagal form: $d-f'$. As is customary, the alto ($f-g'$) and basso ($F-b\text{-flat}'$) move predominantly within the G-octave of the collateral mode.

The text, an unattributed *partenza*, is in the form of a 12-verse madrigal: verses 1–6 comprise a pair of *piedi*, which are followed by three rhyming couplets. Based on

rhyme-scheme, this creates a two-part form: aaBccB dDEEfF. The voice of the poem is that of a first-person lover who speaks of his beloved Clori as third person. The text reads:

- | | |
|---|---|
| <p>1 Clori nel mio partire
Languiva al mio languire,
E da le luci ov'ha ricetta Amore
Cadeano a mille a mille</p> <p>5 Le rugiadosse stille.
Cauto v'accorse il mio dolente core,
E da begl'occhi intanto
Co' baci n'involò quel vago pianto.
Meraviglia gentile e non più udita:</p> <p>10 Quel pianto il cibo fu de la mia vita!
Hor che di lei son privo,
Mercè di quelle lagrime mi vivo.</p> | <p>Clori, at my parting,
languished at my languishing,
and from the eyes where Love finds refuge
fell by the thousands
the dewy drops.</p> <p>Cautiously my aching heart hurries there,
and from the lovely eyes then
with kisses stole that fair weeping.
Wonder, kind and no longer heard,
that weeping was the sustenance of my life!
Now that I am deprived of her,
thanks to these tears I live.</p> |
|---|---|

In addition to the overt rhyme-scheme, the verses are further interwoven by a series of assonances and alliterations derived primarily from the opening word, Clori. Most noticeably, while the poem as a whole is organized by end rhymes into groups of two and three verses, verses 1–8 form an independent arrangement based on the sounds with which they begin: C L E C L C E C. These letters are derived from the first verse, where they occupy the prominent positions as the opening and closing sounds: “*Clori nel mio partire.*” By placing them at the beginnings of the next seven verses, in combination with the use of end-rhyme (which also favors E), these sounds are projected as a framework through the first eight verses. Thus, in addition to conveying verbally the sentiments of the speaker at his parting, through this framework the poem is able to refer aurally to the central themes expressed in the first verse: “Clori” and “partire.”

The remaining letters of Clori’s name, “ori,” remain intact as a distinct unit that recurs throughout the poem. While these later occurrences come in the form of near-

rhymes, rather than exact replications, the aural references to “Clori” are easily recognizable; the music helps to elucidate these associations. The first and second of these “Clori” near-rhymes correspond to the final words of the two *piedi*, “Amore” and “core”. While in the rhetorical context of the poem these words directly imply “love” and the first person’s “heart,” their aural connection with the beloved’s name evokes a second interpretation independent of the context in which “core” and “Amore” act as metonyms for “Clori.”

The third “Clori” reference occurs with the words “hor che” at the beginning of verse 11. While less aurally apparent than the earlier near-rhymes, “hor che” is distinguished in the poem in two ways: by its position at the start of the verse, and as a temporal deictic (“now”) that acts as a pivot from past (verses 1–10) to present (verses 11–12). In addition, the moment is further underscored in the musically setting, where it coincides with the formal activation the third pitch of the background diapente, B-flat, as will be seen. With the association of “hor che” with “Clori,” the poem depicts the enduring memory of the beloved in the present, initiating the final conceit with a somewhat faded aural reflection: “hor che di lei son privo...”

Hence, throughout the poem there stands a network of sounds derived from and linked specifically to aspects of the beloved’s name: C, L, and “ori”. This network supplements the standard use of end-rhyme, conveying a larger-scale system of aural and referential organization. This clever dimension of the poem proves central to Marenzio’s musical treatment as well.

The madrigal is divided into three main sections determined not by the rhyme scheme, but, rather, the rhetorical structure of the poem. These sections begin with the

words “Clori” of verse 1 (mm. 1–24), “Cauto” of verse 6 (mm. 25–54), and “Quel” of verse 10 (mm. 55–92):

Section	Text	Closing cadence
1	Clori nel mio partire Languiva al mio languire, E da le luci ov’ha ricetta Amore Cadeano a mille a mille Le rugiadosse stille.	G
2	Cauto v’accorse il mio dolente core, E da begl’occhi intanto Co’ baci n’involò quel vago pianto. Meraviglia gentile e non più udità:	C
3	Quel pianto il cibo fu de la mia vita! Hor che di lei son privo, Mercè di quelle lagrime mi vivo.	G

While principal cadences on G, C, and G stand at the ends of the three main sections, other prominent cadences within these sections are formed on the five pitches of the modal diapente: three on B-flat (mm. 17, 69, 81), three on C (mm. 32 (*fuggita*), 48, 88), two on G (mm. 66, 78), two on D (mm. 8 (*in mi*), 12), and two *clausulae in mi* on A (mm. 11, 37).

The first two sections are further demarcated by the use of a common head motive for the words “Clori” and “Cauto,” as well as other internal motives. The opening gesture of the madrigal, shown in Example 3.13, presents the beloved’s name with a descending *fa–mi* semitone, *b–flat’–a’*, in semibreves in the canto, with the alto following a minor third below. This semitone motive is accompanied by descending fourths in the tenore (*d’–a*) and basso (*g–d*), and a semibreve later in the quinto (*d’–a*).

Example 3.13: *Clori nel mio partire*, mm. 1–17

"Clori"

C Clo - ri nel mio par - ti - - re Lan - - -

A Clo - ri nel mio par - ti - - re Lan - gui -

Q Clo - - ri nel mio par - ti - re Lan - -

T Clo - - ri nel mio par - ti - - re Lan - gui -

B Clo - ri nel mio par - ti - - re Lan - -

10

gui v' al mio lan - gui - re, E da le lu -

- - va al mio lan - gui - re, E da le lu -

gui - - va, E da le lu -

- - va al mio lan - gui - re, E da le lu -

gui v' al mio lan - gui - re, E da le lu -

15

"Clori"

- ci ov' ha ri - cet - to A - mo - - re

- ci ov' ha ri - cet - to A - mo - - re

- ci ov' ha ri - cet - to A - mo - - re Ca -

- ci ov' ha ri - cet - to A - mo - - re

- ci ov' ha ri - cet - to A - mo - - re

B-flat (D-mi)

The second section begins with a slight variation on this opening with the setting of “cauto” (mm. 25–26): the canto is identical, the alto’s entrance is delayed, the quinto presents the melodic inverse of the basso’s G–D fourth, and the lowest voices are silent (see Example 3.14). As the phrase ensues, a cadence on C at “core” is evaded (m. 32) to bring instead a *cadenza in mi* on A on the same word in mm. 36–37. With the B-flat–A motion of the *clausula tenorizans* in the basso—paralleled a third *above* by the tenore—the entire sixth verse of the poem is framed musically with the “Clori” semitone motive at the precise pitch level. All three instances of this motive—“Clori,” “cauto,” and “core”—are furthermore related textually through the alliteration of their first letter. In the case of “core” and “Clori,” the words are additionally connected as near-rhymes, thus making “core” both a textual and musical allusion to the third-person beloved.

By joining “cauto” and “core” of verse 6 motivically to “Clori,” the madrigal renders the metaphorical image in the text of approaching the beloved: “cauto v’accorse il mio dolente core.” The musical evocation of “Clori” in the approach to the A-*mi* cadence in m. 37 is made even stronger by the expansion of the semitone motive to include the entire opening phrase of the madrigal: “Clori nel mio partire.” As shown in Example 3.15 (and Example 3.14), the canto’s setting of “il mio dolente” (mm. 33–37) recalls its statement of “nel mio partire” from verse 1 (mm. 3–5). Hence, when combined with the musical–textual association of “Clori” and “core,” the phrase “core, il mio dolente core” of mm. 31–37 becomes a reminiscence of the words “Clori, nel mio partire, Clori.”

Example 3.14: *Clori nel mio partire*, mm. 25–32

Example 3.14 shows the musical score for the vocal parts (C, A, Q, T, B) of the song "Clori nel mio partire" from measures 25 to 32. The score is written in G major and 4/4 time. The lyrics are: "Cau - to v'ac - cor - se il mio do - len - te co - re, il mio do - len - te co - re". The score includes a "Clori" section and a "nel mio partire" section. The lyrics are: "Cau - to v'ac - cor - se il mio do - len - te co - re, il mio do - len - te co - re". The score includes a "Clori" section and a "nel mio partire" section. The lyrics are: "Cau - to v'ac - cor - se il mio do - len - te co - re, il mio do - len - te co - re".

Example 3.15: "Clori" references in the canto

Example 3.15 shows three musical excerpts from the canto, illustrating "Clori" references. The excerpts are: (mm. 1-5) "Clo - ri nel mio par - ti - re", (mm. 25-26) "Cau - to", and (mm. 31-37) "co - re, il mio do - len - te co - re".

In addition to their common head motive, the “Clori” and “cauto” sections of the madrigal also betray a predilection for the *cadenza in mi* for prominent medial cadences. The first section contains two such cadences, both using a *ficta* E-flat to cadence on D-*mi* (mm. 7–8 and 16–17). The second of these cadences, shown in Example 3.13, lends itself to two different interpretations: the canto and alto form a *cadenza in mi* on D, while the basso and tenore approach B-flat as a leading-tone cadence. Although the motion to B-flat is indeed stronger—it is a *clausula formalis*, while the other is a *clausula simplex*—the theoretical dual identity of the cadence enables it to perform two distinct functions: the establishment of B-flat as tonal center maintains contrapuntal support for the initial pitch of the background diapente, *d''*, and the motion to D-*mi*, though weaker than that to B-flat, evokes the semitone motive associated with “Clori” on a different pitch level.

The B-flat/D-*mi* cadence occurs with the word “Amore,” which, as we know, harks phonically to the beloved’s name with “ore” near-rhyme. Thus, by means of the *cadenza in mi* gesture to D, like that to B-flat on “core” in mm. 36–7, the name “Clori” is evoked musically by a *fa-mi* (E-flat–D) semitone gesture in concurrence with the sound “ore.” In this way, “Amore” and “core” function not only as the rhymed endings of the poem’s two *piedi*, but also as musical rhymes as two *clausulae in mi* gestures. Even more, not only do these cadences convey the *fa-mi* “Clori” motive through their foreground cadential motion, but they also project the motive on a larger scale: the cadential finals in the basso at “Amore” and “core” correspond to B-flat–A (see Examples 3.13 and 3.14). Through this technique, the web of internal sound patterns in

the poem is mirrored in Marenzio's musical setting through the use of motivic references on foreground and large-scale levels.

The third section of the madrigal, setting verses 10–12, brings about an appearance of a different motive associated with the name of the beloved: the descending perfect-fourth motive of the lower voices in mm. 1–2 (Ex. 3.13). Here, however, the motive appears in melodic inversion as a rising fourth, *f'-b-flat'*, with the canto's statement "hor che" in mm. 67 and 79 (see Example 3.16). While melodic motion by perfect fourth is by no means uncommon, the motivic significance of "hor che" is underpinned by its role as an "ore" near-rhyme, thereby forming part of the web of textual references that includes "Clori," "Amore," and "core."

As seen in the voice-leading analysis in Example 3.17, verse 10, "quel pianto il cibo fu de la mia vita," leads from the cadence on C at "udita" (m. 54) to a cadence on G (m. 66). With the staggered entries of "Hor che" in mm. 66–67, the context shifts abruptly to B-flat, reinforced by the canto's leap from *f'* to *b-flat'*. In addition to serving as a textual and musical reference to "Clori," this gesture signifies the activation of the third pitch of the background diapente, B-flat; contrapuntal support for this pitch comes two measures later when B-flat is approached by cadence ("pri-vo") and restated for the duration of three semibreves by the basso (mm. 69–71).

In fact, as Example 3.17 illustrates, the initial three steps of the fundamental modal structure, *d''-c''-b-flat'*, all coincide with "Clori" references. With the opening "Clori," the tenore (and quinto) prefigure the background modal fifth, D, in the lower register. This pitch is articulated in the upper register at the B-flat/D-*mi* cadence on "Amore" in mm. 16–17.

The background modal fourth, *c''*, is activated at the *cadenza fuggita* on “core” (mm. 31–32). The extension of this phrase (“il mio dolente core”) to A-*mi* cadence in mm. 36–37 prolongs this pitch by transferring it to the tenore, where it appears in raised form (*c-sharp'*). The subsequent reestablishment of C as tonal center with verse 9 and the C cadence on “udita” restores *c''* in the upper voice for the close of the second section of the madrigal.

The background modal third, B-flat, like the modal fifth, is prefigured in the lower register with the quinto’s statement of “hor che” in m. 66. It is only formally articulated, however, in the next measure, when the canto leaps to *b-flat'* with the rising-fourth “Clori” motive. This articulation recurs in mm. 78–79 in the context of the full restatement of verses 11 and 12. It is disrupted by the upper neighbor tone, C, that accompanies the “false ending” on C at “vivo” in m. 88. The final descent of the modal background from *a'* to *g'* takes place in the final statement of verse 12, leading to the terminal cadence on G.

By aligning key aspects of the text with motives and moments of structural significance in the music, the madrigal constructs a system of musical–textual indicators of structural weight. In this way, the rhetorical structure and phonic references of the poem play an integral role in influencing and delineating the fundamental modal framework of the madrigal. A comparison of Example 3.17 with the score of the madrigal reveals that such multidimensional articulations pave the way along the background of *Clori nel mio partire*, highlighting (and being mutually highlighted by) the fundamental descent through the modal diapente from *d''* to *g'*, and echoing “Clori” musically and textually throughout this long-range structure.

Example 3.16: *Clori nel mio partire*, mm. 65–70

65 70

C (la) mia vi - ta. Hor che di lei son pri - vo, Mer -

A vi - - ta. Mer - cè,

Q Hor che di lei son pri - vo, Mer -

T vi - - ta. Hor che di lei son pri - vo, Mer - cè,

B Hor che di lei son pri - vo, Mer - cè,

Example 3.17: *Clori nel mio partire*, contrapuntal analysis

5 11 24 32 54

N co-re

Clo - ri lan-gui - re Amo-re co-re udi-ta

67 79 88

Hor che pri-vo vi - vo Hor che pri-vo vi - vo mi vi - - vo

On the foreground of the madrigal, there is one particularly conspicuous feature that could not pass unnoticed: the extravagant and seemingly gratuitous melismas in four

voices in mm. 52–54 and in the canto alone in mm. 61–65 (Example 3.18). While florid gestures are not uncommon in Marenzio’s madrigals as depictions of specific images in the text, such as “fuggire,” “gioire,” “vento,” or “cantare,” the words embellished here seem to warrant no such response: “udita,” situated in the phrase “non più udita,” and “fu de la.” The melismatic setting of “fu de la” seems even more capricious given that the subsequent word, “vita,” which would be more likely to invite a lively musical gesture, is set rather plainly.⁶⁹ The placement of a melisma at the end of the phrase “non più udita” seems to work explicitly *against* the meaning of the text, potentially casting doubt on whether the composer was aware of this meaning and was instead focusing on individual words. In addition, while they occur more readily in the earlier, canzonetta-style madrigals of the early 1580s, melismatic runs of this scale tend to be reserved for special purposes in Marenzio’s later books—“canta” in the opening of *Quell’augellin che canta* is another example.

Yet, maybe the fact that they are peculiar and conspicuous is the point. Verses 9 and 10 set up the final conceit of the madrigal by stressing two vital notions: that the beloved is no longer present, and that her weeping *was* “il cibo...de la mia vita.” The conceit of the final couplet then reveals that, *now* (“hor che”) she is gone, it is because of this weeping that the speaker may live (“mi vivo”). In the second statement of “udita” (Ex. 3.18), melismas in all four voices highlight the accented syllable, “-di-.” By drawing out this word, the notion that Clori is no longer heard (“non più udita”) is *made heard* musically, setting up the fact that, even in her absence, what remains of her—the sustenance of her tears—resounds and nourishes the lover in his present life.

⁶⁹ See Marenzio’s florid rendering of “viva” in *Mentre qual viva pietra*, the thirteenth madrigal in the Sixth Book.

Example 3.18: *Clori nel mio partire*, mm. 50–67

50

C - di - - ta, e non più u - di - - - ta Quel

A gen - - ti - le e non più u - di - - - ta Qual

Q - ti - le Quel

T - ra - vi - glia gen - ti - le e non più u - di - - - - - ta

B e non più u - di - - - - - ta

55

descending thirds to B-flat

60

pian - - to, quel pian - to il ci - bo fu

pian - - to, quel pian - to il ci - bo fu

pian - - to.

Quel pian - - to il ci - bo fu

A → Quel F → pian D → to. -----→

65

de la mia vi - ta. Hor che di

de la mia vi - ta.

Hor che di lei son

de la mia vi - - ta. Hor che di

D → (C) → B-flat [D → G] Hor che di lei B-flat

Through the melismatic expansion of “fu de la,” the madrigal sets apart “fu” and “vita” as the words that frame the passage (in contrast to the rendering of the first part of the verse, “Quel pianto,” literally with repeated falling gestures). The running gestures on “fu de la” thereby essentially point toward and introduce “vita,” clarifying its significance as the *parola chiave*: Clori’s weeping (“pianto”) had been the source of the speaker’s life (“vita”), and they remain so in her present absence (“io vivo”). The melismas in both these instances, therefore, are not used for purposes of word-painting in response to an individual word or expression, as would be expected. Instead, they function to highlight the broader *sense* of the text, not by imitating, but by calling attention to moments or phrases of foremost significance.

Structurally, verse 10 serves a second function of transitioning from the C-centered context of the fourth degree of the background diapente, *c''*, to the period governed by the background modal third, *b-flat'*. This is accomplished with a series of descending third movements. As Example 3.6 illustrates, the two statements of “quel pianto” in mm. 55–60 yield a direct descent in thirds from C to D. The descent from D to B-flat takes place in the stepwise descent at “fu de la” (mm. 62–65). Following the brief yet prominent cadential move to G at “vita”—the association of the modal final with “vita” is likely not coincidental—B-flat is immediately reinstated as a sonority and as tonal center with the canto’s statement of “Hor che” and presentation of the background modal third.

While the first three pitches of the background diapente are connected by their use of similar sounding words—“Clori,” “Amore,” “core,” “hor che”—the final pitches, A–G, are divided between the two syllables “vivo.” This departure from the near-rhyme

association of the background is principally a consequence of “vivo” being the final word of the poem, which in most cases yields the definitive resolution of both the fundamental modal structure of the music as well as the rhetorical structure of the poem.

The musical setting makes every effort to underscore the importance of this final 2–1 descent despite the lack of aural referential support in the text. This is accomplished by turning instead for support to the use of musical reference, thereby linking the articulation of the modal second, *a'*, motivically to that of the modal third. As described, in the presentation of the background third, B-flat appears first in the lower register in the tenore with the two syllables “hor che.” A semibreve later, the canto repeats these words with the perfect-fourth “Clori” motive, giving rise to *b-flat'* in the proper register on the second syllable.

The setting of “mi vivo” works in much the same way. The essential difference, however, is that the first statement of “mi vivo” in mm. 75–77 is structurally much weaker than the third statement at the end of the piece, even though both produce cadences on G. (A second statement leads to C in mm. 86–88.) The distinction in structural weight between these statements is made clear in the madrigal by way of a textual–contrapuntal sleight of hand. For the first statement of verses 11–12 (mm. 66–78), “Hor che” is introduced with a three-part cadence on G with the words “mia vita” from the end of verse 10. The cadence on G at “mi vivo” in mm. 75–77 is constructed to be almost identical to the “mia vita” cadence, and hence to serve the same function of leading into verse 11: both cadences are three-part *clausulae formales* with the same voicing; the only difference is the neighbor-note *a'–g'–a'* gesture in the canto at “mia

vita.” In essence, Marenzio transitions into a restatement (almost a musical repetition) of verses 11–12 by setting “mi vivo” as though it read “mia vita.”

The second “mi vivo” cadences in four parts on C, engendering a structural upper-neighbor note to *b-flat'* (see Example 3.17), and setting apart the following “mi vivo” cadence on G as a way of heightening its conclusiveness. The structural significance of this final statement as articulating the *a'-g'* descent of the background is further bolstered by its resemblance of the “hor che” gesture used to present *b-flat'*.

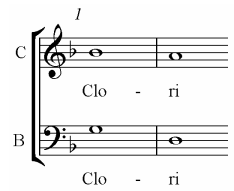
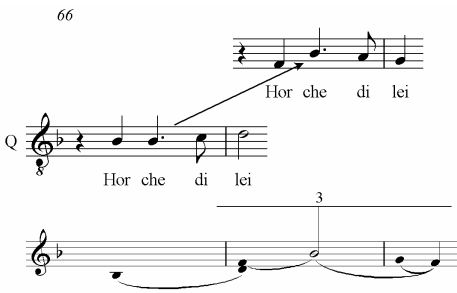
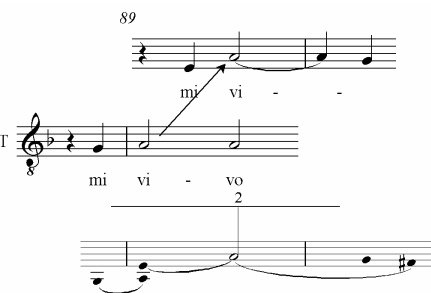
Example 3.19: *Clori nel mio partire*, mm. 87–92

The musical score for Example 3.19, *Clori nel mio partire*, measures 87–92, is presented in five staves: C (Canto), A (Alto), Q (Quinto), T (Tenore), and B (Basso). The key signature is one flat (B-flat). The lyrics are: "vi - - vo, mi vi - - - - vo." The score includes a "Hor che" annotation above the C staff, indicating a specific melodic gesture. A measure number "90" is placed above the C staff. The T staff begins with a "8" below the first note, indicating an octave. The B staff begins with a "8" below the first note, indicating an octave. The score shows the vocal parts and their corresponding lyrics, with the C staff having a melodic line that includes a sharp sign (#) on the final note.

In m. 89, the tenore prefigures the structural pitch at the lower octave in repeated minims on “vivo,” as shown in Example 3.19. In contrast to the semibreve delay in “hor che,” here the perfect-fourth motive of the canto comes only a minim later with the syllables “*mi vi-vo*”: the “hor che” motive, therefore, appears transposed down a *minor second* to *e'-a'*. In this way, the pitches B-flat and A of the background diapente are presented not only as part of the perfect-fourth motive (derived from “Clori” in the

opening measures), but also as parallel phrases that, like the *cadenze in mi* earlier in the work, compose out precisely the *fa–mi* “Clori” motive on a large scale. Example 3.20 juxtaposes the three appearances of the “Clori” perfect-fourth motive, with the *fa–mi* (*b-flat’–a’*) motive at the background level shown in the structural analysis in the lowest staff:

Example 3.20: Perfect-fourth motive at “Clori,” “Hor che,” and “mi vivo”

a)  b)  c) 

With this final referential gesture to the beloved, the final pitch of the background, *g'*, comes with the highly ornamented cadence on *G* in full-voice texture in m. 92.

The example of *Clori nel mio partire*, therefore, shows clearly the composer’s attention to subtle details in the form and sound of the text, and his use of these qualities not only to achieve an effective musical rendering of the poem, but also to join music and text as cooperating forces in the projection of a large-scale rhetorical structure. In this sense, significant musical moments coincide with significant points in the text: specifically, the “Clori” references of the text are consistently associated with a group of foreground motivic gestures, all of which originate in the statement of the beloved’s name in the opening measures. These textual and musical references, in turn, resurface

across the madrigal as indicators that the piece has come to fundamentally significant points. This use of musical motive in conjunction with the modal framework in this madrigal directly challenges Bernhard Meier's assertion that Renaissance music characteristically shows a lack of large-scale motivic coherence:

...The sixteenth-century modes mediate the so-called "logical" coherence of a musical work—its unity in spite of all the variety of motives which, changing with the entry of each new text phrase, stream by the ear of the listener.⁷⁰

In *Clori nel mio partire*, these musical-textual references ultimately spell out the descent along the background diapente—the musical equivalent of the text's web of "Clori" references—thereby unifying the madrigal as a temporal unfolding of the G-hypodorian mode.

While this madrigal does not make use of *commixtio tonorum* as a large-scale structuring device, as discussed in the previous chapter, it demonstrates several other techniques by which modal structure can be delineated in a Marenzio madrigal. The following analyses of Marenzio's settings of passages from Guarini's *Il pastor fido* will show similar approaches to text-setting and large-scale structure and equally sensitive and innovative readings of the poetic texts. Furthermore, the potential for intertextual references between the madrigals and the play or between the madrigals of a given book adds additional dimensions of interpretative possibilities to be considered.

⁷⁰ Meier, *The Modes of Classical Vocal Polyphony*, 27.

Chapter 4

Lyric or Dramatic?: Rendering and Reconciling Characters in the Madrigal

Having originated (if they did) in the theatrical context of Guarini's pastoral tragicomedy, the texts of Marenzio's *Pastor fido* madrigals in the Sixth, Seventh, and Eighth Books underwent a transition from a setting on stage, where they would be delivered usually by individual named characters in the midst of an elaborate plot, to the setting of a courtly chamber, where they would presumably be performed by an ensemble of singers without any requisite associations with a larger narrative. As a result, the first-person perspective of the text, once representing a singular voice of a shepherd or nymph presented in the mimetic mode, becomes rendered in a choral, collective voice as the lyric "io." The fluidity and effectiveness of this transition is accomplished in Marenzio's treatments with an ingenuity that leaves the madrigals open to multiple interpretations, perhaps catering to his immediate circle of readers by reinforcing intertextual references with the play, while also allowing the madrigal to stand independently.

The three pieces discussed in this chapter demonstrate very different approaches to the task of rendering a theatrical text within the lyric madrigal. Furthermore, each text poses unique demands to the composer in terms of form, relationship between speaker and second person, motivation or expression, and situation within which it appears in the play. *Tirsi mio, caro Tirsi* is a desperate plea by the speaker either for her life or her

lover. The second madrigal, *Quell'augellin che canta*, is a word of advice pertaining to love from the speaker to a male second person, Tirsi. Lastly, *Se tu, dolce mio ben, mi saettasti* is a sprawling, impassioned dispute and eventual reconciliation of two lovers, with the three parts of the madrigal alternating between the female and male speakers.

1. *Tirsi mio, caro Tirsi*

Tirsi mio, caro Tirsi, the sixteenth madrigal of the Seventh Book, offers an illuminating case-study of the madrigal's treatment of the lyric first person to achieve the visceral and dynamic effects of the mimetic mode. Through the use of registral, rhythmic, and textural displacement linked to specific references and moments of deixis—the use of language to gesture (rather than symbolize) proximally or distally—in the text, the madrigal distinguishes the canto from the lower voices—to such an extent, in fact, that it verges upon a full acting out of the role of the first-person speaker.¹ In doing so, the madrigal is able to present simultaneously two different interpretative frames: one that renders the lyric “io” collectively in a multi-voice setting, and another in which the upper voice is set against this communal context to portray the notion of abandonment expressed in the text. By its continual slipping in and out of accord with the lower voices, the canto functions alternately within both interpretative frames. Through these mechanisms, the madrigal offers a sophisticated performance reading of the text that is played out not only on the surface of the piece, but also in the deeper musical structure.

¹ A deictic may function as a personal (I, you), temporal (now, then), or spatial (here, there) gesture, and may indicate either distally (outwardly) or proximally (inwardly). Mauro Calcagno has explored the use of deictics in Monteverdi's operas in “‘Imitar col canto chi parla’: Monteverdi and the Creation of a Language for Musical Theater,” *Journal of the American Musicological Society* 55 (2002): 383–431.

The madrigal's text in itself offers a fascinating study both in terms of its transition from a theatrical context to a lyric one, and in its musical history. The most striking distinction between the madrigal text and the passage in the play lies in the identities of the first- and second-person characters. This difference drastically modifies the relationship of the text's characters and, hence, the potential readings of the text (Example 4.1).

Example 4.1: *Tirsi mio, caro Tirsi*, text and textual history

Marenzio's Seventh Book

***Il pastor fido* (IV,5: 752–77)**

1 Tirsi mio, caro Tirsi,
E tu ancor m'abandoni?

Così morir mi lasci, e non m'aiti?
Almen non mi negar gl'ultimi baci.
5 Ferirà pur duo petti un ferro solo;
Verserà pur la piaga
Di tua Filli il tuo sangue.
Tirsi, un tempo sì dolce e caro nome
Ch'invocar non soleva indarno mai,
10 Soccorri a me tua Filli,
Che come vedi da spietata sorte,
Condutta son a cruda et empia morte.

(Amarilli)
Padre mio, caro padre.
E tu ancor m'abandoni?
Padre d'unica figlia,
così morir mi lasci, e non m'aiti?
Almen non mi negar gl'ultimi baci.
ferirà pur duo petti un ferro solo;
verserà pur la piaga
di tua figlia il tuo sangue.
Padre, un tempo sì dolce e caro nome
ch'invocar non soleva indarno mai,
così le nozze fai
de la tua cara figlia?
Sposa il mattino, e vittima la sera?

***Il balletto d'Ifigenia*
Alessandro Striggio
(Mantua, 1608)**

(Ifigenia)
Morir dunque pur deggio?
Padre mio, caro padre,
E tu ancor m'abandoni a 'l punto estremo?
Così condotta sono
Da le nozze a l'esequie? O cielo, o stelle!
Perchè non posso almen, prima ch'io mora,
Con le compagne mie pei monti alpestri
Girren piangendo la mia dura sorte?

In *Il pastor fido*, the passage comes in the fifth scene of Act IV, as the female protagonist Amarilli defends herself against accusations of infidelity in the hour of her wedding. This alleged infidelity, however, represents much more than a sin upon her own soul. Amarilli's arranged marriage to the shepherd Silvio would have freed Arcadia forever from a curse set by the goddess Diana. With the wedding now invalid, the tragic scenario is established in which Amarilli must instead be sacrificed in order to spare Arcadia from Diana's wrath. In this light, Amarilli's suspected action represents a transgression against her community and people. As a result, Amarilli has been estranged from this society.

Amarilli begs the priest, Nicandro, to believe she is innocent and spare her from death—in the literal sense, to be sure.² Here, Amarilli pleads: “Padre mio, caro Padre.” The madrigal text, however, changes the “I–you” relationship of the passage from Amarilli and priest (or “figlia” and “padre”) to that of Filli and Tirsi, positioning the text as a parting of two lovers—apparently on rather bad terms. Here, Filli cries: “Tirsi mio, caro Tirsi.” This modification, therefore, conceals the explicit religious connotations of the play, and implies a scenario that is more universal and, hence, more characteristic of the lyric:

² Malacreta writes that much of this scene was cut in performances of the play three years later in Mantua. This might have been on account of Amarilli's sophisticated rhetoric or her obstinacy in the face of patriarchal order, both of which were cited by critics as contributing to the play's lack of verisimilitude. The passage set by Marenzio, however, was retained for the performance. See Malacreta, *Considerazioni intorno al Pastor fido*, 3rd ed. (Venice: Marc' Antonio Zaltieri, 1601), 58^r–61^r.

James Chater and Patricia Myers erroneously describe the passage in the play as a speech between Amarilli and her genealogical father rather than her priest, due to the misreading of the term “padre.” Myers writes: “In these lines... Amarilli pleads with her father Nicandro to have pity upon one so innocently misjudged” (Marenzio, *The Secular Works*, vol. 14, 222). Chater states: “The most radical variant used by Marenzio occurs in his setting of Amarilli's desperate plea to her father to spare her life, in which the generic Tirsi and Filli replace father and daughter...” (“Un pasticcio di madrigaletti?”, 153). The role of Amarilli's father, however, is filled by the character Titiro, as is explicitly stated in the character list at the opening of the play. Nicandro, however, is described as “ministro maggiore del sacerdote.”

1	Tirsi mio, caro Tirsi, E tu ancor m'abandoni? Cosi morir mi lasci e non m'aiti? Almen non mi negar gl'ultimi baci.	My Tirsi, dear Tirsi, and you, too, abandon me? So to die you leave me and do not help me? At least do not deny me the final kisses.
5	Ferira pur duo petti un ferro solo; Verserà pur la piaga Di tua Filli il tuo sangue. Tirsi, un tempo si dolce e caro nome Ch'invocar non soleva indarno mai,	A single blade indeed will wound two breasts; the wound of your Filli indeed will pour your blood. Tirsi, once so sweet and dear a name that was never invoked in vain,
10	Soccorri a me, tua Filli, Che come vedi da spietata sorte, Condutta son a crud'et empia morte.	help me, your Filli, for, as you see by merciless fate, I am brought to a cruel and pitiless death.

The madrigal also does away with the verse “Padre d’unica figlia,” and replaces the wedding references of the last three lines in the play with verses that continue the speaker’s pleading in the face of death—also furnishing the final, rhymed couplet “sorte”—“morte”. Yet, while making the text less outwardly contingent upon specific aspects of the plot, all of the modifications in the madrigal maintain a consistency with the play’s basic expression, thus leaving the madrigal open to an intertextual reading. It is therefore up to the reader whether to interpret the madrigal as *partenza*, *sacrificio*, or a confused mix of both.

With this in mind, it would be interesting to know at what point the names were changed. It would not be implausible that “figlia” and “padre” remained in the madrigal for early performances before a private audience in Rome, only to be changed when the piece was prepared for print in order to accommodate a public readership. When later composers turned to this passage in the early Seicento—including Rossi, Anerio, and

Ghizzolo, they looked solely to the more generic form of Marenzio's Seventh Book (and not the play) for their own settings.³

As seen in the lower part of Example 4.1, Mantuan librettist Alessandro Striggio seems to have found inspiration in both versions of the passage when writing his own sacrifice scene in 1608: a ballet depicting the sacrifice of Agamemnon's daughter Ifigenia.⁴ Striggio would undoubtedly have been familiar with Guarini's play, especially considering his presence in Florence in the late-1580s (where a performance of the play was considered as part of the festivities for the 1589 wedding of Ferdinando de' Medici and Christina of Lorraine, but never realized), and in Mantua in 1598 (where the play was performed three times).

As the text suggests, Striggio might also have known Marenzio's version of the passage, if not directly through his madrigal, then through the settings of the same text by Mantuan composer Salamone Rossi. Rossi's settings for madrigal and for solo voice in his First Book for five voices of 1600 are clearly modeled after Marenzio, suggesting that Marenzio's work was (in some version) active in Mantua in the early Seicento.

As both the play and madrigal versions of the text share the underlying notion of fear of abandonment, this notion is central to Marenzio's reading as well. This abandonment is portrayed musically in the persistent isolation of the canto from the communal setting of the madrigal, in effect rendering the experience of the first-person speaker in the upper voice. To strengthen this effect, the madrigal puts particular

³ S. Rossi, *I a 5* (1600); G. F. Anerio, *II a 5–6* (1608); G. Ghizzolo, *Madrigali et arie II a 1–2* (1610), which contains settings for both two and five voices. Cited from James Chater, "Il pastor fido and Music: A Bibliography," 177.

⁴ The ballet accompanied the festivities surrounding Francesco's marriage to Margherita of Savoy in Mantua in 1608. Striggio, *Il balletto d'Ifigenia, rappresentato in Mantova il 5 giugno 1608 nelle feste per le nozze di Francesca Gonzaga con Margherita di Savoia*. Angelo Solerti, *Gli albori del melodrama* (Milan: R. Sandron, 1904), III, 280.

emphasis on points in the text that refer overtly to the first and second persons. Such references come not only in the proper names, Filli and Tirsi, but also in pronominal phrases that situate the speaker as the suffering object, or victim, of her beloved. Filli's references to herself as direct and indirect object of the second person's actions pervade the text: "m'abandoni", "mi lasci", "m'aiti", "non mi negar", "soccori a me." At the same time, the speaker's insistent belief that she and the second person remain devoted to one another is manifest in the possessives "tua Filli" and "Tirsi mio".

The opening ten measures of the madrigal, shown in the score at Example 4.2, establish at the outset several processes that prove crucial to the entire piece. At its entrance, the canto is set as independently as possible without foregoing all contrapuntal underpinning to deliver the beloved's name followed by an inward deictic, "Tirsi mio." The expressions of confusion and abandonment to follow are foreshadowed in this brief, modally ambiguous utterance: an open fifth followed by two major thirds, with a Phrygian-like upper-neighbor gesture, *d'-e-flat'-d'*, in the alto. The continuation of the verse, "caro Tirsi," again elaborates D as a pitch and sonority through neighboring motion: this time in five-voice declamation with the motion D–G–D, with D accompanied each time by its major third, F-sharp.

The transition between these opening utterances, "Tirsi mio" and "caro Tirsi," introduces a contrapuntal device that will bear significant structural consequences later in the madrigal: a transfer of register between the canto and alto. By taking over the alto's *d'* at the octave above in m. 2, the canto distances itself from the lower voices just as the full-voice texture begins—counterbalancing the homophonic union with registral space.

With the arrival of “m’abandoni” in m. 5, the canto is set even farther apart from the other voices, leaping upward to *e-flat* while the other voices descend. The canto is thereby highlighted at the very moment in the text when the self-referencing pronoun “mi” and the literal expression of abandonment are combined through elision. With this conjunction of text and music, the madrigal bolsters the reading of the canto as a musical portrayal of the speaker’s abandonment—though at the same time, the canto maintains its function as part of the more fundamental contrapuntal process.

The start of verse 3 again shows the canto independent of the lower voices. Where in m. 1 the canto appeared with minimal contrapuntal support, in mm. 7–8 it rhythmically anticipates the lower voices for the words “così morir”—musically marching ahead of the others toward death. For the remainder of the verse, the canto not only joins the full-voice texture in homophony, but descends beneath the alto at the question “non m’aiti?”, as if approaching its peers and kneeling in plea. The union, however, proves short-lived, for the speaker’s plea is rejected with the start of the next phrase. At “Almen non mi negar” in m. 11, the canto again breaks away from the other voices with a register transfer. Where before the canto was singled out by anticipating the lower voices, in mm. 11–15 it is the reverse: the canto follows behind. In delivering “gl’ultimi baci,” the canto speaks alone above a sustained syllable and D sonority, before falling together with the lower voices for a cadence on G—a musical evocation of “baci.”

Example 4.2:

Tirsi mio, caro Tirsi

Canto

Tir - si mio, ca - ro Tir - si, E tu an - cor m'a - ban - do - ni? Co -

Alto

Tir - si mio, ca - ro Tir - si, E tu an - cor m'a - ban - do - ni?

Quinto

Ca - ro Tir - si, E tu an - cor m'a - ban - do - ni?

Tenore

Ca - ro Tir - si, E tu an - cor m'a - ban - do - ni?

Basso

Ca - ro Tir - si, E tu an - cor m'a - ban - do - ni?

10

si mo - rir mi la - sci e non m'a - i - ti? Al - men non mi ne -

Co - si mo - rir mi la - sci e non m'a - i - ti? Al - men non mi ne -

Co - si mo - rir mi la - sci e non m'a - i - ti? Al - men non mi ne -

Co - si mo - rir mi la - sci e non m'a - i - ti? Al - men non mi ne -

Co - si mo - rir mi la - sci e non m'a - i - ti? Al - men non mi ne -

15

gar gl'ul - ti-mi ba - ci. Fe-ri-rà pur duo pet - ti un fer - ro so - lo;

gar gl'ul - ti-mi ba - ci. Fe-ri-rà pur duo pet - ti un fer - ro so - lo;

gar gl'ul - ti-mi ba - ci. Fe-ri-rà pur duo pet - ti

gar gl'ul - ti-mi ba - ci. Fe-ri-rà pur duo pet - ti un fer - ro so - lo;

gar gl'ul - ti-mi ba - ci. Fe-ri-rà pur duo pet - ti

20

25

Ver - se - rà pur la pia - ga Di tua Fil - li il tuo san - gue.

Ver - se - rà pur la pia - ga Di tua Fil - li il tuo san - gue.

Ver - se - rà pur la pia - ga Di tua Fil - li il tuo san - gue.

il tuo san - gue.

Ver - se - rà pur la pia - ga Di tua Fil - li il tuo san - gue.

Descending fifths: E - E \flat (- D) →

30 35

Tir - si, Tir - si, un tem - po si dol - ce e ca - ro no - me

Tir - si, Tir - si, un tem - po si dol - ce e ca - ro no - me

Tir - si, Tir - si, un tem - po si dol - ce e ca - ro no - me

Tir - si, Tir - si, un tem - po si dol - ce e ca - ro no - me Ch'in-vo-

Tir - si, Tir - si, un tem - po si dol - ce e ca - ro no - me Ch'in-vo-

40 45

Ch'in-vo-car non so - le - va in - dar - no ma - i, Soc - cor - ri a me, soc - cor -

Ch'in-vo-car non so - le - va in - dar - no ma - i, Soc - cor - ri a me, soc -

Ch'in-vo-car non so - le - va in - dar - no ma - i, Soc - cor - ri a me,

car non so - le - va in - dar - no ma - i, Soc - cor - ri, soc -

car non so - le - va in - dar - no ma - i, Soc - cor - ri a me, soc -

- ri a me, a me, a me tua Fil - li, Che co - me ve - di da
 cor - ri a me, a me tua Fil - li, Che co - me ve - di da spie -
 soc - cor - ri a me, a me Che co - me ve - di da spie -
 cor - ri a me, a me, a me tua Fil - li,
 cor - ri a me, a me tua Fil - li,

spie - ta - ta sor - - - te, Con - dut - ta son
 ta - ta sor - - - te, Con - dut - ta
 ta - ta sor - te, Con - dut - ta son a cru -
 da spie - ta - ta sor - te, Con -
 da spie - ta - ta sor - - - te, Con - dut - ta son

a cru - d'et em - pia mor -
 son a cru - d'et em - pia mor - te, et em -
 - d'et em - pia mor - - te, con - dut - ta son a cru -
 dut - ta son con - dut - ta son a cru -
 con - dut - ta son a cru - da et

70 75

- - - - - te, con - dut - ta son a cru - d'et em -
 - pia mor - - - te, con - dut - ta son
 - d'et em - pia mor - te, con - dut - ta son a
 d'et em - pia mor - te, con - dut - ta son con -
 em - pia mor - - - te, con - dut - ta son

80 85

- pia mor - te, a cru - da et em - pia mor - - - te.
 a cru - d'et em pia mor - - - te.
 - cru - d'et em - pia mor - te, et emp - pia mor - - - te.
 dut - ta son a cru - da et em - pia mor - - - te.
 a cru - d'et em - pia mor - - - te.

8	8	8	8	7	8	8
6	6	6	6	7	5	5
5	6	5	6	5	4	3#
3	3	5	3#	4	-	-

Through this opening, the canto's role in rendering the first-person character is made explicit through its persistent emergence from the texture as an isolated voice, giving the *effect* that it is estranged from the lyric context of the madrigal. At the same time, however, the canto remains entirely dependent upon and functional within this context. Through the two questions in verses 1–3, the text's pronominal emphasis of the first person establishes her as both victim and as one who is estranged from her community. The madrigal's delineation of the canto through these verses—particularly at moments of deixis or expressions of victimization and abandonment—identifies this voice in particular with the sentiment of the text.

Underlying the exposition of these processes of character rendering in the opening is a firm establishment of modal grounding. In mm. 1–10, the canto and tenore clearly define their respective D octaves divided harmonically at A. In conjunction with the low clefs, *cantus mollis*, and syntactical closes on D, F, and A, the opening establishes a fundamental D-dorian context (or D-aeolian, according to Glarean and his followers); E-flat and F-sharp serve as foreground coloring. As will be seen, this Dorian framework acts as a stable modal backdrop in the madrigal, before which aspects of the text are played out through modal conflicts and resolutions on a more surface level.

As seen in the analysis at Example 4.3, mm. 1–3 act as an expansion of the opening D–A fifth with an encircling of A in the upper voice. This departure from and return to A mirrors the form of the opening verse, which is similarly framed by the beloved’s name: “Tirsi mio, caro Tirsi.” On the large-scale level, this upper-voice A functions as the initial pitch of a background descent through the diapente of the Dorian mode—*a'* down to *d'*. By linking Tirsi’s name with the first pitch of the modal background, the madrigal reinforces the structural significance of both. In essence, Tirsi represents the impetus of both the text and the musical structure.

As Example 4.3 shows, the syntactical emphasis of sonorities on D, F, and A in mm. 1–10 engenders a middleground descent from *a'* to *e'*, which concludes with a vitiated *clausula in mi* on A. While begun in the canto, this descent is carried out primarily by the alto, while the canto reaches above the texture with non-structural overtones. Even at the concluding *e'* of m. 10—which is the highest note of the sonority—the canto dodges the role of structural voice by dipping below the alto to *c-sharp'*. Rather than continue this descent to the final, D, as would be expected, this

resolution is thwarted—like Filli’s plea for help—with the start of the next phrase. At “almen,” the canto’s leap into the upper register precludes a descent to D, and instead *initiates* a descent to G. This middleground disruption might be read as a musical analogue for the first person’s alleged transgression against communal order, and the estrangement that it engenders.

Example 4.3: *Tirsi mio, caro Tirsi*, contrapuntal analysis

The image displays a musical score for the piece "Tirsi mio, caro Tirsi," featuring a contrapuntal analysis. The score is written in G major (one sharp) and 3/4 time. It consists of four systems of staves, each with a treble and bass staff joined by a brace. The lyrics are written below the notes.

System 1 (Measures 3-20): The melody begins with the word "Tirsi" (measure 3), followed by "Tirsi" (measure 10), and "ba - ci" (measure 20). An annotation "Asc. 5ths" with an arrow points from measure 10 to measure 20. A circled measure number 10 is above the staff.

System 2 (Measures 26-42): The melody continues with "Fil - li" (measure 26), "Tir - si Tir-si" (measure 38), "no-me" (measure 42), and "ma - i" (measure 42). A circled measure number 26 is above the staff. An annotation "Desc. 5ths (E - Eb (- D))" with an arrow points from measure 26 to measure 38.

System 3 (Measures 50-66): The melody includes "a me a me" (measure 50), "a me" (measure 50), "tua Filli" (measure 59), "sor-te" (measure 66), and "em - pia" (measure 66). A circled measure number 50 is above the staff.

System 4 (Measures 73-73): The melody concludes with "cruda" (measure 73), "mor - - te" (measure 73), "morte" (measure 73), and "mor - te" (measure 73). A circled measure number 73 is above the staff.

Other annotations include "N" (Neapolitan) above notes in measures 20, 38, and 66, and "P" (Piano) above notes in measures 10, 42, and 59. Various musical markings such as slurs, ties, and dynamic markings are present throughout the score.

Through *commixtio tonorum*, mm. 11–15 temporarily instate the other mode occupying the *cantus mollis* D-octave: G-hypodorian. The G cadence at “baci” displaces *a'* of the modal background with *g'* as a lower-neighbor. While *a'* returns at the syntactical pause in m. 20, the G-hypodorian mode becomes reasserted immediately after. This alternation between the harmonic and arithmetic divisions of the D-octave establishes a conflict between D-dorian and G-hypodorian that persists until the final measures of the madrigal.

In mm. 21–38, the direct references to the character’s names again yield structural consequences in the madrigal. As a comparison of Example 4.3 with the score shows, the word “verserà” in m. 21 initiates a middleground descent from the modal fourth, G, which is presented in the alto. Upon passing through G, F, and E, however, the canto leaps a major sixth from *g'* to *e''* between the syllables “Fil-li” to take over the descent at the upper octave. To ensure that this leap is sung as a *major* sixth (and not a minor sixth, as would be expected), this *e''* is marked explicitly with a sharp in the canto partbook and is supported at the octave below (*e'*) by the tenore’s entrance in m. 25 with “il tuo sangue.” With this striking, structurally disruptive gesture, the canto underscores its association with the first person, gesturing towards itself as the object of possession: “tua Filli, il tuo sangue.” Adding even more to the salience of the moment is the chromatic rise in the basso from C to C-sharp, supporting the canto’s E with a 6-3 sonority on A.

The 6-3 sonority is often used for moments of particular importance in Marenzio’s works. It is used for similar effect, for example, in the madrigal *O fido, o caro Aminta*—the eleventh madrigal of the Seventh Book. As is shown in Example 4.4a, the canto’s leap of a major sixth to *a''* in m. 21 and rise to *g''* in m. 24 both coincide with

references to the second person of the text: the elision of “ti ecco” and “teco”—making an explicit sonic pun. Both of these gestures, furthermore, are accompanied by raised pitches in the basso that give rise to 6-3 sonorities: *a''* supported by F-sharp in m. 21, and *g''* supported by B-natural in m. 24. As the voice of the first person, the madrigal, in a sense, points outwardly toward the second person.

Yet, where the canto’s leap at “Filli” in *Tirsi mio, caro Tirsi* causes a structural disruption, the accentuated pitches here *elucidate* the middleground structure. As shown in Example 4.4b, these salient moments demarcate a diapente descent from *a''* in m. 21 to *d''* in m. 30. The different structural function of the gestures in *O fido, o caro Aminta* corresponds to its different expressive purpose: here the text speaks of a *union* of two lovers, which engenders a sound descent upon the cadential goal, *d''*.

In *Tirsi mio, caro Tirsi*, however, the canto’s leap at the words “tua Filli” thwarts the middleground descent from *g'* in m. 21 by transferring the penultimate pitch, E, into the upper register. The resolution of this *e''* to *d''* in the proper register comes only with the start of the next phrase in m. 29: where two statements of the name “Tirsi” are set in drawn-out semibreves, motion by descending fifths, and with the canto metrically detached from the declamation of the lower voices.

Example 4.4: *O fido, o caro Aminta*, mm. 18–30

a.

Se fù col - pa il la - sciar-ti ec - co l'a - men - - do Con l'u-nir te - co e-ter - na -
 Se fù col - pa il la - sciar - - ti ec-co l'a-men - do Con l'u-nir te - co e-ter - na -
 Se fù col - pa il la - sciar-ti ec - co l'a - men - - do Con l'u-nir te - co e-ter - na -
 Se fù col - pa il la - sciar-ti ec - co l'a - men - - do Con l'u-nir te - co e-ter - na -
 Se fù col - pa il la - sciar-ti ec - co l'a - men - - do Con l'u-nir te - co e-ter - na -

men - te l'al - - - ma.
 men - te l'al - - - ma.
 men - - te l'al - - - ma.
 men - te l'al - - - ma.
 men - te l'al - - - ma.

b.

lasciarti ecco unir te - co l'al - ma

This descending-fifth succession, in fact, begins in m. 26 with the basso's E and continues to E-flat in m. 34. From there, motion by diminished fifth to A sets up a cadence on the final, D, at “caro nome.” The extension of the fifths-succession backward

to m. 26 to include the canto's high *e*" underscores the relationship of these two phrases in terms of both structure—through the need for E to resolve to D at "Tirsi"—as well as text, with the explicit naming of the lovers.

Example 4.5 illustrates the linking of these phrases and its structural effects on the canto. Through the disjunct setting of the two names, the canto is fractured into two distinct contrapuntal lines. At the moment these two lines unite on B-flat in m. 33, the speaker invokes the more idyllic past—when Tirsi's name was something "*dolce e caro*" and the lovers were united. Thus, by linking the names structurally yet distancing them temporally, the madrigal is able to portray simultaneously Filli's longing to be united with Tirsi (or padre) and the hopelessness of this union—a rendering that would not have been possible in a monodic setting. In the continuation of the phrase beginning "*un tempo*," Filli's retracing of the bittersweet past is rendered in measured chromatic steps with predominantly homophonic texture, evoking a past when Filli stood in harmony not only with the second person, but also within her community.⁵

⁵ At the end of the phrase, mm. 34–38, as at "*il tuo sangue*," we see the tenore this time standing in rhythmic contrast from the other voices. This could very well be a similar type of musical rendering of a character that we see in the canto. In both cases textual suggestions of the beloved are depicted musically through the tenore's distinctiveness in the texture. In mm. 21–8, it is the tenore's absence and sudden appearance in sustained notes that gesture toward this voice as the one who possesses—"il tuo sangue." Musically as well as textually, therefore, Tirsi is seen attempting to depart but being detained by Filli's pleas. At "*dolce e caro nome*," Tirsi is again evoked in the tenore voice using rhythmic contrast, much like the canto in the second phrase of the piece.

The evocation of the character Tirsi through the tenore voice is much subtler and less pervasive than that of Filli. This does not discredit interpreting the tenore this way, but rather the faintness in the personification of Tirsi is by virtue of the text. Tirsi is not the speaker of the text, and (due to the nature of the lyric poem) his presence is only known through Filli's words. Thus, the rendering of Tirsi could be considered only secondary in the madrigal, and can only practically occur at points when it will not conflict with or diminish the personification of Filli.

Example 4.5: Filli–Tirsi register transfer (mm. 25–35)



Like the canto's salient leap at "tua Filli", the next instance of self-referencing in verse 10 of the text is similarly set in a way that calls the listener's attention to the canto. Here, two opposing deictics are juxtaposed: the first-person object pronoun of "soccorri a *me*," followed by the Filli's name, qualified as the possession of the second person: "soccorri a *me*, tua *Filli*." In the setting of this verse in mm. 43–50, the canto is again offset from the other voices rhythmically. With two statements of "soccorri a me," then breaking the textual elision for repeated statements of "a me" in rising thirds, the canto climbs through the D modal octave from *d'* to *d''*, first anticipated and then echoed by the homophonic lower voices. Thus, delivering the phrase "soccorri a me, soccorri a me, a me, a me" effectively in isolation, the canto points toward itself both literally and musically.

As shown in Example 4.6, a similar treatment of pronominal references can be seen in a *Pastor fido* setting from the Sixth Book. *Deh Tirsi, Tirsi, anima mia, perdona* also uses the upper voice for the rendering of the first person's abandonment. In the final phrase, the syllables "son miei" are set as an emphatic leap in the five voices. Unlike the lower voices, however, the canto repeats "son miei" four times in isolation, in effect, indicating itself as more strongly linked with the subject of the text. The second-person

pronoun “tuoi” in m. 97 then engenders an octave leap, as if an impassioned, outward gesture toward the second person.⁶

In *Tirsi mio, caro Tirsi*, it is only when the focus turns toward the second person at “tua Filli” (mm. 49–50) that the canto is suddenly reined back into the texture for a punctuating close. It is precisely in this momentary concurrence of all five voices that the canto presents the third pitch of the background diapente in its raised form, F-sharp. As most easily seen in the analysis in Example 4.3, the G–D motion at “tua Filli” recalls mm. 2–3 of the madrigal: where a similar G–D gesture brought about the first pitch of the modal background with the words “caro Tirsi”. Furthermore, it was the reversal of this gesture, D–G, that declaimed Tirsi’s name in mm. 29–30, and resolved the canto’s disruptive leap to *e*’ at “Filli”. In this way, references to the two persons of the text become associated with moments of structural importance in the madrigal. Thus, by mutually reinforcing one another, text and music are integrated within the very structure of the music, as would be possible only in a polyphonic setting.

The pairing of D and G sonorities at the ends of phrases and for delivering the characters’ names plays out on the smaller scale the more fundamental conflict between D and G as cadential and modal finals. In mm. 1–38, the D–G gesture is expanded to the phrase level, as the modal context shifts from D-dorian to G-hypodorian, and back again.

⁶ Another instance of this sort of pronounced accentuation of a first-person reference is found in the opening verse of *Ov’è condotto il mio amoroso stile?*, the first madrigal of Marenzio’s Book for 4, 5, and 6 voices of 1588 setting a text of Petrarch. While “Ov’è condotto il” is set as a generally descending line, the pronoun “mio” brings the leap of an octave (or in one case, a fifth) in all the voices. This book represents a drastic change in style from Marenzio’s earlier publications, which is openly acknowledged in the book’s dedication: “..it seemed to me fitting on the occasion of my passage through Verona to present to you these madrigals composed by me very recently in a style quite different from that of the past, inasmuch as I have aimed, through the imitation of the words and the propriety of the style, at a somber gravity” (translated in Marenzio, *The Secular Works*, ed. Steven Ledbetter, xiii). The musical accentuation of the first person reference “mio,” specifically as part of the question “Ov’è condotto il mio amoroso stile?,” might be seen as the madrigal—or, more generally, Marenzio’s approach to the madrigal—gesturing toward itself as the subject that has lost its “amoroso stile.”

The opposition between the two pitches continues throughout the madrigal. Because the G–D gesture originates in Tirsi’s name in mm. 2–3, its later manifestations on various levels echo the second person’s name throughout the piece, indicating “Tirsi” as the underlying source of conflict—both modal and emotional.

Example 4.6: *Deh, Tirsi, Tirsi, anima mia, perdona*, mm. 89–101

90

lor che sen - - - ti Son miei, son miei,

quel do - lor che sen - ti Son miei, non tuoi tor - men - -

sen - ti Son miei, non tuoi tor - men -

lor che sen - - - ti Son miei, non tuoi tor - men - -

che sen - - - ti Son miei, non tuoi tor - men - -

95

son miei, son miei, non tuoi tor - men - - - ti,

ti, son miei, son miei, non tuoi tor - men - - - ti,

ti, son miei, son miei, non tuoi tor - men - - - ti,

ti, son miei, son miei, non tuoi tor - men - - - ti,

ti, son miei, son miei, non tuoi tor - men - - - ti,

100

Throughout *Tirsi mio, caro Tirsi*, the distinction of the canto renders for the listener the notion of estrangement expressed in the text. This distinction, however, must

not be mistaken for independence or some notion of selfhood, for the canto is still very much dependent upon the context of the madrigal for both contrapuntal support, as well as significance. The madrigal, therefore, serves somewhat as a showcase that permits the canto at times to emerge in depiction of the abandoned speaker, thereby portraying at once duality and oneness: Filli is separated from, yet intertwined with, Tirsi and the collective voice. Only at the end does this contention find resolution.

These instances where the canto joins the other voices most often coincide with points in the piece where added weight and stability are most essential—particularly at prominent cadences and syntactical closes. This occurs to the fullest extent with the final verse: “condutta son a crud’ et empia morte.” In mm. 58–85, this verse is set polyphonically, depicting the words “condutta son” as a stepwise ascent, and “morte” as a gradual descent, cadencing first on G in m. 73, then at last on D. Rather than emerge from the other voices for this ending, the canto functions as but one voice of the polyphonic fabric and remains low in its register—even crossing below the alto.

A final, faint indication of the canto’s distinctive role, however, occurs with its first statement of “condutta son” in mm. 60–62. Here, the canto’s brief utterance of the first-person verb “son” yields the only melismatic setting of a syllable outside of a cadential figure in the entire madrigal:

Example 4.7: *Tirsi mio, caro Tirsi*, “condutta son” (canto, mm. 60–62)



This statement is furthermore framed on both sides by rests, literally isolating the speaker as she is led to sacrifice (see Example 4.2). An imitative five-voice context then prevails for remainder of the piece.

This coordinated effort of the voices makes for a climactic and clear resolution of the modal framework. The madrigal's use of a unified collective for this ending, rather than one divided between estranged individual and her community, might be viewed as a particular interpretation of the text: an interpretation that would have catered most effectively to an audience that was familiar with Guarini's play. Here, it will be remembered, the text comes after Amarilli has been accused of betraying the people of Arcadia. Now, in order to save Arcadia from Diana's curse, Amarilli must be sacrificed at the hands of the priest, Nicandro. The final verse—"condutta son a crud' et empia morte"—therefore, represents the requisite means by which the community may be freed from the threat of Amarilli's transgression. While the madrigal up to this point has focused on the speaker's estrangement from the second person, it is the promise of communal well-being through the speaker's death that is brought out in this polyphonic setting of the final verse.

The distinction and prominence of the canto—i.e., its rendering of Filli—in *Tirsi mio, caro Tirsi* is buttressed not only on the surface level by rhythm, texture, and register, but also by its role in influencing, disrupting, and ultimately abandoning the fundamental D-dorian structure at the background of the madrigal. In addition, points of particular structural importance are further bolstered by their coincidence with references to the two characters, Filli and Tirsi, and, at the syllabic level, with the assonance *i*.

The first and third pitches of the background diapente, *a'* and *f-sharp'*, are delivered within the names Tirsi and Filli, linking the background diapente of the work to the names of characters who represent the foundation of the text. In addition, both of these fundamental musical–textual events are linked assonantly by their concurrence with the vowel *i*. The final two pitches of the descent, in the alto in mm. 84 and 85, on the other hand, stand apart from the assonance and character references linked to structural moments earlier in the madrigal, with the concluding *e'–d'* descent occurring between the syllables “mor-te”. Where the four preceding pitches of the background descent occur in the canto, at the end, when the canto has once and for all returned to the communal setting alongside the other voices, it relinquishes as well its role in announcing the arrival of each pitch of the modal background.⁷

On the middleground level, the role of the canto is brought out much differently than in the background diapente. Where in the background the canto plays the role of clearly emphasizing and bolstering the structure, in the middleground its role is that of disruption or evasion. In the three middleground descents through the D diapente (*a'–d'*) that appear as though they will be completed by the alto (mm. 10, 25, and 44), the canto interrupts the descent by thwarting the final pitch of each by octave displacement. Three times, therefore, the canto trumps the alto (as well as the other voices) in what could be interpreted as the manifestation of its nonconformity to the community. These displacements to the upper register show the rendering of Filli being carried out in ways which impinge more on the madrigal's long-range structure, in each case delaying resolution and propelling the piece forward in search of resolution.

⁷ While the alto at times took the role of structural voice for rearticulating the background pitch at “sangué” in m. 26 (*a'*) and “empia” in m. 66 (*f'*), these pitches were activated first by the canto, linking each one with the assonance *i*.

Throughout the middleground structure of the madrigal, the vowels described more favorably by Bembo—*o*, *e*, and *a*, respectively—appear with the greatest frequency. In fact, these vowels are used exclusively for the pitches of middleground descents, giving way to the *i* only in exceptional instances, such as the octave displacement at “Filli il,” within the two characters’ names representing the background diapente, and for the relatively pronounced cadence on G at “mi baci” (m. 15), which concludes the diapente descent on *g'* and introduces G as a opposing modal final to D.

Of particular interest is the cadence on “mai” in mm. 41–42. While the true cadential motion takes place in m. 41, with the canto presenting the *clausula cantizans* *b'-c''* and the basso falling a fifth from *g* to *c*, the cadence is extended with a reiteration of the C sonority on the second semibreve of m. 42. This second iteration of C, which allows for the presentation of the background *g'* in the canto, is accommodated by the division of the word “mai” within the diphthong: “ma-*i*”. The importance of this syllable in presenting the background modal fourth is fortified by its use of the assonance *i*, aligning it with the activations of the background fifth (*a'*) and fourth (*g'*) to the same phoneme.⁸

Thus, through this analysis, it can be seen that what is truly at work within this madrigal exceeds what may be gleaned from an examination of any single musical

⁸ Pietro Bembo, in his *Prose della vulgar lingua* of 1525, ranks the sound of the *i* as the next-to-least becoming vowel—leaving below it only the *u*.⁸ The prominence of this syllable, however, was to some extent deliberate, since the names Tirsi and Filli were substitutions for play’s Padre and Amarilli. As the text appears in the madrigal, the names are exemplified by—almost reduced to—the twofold repetition of the assonance *i*.

Although on the middleground level, *Tirsi mio, caro Tirsi* makes greater use of the three vowels Bembo deemed most becoming, the less favorable *i* is reserved for special circumstances in the madrigal. It is logical that the more pleasurable textual sonorities should be used with the greatest frequency at points of articulation within a musical setting, and, after establishing this throughout the madrigal, divergences from this preference become exceptional and acquire greater salience. In this way, the pitches linked to prominent incidences of the assonance *i* are set apart from pitches linked to other vowels.

dimension—text, rhythm, mode, contrapuntal structure, cadential patterns. Instead, all of these elements function together in realizing an effective rendering of the text and its first-person speaker by exploiting the versatility and the resources of the madrigal. This is accomplished without the need to reduce the lower voices to a mere foreground, accompanimental role, as some scholars have described, for all of the voices prove vital to the madrigal’s overall process.⁹

At the same time, the lower voices play an active role in setting the canto in relief and giving the illusion that it is, at times, an isolated character. Thus, where the alto assumes the position to complete a middleground descent to the final in mm. 10, 25, and 45, it gives way at the last moment to the canto’s octave displacements. Where given the role of presenting the final pitch of the background diapente, the alto succeeds, but its statement lacks the musical–textual signifiers that accompanied the canto’s structural articulations. Through many passages in the madrigal, the four lower voices supply a backdrop from which the canto may deviate. All of these subtleties, in conjunction with the prominent Filli (and, perhaps, Tirsi) personification in the foreground, demonstrate the wealth of possibilities in text-setting that may be achieved through the lyric context of the five-voice madrigal. Through the tailoring musical responses to properties of the text,

⁹ James Chater, for example, writes of the Sixth and Seventh Books that many of the madrigals are “built around a contrast between alternate ‘solo’ and ‘tutti’ sections,” implying the madrigal’s attempt to achieve the effects of monody. (See Chater, *Luca Marenzio and the Italian Madrigal*, 118.) Dennis Arnold refers to *Deh Tirsi, Tirsi, anima mia, perdona* of the Sixth Book (shown in Example 4.5 above) as a “quasi-monody” (*Luca Marenzio*, 30). Einstein, however, offers what I believe is sound guidance in stressing the clear distinction here between madrigal and monody. He writes in reference to the Seventh Book: “The whole book is full of hidden drama, but the presentation of the actual scene or monologue is always madrigalesque, even where there is a real temptation to dramatize” (*The Italian Madrigal*, 680). Of the madrigals of the Sixth Book, Einstein states similarly: “Some of them are actual scenes in which distinct preference is shown the upper voice, even though they are far from being monodies in disguise” (*The Italian Madrigal*, II, 669).

Marenzio's setting of *Tirsi mio, caro Tirsi* exemplifies the versatility of the madrigal, and this versatility is utilized in the handling of text from a play.

In the winter of 1593–94, the notable singer Vittoria Archilei was given leave of Grand Duke Ferdinando de' Medici in Florence to visit Rome. There she stayed as a guest of Virginio Orsini and his wife, Flavia Peretti.¹⁰ For Marenzio, Vittoria's visit might have seemed the perfect opportunity to perform madrigals that make special use of the upper voice. Such distinctive use of the canto forms an integral part of *Tirsi mio, caro Tirsi*, showing but one means by which passages of *Il pastor fido* are rendered vividly through Marenzio's madrigals. While bolstered by a secure D-dorian framework at the background level, the madrigal integrates the text and music within all dimensions of the structure, conveying a sophisticated musical–textual reading of Guarini's text. Whether heard as a love poem or a sacrifice, the madrigal would certainly have made for lively entertainment and discussion for Marenzio's listeners and patrons in 1590s Rome.

2. *Quell'augellin che canta*

The first appearance of a notated flat in the Seventh Book occurs in the second madrigal, *Quell'augellin che canta*: a G-hypomixolydian piece using *chiavi naturali* and the *cantus-durus* system, and the passage earliest in the play to be set by Marenzio. The single B-flat arises most likely as a solmization pun on the first syllable of the word

¹⁰ Virginio Orsini was Marenzio's patron from late-1589 until 1592. From then until 1593 or 1594, Marenzio worked under Cardinal Montalto, brother of Orsini's wife, Flavia. Marenzio, therefore, was closely associated with this Roman circle, with which Vittoria Archilei, too, was associated. Details of Vittoria's visit to Rome survive in Emilio de' Cavalieri's letters to Grand Duke Ferdinando de' Medici, Vittoria's patron in Florence. The letters appear in Warren Kirkendale, *The Court Musicians in Florence during the Principate of the Medici* (Florence: Olschki, 1993), 263.

“*favella*” in the tenore at m. 33 and moves directly into an F cadence in the following measure. This musical–textual pun comes as but one of many light-hearted evocations of the text in the madrigal, a quality that is redolent more of Marenzio’s earlier practices of text-setting than of his later style, which typically resists opportunities for extensive, blatant pictorial devices.

Quell’augellin che canta is unique among the madrigals in the Seventh Book for its expansive isolation of the upper voices as a duet or trio, most notably in the opening phrases, where it serves in conjunction with ornate melismas as word-painting in response to images of a lively bird in the text. The text comes from the first scene of Act I, in which the young huntsman Silvio and his father’s elder servant Linco prepare to set off in pursuit of a wild boar. In the scene, Linco attempts to teach the immature Silvio the importance of love. Linco urges Silvio to forsake the free life of the forest, and to pursue love as he does the hunt: as he reiterates throughout the scene, “Leave, leave the woods, foolish boy; leave the beasts, and love” (“Lascia, lascia le selve, / folle garzon; lascia le fère, ed ama”). In the passage set by Marenzio, Linco points to two birds as an example of courtship in nature: the male bird who displays for his beloved with singing and vivacious flying, and the female who eventually answers his song.

The madrigal also belongs to a group of pieces in the Seventh Book that musically personifies a character of the text, a technique that is epitomized by the rendering of the female speaker, Filli, in the canto of *Tirsi mio, caro Tirsi*. In *Quell’augellin che canta*, this rendering involves the third person of the text, the male bird, which becomes associated with the tenore. Although this personification does not reach the lengths of *Tirsi mio, caro Tirsi* in terms of pervasiveness and consistency, similar musical devices

are used in both madrigals to distinguish the personifying voice from the five-voice ensemble. These devices include rhythmic displacement, registral isolation, departure from the prevailing texture, and, most importantly, particular musical reactions to the text that elucidate a unique relationship between character and voice. In *Quell'augellin che canta*, these personifying techniques are most perceptible in the opening phrases of the piece, which strongly establish the role of the tenore as the third-person object (the bird) from the outset. Later in the piece, the highlighting of the tenore coincides most strongly with instances of imparted speech, in which the birds' songs are interpreted as human-like confessions of love.

The musical setting of the opening line is of key importance to the interpretation of the madrigal as a rendering of a character. By beginning the text with the demonstrative adjective “quell” (“that”), the reader is made aware at the outset that the bird—*that* bird—is spatially as well as ideologically distant from the speaker. Thus, as “quell” indicates deictically away from the speaker (or speakers, in the case of the madrigal performance), the bird as third person takes on the role of “other”: as one who does not belong to the social and epistemological sphere of the speaker and, hence, the communal perspective of the madrigal and its listeners. The use of the deictic “quell” to gesture outwardly toward the third-person bird continues throughout the text, constructing a dualistic subject–object relationship between speaker and bird. This sense of otherness cast onto the bird is reinforced later in the first clause, when a shift to the conditional and subjunctive emphasizes the bird's lack of a human spirit: “s’havesse humano spirto” (“if he had a human spirit he would say”). This separation of identities is further underscored in verse 8 with the explanation that the bird has a place within its

own, distinct community, in which it must speak a *different* language from that of the speaker: “parla in *sua* favella”. While the genders of the birds and of the first and second persons are made explicit in the context of the play, where the courting bird serves as Linco’s model of how Silvio should behave, only the gender of the second person, Tirsi, is specified in the madrigal—although the conventions of the lyric and of avian courtship might encourage an interpretation of both the speaker and “quell’augellin” as male:¹¹

1	Quell’augellin che canta Si dolcemente e lascivetto vola Hor da l’abete al faggio Et hor dal faggio al mirto,	That little bird that sings So sweetly, and merrily flies Now from the fir to the beech, And now from the beech to the myrtle.
5	S’havesse humano spirto, Direbbe: «Ardo d’amor, ardo d’amore.» Ma ben arde nel core E parla in sua favella, Si che l’intend’ il suo dolce desio.	If he had a human spirit He would say: “I burn with love, I burn with love.” Yet indeed he burns in his heart And speaks in his language So that his sweet desire understands him.
10	Et odi à punto, o Tirsi, Il suo dolce desio Che gli risponde: «Ardo d’amor anch’io.»	And hear now, oh Tirsi, His sweet desire Who responds: “I too burn with love.”

Heeding the bird’s role as “other” in the text, the opening of Marenzio’s setting distinguishes the tenore as well from the collective “I” of the madrigal. In the setting of

¹¹ In his English translation of 1647, Richard Fanshawe refers to the courting bird as a male (*A Critical Edition of Sir Richard Fanshawe’s 1647 Translation of Giovanni Battista Guarini’s Il pastor fido*, ed. W. Staton and W. Simeone [Oxford: Clarendon, 1964], 16):

That little bird which sings
So sweetly, and so nimbly plyes the wings,
Flying from tree to tree, from Grove to Grove,
If he could speak, would say, *I am in love*.
But his heart sayes it, and his tongue doth say’t
In language understood by his deer Mate...
(I,1: 257–62)

For a discussion of the variations to the text in the settings of Monteverdi and Leoni, see Chater, “«Un pasticcio di madrigaletti,»” 147–48. Gary Tomlinson, furthermore, suggests that *Quell’augellin che canta* circulated independently of the play on account of the textual disparities between Monteverdi’s text and the play, and that Monteverdi’s madrigal—published in his Fourth Book of 1603—might predate Marenzio’s setting (*Monteverdi and the End of the Renaissance* [Berkeley: University of California Press, 1985], 78).

verses 1–2 of the text, a duet between the canto and alto announces “quell’augellin,” when the tenor enters, making its presence clearly audible with elaborate runs and chromatic inflections. The setting of the initial words is critical in establishing this relationship between the identities of the text. Pointing away toward the bird, the words “quell’augellin” belong exclusively to the speaker’s world: hence, the bird exists only through the perspective of the first person.

In the madrigal, this separation between speaker and bird is portrayed by the canto and alto delivering “quell’augellin” alone, in the manner of two individuals pointing out a bird to the others in their community. With the mention of the bird’s singing—“che canta”—the tenore literally becomes audible as a voice separate from this community of observers with a flourish of rising scales between the final and fifth of the G-hypomixolydian mode (*g* and *d'*), while the canto and alto state the text syllabically in minims (Example 4.8). Through the use of texture and melodic character, this opening distinguishes the tenore from the upper voices not only as “the bird,” but “*that* bird,” as though the lyric first person is (are) indeed gazing up at and listening to the bird.

The tenore’s rendering of the third person continues through the second verse, “*si dolcemente e lascivetto vola*” (“so sweetly and merrily he flies”), again focusing on the verb—“*vola*” (“flies”)—to depict with vivacious melismatic figures. In contrast to “*canta*” in mm. 2–4, where the tenore stood apart in its ornamented lines, all three upper voices behave essentially as equals in the portrayal of “*vola*”—perhaps the musical response to the observers’ eyes following, and thereby mimicking, the flying bird, as the canto and alto both trail the tenore’s introduction of the word in m. 8.

Example 4.8: *Quell'augellin che canta*, mm. 1–24

C
A
T
Q
B

Quell' au - gel - lin, che can - ta Si dol - ce - men - te, e la - sci - vet -

Quell' au - gel - lin, che can - ta Si dol - ce - men - te, e la - sci - vet -

che can - - - - ta Si dol - ce - men - te, e la - sci - vet - to

10 15

to vo - - - - la Hor da l'a - be - te, al fag - gio Et hor dal fag - gio, al mir - to,

to vo - - - - la Hor da l'a - be - te, al fag - gio Et hor dal fag - gio, al mir - to,

vo - - - - la

20

S'ha - ves - se, hu - ma - no spir - to, Di - reb - - - be «Ar - do d'a - mor', ar - do d'a - mo - - - re.»

Di - reb - - - be «Ar - do d'a - mo - - - re.»

S'ha - ves - se, hu - ma - no spir - to, Di - reb - - - be «Ar - do d'a - mo - - - re.»

S'ha - ves - se, hu - ma - no spir - to, Di - reb - - - be «Ar - do d'a - mor', ar - do d'a - mo - - - re.»

S'ha - ves - se, hu - ma - no spir - to, Di - reb - - - be «Ar - do d'a - mor', ar - do d'a - mo - - - re.»

With the string of deictics in verses 3–4, however, the tenore departs from the texture, leaving the upper-voice duet to impart the bird’s movements in strict canon at the fifth below and with a semiminim delay. Where the perspective of the bird found the opportunity to emerge with the description of its actions (“canta” and “vola”), the pervasive use of temporal and spatial deictics in verses 3 and 4 without the appearance of any verb resituates the perspective firmly to that of the first-person observer: “*Now from the fir to the beech, and now from the beech to the myrtle*” (“*Hor da l’abete al faggio et hor dal faggio al mirto*”). The madrigal, in essence, mirrors this defining of the speakers’ distinct space with deictics by breaking off the tenore’s rendering of the bird in mm. 11–15 and allowing the two voices to present the text cooperatively in imitative counterpoint. Verse 3 concludes with a two-part 6–8 cadence on D in the upper voices.

With the coordination of the subjunctive mood with the notion of “humano spirito” in the fifth verse, we are drawn more closely to the world of the speaker and further from that of the bird. The distancing of speaker and object in the text is matched by a pronounced change of texture and tone in mm. 16–20. Here, four-voice homophonic declamation in the slow-moving rhythm creates an almost somber effect as though expressing pity for the bird’s lack of human soul. When it is imagined in verse 6 what the bird might say “*if he had a human soul,*” all the voices with staggered entries reply in similar fashion, “Ardo, d’amore” (see Example 4.8). Although merely the imparted speech of the speaker, this single instance in the text where the bird is given the first-person voice—“ardo” (“I burn”)—elicits the subtle emergence of the tenore from the five-voice texture. After the other four voices have entered and have arrived at the penultimate syllable, “d’a-mo-re,” which they then sustain in preparation for the cadence,

the tenore, in this last moment, enters on its own and states “Ardo d’amo-” —an effect that proves all the more apparent with the visual dimension of a live performance. All five voices then proceed as expected to the cadential (and modal) final, G.¹² The tenore in this cadential preparation is therefore set apart rhythmically as if independent of the surrounding polyphonic texture—that is, as if occupying a different perspective and speaking with a voice distinct from that of the ensemble.

For much of the remainder of the piece, the tenore is mainly restricted to a role as part of the ensemble, participating alongside the other voices in alternating groups of full and reduced textures. This truly five-voice treatment of the latter half of the text centers the focus—of the madrigal as well as the reader—on the first-person perspective, making it clear that the speaker is no longer pointing to and observing the bird, but rather is explaining his or her own interpretation of the birds’ behaviors. Not even the reference in verse 8 to the bird’s speaking—“e parla in sua favella”—summons an emergence of the tenore. For it is not the bird that truly speaks in this latter part of the text; it is the first person translating the bird’s singing into his own idiom. The bird, in fact, does not speak at all (“parla”); it sings (“canta”). And hence only “canta” in verse 1, and not “parla” in verse 8, summons the voice of the bird in the tenor.

Indeed, aside from its faint emergence at “Ardo d’amore,” the bird is largely silenced beginning in verse 5, where the speaker begins interpreting the bird’s song as if it were expressing human thoughts (“S’havesse humano spirto direbbe”). The mention of

¹² However, this G cadence is somewhat peculiar in that in its preparation, three of the voices carry the modal second, A. This necessarily results in three different resolutions of A, each of which approaches a different pitch of the G sonority. The canto’s leap from *a'* to *d''* forms consecutive fifths by contrary motion with the *clausula basizans*, which, as discussed in Chapter 3, was not unusual in this repertory and was not addressed specifically by contemporary theorists as an unsound contrapuntal gesture.

the bird speaking in verse 8 merely reinforces the perspective of the first person, viewing the bird as object and describing how he speaks in *his* own language. Thus, instead of another flourish from the tenore like that of the opening phrase, “parla in sua favella” (mm. 28–34) begets a series of three short, canonic duets transferring the same melody from the canto to the quinto and then to the alto. While these duets seem to imitate through word-painting the bird’s language—or, rather, the speaker’s imitation of the bird’s language—this is not a musical rendering of the bird as a voice differentiated from the five-voice madrigal, but rather a communal presentation of the speaker’s observations.

The final hint of personification in the madrigal occurs with the female bird’s response to the male bird in the final verse: “Che gli risponde: «Ardo d’amore anch’io».” Here, however, the tenore emerges from the other voices not by musically asserting itself, but by becoming silent. In the first of the two statements of verse 12 in mm. 51–58, the (speaker’s interpretation of the) female bird’s response is set with the same musical motive as that which accompanied the male bird’s “Ardo d’amore” in mm. 21–24 (see Example 4.9). But while the other voices impart the female’s response, “Ardo d’amor’ anch’io,” the tenore merely repeats the preceding phrase, “Che gli risponde”, and rests, as though waiting intently to hear the beloved’s answer.

Example 4.9: *Quell'augellin che canta*, mm. 50–65

55

C si - o Che gli ri - spon-de, «Ar - do d'a - mor', ar - do d'a - mor', ar - do d'a -

A de - si - o Che gli ri - spon-de, «Ar - do d'a - mor', ar - do d'a -

T si - - o Che gli ri - spon - de, che gli ri -

Q si - - o Che gli ri - spon-de, «Ar - do d'a - mor'» che gli ri -

B che gli ri - spon-de, «Ar - do d'a - mor'» che gli ri - spon-de,

60

mor', ar - do d'a - mor' an - ch'i - o.» Che gli ri - spon - de,

mor', ar - do d'a - mor' an-ch'i - o.» Che gli ri - spon - de,

8 spon - de, che gli ri - spon-de, «Ar - do d'a - mor', ar - do d'a - mor', ar - do d'a -

8 spon-de, «Ar - do d'a - mor', an - ch'i - o.» Che gli ri - spon-de, «Ar - do d'a -

Che gli ri - spon - de, «Ar - do d'a - mor', ar - do d'a - mor', ar - do d'a - mor' an -

65

«Ar - do d'a - mor', ar - do d'a - mor' an - ch'i - o.»

«Ar - do d'a - mor' an - ch'i - o.»

mor', an - ch'i - - - - - o.»

mor', ar - do d'a - mor', an - ch'i - - - - - o.»

ch'i - - - - - o.»

Following a *cadenza fuggita* on G in m. 58—the basso abandons the *clausula basizans* and instead rests for a semiminim before beginning the next phrase on *e*—the second statement of the final verse now shows the tenore participating in the multi-voice chorus of “Ardo d’amor’ anch’io.” In the same way the tenore had waited until the last moment before stating “Ardo d’amore” in mm. 21–24, in this final phrase the *alto*, as though standing in the role of the female bird, withholds until the last moment of the pre-cadential preparation before singing “Ardo d’amor’ anch’io.” What is more, while the alto states these words, it descends to the lowest point of its range in the madrigal and in so doing musically approaches—and even overlaps—the tenore, which reciprocally leaps up an octave at the penultimate syllable, “*ch’i-o*,” to double the alto’s pitch, *d’*. This gesture, while not as obvious as the tenore’s behavior in the opening of the work, allows the madrigal to mimic musically the interaction of the male and female birds described in the text.

The shifts in perspective of the text and the musical renderings of characters in Marenzio’s *Quell’augellin che canta* bear integral consequences on the structural level of the madrigal. As the analysis in Example 4.10 illustrates, the duet and trio textures of verses 1 and 2 (mm. 1–15) reside entirely at the middleground level of the work and function as an anacrusis to the large-scale modal framework. Through this upper-voice section unfolds a linear ascent through the diapente of the hypomixolydian mode from *g’* to *d’’*. This *d’’* prepares for the articulation of the background modal fifth and the formal initiation of the structural background in m. 24: where the G cadence on “Amore” confirms this *d’’* as first pitch of the fundamental diapente descent.

Example 4.10: *Quell'augellin che canta*, contrapuntal analysis

The musical score is presented in two systems. The first system contains measures 15, 24, and 34. The second system contains measures 47 and 58. The lyrics are written below the notes: 'vo - la mirto Amo-re co-re Tir - si an-ch'io amor' i-o an-ch'i - - o'.

The true beginning of the structural background of the madrigal, therefore, coincides with the shift in perspective in the text from looking outward toward the bird as a distant object (verses 1–4), to humanizing the bird by appropriating its song and actions into the accepted communal idiom (verses 5–6). This postponement of the structural background thereby fosters the interpretation of verses 1–4 of the text and the duet and trio opening of the music as prefatory, structurally inferior, and to a great extent separate from the main body of the five-voice madrigal. Hence the madrigal underscores the subject–object duality between speaker and bird by structurally dissociating the purely descriptive account of the bird in verses 1–4 from the remainder of the text, in which the bird is assimilated through interpretation into the communal identity.

Framed as an observed and distant object, the bird is not able to relate to the community of the speaker, for it communicates “in sua favella” and hence stands apart. In order to impart real knowledge and experience to the first and second persons, and in

order to acquire true structural value in the madrigal, the bird must be appropriated into a familiar ideology, and his actions interpreted as metaphorical or equivalent to those of a human. When this problem is overcome in the text by the speaker's inference "S'havebbe humano spirto, direbbe," and focus turns to the speaker and his translation, the madrigal too imparts a transition to a communal lyric perspective through the shift in texture to full-voice declamation and the instigation of the unified modal background. Through the separation of mere observation from interpretation (or even appropriation) of the bird's behavior, the large-scale structure of the madrigal upholds the constructions of "other" and "we" of the lyric text. The sense of universality of the "we" in the text is further assured by the substitution of the name "Tirsi" for the play's "Silvio."¹³ Rather than a word of advice merely from one shepherd to another, therefore, the madrigal text represents a general allegory of love relevant to all potential listeners.

As seen in *Clori nel mio partire* and *Tirsi mio, caro Tirsi*, the pitches of the background modal diapente and the contrapuntal lower voice in *Quell'augellin che canta* are highlighted on the musical surface by contrapuntal behavior, phrase structure, and the establishment of specific pitches as cadential finals. Thus, the context of the background *d''* in m. 24 is prefigured by principal cadences on G (m. 10), D (m. 15), and G (m. 24)—all of which support the modal fifth consonantly—and the emphasis of *d''* as the upper boundary of the canto's range (with *e''* as upper neighbor). The tenore, too, delineates a *d-d'* modal octave divided at *g*, though it reaches into the diatessaron above up to *g'* at

¹³ Potential motivations behind the use of the name Tirsi, specifically, will be discussed in the following chapter.

“canta.” This cadential and melodic behavior meanwhile serves to establish the hypomixolydian mode at the outset of the piece (see Example 4.10).¹⁴

Similarly, through the context in which the background modal fourth, *c''*, presides, there is a shift in emphasis to pitch-centers supportive of this pitch: A (mm. 28 and 40; C is raised in the latter as a *tierce de Picardie*), F (m. 34), and C (m. 32, and *cadenze fuggite* at mm. 30 and 46). The structural status of the first two pitches of the background diapente is furthermore underscored by their association with the rhyming verse-endings “Amore” and “core,” while the background *b'*, by contrast, coincides with the sole indication of the second person in the text: “Tirsi” at the end of verse 10. The definitive *a'-g'* descent accompanies the response of the female bird and the pronounced G cadence at the end of the madrigal.

While this reading relies effectively on the madrigal itself as an autonomous text, when considered intertextually in association with Guarini’s play, the madrigal’s portrayal of subject and other acquires additional dimensions. Alongside the main plot involving the ill-fated lovers Amarilli and Mirtillo runs the subsidiary tale of the puerile Silvio and his pursuer Dorinda. Silvio’s resistance to love—and particularly that of the ingenuous Dorinda—represents a subversion of the natural order of Arcadia. Hence, his passion for hunting stands in the way of Silvio’s conformity to the social principles of the community—a dissonance which is only resolved near the end of the play when Dorinda is unintentionally wounded by Silvio’s arrow.

¹⁴ Rather than utilize the full modal octave throughout the madrigal, however, the canto and tenore in *Quell’augellin che canta* remain for the most part within the modal diapente, only occasionally delving into the lower diatessaron and more frequently reaching the upper-neighbor to D-octave. In mm. 1–24 in particular, the mode would seem more likely to be the authentic G-mixolydian mode: the canto and tenore rarely exceed the modal diapente (indicative of an authentic mode), while the alto moves primarily in the modal diatessaron. The occasional expansion of these ranges later in the piece, in combination with the *chiavi naturali*, however, denotes the plagal form of the mode.

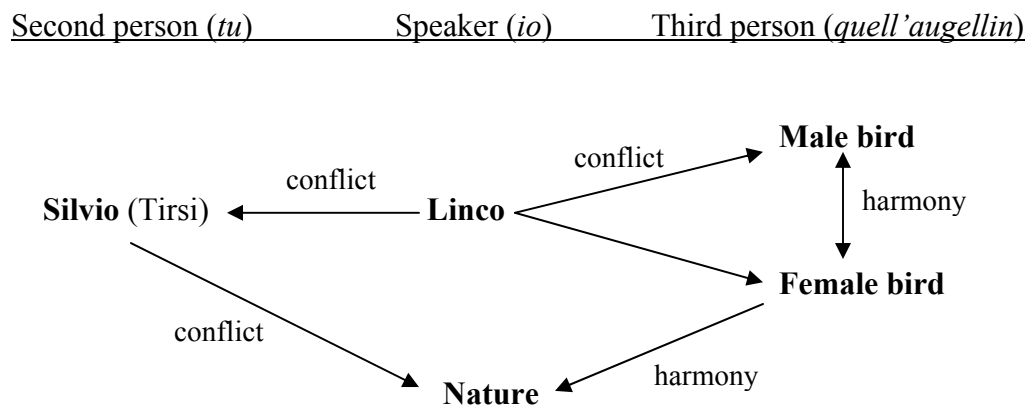
The passage set by Marenzio represents the exposition of this conflict between boyish interest and natural law. As the wise and elder Linco relates, the male bird's display exemplifies how nature prescribes the pursuit of love. His beloved's response therefore resonates harmoniously not only through the natural union of the two birds, but with the expectations of their own community. Thus, while the birds stand distinctly apart from the communal identity of the Arcadians, they behave in concordance with nature. Silvio, on the other hand, does not.

Taken in this intertextual light, the madrigal projects an added interpretative layer of speaker and other. In addition to that between human and bird (the third person of the text) arises the duality between Arcadian society and Silvio (the second person in the passage of the play). As Table 4.1 illustrates, this creates a web of interactions centered upon the speaker: two engendering conflicts between subject and other, and one—that between the two birds—representing a concordance of like identities. More fundamentally, both sets of “others,” Silvio and the birds, convey different relationships with natural order. It is this contrast between the birds' conformity and Silvio's resistance that forms the lesson of the text. And it is Silvio's disregard for this lesson that leads nearly to tragedy later in the play.

Marenzio's setting of this passage illustrates how the multi-voice context of the lyric madrigal is able to project simultaneously multiple interpretative frames that may be set against each other either to be reconciled or left in contrast at the end of the piece. In *Quell'augellin che canta*, the third-person bird is rendered at times in a single voice that becomes set apart from the ensemble and at other times forms an integral part of it. Yet all the while the madrigal's presentation proves entirely lyric, delivering its text with the

voice of a collective *io*. This remains true even in the handling of a text with theatrical origins, while the extended possibilities for intertextual references of such a text reveal only more dimensions of interpretation—dimensions that the late-sixteenth-century listener no doubt would have taken pleasure in deliberating.

Table 4.1:
***Quell'augellin che canta*, subject–other relationships**



3. *Se tu, dolce mio ben, mi saettasti*

Se tu, dolce mio ben, mi saettasti, the fifteenth piece in the Eighth Book (1598), is among the longest of Marenzio's madrigals. Setting an exchange between the characters Silvio and Dorinda from Act IV, scene 9 of *Il pastor fido*, the madrigal is divided into three *parti* that alternate between the two speakers—a practice that proves exceptionally rare in the Cinquecento, but that would become more common with the Guarini vogue in

the first half of the Seicento and with composers' increasing interest in Guarini's theatrical texts.¹⁵

The practice of incorporating distinct first-person perspectives within a single multi-part madrigal proves a significant conceptual departure from the characteristic lyric perspective of the genre. Rather than a unified voicing of a single first-person perspective, *Se tu, dolce mio ben, mi saettasti* demands that the madrigal change roles in the midst of a piece, thereby posing two different communal representations of the lyric "io" and enabling them—through the listener's interpretation—to interact.

Characteristically for the Eighth Book, Marenzio sets the passage predominantly in declamatory texture, varying the number and groupings of voices; only in selected instances do brief episodes of imitative counterpoint surface within the work. This largely homophonic delivery, calling for the frequent repetition of notes and sonorities, in combination with Marenzio's isolation of each verse or portion of a verse to an individual musical phrase, indeed lends the madrigal a conversational quality. The objective lies in the unfolding of the scene through the dialogue of the two pastoral characters—a total of 55 verses—and this accomplished with the textual clarity of homorhythmic declamation, and with essentially no repetition of the text apart from two isolated words ("ferisci" and "morte").

In conjunction with the nature of the musical delivery, the impression of a dialogue is also conveyed by the relationship of the three *parti* of the madrigal to one

¹⁵ I am aware of only two other examples from the Cinquecento where a madrigal is divided among multiple first persons, both of which, like Marenzio's, come in the final years of the century. The first, P. Simone Balsamino's 1594 setting of a dialogue from Tasso's *Aminta*, is described by Einstein in *The Italian Madrigal*, II, 681–82 and "Ein Madrigal–Dialog von 1594," *Zeitschrift der Internationalen Musik-Gesellschaft* 15: 8. The other appeared in the same year as Marenzio's Eighth Book and also sets a passage from Guarini's tragicomedy: Gabrielle Ruffino's twelve-part setting of the *Gioco della cieca* from Act III, scene 2 in his *La cieca* (1598). The text includes four speakers: Amarilli, Mirtillo, Corisca, and the Chorus. Unfortunately, only a single partbook of Ruffino's *La cieca* survives.

another. The *prima* and *terza parti* impart the words of the nymph Dorinda, who has been mortally wounded by an arrow after disguising herself as a wolf—surely one of the most memorable scenes in the play. The arrow came from the bow of the huntsman Silvio, whose reaction comprises the *seconda parte*. Dorinda has expressed her love for Silvio in the previous acts of the play, yet Silvio, whose sole concern and passion in life is hunting, repeatedly dismisses her. In the *prima parte*, Dorinda chides Silvio for refusing to recognize the sincerity of her emotions and pleads for his compassion at the end of her life. While the attempt by Linco to teach Silvio the nature of love was seen in *Quell'augellin che canta*, the *seconda parte* of *Se tu, dolce mio ben, mi saettasti* shows Silvio's eventual submission to love when faced with Dorinda's fate, at which point he reveals his bare chest to Dorinda and begs her to shoot him with his own bow and arrow. In the third and final part of the madrigal, Dorinda expresses her confusion and her suspicion that Silvio's words are not genuine; she nevertheless refuses to avenge herself, instead finding contentment in knowing that Silvio has fallen in love.

The madrigal text represents a splicing of selected verses from the scene of the play, with the shifts in perspective made clear through the positioning of textual cues, such as names and pronouns, near the start of each *parte*. The *prima parte*, for example, establishes from the outset the relationship between the first and second persons as victim and injurer, respectively, through the use of pronouns and conjugation: “Se *tu*, dolce *mio ben*, *mi saettasti*.” In verse 7 of the *prima parte*, the second person is referred to by name, and the first person further delineated as victim with the use of deictics—“*Ecco, Silvio, colei* che in odio hai tanto”—and in verse 14 the speaker's own name is revealed (“Più di questo Dorinda? Ah garzon crudo”). With the characters identified by name and

their roles clearly established, the task of alerting the listener to the changes of speaker in the later parts of the madrigal proves straightforward: the *seconda* and *terza parti* begin with the verses “Dorinda, ah, dirò «mia» se mia non sei” and “Ferir quel petto, Silvio?”

A similar technique of delineating the transitions between speakers was used in a later setting of this same passage: Monteverdi’s *Ecco Silvio colei che in odio hai tanto* in the Fifth Book of 1605. Using a different selection of verses, Monteverdi’s five-part madrigal also juxtaposes the speeches of Dorinda and Silvio in highly declamatory style, with parts 1, 2, and 5 imparting the words of Dorinda, and parts 3 and 4 those of Silvio.

The complete passage from Act IV, scene 9 of the play and the verses set by Marenzio and Monteverdi appear in Table 4.2. In Monteverdi’s setting, the perspectives of the text are indicated by the naming of the second person at the outset of the madrigal and of each *parte* that brings forth a change of speaker. Hence, “Ecco, Silvio, colei che in odio hai tanto” begins the madrigal; “Dorinda, ah, dirò «mia» se mia non sei” announces the shift of speaker to Silvio in the *terza parte*; and “Ferir quel petto, Silvio?” marks the return to Dorinda as speaker in the *quinta parte*.

While the majority of the verses set by the two composers overlap, Marenzio is restricted from setting the conclusion of Dorinda’s speech in his 1598 madrigal because he had already set the verses in his *Anima cruda, sì, ma però bella* from the Sixth Book (1594). As a result, the rhetorical transition from the *prima* to the *seconda parte* of *Se tu, dolce mio ben, tu saettasti* seems rather disjointed. As indicated by the bold text in Table 4.2, the passage makes use of several *parole chiavi*, the significance of which is largely lost in the division of Dorinda’s speech between two separate madrigals:

Table 4.2:
Marenzio's and Monteverdi's settings
of *Il pastor fido*, Act IV, scene 9

<i>Il pastor fido</i> (IV, 9: 1227–1317)	Marenzio <i>Se tu, dolce mio ben, mi saettasti</i>	Marenzio <i>Anima cruda, sì, ma però bella</i>	Monteverdi <i>Ecco Silvio, colei che'n odio hai tanto</i>
<p>DORINDA</p> <p>Silvio, lascia dir Linco, Ch'egli non sa quale, in virtù d'Amore, Tu abbi signoria sovra Dorinda E di vita e di morte. Se tu mi saettasti, Quel ch'è tuo saettasti, E feristi quel segno Ch'è proprio del tuo strale. Quelle mani, a ferirmi, Han seguito lo stil de tuoi begl'occhi. Ecco, Silvio, colei che in odio hai tanto, Eccola in quella guisa Che la volevi a punto. Bramastila ferir: ferita l'hai, Bramastila tua preda: eccola preda, Bramastila al fin morta: eccola à morte. Che vuoi tu più da lei? che ti può dare Più di questo Dorinda? Ah garzon crudo, Ah cor senza pietà, tu non credesti La piaga che per te mi fece Amore: Puoi quest'hor tu negar della tua mano? Non hai creduto il sangue Ch'io versava da gl'occhi: Crederai questo, che 'l mio fianco versa? Ma se con la pietà non è in te spenta Gentilezza e valor, che teco nacque Non mi negar, ti prego, Anima cruda sì ma però bella, Non mi negar à l'ultimo sospiro Un tuo solo sospir beata morte Se l'addolcissi tu con questa sola Voce cortese e pia: «Va' in pace, anima mia!»</p>	<p>1^a</p>	<p>1^a</p> <p>2^a</p>	<p>1^a</p> <p>2^a</p> <p>3^a</p>
<p>SILVIO</p> <p>Dorinda, ah, dirò «mia» se mia non sei Se non quando ti perdo e quando morte Da me ricevi, e mia non fosti all'ora Ch'i ti potei dar vita? Pur «mia» dirò, che mia Sarai mal grado di mia dura sorte; E se mia non sarai con la tua vita, Sarai con la mia morte. Tutto quel che'n me vedi A vendicarti è pronto, Con quest'armi t'ancisi,</p>	<p>2^a</p>		

E tu con queste ancor m'anciderai.
 Ti fui crudele, ed io
 Altro da te che crudeltà non bramo.
 Ti disprezzai superbo:
 Ecco, piegando le ginocchi' a terra,
 Riverente t'adoro
 E ti chieggo perdon, ma non già vita.
 Ecco gli strali e l'arco;
 Ma non ferir già tu gl'occhi ò le mani,
 Colpevoli ministri
 D'innocente voler; ferisci il petto,
 Ferisci questo mostro,
 Di pietade e d'amore aspro nemico;
 Ferisci questo cor che ti fù crudo:
 Eccoti il petto ignudo.

} 2^a

] 2^a

} 4^a

DORINDA

Ferir quel petto, Silvio?
 Non bisognava a gl'occhi miei scovrirlo,
 S'havevi pur desio ch'io tel ferissi.
 O bellissimo scoglio,
 Già da l'onda e dal vento
 De le lagrime mie, de miei sospiri
 Si spesso in van percosso,
 È pur ver che tu spiri
 E che senti pietade? ò pur m'inganno?
 Ma sii tu pure o petto molle o marmo
 Già non vo' che m'inganni
 D'un candido alabastro il bel sembiante,
 Come quel d'una fèra
 Oggi ingannato ha il tuo signore e mio.
 Ferir io te? te pur ferisca Amore,
 Che vendetta maggiore
 Non sò bramar che di vederti amante.
 Sia benedetto il dì che da prim'arsi!
 Benedette le lagrime e i martiri!
 Di voi lodar, non vendicar, mi voglio.
 Ma tu, Silvio cortese,
 Che t'inchini a colei
 Di cui tu signor sei,
 Deh, non istar in atto
 Di servo; o se pur servo
 Di Dorinda esser vuoi,
 Ergiti ai cenni suoi.
 Questo sia di tua fede il primo pegno;
 Il secondo, che vivi.
 Sia pur di me quel che nel cielo è scritto;
 In te vivrà il cor mio,
 Ne, pur che vivi tu, morir poss'io.

} 3^a

] 3^a

] 3^a

} 5^a

An example is the notion of denial—*negar*—that appears first in Dorinda’s question “Puoi quest’hor tu negar della tua mano?” and later in a pair of verses that begin “Non mi negar...” Having been rejected so often in the past by Silvio, Dorinda asks if the young hunter will be so cruel as to deny her compassion now at the presumed end of her life. While the gravity of the situation is made explicit in *Se tu, dolce mio ben, tu saettasti* through the description of Dorinda’s wound and Silvio’s bow and arrow, the six verses set independently in *Anima cruda, sì, ma però bella* leave the seriousness of *negar* largely unexplained and seem to foster a reading as a rather routine *partenza*.

More critical to the sense of the text is the omission from *Se tu, dolce mio ben, tu saettasti* of the verse “«Va’ in pace, anima mia»”—the words that Dorinda longs to hear Silvio speak to her. Without this phrase, the continuation of the *parola chiave* “mia” in Silvio’s speech is left without referential grounding. Hence, Silvio’s opening statement “Dorinda, ah, dirò «mia» se mia non sei” comes across as rather arbitrary without hearing Dorinda’s previous request. The passages set by Monteverdi, by contrast, maintain the continuity of the themes of *negar* and *mia*.

Unlike *Tirsi mio, caro Tirsi* and *Quell’augellin che canta*, Marenzio’s setting of the dialogue from Act IV, scene 9 makes no attempt to identify a particular voice with the first persons of the text. On the contrary, there is a discernible emphasis of the canto throughout the madrigal, and both the *seconda* and *terza parti*, despite having different first-person speakers, begin with an extended period of four-voice homophonic texture omitting the basso. Instead, the speaker of each *parte* is highlighted by the positioning of names and pronouns prominently in the text. In addition, the madrigal conveys the heightened emotion and urgency of the scene by maintaining the modal fifth of the C-

hypolydian background, G, through the first and second *parti*, and by frequently disrupting this background pitch with the upper-neighbor A and consequent moves toward A and D as transitory cadential and modal finals.

For the sake of convenience, a full score of the madrigal appears in Example 4.11,¹⁶ while Table 4.3 illustrates the rhetorical division of the text in the madrigal using cadential and non-cadential pauses and variations in texture. Verses 1–4 (mm. 1–17) establish the modal grounding of the madrigal by emphasizing E, G, and C as the basis of sonorities and as cadential and non-cadential phrase-endings, at the same time prolonging the initial pitch of the background diapente, G. This pitch is accentuated in the upper register on the foreground in m. 6, where the canto leaps to g'' with the pronoun "mi," thereby at once underscoring the upper boundary of the modal octave and Dorinda's position as victim of Silvio. By m. 24, the only pitches approached cadentially are E-*mi* (m. 5), C (m. 17), and G (m. 24), expounding firmly the C-hypolydian context with the description of Dorinda's injury before the modal disruptions and *cadenze peregrine* that follow.

¹⁶ John Steele's edition of *Se tu, dolce mio ben, mi saettasti* (Marenzio: *The Five-Voice Madrigals*, vol. 5) transposes the music down a major second to the hypolydian mode on B-flat, making it cumbersome to use for analytical purposes. The edition in *Marenzio: The Secular Works*, vol. 15, edited by Steven Ledbetter and Patricia Myers, proves copiously spacious with only a few measures per system, again causing the score to be ill-suited to the analyst wishing to gain a ready sense of long-range patterns and structure.

Example 4.11:

Se tu, dolce mio ben, mi saettasti

Luca Marenzio
L'ottavo libro de madrigali (1598)

Se tu, dol - ce mio ben, mi sa - et - ta - sti, Quel ch'è tuo sa - et -

Se tu, dol - ce mio ben, mi sa - et - ta - sti, Quel ch'è tuo sa - et -

Se tu, dol - ce mio ben, mi sa - et - ta - sti, Quel ch'è tuo sa - et -

Se tu, mi sa - et - ta - sti, Quel ch'è tuo sa - et -

Se tu, dol - ce mio ben, mi sa - et - ta - sti, Quel ch'è tuo sa - et -

10 ta - sti, E fè - ri - sti quel se - gno Ch'è pro - prio del tuo stra - le.

15 ta - sti, E fè - ri - sti quel se - gno Ch'è pro - prio del tuo stra - le.

20 ta - sti, E fè - ri - sti quel se - gno Ch'è pro - prio del tuo stra - le.

Quel - le ma - ni, a fe - rir - mi, Han se - gui - to lo stil de' tuoi be - gli oc - chi.

Quel - le ma - ni, a fe - rir - mi, Han se - gui - to lo stil de' tuoi be - gli oc - chi.

Quel - le ma - ni, a fe - rir - mi, Han se - gui - to lo stil de' tuoi be - gli oc - chi.

Han se - gui - to lo stil.

25 30

Ec - co, Sil - vio, co - lei che in o - dio hai tan - to, Ec - co - la in quel - la gui - sa

Ec - co, Sil - vio, co - lei che in o - dio hai tan - to, Ec - co - la in quel - la gui - sa

Ec - co, Sil - vio, co - lei che in o - dio hai tan - to,

Ec - co, Sil - vio, co - lei che in o - dio hai tan - to, Ec - co - la in quel - la gui - sa

Ec - co, Sil - vio, co - lei che in o - dio hai tan - to, Ec - co - la in quel - la gui - sa

35 40

Che la vo - le - via pun - to. Bra - ma - sti - la fe - rir: fe - ri - ta l'ha - i; Bra - ma - sti

Che la vo - le - via pun - to. Bra - ma - sti - la fe - rir: Bra - ma - sti

Bra - ma - sti - la fe - rir: fe - ri - ta l'ha - i; Bra - ma - sti

Che la vo - le - via pun - to. Bra - ma - sti - la fe - rir: fe - ri - ta l'ha - i; Bra - ma - sti

Che la vo - le - via pun - to. Bra - ma - sti - la fe - rir: fe - ri - ta l'ha - i; Bra - ma - sti

45

la tua pre - da: ec - co - la pre - da; Bra - ma - sti - la al fin mor - ta: ec - co - la a mor - te.

la tua pre - da: ec - co - la pre - da; Bra - ma - sti - la al fin mor - ta:

la tua pre - da: ec - co - la pre - da; Bra - ma - sti - la al fin mor - ta: ec - co - la a mor - te.

la tua pre - da: Bra - ma - sti - la al fin mor - ta: ec - co - la a mor - te.

la tua pre - da: ec - co - la pre - da; Bra - ma - sti - la al fin mor - ta: ec - co - la a mor - te.

50

Che vuoi tu più da lei? che ti può da - re Più di que - sto Do - rin - da? Ah

55

Che vuoi tu più da lei? che ti può da - re Più di que - sto Do - rin - da? Ah

Che ti può da - re Ah

Che vuoi tu più da lei? che ti può da - re Più di que - sto Do - rin - da? Ah

60

gar-zon cru - do! Ah cor sen - za pie-tà! Tu non cre - de - sti La pia -

65

gar-zon cru - do! Ah cor sen - za pie-tà! Tu non cre - de - sti La pia -

gar-zon cru - do! Ah cor sen - za pie-tà! Tu non cre - de - sti La pia -

gar-zon cru - do! Ah cor sen - za pie-tà! Tu non cre - de - sti La pia -

gar-zon cru - do! Ah cor sen - za pie-tà! Tu non cre - de - sti La pia -

70

ga che per te mi fe-ce A - mo - re: Poi quest'hor tu ne - gar del - la tua

75

ga che per te mi fe - ce A - mo - re: Poi quest'hor tu ne - gar del - la tua

ga che per te mi fe-ce A - mo - re: Poi quest'hor tu ne - gar

ga che per te mi fe-ce A - mo - re: del - la tua

ga che per te mi fe-ce A - mo - re: Poi quest'hor tu ne - gar del - la tua

80 85

ma - no? Non hai cre - du - to il san - gue Ch'i' ver - sa - va da gl'oc - chi:

ma - no? Non hai cre - du - to il san - gue Ch'i' ver - sa - va da gl'oc - chi:

Non hai cre - du - to il san - gue Ch'i' ver - sa - va da gl'oc - chi:

ma - no? Ch'i' ver - sa - va da gl'oc - chi:

ma - no? Non hai cre - du - to il san - gue Ch'i' ver - sa - va da gl'oc - chi:

90

Cre-de-rai que - sto che'l mio fian - co ver - sa?

Cre-de-rai que - sto che'l mio fian - co ver - sa?

Cre-de-rai que - sto che'l mio fian - co ver - sa?

Cre-de-rai que - sto che'l mio fian - co ver - sa?

Cre-de-rai que - sto che'l mio fian - co ver - sa?

95 100

Do - rin - da, ah, di-rò "mia" se mia non se - i Se non quan - do ti per - do

Do - rin - da, ah, di-rò "mia" se mia non se - i Se non quan - do ti per - do

ah, di-rò "mia" se mia non se - i Se non quan - do ti per - do

Do - rin - da, ah, di-rò "mia" se mia non se - i Se non quan - do ti per - do

105 110

e quan-do mor - te Da me ri-ce - vi, e mia non fu-sti all' ho - ra Ch'i' ti po - tei dar

e quan-do mor - te Da me ri-ce - vi, e mia non fu-sti all' ho - ra Ch'i' ti po - tei

e quan-do mor - te e mia non fu-sti all' ho - ra Ch'i' ti po - tei dar

e quan-do mor - te Da me ri-ce - vi, e mia non fu-sti all' ho - ra Ch'i' ti po - tei dar

115 120

vi - ta? Pur "mia" di - rò, ché mi - a Sa-rai mal gra - do di mia du -

dar vi - ta? Pur "mia" di - rò, ché mi - a Sa-rai mal gra - do di mia du - ra

vi - ta? Pur "mia" di - rò, ché mi - a Sa-rai mal gra - do di mia du -

vi - ta? Pur "mia" di - rò, ché mi - a Sa-rai mal gra - do di mia du -

Pur "mia" di - rò, ché mi - a Sa-rai mal gra - do di mia du - ra

125 130

ra sor - te; E, se mia non sa-rai con la tua vi - ta, Sa-rai con la mia mor - te.

sor - te; E, se mia non sa-rai con la tua vi - ta, Sa-rai con la mia mor - te.

ra sor - te; Sa-rai con la mia mor - te.

- ra sor - te; E, se mia non sa-rai con la tua vi - ta, Sa-rai con la mia mor - te.

sor - te;

135 140

Ti fui cru - de - le, ed i - o Al - tro da te che cru-del - tà non bra -

Ti fui cru - de - le, ed i - o che cru-del - tà non bra - - -

Ti fui cru - de - le, ed i - o Al - tro da te, al - tro da te che cru-del - tà non bra -

Ti fui cru - de - le, ed i - o Al - tro da te che cru-del - tà, che cru-del - tà non bra -

Ti fui cru - de - le, ed i - o Al - tro da te che cru-del - tà non bra -

145

mo. Ti di-sprez-zai su - per - bo: Ec - co, pie-gan-do le gi-noc-chi'a ter - ra;

mo. Ti di-sprez-zai su - per - bo: Ec - co, pie - gan-do le gi-noc - chi'a ter - ra;

mo. Ti di-sprez-zai su - per - bo: Ec - co, pie-gan-do le gi - noc - chi'a ter - ra;

mo. Ti di-sprez-zai su - per - bo: Ec - co, pie - gan-do le gi-noc - chia

mo. Ec - co, pie - gan-do le gi-noc-chi'a ter - ra;

150 155

Ri - ve - ren - te t'a - do - ro; E ti chieg - gio per - don, ma non già

Ri - ve - ren - te t'a - do - ro; E ti chieg - gio per - don, ma non già

E ti chieg - gio per - don, ma non già

Ri - ve - ren - te t'a - do - ro; ma non già

Ri - ve - ren - te t'a - do - ro; E ti chieg - gio per - don, ma non già

160

vi - - ta. Ec - co gli stra - li e l'ar - co; Ma non fe - rir già tu

vi - - ta. Ec - co gli stra - li e l'ar - co; Ma non fe - rir già tu

vi - - ta. Ec - co gli stra - li e l'ar - co; Ma non fe - rir già tu

vi - - ta. Ec - co gli stra - li e l'ar - co;

vi - - ta. Ec - co gli stra - li e l'ar - co; Ma non fe - rir già tu

165

gl'oc-chiò le ma - ni, Fe - ri - sci, fe - ri - - sci

gl'oc - - chiò le ma - - ni, Fe - ri - sci, fe - ri - sci

gl'oc - - chiò le ma - - ni, Fe - ri - sci, fe - ri - sci

ò le ma - - ni, Fe - ri - sci, fe - ri - sci

gl'oc - - chiò le ma - - ni, Fe - ri - sci, fe - ri -

170 175

que - sto cor che ti fù cru - do: Ec - co-ti il pet - to i - gnu - - do.

que - sto cor che ti fù cru - do: Ec - co-ti il pet - to i - gnu - - do.

que - sto cor Ec - co-ti il pet - to i - gnu - - do.

que - sto cor che ti fù cru - do: Ec - co-ti il pet - to i - gnu - - do.

sci que - sto cor che ti fù cru - do: Ec - co-ti il pet - to i - gnu - - do.

180 185

Fe-rir quel pet-to, Sil - vio? Non bi-so-gna - va a gl'oc - chi miei sco-vrir - lo, S'ha ve - vi pur de - sio ch'io tel fe -

Fe-rir quel pet-to, Sil - vio? Non bi-so-gna - va a gl'oc - chi miei sco-vrir - lo, S'ha ve - vi pur de - sio ch'io tel fe -

Non bi-so-gna - va a gl'oc - chi miei sco-vrir - lo, S'ha ve - vi pur de - sio ch'io tel fe -

Fe-rir quel pet-to, Sil - vio? Non bi-so-gna - va a gl'oc - chi miei sco-vrir - lo, S'ha ve - vi pur de - sio ch'io tel fe

190

ri - sci. O bel-lis - si-mo sco - glio, Già da l'on - da e dal ven - to De le la -

ri - sci. O bel-lis - si-mo sco - glio, Già da l'on - da e dal ven - to De le la -

ri - sci. O Già da l'on - da e dal ven - to

ri - sci. O bel-lis - si-mo sco - glio, De le la -

O bel-lis - si-mo sco - glio, Già da l'on - da e dal ven - to De le la -

195 200

- gri-me mie, de'miei so - spi - ri Sì spes-so in van per-cos - so, È pur ver che tu spi - ri

- gri-me mie, de'miei so - spi - ri Sì spes-so in van per-cos - so È pur ver che tu spi - ri

Sì spes-so in van per - cos - so È pur ver che tu spi - ri

- gri-me mie, de'miei so - spi - ri Sì spes-so in van per - cos - so

- gri-me mie, de'miei so - spi - ri Sì spes-so in van per-cos - so

205 210

E che sen-ti pie - ta - de? Ò pur m'in-gan - no? Fe-rir io te? te pur fe - ri sca A-mo - re,

E che sen - ti pie - ta - de? Ò pur m'in-gan - no? Fe-rir io te? te pur fe - ri sca A - mo - re,

E che sen - ti pie - ta - de? Ò pur m'in-gan - no? Te pur fe - ri sca A-mo - re,

215 220

Chè ven-det - ta mag-gio - re Non sò bra-mar che di ve - der ti a-man - te. Sia be-ne-det to il dì

Chè ven-det - ta mag-gio - re Non sò bra-mar che di ve - der ti a-man - te. Sia be-ne-det to il dì che da prim'

Chè ven-det - ta mag-gio - re Non sò bra-mar che di ve - der ti a-man - te. Sia be-ne-det to il dì

Chè ven-det - ta mag-gio - re Non sò bra-mar che di ve - der ti a-man - te. che da prim'

Chè ven-det - ta mag-gio - re Non sò bra-mar che di ve - der ti a-man - te. Sia be-ne-det to il dì che da prim'

225 230

che da prim' ar - si! Be-ne-det - te le la - gri - me e i mar - ti - ri!

ar - si, che da prim' ar - si! Be-ne-det - te le la - gri - me e i mar - ti - ri!

che da prim' ar - si! Be-ne-det - te le la - gri - me e i mar - ti - ri!

ar - si, che da prim' ar - si! e i mar - ti - ri!

ar - si! Be-ne-det - te le la - gri - me e i mar - ti - ri!

235

Di voi lo - dar non ven - di - car, mi vo - glio. Sia pur di me quel che nel cie - lo è - scrit - to;

240

245

me quel che nel cie - lo è scrit - to; In te vi - vrà il cor mi - o, Né, pur che vi - vi - - - - - to; In te vi - vrà il cor mi - o, Né, pur che me quel che nel cie - lo è scrit - to; Né, pur che vi - In te vi - vrà il cor mi - o, Né, pur che

250

tu, mo - rir, mo - rir, poss' i - - - - o. vi - vi tu, mo - rir, mo - rir, poss' i - - - - o. vi - vi tu, mo - rir, mo - rir, poss' i - - - - o. - vi tu, mo - rir, mo - rir, mo - rir, poss' i - - - - o. vi - vi tu, mo - rir, mo - rir, poss' i - - - - o.

Table 4.3:
Formal division of the text in
Marenzio's *Se tu, dolce mio ben, mi saettasti*

Verse	Texture ¹⁷		Cadence pitch ¹⁸	Non- cadential pause
		Prima parte (Dorinda)		
	a5/a4	Se tu, dolce mio ben, mi saettasti,	E-mi	
		Quel ch'è tuo saettasti,		G
		E feristi quel segno		D
		Ch'è proprio del tuo strale.		G
5	a3	Quelle mani, a ferirmi,	C	
	a4/a3	Han seguito lo stil de tuoi begl'occhi.	G	E
	a5	Ecco, Silvio, colei che in odio hai tanto,	D-fugg. (c)	
	a4	Eccola in quella guisa		G
		Che la volevi a punto.	A-mi	
10	a5	Bramastila ferir:	C	
	a4	ferita l'hai,	D	
	a5	Bramastila tua preda:	C	
	a4	eccola preda,		D
	a5	Bramastila al fin morta:	C	
	a4	eccola à morte.	D	
		Che vuoi tu più da lei?	G-fugg. (t)	
	a5	che ti può dare		G
	a4	Più di questo Dorinda?	G	
	a5	Ah garzon crudo,		D
15		Ah cor senza pieta,	G	
		tu non credesti		E
		La piaga	G	
		che per te mi fece Amore:	G	
	Im. (a5)	Poi quest'hor tu negar della tua mano?	A-mi	
	a4	Non hai creduto il sangue	A	
	a5	Ch'io versava da gl'occhi:		F
20	Im. (a5)	Crederai questo,	A-mi	
		che 'l mio fianco versa?	C	
		Seconda parte (Silvio)		
	a3	Dorinda,		E
	a4	ah, dirò «mia» se mia non sei	A-mi	
		Se non quando ti perdo e quando morte		G
	a3	Da me ricevi,	A	
	a4	e mia non fusti all'hora	A-fugg. (t,b)	
		Ch'i ti potei dar vita?	C-fugg. (c)	
25	a5	Pur «mia» dirò, che mia		

¹⁷ In this column is indicated the number of voices (i.e., a4 denotes four-voice texture). The texture is predominantly homophonic declamation (with the occasional staggering of a voice) unless indicated as imitation (“Im.”).

¹⁸ For *cadenze fuggite*, in parenthesis is indicated the *clausula* that is evaded: (t) for *clausula tenorizans*, (c) for *cantizans*, (b) for *basizans*.

30	a3	Sarai mal grado di mia dura sorte;	A	G
	a4	E se mia non sarai con la tua vita,	A-mi	
	a5	Sarai con la mia morte.	G	C
		Ti fui crudele,		
		ed io		
	Im. (a5)	Altro da te che crudeltà non bramo.	C	C
	a4	Ti disprezzai superbo:	D-fugg. (t)	
	Im.	Ecco, piegando le ginocchi' a terra,	A-mi	
	(a5/a4)	Riverente t'adoro		
	35	a4	E ti cheggio perdon,	(E-mi)
		ma non gia vita.	G	
a5		Ecco gli strali e l'arco;		G
		Ma non ferir gia tu		
		gl'occhi ò le mani.	D	
		Ferisci questo cor		
		che ti fù crudo:	D	
a4		Eccoti il petto ignudo.	G	
a5				
Terza parte (Dorinda)				
40	a3	Ferir quel petto, Silvio?		G
	a4	Non bisognava a gl'occhi miei scovrirlo,		G
	a5/a4	S'havevi pur desio ch'io tel ferisci.	C	G
	a4	O bellissimo scoglio,	D-fugg. (t)	
45		Gia da l'onda e dal vento		E
		De le lagrime mie, de miei sospiri		
	a5	Si spesso in van percosso,	C	D
	Im. (a3)	E pur ver che tu spiri		
50		E che senti pietade?	(E-mi)	G
	a3	ò pur m'inganno?		
		Ferir io te? te pur ferisca Amore,	A-fugg. (t)	G
	a5	Che vendetta maggiore		
		Non sò bramar che di vederti amante.	C	
	a4/a3/a5	Sia benedetto il dì che da prim'arsi!	D	
	a4	Benedette le lagrime e i		B-flat
	a5	martiri!		
	a4	Di voi lodar, non vendicar, mi voglio.	C	E-mi, G
	a3	Sia pur di me quel che nel cielo è scritto;		
55	a4	In te vivrà il cor mio,		D
	a5	Ne, pur che vivi tu, morir poss'io.	C	

Example 4.12: *Se tu, dolce mio ben, mi saettasti*, contrapuntal analysis

Prima parte

The first part of the score consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line includes lyrics and is marked with 'N' for notes and '(5)' for a five-measure rest. The piano accompaniment features complex contrapuntal textures with many beamed sixteenth and thirty-second notes. Measure numbers are indicated in boxes above the vocal line: 5, 17, 30, 35, 48, 57, 72, 85, and (5). The lyrics for the first system are 'Se tu stra - le Ec - co tanto punto'. The second system has lyrics 'Brama-sti que-sto Dorinda? Ah Ah Amo-re'. The third system has lyrics 'Poi quest'hor tu fian - co'.

Seconda parte

The second part of the score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line includes lyrics and is marked with 'N' for notes and '*' for a specific note. The piano accompaniment continues the complex contrapuntal textures. Measure numbers are indicated in boxes above the vocal line: 100, 110, 115, 125, 141, 149, 159, and 176. The lyrics for the first system are 'Dorinda Ah Ah mia mia mia dura sorte morte'. The second system has lyrics 'i - o Ec - co Ecco ferisci Ecco'.

Terza parte

187 5 4 200 3

ferisci O bellissimo scoglio percos - so

212 219 224 3

Amo-re ar-si martiri

236 245 2 1

N Sia Sia
voglio Sia scritto mio morir possi-o

As illustrated in the analysis at Example 4.12, the first assertive move *fuori di tuono* comes with Dorinda’s admonition of Silvio in verses 7–9 for spurning her in the past, calling attention to her wounded state with the deictic “Ecco.” Each statement of “Ecco” elicits a sonority consonant with the background modal fifth—verse 7 with a C sonority, verse 8 with a G sonority—before continuing toward cadences on D (m. 30) and A-mi (m. 35), respectively. Both phrases, therefore, engender disruptions of g' of the modal background by supporting and accentuating its upper-neighbor, a' , at the words “tanto” and “punto” (Example 4.12). This repeated motion from g' to the upper-neighbor a' continues with the next three verses, each of which begins anaphorically with the accusation “bramasti” (verses 10–12) and is divided into two phrases, the first leading to C and the second to D (see Table 4.3). The madrigal, therefore, portrays Dorinda’s

vitriolic accusations and attempts to injure Silvio verbally in verses 7–12 by persistently and forcefully upsetting modal stability. In essence, the C-hypolydian framework of the madrigal—like Dorinda—becomes distraught.

The series of interrogatives and exclamatives in verses 13–16 engender a return to a context supportive of the modal background, establishing G exclusively as cadential final and expounding the modal final in the upper voice with an octave ascent from *g'* to *g''* in mm. 48–57. Like the opening of the madrigal, sonorities on C, E, and G predominate, with the words “crudo, Ah” in mm. 59–60 set with abrupt moves to D and F sonorities. Again, this repose leads only to a period of modal disruption, reinstating *a''* as middleground upper-neighbor with pronounced cadential approaches to A as both *mi* (mm. 76 and 87) and *re* (m. 81) and a non-cadential B-flat–F gesture in semibreves in depiction of Dorinda’s “occhi.” At the last moment, however, the modal fifth of the background diapente is rearticulated and sustained with the words “che’l mio fianco versa”: the phrase is set exclusively with sonorities on E, G, and C; the canto leaps again to *g''* and sustains it for one and a half semibreves at “*fianco*,” and the alto repeats *g'* in semibreves in the approach to the terminal cadence on C (see Example 4.11).

Thus, while the context of the plagal hypolydian mode causes an accentuation of the modal third, E, in the *phrasis*—a trait that is easily discerned in the melodic behavior of the canto—the *prima parte* of the madrigal delineates the modal fifth, G, as the prevailing pitch of the fundamental upper voice. This is achieved by distinguishing sonorities supportive of this pitch—C, E, and G—cadentially, through non-cadential phrase endings, and within phrases, and by highlighting the pitch at the extreme of the canto’s register (*g''*) in association with important, deictic moments in the text: “mi” (m.

6), “bramastila” (mm. 36, 40, 44), “questo” (m. 55), “puoi quest’hor” (m. 73), and “mio fianco” (mm. 90–91).

In response, Silvio’s profession of his love in the *seconda parte* yields even greater modal turbulence yet still maintains the modal fifth at the background level. This instability comes harshly and suddenly with Silvio’s opening statement, “Dorinda, ah, dirò «mia» se mia non sei,” which sets forth the emotional turmoil experienced by the speaker. Following a move from C to E with “Dorinda,” the antagonizing upper-neighbor A is cried out at the top of the canto’s range (*a'*) with the exclamative “ah;” the phrase then concludes with a *cadenza in mi* on A in m. 100.

The *seconda parte* continues the conflict between G and A from the *prima parte* using many of the same techniques, only the cadential assertion of A proves more intense. Hence, the four-voice setting of verses 1–4 in mm. 95–114, comprising a complete rhetorical unit, yields three cadences on A and concludes submissively on C at “vita”—a cadential and structural response to Silvio’s wish to give Dorinda life. This is followed by Silvio’s pronouncement “Pur «mia» dirò,” which offers temporary respite to both the modal and emotional disorder by linking the revelation of Silvio’s love with the prolongation of G through a motion from C to G, the retention of *g'* in the alto, and the canto’s leap to *g''* at “mia.”

All order falls to shambles quickly, however, as Silvio discloses his desire to die in verses 26–28, eliciting rhymed cadences on A with “dura sorte” and “mia morte” (see Example 4.13). The second of these cadences is particularly striking not only for its departure from the *verus modus*, but for its defiance of contrapuntal convention. The gesture proves truly unique among Marenzio’s cadences, which tend to be reliably

notated in terms of sharps and flats in the published partbooks. In the first half of the tactus of the cadential preparation, with the words “la mia” (m. 131), the cadence is set up as though a typical 6–8 *clausula formalis* in four voices with *clausula tenorizans in fundamento*. With the expression of the syllable “morte,” however, the *clausula tenorizans* (tenore) descends a semitone to *b-flat* while the *clausula cantizans* (alto) presumably returns to the *g-sharp*, resulting in a 6–8 motion from an *augmented sixth* to octave. The cadence, therefore, truly represents a bitter resolution—i.e., “morte”—to Silvio’s untimely realization of his feelings for Dorinda.

Example 4.13: *Se tu, dolce mio ben, mi saettasti*, mm. 123–132

125 130

C ra sor - te; E, se mia non sa - rai con la tua vi - ta, Sa - rai con la mia mor - te.

A sor - - te; E, se mia non sa - rai con la tua vi - ta, Sa - rai con la mia mor - te.

Q ra sor - te; Sa - rai con la mia mor - te.

T ra sor - te; E, se mia non sa - rai con la tua vi - ta, Sa - rai con la mia mor - te.

B sor - - te;

A A (mi?)

The duality between A and G plays out through the remainder of the *seconda parte*: the *cadenza principale* on C in m. 141 and the *g* with the deictic “Ecco” in mm. 144–45, for example, give way to a *cadenza in mi* on A (m. 149) as Silvio kneels beside Dorinda. Immediately after, structurally consonant phrase-endings on C, E, and G with the positive expressions “t’adoro,” “perdon,” and “vita” (and *g* again linked to “ecco” in m. 159) beget a strong assertion of D as cadential goal (mm. 166 and 173) with an

elaborate approach to *a''* in the canto in m. 163–64. This final and most aggressive disruption of the modal background comes in response to the climactic description in verses 36–37 of the text of Silvio’s wish for Dorinda not merely to wound him, but to kill him. The *seconda parte* then concludes with a brief and resolute move from C to G as Silvio bares his chest for his beloved: “Eccoti il petto ignudo.” To die by Dorinda’s hand proves the one way in Silvio’s mind for Dorinda to avenge herself and for him to demonstrate his remorse and devotion. Silvio’s realization of this solution leads at last to the abatement in the musical structure of the struggle between the modal fifth and its vexing upper-neighbor for structural primacy.

While the exposition of the characters’ feelings in the *prima* and *seconda parti* is matched by a modal background suspended on the initial pitch and tormented by persistent diversions to the upper-neighbor A, Dorinda’s gradual acceptance of Silvio’s apology and the reconciliation of the characters in the *terza parte* bring forth the resolution of the C-hypolydian framework with a fundamental descent through modal diapente. The large-scale modal structure of the madrigal appears in its elemental form in Example 4.14, as well as in its more detailed form in Example 4.12. Above the background diapente in Example 4.14 is labeled the speaker whose words correspond to the given portion of the madrigal’s structure, while in the lower staff is indicated the local modal contexts underlying each structural pitch, which generally are not developed to an extent that would constitute true *commixtio tonorum*.

The final lament of Dorinda commences with a reestablishment of C as pitch-center in support of the upper-voice *g'*. The texture of this opening recalls the opening the *seconda parte*: the name of the second person is stated by the three upper voices, and

a subsequent expression of compassion proceeds in declamation by the four upper voices. Rather than distinguish the speakers with different textures and voicing, the analogous openings of the second and third parts demonstrate the common understanding of the two characters. Silvio and Dorinda, as it were, now speak with a unified voice.

Example 4.14: *Se tu, dolce mio ben, mi saettasti*, background structure

The musical score for Example 4.14 is presented in three staves. The top staff (Soprano) features a melodic line with notes labeled 5, N, N, 4, 3, 2, N, 1. The middle staff (Alto) has a corresponding melodic line. The bottom staff (Bass) contains a harmonic line with chords. Above the staves, brackets indicate the vocal parts: Dorinda (Soprano), Silvio (Alto), and Dorinda (Bass). The key signature is C-Hypolydian, indicated by a flat on the B line of the Bass staff.

The *terza parte* does not come without its share of disruptions, however. Following the descent from F to E of the background diapente—both articulated assonantly with the syllables “O” (mm. 188–89) and “percosso” (m. 200)—Dorinda’s questioning of Silvio’s genuineness in verses 46–48 produces a diversion from the underlying mode to a three-part cadence on A, which is introduced by a middleground ascent (in parallel fifths) through the A diapente (see Example 4.12). Unlike the earlier *parti*, where A challenged the modal fifth of the background diapente, here the disruptiveness of A is mitigated in accordance with the text with which it coincides: “te pur ferisca Amore.” This cadential phrase and the next—“non so bramar che di vederti

amante”—show Dorinda contented at the sight of Silvio in love. Accordingly, the cadences that accompany these verses, A at “Amore” and C at “amante,” function harmoniously in supporting the operative pitch of the background diapente, E.

The next step of the background descent, the modal third, D, is articulated first by a principal cadence on D with “*arsi*” in m. 224, and reemphasized shortly after by an equally strong cadence on B-flat at “*martiri*” (m. 231). In both instances, the structural pitch appears at the top of the texture in the upper register, *d''*.

After a relatively weak cadence on C in m. 136—it is evaded by the ascent of the *clausula tenorizans* from *d'* to *e'*, representing a gesture to the upper neighbor of the background D rather than a descent to the modal final—contrapuntal support for the background modal second is maintained at the middleground level by a cadential approach to G in the three upper voices in mm. 240–42. Coming after the assertive D and B-flat cadences, the cadences on C and G (as well as an evaded *cadenza in mi* on E in m. 239), though less substantial, reorient the piece to a C-centric context and highlight the boundary pitches of the consonance-species of the C-hypolydian mode. (See also the entrances of “*sia*” in mm. 237–39 of the score and in Example 4.12.) This return happens abruptly with the Dorinda’s compassionate statement “*Di voi lodar non vendicar, mi voglio,*” which descends directly (with barely concealed parallel perfect consonances between the basso, alto, and canto) from B-flat to C.

The conclusion of the madrigal leaves the fortune of the two lovers to the listener’s imagination. Dorinda’s final utterance lends itself to two interpretations, one tragic and the other auspicious: “*Sia pur di me quel che nel cielo è scritto; / in te vivrà il cor mio, / nè, pur che vivi tu, morir poss’io.*” Those familiar with Guarini’s play,

however, will know that the ending—for all the characters—is comic, rather than tragic—a key aspect of his new hybrid genre. As an independent text, the madrigal proves triumphant: the discordant emotional and structural conditions of the *prima* and *seconda parti* are resolved soundly by the end of the work, permitting Dorinda either to live or die contently having reconciled with her beloved Silvio.

The speaking characters of *Se tu, dolce mio ben, mi saettasti*, therefore, are rendered not through individual voices, as in the madrigals of Marenzio's Seventh Book discussed above, but through the *parti* and the large-scale structure of the madrigal. While there is no consistent distinction of the characters in terms of texture, register, or the roles of the voices, the identity and emotional states of the first-person speakers are vividly portrayed through the interactions of text and music.

Characteristic of the high-clef plagal modes, the initial pitches of the background diapente are articulated and reasserted primarily in the lower register by inner voices (alto, tenore, and quinto), while the final three steps of the descent reside entirely in the canto. Throughout the madrigal, particular emphasis is placed on the canto at the foreground level, utilizing the extreme upper limits of its range for prominent moments in the text and musical structure. These prominent moments tend to coincide with spatial and personal deictics (“ecco,” “mi,” “mio,” “questo,” “voi”), verbs central to the events of the scene and often indicating the second person (“bramasti,” “ferisci,” “p[u]oi quest’hor,” “morir”), and exclamatives (“ah,” “O”).

All of these techniques of musical–textual expression prove essential to the madrigal as a lyric genre. The chiefly homophonic declamation of the madrigal, as with

the majority of the Eighth Book, however, has allured teleologically-minded comparisons from most Marenzio scholars. As Marco Bizzarini states rather explicitly:

The sixth, seventh, and eighth books appear to tread an evolutionary path toward lyrical declamation or, if one prefers, towards a form of accompanied monody in polyphonic garb.¹⁹

Bizzarini continues by invoking Marenzio's association with Florentine musicians in the late 1580s. John Steele, in his edition of the five-voice madrigals, as well as Bizzarini cannot resist the temptation to label the style of the Eighth Book as "pseudo-monody," and even Einstein—though not without stressing the purely hypothetical nature of his comparison—presents a passage from the book "in the form of an 'accompanied monody.'"²⁰

The integrated effort of all the voices in establishing the modal framework on the large-scale, and the lyric presentation of the two characters by the three *parti* of *Se tu, dolce mio ben, mi saettasti* prove fundamentally madrigalian. Despite the prominence of the canto—a feature characteristic of Marenzio's late madrigals, as seen above—this voice functions as but one part of the multi-voice contrapuntal process, each member of which is fully dependent on the others. This communal mode of expression extends to the background level of the scene between Dorinda and Silvio, as all of the voices take part in the articulation and expansion of the fundamental C-hypolydian diapente across the madrigal.

¹⁹ Bizzarini, *Luca Marenzio*, 297.

²⁰ Steele, *The Complete Five Voice Madrigals*, vol. 5, xix. In *The Italian Madrigal*, Einstein writes: "I shall quote only one passage, reproducing it at once in the form of an 'accompanied monody' without indicating the voice-leading and rests, not in the mistaken belief that it is no longer a genuine madrigal, but simply to show how small a step still remained to be taken by the Florentine Camerata" (II, 682).

As the analyses of this chapter have shown, the madrigal's portrayal of the first-person "io"—even when it has been taken from a theatrical context—enables and fosters a plurality of interpretative frames that may interact with one another in various ways, and that may function both autonomously and intertextually with the play. In *Tirsi mio, caro Tirsi* and *Quell'augellin che canta*, the superimposition of renderings of the first-person voice allows the madrigal to distinguish between a communal identity and a distanced (or abandoned) other; while *Se tu, dolce mio ben, mi saettasti* shows the juxtaposition of two distinct speakers formally (as well as textually) as they exchange sentiments with one another. The madrigalian mode of presentation, therefore, stands inherently in direct contrast to the singular presentation of the "io" of a monodic setting, where one perspective or voice may be expressed at any given time.

Chapter 5

A Tale of Tirsi?

Studies of Marenzio's Sixth, Seventh, and Eighth Books almost invariably note the general predilection in these books for the name Tirsi. Although we cannot rule out the possibility that Marenzio's versions of the texts circulated independently of the play and already contained the name, it is more likely that the names of Guarini's characters—Silvio, Mirtillo, Satiro—were replaced by "Tirsi" only after they were removed from the play. As discussed in Chapter 2, for example, "Tirsi" might have been used in the Sixth Book as a deliberate reference to Marenzio's patron around 1590, Virginio Orsini, suggesting that the *Pastor fido* texts were altered to accommodate the book's program.

In the Seventh Book, again, "Tirsi" pervades the madrigal texts, in many instances substituting for the names of shepherds in *Il pastor fido*, and at other times appearing as an appendage to the text of the play. In contrast to the Sixth Book, however, where Tirsi and Clori represent the sole characters of the madrigal texts, the Seventh Book includes a variety of named characters, both male and female, many of which are consistent with the names used in Guarini's play. Hence, while "Tirsi" stands in for "Silvio" in *Quell'augellin che canta* and "Padre" in *Tirsi mio, caro Tirsi*, is inserted into the first verse of *Com'è dolce il gioire, o vago Tirsi*, and forms part of the extrapolated

ending of *Ombrose e care selve*, “Mirtillo” is retained in both passages in which it occurs in the play: *O Mirtillo, Mirtillo, anima mia* and *Care mie selve, a Dio*.

The one female name that appears in the passages from *Il pastor fido* used in the Seventh Book, “Amarilli,” however, remains unchanged in Marenzio’s settings (*Cruda Amarilli, che col nome ancora; O Mirtillo, Mirtillo, anima mia*; and *Com’è dolce il gioire, o vago Tirsi*), and is even added to the texts of *O fido, o caro Aminta* (where it certainly does not belong) and *Ombrose e care selve*. Yet in *Tirsi mio, caro Tirsi*, as seen in the previous chapter, the reference to Amarilli as “figlia” is altered to the phonically similar “Filli”.

As a whole, therefore, the Seventh Book proves a tangle of names that, when taken as a potential narrative or madrigal cycle, results in a confused network of relationships of different sorts: where Amarilli professes her love for Aminta in the double suicide scene of the eleventh madrigal, *O fido, o caro Aminta*, in the following madrigal (*O Mirtillo, Mirtillo, anima mia*) she confesses her concealed love for Mirtillo. Two madrigals later (*Com’è dolce il gioire, o vago Tirsi*) and in the final madrigal of the book (*Ombrose e care selve*), Amarilli is described as the beloved of Tirsi.

Despite the inconsistency of Amarilli’s affection, however, there is indeed a reasonable sense of narrative involving a different character in the Seventh Book: the shepherd Tirsi. The name Tirsi appears first as a substitute for “Silvio” in *Quell’augellin che canta*, where he represents the second person being instructed on the natural ways of love through the description of the courting birds. The name surfaces again in two madrigals setting texts not from *Il pastor fido*: the fifth madrigal, *Al lume de le stelle*, taken from Tasso’s *Rime e prose* of 1586; and the sixth madrigal, *Ami Tirsi e me’l nieghi*,

the source of which remains unidentified. Both madrigals are set in *cantus durus* with *chiavetti* and have A as a final. These texts describe Tirsi lovesick and pining, in *Al lume de le stelle* as third person lamenting to the stars, in *Ami Tirsi e me'l nieghi* as second person who is suffering the pains of love yet tries to hide it from the speaker:

5. Al lume de le stelle
Tirsi sotto un'alloro
Si dolea lagrimando in questi accenti:
«O celesti facelle,
Di lei ch'amo et adoro
Rassomigliate voi gl'occhi lucenti:
Luci serene e liete,
Sento la fiamma lor mentre splendete.»
6. Ami Tirsi e me'l nieghi,
Ma nel bel viso tuo me l'apri e spiegghi;
O che negar mendace,
La dove in bel pallore,
Egro e dolente core
Langu'e languend'il suo languir non tace.
Segno di cor ferito
E volto impallidito.

These madrigals, therefore, sit aptly alongside *Quell'augellin che canta* in terms of their subjects and characters: all three involve the teaching of the young and ingenuous Tirsi about the ways of love, and all give the impression of being delivered by an experienced, sympathetic first person.

The next madrigal specifically to address the lovelorn Tirsi is the fourteenth piece setting a text from Guarini's play, *Com'è dolce il gioire, o vago Tirsi*. The madrigal accommodates two very different intertextual interpretations depending on whether it is read with respect to its position in *Il pastor fido*, or in the context of the Seventh Book and its potential "Tirsi" narrative. While as an independent text in the madrigal book it

gives the impression of being another offering of well-intentioned guidance to the inexperienced Tirsi, in the play the passage comes as an attempt to deceive the second person—actually Mirtillo—into changing his affection.

1. *Com'è dolce il gioire, o vago Tirsi*

Like *Quell'augellin che canta* and *Ami, Tirsi, e me'l nieghi* preceding it in the Seventh Book, *Com'è dolce il gioire, o vago Tirsi* takes the form of a didactic speech where the first-person speaker tries to inform the second person, Tirsi, in the matters of love. Yet, while the earlier texts are concerned more about the substance and nature of love (each in its own way), in *Com'è dolce il gioire, o vago Tirsi* the speaker tries subtly to urge Tirsi to look elsewhere, as if to say: Just imagine how wonderful it would be if you had a beloved who loved you as much as you love the cruel Amarilli, a woman “che t'adori quanto fai tu la tua crudele ed amarissima Amarilli.”

As part of this series of didactic texts in the Seventh Book all aimed at the character Tirsi, *Com'è dolce il gioire, o vago Tirsi* acquires the sense of a speech imparted on Tirsi's behalf with the best intentions by its speaker, who could very well be taken for the same speaker as in *Quell'augellin che canta* and *Ami, Tirsi, e me'l nieghi*, and perhaps *Al lume de le stelle* as well. Yet this interpretation of the madrigal text—as one delivered with the genuine intention of assisting the lovesick and cruelly tormented Tirsi—is vastly different from the text's meaning in the play.

In *Il pastor fido*, these words are spoken not to “Tirsi,” for there is no such character in the play, but to Mirtillo (the faithful shepherd of the play's title). And they

are not delivered by one who is wise in the ways of love and sympathetic, but, rather, by the insidious antagonist of the play, Corisca. In this scene, Corisca tries to pry Mirtillo from his love for Amarilli in order to win him for herself. Thus, while fashioned as a well-meaning word of advice, the text is in fact layered in cunning and deceit. Central to this veneer of genuineness is the speaker's (or Corisca's) use of pronouns—particularly, the ways in which the pronouns from the two parts of the text relate to one another. In addition, the disparity between, and, indeed, the interplay of, the two contexts of Guarini's text—that of the play and that of the madrigal—become increasingly intriguing with this ingenious play with pronouns and the madrigal's rhetorical use of textual–musical motivic structures.

The passage set by Marenzio comes in the dialogue between Corisca and Mirtillo in Act III, scene 6 comprising verses 979–95.¹ The only discrepancy between the passage in the play and the madrigal text is the addition of the second person's name, Tirsi, as part of the five-syllable phrase “o vago Tirsi” to the end of verse 979: “Com'è dolce il gioire.” With the elision “gioire o,” this fills out a complete eleven-syllable verse. Given its appearance and use in other madrigals in the book, the specific use of the name Tirsi in this madrigal plays a significant role in the text's catering to two interpretations: one (with Corisca as “io”) to be read intertextually with the play, and one (with the advice-giving speaker from *Quell'augellin che canta* and *Ami, Tirsi, e me'l nieghi* as “io”) to be read intertextually with the other madrigals in the book. The fact that the beloved's name from the play, Amarilli, is retained further caters to this dual interpretation.

¹ Chater's “*Il pastor fido* and Music: A Bibliography,” 175 incorrectly sites Marenzio's setting as omitting verse 984.

The text can be described as having two main sections: the first comprised of the first person's direct speech (verses 1–11, ending at “E dica poi”), and the second containing the imparted speech of the beloved (verses 11–17):

1	Com'è dolce il gioire o vago Tirsi, Per gratissima Donna che t'adori Quanto fai tu la tua Crudele ed amarissima Amarilli;	How sweet is the rejoicing, oh fair Tirsi, for the most grateful Lady who adores you as you do your cruel and most bitter Amarilli;
5	Come soave cosa Tanto goder quant'ami, Tanto haver quanto brami; Sentir che la tua donna A i tuoi caldi sospiri	what a sweet thing it is to enjoy as much as you love, to have as much as you desire; to hear that your lady to your warm sighs
10	Caldamente sospiri, E dica poi: «Ben mio, Quanto son, quanto miri, Tutto è tuo. S'io son bella, A te solo son bella; a te s'adorna	warmly sighs, and then says, “My love, all that you are, all that you look upon, all is yours. If I am fair, to you alone am I fair; for you is adorned
15	Questo viso, quest'oro e questo seno; In questo petto mio Alberghi tu, caro mio cor, non io.» ²	this face, this gold, and this bosom; in this my breast you reside, my dear heart, not I.”

The first part of the text, verses 1–11, is comprised of direct speech addressed to Tirsi as the second-person, *tu*, while references to the first person are altogether absent. Here, the speaker tells Tirsi all the things he could enjoy if he were to find a new beloved. This hypothetical “donna” assumes the role of the third person, and is signified by the present subjunctive phrases “t'adori” and “caldamente sospiri.” This beloved also represents what Tirsi (or Mirtillo) could enjoy were he to “cangiare voglia”, or forsake his love for Amarilli.

² There are several errors in the reproduction and translation of this text in John Steele's edition of the Seventh Book (Marenzio, *Il settimo libro dei madrigali a cinque voci*, ed. John Steele, vol. 3 (New York: Editions renaissantes, 1975), 82.) First is the apparent misreading of the partbooks' “fai” as “sai” in verse 3. As a result, the translation reads “who adores you / as much as you *know* your / cruel and most bitter Amaryllis,” which should rather read “...as much as you *do* your / cruel and most bitter Amarilli.” Second is the incorrect punctuation of verse 13 as “Tutto è tuo, s'io son bella.” This gives rise to the somewhat awkward regrouping: “All that I am, all that you gaze upon, / All is yours, if I am fair. / To you only am I fair...,” which should have the more antecedent–consequent grouping: “All that I am, all that you look upon, / All is yours. If I am fair, / To you only am I fair...”


In the second part of the text (verses 11–17), the perspective shifts to the imparted speech of a hypothetical beloved. At this point, the text becomes inundated with references to the first person: the pronouns and verbs “mio,” “son,” “io”, along with the inward deictic “questo”, or “this”, in verses 15 and 16 (“questo viso, quest’oro e questo seno,” and “questo petto mio”).

The trick, however, in the reading of the passage intertextually with the play, is that the second part is really not imparted speech at all, but a rhetorical veneer for the words Corisca (the speaker) herself wishes to speak directly to Tirsi. In effect, the explicit speaker (“io”) of verses 1–11 is in fact also the imparted speaker of verses 11–17 and, thus, the third-person “donna” of the first part as well. Indeed, this ability to play multiple roles simultaneously is an inherent aspect of Corisca’s cunning in *Il pastor fido*.

A faint hint of Corisca’s double-sidedness is embedded in the only rhyming couplet of the first part: lines 6 and 7, “ami” (“you love”) and “brami” (“you desire”). As shown in Example 5.1, by embedding the syllable “mi” within the couplet as part of the second-person verb-ending, “brami” and “ami” each come to symbolize the amalgamation of the first- and second-persons within individual words. This reading is bolstered by the association of this rhymed couplet with the only other rhymed couplet of the text: verses 16 and 17. Here, in imparted speech, the rhymed words “mio” and “io” refer explicitly to the first person. Thus, while the second-person and first-person are linked temporally in couplet 1 by embedding the first-person pronoun “mi” in the second-person verbs, they are also linked spatially with the formal association of couplets 1 and 2.

Example 5.1: Pronominal referencing in rhymed couplets

Couplet 1:	v. 6	<i>ami</i> (you love)	= <i>mi</i> <i>ami</i> (you love me)
	v. 7	<i>brami</i> (you desire)	= <i>mi</i> <i>brami</i> (you desire me)
	...		
Couplet 2:	v. 16	<i>mio</i>	
	v. 17	<i>io</i>	



The double-meanings and deceptions of the text extend as well to the madrigal's projection of mode on both the surface and large scale. This occurs on two different dimensions: first, in the obscuring of the delineation between the authentic and plagal forms of the underlying G-dorian, and, second, in the premature resolution of the background diapente descent over the wrong consonant support—thus a deception on the structural level.

Indeed both of these processes engender what might be regarded as the modal rendering of the speaker's duplicity. With the use of both *mixtio tonorum* (the conflation of collateral forms of a mode) and *commixtio tonorum*, the true modal character of the madrigal remains concealed until the final verses of the text. At this point, the final rhymed couplet, “*mio*”–“*io*,” brings about the mode-defining phrases of the piece, metaphorically associating the role of the first-person perspective of the imparted speech with the establishment of the underlying modal composition of the music. Thus, modal affirmation becomes a musical metaphor for the speaker's true character, with the final “*io*” of the text bound to the definitive terminal cadential gesture in the large-scale structure of the madrigal.

The tessitura of the voices is the primary agent of *mixtio tonorum*—what Zarlino terms “conjoined modes”—in the madrigal. While in the opening and closing phrases of

the madrigal, the G final, and *cantus mollis* make it clear that the mode is a form of G-dorian, the low clefs and overall ambitus of the voices through the piece (Example 5.2), particularly the canto and tenor, indicate most strongly the D-octave emblematic of the G-hypodorian mode.

Example 5.2:
Com'è dolce il gioire, o vago Tirsi, overall ambitus of voices



While both the canto and tenor extend through the lower diatessaron from G down to D in their ranges, neither reaches G in the upper octave. The quinto fills out a similar range, yet fails to reach fully through either a D or a G octave; thus, in ambitus alone, it implies neither the plagal nor authentic form. The alto and basso, on the other hand, operate quite securely in the G octave and, like the canto and tenore, exceed this octave by a third above. Based on overall ambitus, therefore, the mode-bearing voices (canto and tenore) seem to indicate the plagal form, G-hypodorian, interlocked with the authentic form in the alto and basso.

The opening of the madrigal, however, suggests an entirely different reading of the mode. Indeed, in mm. 1–16, an essential part of the piece in terms of establishing modal grounding, each of the three upper voices behaves as though in the *opposite* form of the mode suggested by its overall ambitus (Example 5.3). The canto and tenor strongly accentuate the diapente above the final—a sign of the authentic mode. The alto dwells entirely in the range *d'–b-flat'*, implying the plagal form.

Example 5.3:

Come è dolce il gioire, o vago Tirsi

Canto

Alto

Tenore

Quinto

Basso

"vago Tirsi"

5

Co - me dol - ce il gio - i - re, o va - go Tir - si, Per gra - tis - si - ma Don - na, che t'a -

Co - me dol - ce il gio - i - re, o va - go Tir - si, Per gra - tis - si - ma Don - na, che t'a -

Co - me dol - ce il gio - i - re, o va - go Tir - si, Per gra - tis - si - ma Don - na, che t'a -

Co - me dol - ce il gio - i - re, o va - go Tir - si, Per gra - tis - si - ma Don - na, che t'a -

Co - me dol - ce il gio - i - re, o va - go Tir - si, Per gra - tis - si - ma Don - na, che t'a -

10

do - ri Quan - to fai tu la tu - a Cru - de - le ed a - ma - ris - si - ma A - ma -

do - ri Quan - to fai tu la tu - a Cru - de - le ed a - ma - ris - si - ma A - ma -

do - ri Quan - to fai tu la tu - a Cru - de - le ed a - ma - ris - si - ma A - ma -

do - ri Quan - to fai tu la tu - a Cru - de - le ed a - ma - ris - si - ma A - ma -

do - ri Quan - to fai tu la tu - a Cru - de - le ed a - ma - ris - si - ma A - ma -

15

20

ril - - li; Co - me so - a - ve co - sa

ril - - li; Co - me so - a - ve co - sa

ril - - li; Co - me so - a - ve co - sa

Co - me so - a - ve co - sa

Co - me so - a - ve co - sa

25 30

Tan - to go - der quant' a - mi, Tan - to ha-ver quan-to bra - mi; Sen-tir che

Tan - to go - der quant' a - mi, Tan - to ha ver quan - to bra - mi; Sen-tir che

Sen-tir che

Tan to ha-ver quan - to bra - mi; Sen-tir che

Tan - to ha ver quan-to bra - mi; Sen-tir che

"vago Tirsi"

35

la tua Don - na A i tuoi cal - di so - spi - ri Cal-da-men - te so - spi - ri E di - ca

la tua Don - na A i tuoi cal - di so - spi - ri Cal-da-men - te so - spi - ri E di - ca

la tua Don - na A i tuoi cal - di so - spi - ri E di - ca

la tua Don - na A i tuoi cal - di so - spi - ri Cal-da-men - te so - spi - ri E di - ca

la tua Don - na A i tuoi cal - di so - spi - ri Cal-da-men-te so - spi - ri E di - ca

40 45

poi: "Ben mi - o, ben mi - - o, Quan - to son, quan - to

poi: "Ben mi - o, ben mi - - o, Quan - to son, quan - to

poi: "Ben mi - o, ben mi - - o, Quan - to son,

poi: "Ben mi - o, ben mi - o, Quan - to son, quan - to

poi: "Ben mi - o, ben mi - - o, Quan - to son, quan - to

50

mi - ri, Tut - to, tut - to è tu - o. S'io son bel - la, A te so - lo son bel - la;

mi - ri, Tut - to, tut - to è tu - o. S'io son bel - la, A te so - lo son bel - la;

Tut - to, tut - to è tu - o. A te so - lo son bel - la;

mi - ri, Tut - to, A te, a

mi - ri, Tut - to, tut - to è tu - o. A te, a

"vago Tirsi" 55 "vago Tirsi" 60

a te s'a-dor - na Ques-to vi - so, quest' o - ro e que - sto

a te s'a-dor - na Ques-to vi - so, quest' o - ro e que - sto

a te s'a - dor - na Ques-to vi - so, quest' o - ro e que - sto

te s'a-dor - na Ques-to vi - so, quest' o - ro e que - sto se -

te s'a-dor - na Ques-to vi - so, quest' o - ro e que - sto

65

se - no; In que - sto pet - to mi - o Al - ber - ghi

se - no; In que - sto pet - to mi - o

se - no; Al - ber - ghi tu, ca - ro mio cor,

- no; In que -

se - no; In

70

tu, ca - ro mio cor, non i - o, al - ber - ghi tu, ca - ro mio cor, ca -
 Al - ber - ghi tu, ca - ro mio cor, in que - sto
 al - ber - ghi tu, ca - ro mio cor, in que - sto
 - sto pet - to mi - o Al - ber - ghi tu, ca - ro mio cor, in
 que - sto pet - to mi - o Al - ber - ghi tu, ca - ro mio cor,

75

- ro mio cor, in que - sto pet - to mi - o al - ber - ghi
 pet - to mi - o, ca - ro mio cor, ca - ro mio cor, non i -
 - pet - to mi - o al - ber - ghi tu, non i - o, al - ber - ghi
 que - sto pet - to mi - o al - ber - ghi tu, ca - ro mio cor, non i - o,
 al - ber - ghi tu, ca - ro mio cor, al - ber - ghi tu,

80 "vago Tirsi" 85

tu, ca - ro mio cor, ca - ro mio cor, ca - ro mio cor, non i - o."
 o, ca - ro mio cor ca - ro mio cor, non i - o."
 tu, ca - ro mio cor, ca - ro mio cor, non i - o."
 ca - ro mio cor, ca - ro mio cor, ca - ro mio cor, non i - o."
 ca - ro mio cor, ca - ro mio cor, non i - o."

Example 5.4 illustrates the seven fundamental steps of the modal background of *Com'è dolce il gioire, o vago Tirsi* (which is also shown in the contrapuntal analysis at Example 5.6) and the ambitus of the voice parts through the period over which each of these background pitches presides. Between these two parameters appears the operative modal ambitus, labeled “Predominant Modal Tessitura.” This parameter is determined by the interaction of three features: 1) a composite reading of the prevailing ranges of the mode-bearing voices; 2) tonal centricity; and 3) the distinction of diapente, diatessaron, and cofinal through melodic structure.

While the determinant of the mode was conventionally observed to be the octave and the manner by which it is divided by *phrasis* (for example, according to the eight-mode theory the A octave represented solely the hypodorian mode, but came to represent the aeolian mode of the expanded twelve-mode theory when divided authentically), such definitive demarcation of the operative mode is not always so clearly established in each of the madrigal's sections. Instead, due to the often limited tessituras of the voices, no such octave is completely or clearly outlined in the mode-bearing voices. In such cases, the outlining of a certain intervals, specifically the diapente, is used to characterize the underlying the tonal centricity. While the diapente species is sufficient to determine the modal final, alone it does not undisputedly distinguish whether the mode based on this final is the authentic or plagal form. A range showing a clear predilection for the diapente above the final, however, would generally be surmised as the authentic form.

As Example 5.4 shows, for much of the madrigal, the prevailing range outlined by the mode-bearing voices is limited to the *cantus mollis* G–D diapente, which alone fails to divulge the full modal octave, and, thus, the form of the mode. This restricted ambitus

includes significantly the opening and closing sections, which are most crucial in expressing the mode. While this G diapente hints strongly of the authentic form of the G-dorian mode, the third and sixth sections of the madrigal (mm. 36–51 and 64–78) establish explicitly the D octave and consonant species of the plagal form. While the G-final is never reached in the upper range of the mode-bearing voices, as is typical in *chiavi naturali*, an operative G octave is sometimes suggested in the tenor and canto by emphasizing the range above the final up to F.

Example 5.4:
Com'è dolce il gioire, o vago Tirsi, structural use of *commixtio tonorum*

	Verse 1-4	5-9	10-13	14-15.7	15.8-15.11	16-17	17
	Mm. 1-16	17-35	36-51	51-59	59-63	64-78	79-86
Background diapente descent							
Predominant Modal Tessitura							
Contextual mode:	G-dorian(?)	C-hypomixolydian	G-hypodorian	F-lydian	G-dorian	D-dorian	G-dorian(?)
Ambitus of Voices	<div style="display: flex; flex-direction: column; align-items: flex-start;"> <div style="margin-bottom: 5px;">C </div> <div style="margin-bottom: 5px;">A </div> <div style="margin-bottom: 5px;">T </div> <div style="margin-bottom: 5px;">Q </div> <div style="margin-bottom: 5px;">B </div> </div>						

The result is an obfuscation of mode that pervades the entire piece. While the phrase structures of the canto and tenor are idiosyncratic of the authentic G-dorian mode,

only the arithmetically divided D-octave of plagal form is fully realized. Thus, ambitus and melodic character stand in opposition. One might say that by concealing the G of the upper octave in the canto and tenor—a consequence of its use of low clefs—the madrigal, like *Corisca*, conceals its fundamental character.

What is perhaps most striking about this madrigal is its clear, changing representation of mode throughout. In the first section, for instance, the background *d''* is established and supported by a G-dorian context. In this setting, D represents not only the upper limit of the G diapente, but also the cofinal of the G-dorian mode, as Example 5.6b illustrates. In the second section (mm. 17–35) a shift in cadential orientation to C accompanies *c''* of the background descent. The alto moves primarily within a C octave, while the other voices occupy octaves on G divided at C. This change of mode is further highlighted by a series of principal cadences on C in mm. 22, 25, 27, and 35. Thus, through *commixtio tonorum*, the madrigal temporarily establishes a C-hypomixolydian context in support of C of the background. With the activation of the background B-flat comes yet a new set of modal parameters suggesting the G-hypodorian mode. Here, B-flat is not only contextually consonant as the median of the G-hypodorian mode, but it is also the cofinal of the mode.

In addition, the configuration of the voices as interlocking representatives of the prevailing mode changes continually through the background diapente descent, making unclear whether the authentic or plagal form of the dorian mode dominates the madrigal. Indeed this ambiguity is only further provoked with the arrival of *g'* and the resolution of the structural background in mm. 79–86. Unlike the opening trio of the madrigal, where the ranges of the canto and tenore stood in agreement in reinforcing the authentic G-

dorian octave, in this concluding section, *all* of the voices support the range of the G-dorian mode *except* the tenore, the *e–e-flat'* range of which is instead quite explicit in upholding the G-hypodorian range.

By migrating through different modal contexts while masking the true form of its fundamental mode, the madrigal in its realization of the G-dorian background becomes the musical depiction of both changing desire and deceit—the qualities for which Corisca is notorious. While consistently centered upon G as the fundamental final, Corisca's two-sidedness is portrayed through the tendency of the voices to indicate first one form of the G-dorian mode, then the other, then move to another mode altogether. This behavior recognizably follows the partitioning of the madrigal by the successive steps of the background diapente and by the verse structure of the text. Instead, the madrigal not only meanders from one form of the mode to the other, interspersed with episodes of modal mixture to provide contextual support for the background *c'* and *a'*, but it fractures the expected coordinated, interlocking relationship of the voices with the effect that *neither* form of the G-dorian mode prevails over the other.³

In conjunction with this pervasive modal slipperiness is strung a series of motivic references that unify the madrigal musically and textually. This motive plays a central role in underscoring the relationship between the speaker of the text and the second-person, Tirsi. Furthermore, the motive serves as a formal device at the foreground level:

³ The joining of the two collateral forms of a mode (i.e., *mixtio tonorum*), such as dorian and hypodorian, was termed “common modes” by Zarlino in *Le Istitutioni Harmoniche*, Book 4, 14 (trans. *On the Modes*, 45–46). Zarlino writes that such modes should be “named after the principal mode...because everything ought to be named after its most perfect, dignified, and noble attribute.” In Book 2 of *Dodecachordon* (29–35), Glarean refers to the joining of collateral modes as “modes the systems of which can be connected.” He then goes on to deal individually with each pair of modes that may be joined by their common diapente: for example, the joining of the D-dorian and D-hypodorian modes by the D diapente.

unifying the madrigal referentially, and at the same time projecting rhetorically a sense of duplicity in the large-scale structure of the piece.

The motive appears first with the words “o vago Tirsi” in mm. 4–5—the only passage in the madrigal that does not appear in the play’s text. In this first appearance, shown in Example 5.5a, the gesture contains at its center the headtone of the structural modal background, *d''*, which is the goal of a middleground initial ascent beginning with *b-flat'* in m. 1 and passing through *c''* in m. 3.⁴ The isolation of this phrase as a textual–musical reference bears significant effects on the potential interpretations of the madrigal by its association with specific pronominal references elsewhere in the text. In its original form in mm. 4–5, the motive (and, literally, the speaker) calls attention to the second person, Tirsi, as if gesturing explicitly.

Example 5.5:
Com'è dolce il gioire, o vago Tirsi, “vago Tirsi” motive

a) mm. 3-5

gio - i - - re, o va - - go Tir - si

b) mm. 30-32

Sen - tir che la tua Don - na

c) mm. 54-55

a te s'a-dor - na Que-sto vi - so

d) mm. 79-86

al - ber - ghi tu, ca - ro mio cor, ca - ro mio cor, ca - ro mio cor, non i - o

⁴ The setting of the syllable “*va-go*” in itself represents a foreground reproduction of this initial ascent, which serves not only to reaffirm not only the structural status of *d''*, but also to foreshadow the role of the “*vago*” motive at the larger scale.

Furthermore, with the temporal alignment of the first appearance of the “vago” motive with the first pitch of the background diapente, the structural weight of both is underscored by musical–textual association (a function similar to that of the linking of the background descent with textual assonance). In this way, “vago Tirsi” represents the source of the madrigal’s two principal means of large-scale coherence—motivic and modal. In essence, “vago Tirsi” becomes the impetus of both text and music.

In its subsequent appearances, shown in Example 5.5 and in the analysis at Example 5.6, the “vago” motive coincides not only with references to Tirsi, but with phrases containing deictic references and expressing rhetorically the union of Tirsi with his hypothetical beloved: “*your* lady” (“la tua Donna) in mm. 30–32, “*for you* is adorned *this* face” (“a te s’adorna questo viso”) in mm. 53–56, and “*you, my* love” (“tu, caro mio cor”) in mm. 80–84. In its third form, shown in Example 5.5c, the motive becomes literally “adorned” in reflection of the text, yet its contour remains apparent.

While the initial motive in mm. 4–5 showed the linking of “Tirsi” to the madrigal’s large-scale and motivic structure, these later appearances incorporate the “Donna” into this musical–textual union as well. With each statement, the text accompanying the motive becomes increasingly suggestive that the speaker is in fact also the third-person “Donna”. Thus, where “*tua* Donna” in the second statement refers only outwardly to Tirsi, “*questo* viso” and “*mio* cor” in the later statements (as part of the imparted speech) allow the speaker to refer covertly—and coercively—to herself.

Example 5.6:
Com'è dolce il gioire, o vago Tirsi, contrapuntal analysis

The true crux of the madrigal comes in mm. 59–63: when the G-dorian context is reinstated and the background descent arrives upon G at the words “questo seno.” This arrival upon the final, however, is not accompanied by a cadence on G, but on C, leaving cadential affirmation of the modal final unresolved. Through the course of the final two verses—those containing the “io”–“mio” rhyming couplet—the modal context shifts again, first to the D-octave of the D-dorian mode, then back to the G-diapente of the G-dorian mode (mm. 64–70); this shift occurs again in mm. 71–86. Underlying this *commixtio tonorum* are two middleground upper-neighbor motions, G–A–G (see

Example 5.6), which prolong the final in the upper voice until it is provided with appropriate modal support. This comes with a strong cadence on G—with the words “non io.”

This conclusion is remarkable in its rendering of the text structurally and motivically. As the madrigal proceeds toward the “mio”–“io” couplet, driven by the displacement of *g'* by an antagonizing upper-neighbor, the terminal resolution from *a'* to *g'* comes only at the moment when the “vago Tirsi” motive appears in its most expanded form at “caro mio cor” (Example 5.5d).

Just as this motivic reference to Tirsi was linked to the initiation of the background, it also brings structural conclusion. As if in an emotional fury, the repetition of the phrase “caro mio cor” in the canto (mm. 80–84) evokes the motivic reference to Tirsi, this time in isolated, overlapping statements that serve as a final referential stretto for the madrigal. With each successive statement, the motive descends a step, ushering the work toward structural closure in mm. 84–86 at the words “non io” (Example 5.6).

Within the imparted speech of the text, Corisca cunningly embeds clues that she is in fact not what she appears to be. Phrases such as “quanto son, quanto miri” (“all that I am, all that you look upon”) are riddled with deception. The climax of this deception comes with the final conceit: the figurative notion that she herself does not reside in her own breast. Thus, at the words “non io”, structural resolution arrives, though not without a twinge of foreground ambiguity between authentic and plagal Dorian.

With the extensive, complex web of pronominal references and perspectives—*tu*, *io*, *ami*, *brami*, *tuo*, *mio*, and so on—the text becomes a mirror of the deception and confusion faced by the second person, as the speaker of the text cunningly imbeds clues

within her words that she is, in fact, the third-person “*donna*.” This play with perspective extends beyond that involved in the “*vago Tirsi*” motive, including also subtle twists such as verses 11–13, where the hypothetical beloved declares: “Ben *mio*, quanto *son*, quanto *miri*, tutto è *tuo*.” The juxtaposition of the words “son” and “miri” cannot be taken at face value when used in reference to Corisca, for all that she is and all that Mirtillo sees is a fallacy.

The madrigal does not overlook this irony. “Mio” and “tuo,” as part of the phrase in mm. 41–49, are set with parallel progressions from C to G with a 4–3 suspension. The C sonority, however, is altered each time by an E-flat in the canto—an unusual gesture for this piece, and one of very few moves further into the *mollis* realm (Example 5.6). The fact that these sonorities do not fit rightly within the underlying modal context of the madrigal stand in line with the manner by which Corisca is pursuing Mirtillo’s trust and love: both the madrigal (at this point) and Corisca, in a sense, are seeking ends by devious means. Similar to the modal conflict on the large scale of the madrigal, the setting of the words “mio” and “tuo” here engenders a modal transgression on the local level, encapsulated within a single contrapuntal gesture.

In his criticism of post-Schenkerian approaches to early-music analysis, David Schulenburg makes the claim that “the different modes implied in the course of a work have no functional relationship to one another.”⁵ Marenzio’s *Com’è dolce il gioire, o vago Tirsi* is but one example to the contrary. Here, the interlacing of various modal parameters represents one way in which an underlying diapente framework can be projected across a piece, offering a close and highly integrative reading of Guarini’s text in its conflicted and ambiguous portrayal of mode.

⁵ Schulenburg, “Modes, Prolongation, and Analysis,” *Journal of Musicology* 4 (1985–86): 310.

2. *Ombrose e care selve*

Had the final madrigal, *Ombrose e care selve*, contained the only reference to Tirsi following *Com'è dolce il gioire, o vago Tirsi* in the Seventh Book, the notion of a somewhat unified theme between all of the “Tirsi” madrigals would prove quite convincing. *Ombrose e care selve* provides the Seventh Book with a *lieto fin* and an idyllic pastoral scene, bringing the book to a close by telling the woods to sing of Tirsi's and Amarilli's felicitous union: “Cantate le ventur'e le dolcezze / d'Amarilli e di Tirsi, / avventurosi amanti.” The final two verses identifying the lovers by name, furthermore, depart entirely from Guarini's tragicomedy.

Coming after *Com'è dolce il gioire, o vago Tirsi*, the madrigal might be read as a resolution to the uncertainties of the earlier “Tirsi” madrigals in the book: whether Tirsi would submit to his feelings, remain true to his heart, and woo his beloved—who, we have learned, is called Amarilli. The intervention of the penultimate madrigal, *Tirsi mio, caro Tirsi*, however, confuses this potential “Tirsi” storyline by juxtaposing the shepherd Tirsi with the nymph Filli. As discussed in the preceding chapter, this madrigal shows Filli pleading for her beloved Tirsi's constancy and help. One might construe that Tirsi's state of affairs in the Seventh Book is less simple and innocent than depicted in the earlier madrigals and that only after deserting Filli in *Tirsi mio, caro Tirsi* could the young shepherd be joined with Amarilli in *Ombrose e care selve*. Whether the names of the Seventh Book are used in a deliberate and coherent way, however, remains open to question—or, indeed, interpretation.

In addition to the divergences from the play in the beginning and end of the madrigal text, the madrigal also alters the verse structure of the passage. Thus, instead of a consistent pattern of 7- and 11-syllable verses, the truncation of verse 4 and subsequent enjambment of the following two verses in the madrigal, as indicated by the capitalization of verse beginnings in the partbooks, as well as by the phrase-structure, creates 26 syllables (7 + 8 + 11) out of Guarini's 25 (11 + 7 + 7) in verses 4–7:

Seventh Book	<i>Il pastor fido</i>
7 Ombrose e care selve,	7 Selve beate,
11 Se sospirando in flebili susurri	11 Se sospirando in flebili susurri
11 Al nostro lamentar vi lamentaste,	11 Al nostro lamentar vi lamentaste,
7 Gioite anco al gioire,	11 Gioite anco al gioire, e tante lingue
8 E tante lingue sciogliete	7 Sciogliete quante frondi
11 Quante frondi scherzan'al suon di queste	7 Scherzan'al suon di queste
11 Piene del gioir nostro aure ridenti.	11 Piene del gioir nostro aure ridenti.
11 Cantate le venture e le dolcezze	11 Cantate le venture e le dolcezze
7 D'Amarilli e di Tirsi,	7 De' duo beati amanti.
7 Aventurosi amanti.	

The verse structure is clearly delineated in the contrapuntal phrasing and variations in texture of Marenzio's setting. Verses 4 and 8 with their evocations of joy ("gioite") and singing ("cantate") are further set apart by their use of the mensuration "3" (minor proportions) in contrast to the usual "C" (imperfect tempus).⁶

The madrigal proves a remarkable display of contrapuntal treatment, often combining imitative polyphony with two-part counterpoint between different pairings of voices. Homophonic declamation is reserved for only a few instances: the two triple-meter statements of verse 8, "Cantate le venture e le dolcezze," and the statement of verse 10 ("Aventurosi amanti") in the approach to the final cadence. The cheerful tone and

⁶ For a description of contemporary theories of tactus and mensuration, see especially Ruth Deford's "Zacconi's Theories of Tactus and Mensuration," *Journal of Musicology* 14 (1996): 151–82.

pastoral imagery of the text give rise to pictorial musical devices on several occasions, such as the lively rhythms and imitation that appear in response to the playing leaves in verses 5–6 and the references to joy in verses 4 and 7:

1	Ombrose e care selve, Se sospirando in flebili susurri Al nostro lamentar vi lamentaste, Gioite anco al gioire, e tante lingue	Shady and dear woods, if sighing in mournful whispers to our lamenting you lamented, rejoice more to the rejoicing, and as many tongues
5	Sciogliete quante frondi Scherzan'al suon di queste Piene del gioir nostro aure ridenti. Cantate le venture e le dolcezze D'Amarilli e di Tirsi,	may you scatter as leaves playing to the sound of these laughing breezes full of our rejoicing. Sing of good fortunes and sweetnesses Of Amarilli and Tirsi,
10	Aventurosi amanti.	Fortunate lovers.

Overall, Marenzio's handling of the verses individually makes the madrigal somewhat of a medley of themes, textures, and rhythmic dispositions; the sense of long-range modal coherence, however, is always apparent and operative.

While the madrigal sits soundly in the *cantus-mollis* F-lydian mode, its preferred cadential pitches are far from compliant with Zarlino's three-pitch cadential scheme: cadences are limited to the pitches F, C, G, and B-flat, all with nearly equal prominence except for the final, which is given particular emphasis. (There is also a relatively weak gesture to D-*mi* that happens in the context of B-flat centrality.) One might also call into question the ascription of the authentic F-lydian mode to the piece when it uses *chiavi naturali*, or low clefs, typically associated with the lower range of the plagal F-hypolydian mode. James Chater, for example, following the 12-mode system, labels the work "Mode 12 transposed"—or the F-hypoionian mode—which indeed the parameters

(or “tonal type”) might suggest.⁷ The ambitus of the voices, devoid of any inspection of melodic character, prove rather ambiguous:

Example 5.7: *Ombrose e care selve*, overall ambitus of voices



While the canto fills out the entire C octave plus the minor third above, suggesting the plagal form, the tenore completes neither the C nor the F octave; the quinto, on the other hand, moves within the range of the complete plagal–authentic aggregate mode. The ambitus of the alto, even more puzzlingly, occupies an A octave.

These overall ambitus, however, in fact prove very informative as to the octave-species and constituent diapente and diatessaron that prevail in each of the voices. These principal species outlined by the melodic behavior of the voices indicate much more strongly the *authentic* than the plagal form of the F-lydian mode, thereby contradicting the implications of the tonal type and ambitus. The canto, tenore, and quinto reside primarily in the diapente above the final (F–C), frequently reaching to the D or E above. The alto spends most of its time in the C–F diatessaron and the third above the final. The basso consistently uses the full extent of its *F–b-flat* range.

The opening of the madrigal makes every effort to assert not only the authentic form of the mode with the canto’s direct ascent from *f'* to *d''*, but also the traditional F-lydian mode—rather than the F-ionian—with its widespread use of B-*mi*. As shown in Example 5.8, the two-part counterpoint and imitation of the opening six measures rely

⁷ See Appendix 2 to Chater’s *Luca Marenzio and the Italian Madrigal*, 213.

exclusively on the raised form of the fourth degree, engendering a cadential centrality on C juxtaposed with the beginning of the contrapuntal subject on F. When the “Ombrose e care selve” counterpoint is presented in inversion at the octave in mm. 6–12, B-flat enters the picture as part of the descending countersubject, yet its status at this point remains secondary to the raised form.

Example 5.8: *Ombrose e care selve*, mm. 1–12

Canto
Om - bro - se e ca - re sel - ve, e ca - re sel - ve, om - bro - se e ca -

Alto
Om - bro - se e ca - re sel - ve, om - bro - se e ca - re

Tenore
Om - bro - se e ca - re sel - ve, om - bro -

Quinto
Om - bro - se e ca - re sel - ve,

Basso
Om - bro - se e ca - re sel - ve,

C C-fugg.

10
- re sel - ve, om - bro - se e ca - re sel - ve,

sel - ve, om - bro - se e ca - re sel - ve,

- se e ca - re sel - ve, Se so - spi - ran - do in fle - bi - li su -

om - bro - se e ca - re sel - ve,

om - bro - se e ca - re sel - ve, Se

G-fugg. G-fugg.

Indeed, through verses 1–3 (mm. 1–31) *B-mi* and *B-fa* prove nearly equal rivals, helping to establish unequivocally the F-lydian context of the madrigal. Furthermore,

although the modal final is introduced only once as a cadential goal in mm. 1–31 while cadences are made frequently on C and G, the cadences on F in m. 21 and C in mm. 6 and 31 have considerably more structural weight than these other cadences. These cadential punctuations serve both to delineate clearly the boundaries of the modal diapente (F–C) through pitch-centricity, as well as to uphold the first pitch of the modal background, *c'* (see Example 5.9). In addition, the three-part cadential approach to F that comes with the highly ornamental setting of verse 4, “Gioite anco al gioire,” dispels any lingering uncertainty over the modal final before the next pitch of the background descent, B-flat, is ushered in by a shift in cadential focus to B-flat and G and by a more rigid *mollis* context for verses 5–8 (mm. 32–72).

Example 5.9: *Ombrose e care selve*, contrapuntal analysis

The image displays a musical score for the piece "Ombrose e care selve," specifically focusing on measures 8 through 80. The score is written in a two-staff system (treble and bass clefs) and includes Italian lyrics. The music is characterized by a complex contrapuntal texture with many sixteenth and thirty-second notes. Measure numbers 8, 21, 31, 39, 44, 50, 57, 64, 73, and 80 are circled and placed above the staff. The lyrics include: "sel-ve", "susurri", "lamentaste", "gioire", "ridenti", "Cantate", "D'Amarilli", "amanti", "Tirsi", and "amanti". The score shows a variety of cadential approaches, with some measures featuring a three-part approach to F. The overall context is described as a more rigid *mollis* context for verses 5–8 (mm. 32–72).

As the analysis at Example 5.9 illustrates, although the modal fifth remains operative at the background level as well as prominent on the musical surface through verses 1–3 (mm. 1–31), its formal articulation comes only with “lamentaste” in m. 31, where the elaborately prepared cadence on C offers the first true break in the unrelenting polyphonic motion. The setting of verse 4 then prolongs this pitch, changing to minor proportions (signaled by the mensuration “3”) as it moves from C to a cadence on the modal final (Example 5.10). This playful, triple-time phrase marks the end of the period of the madrigal governed by the modal fifth at the background level.

Example 5.10: *Ombrose e care selve*, mm. 27–39

The musical score for Example 5.10, *Ombrose e care selve*, mm. 27–39, is presented in two systems. The first system covers measures 27 to 34, and the second system covers measures 35 to 39. The vocal parts are C (Cantus), A (Alto), T (Tenor), Q (Quinto), and B (Basso). The lyrics are in Italian, and the mensural notation is used throughout. The score is set in a key with one flat (B-flat) and a common time signature (C). The first system ends with a cadence on C, and the second system ends with a cadence on F. The tempo is marked *G-fugg.* (Allegretto).

System 1 (mm. 27–34):

- C:** (vi) la - men - ta - - - ste, Gio - i - - - -
- A:** la - men - ta - - - ste, Gio - i - - - -
- T:** ta - ste, vi la - men - ta - - - ste,
- Q:** ta - ste, vi la - men - ta - - - ste, Gio - i - -
- B:** la - men - ta - - - ste,

System 2 (mm. 35–39):

- C:** - - - te an - co al gio - i - re, an - co al gio - i - - - re,
- A:** - - - te an - co al gio - i - re, an - co al gio - i - - - re,
- T:** - - - te an - co al gio - i - re, an - co al gio - i - - - re,
- Q:** - - - te an - co al gio - i - re, an - co al gio - i - - - re,
- B:** - - - te an - co al gio - i - re, an - co al gio - i - - - re,

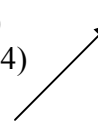
Tempo: *G-fugg.* **Final:** F

The region governed by the modal fourth, B-flat, is very much similar to that of the modal fifth. The formal articulation of *b-flat'* on the musical surface comes only at the juncture between verses 7 and 8, while verses 5–7 prefigure this presentation by maintaining the prominence of B-flat cadentially and through *phrasis*, and by securing the *mollis* context with the introduction and occasional use of E-flat. Like the background modal fifth, the prolongation of B-flat is concluded in mm. 68–72 by a change to minor proportions leading to a strong cadence on B-flat for the setting of verse 8: “Cantate le ventur’ e le dolcezze.”

Although Marenzio gives a full restatement of verses 8–10 from mm. 57–67 in mm. 68–80, using for the most part the same music though with variations in texture and with inverted counterpoint, the second statement functions structurally in a much different way than the first. As shown in Example 5.10, the upper-voice B-flats at “cantate” in mm. 57 and 68 are both preceded by phrases that similarly approach C by cadence, presenting *c''* as an upper-neighbor to *b-flat'* before closing on G with a three-part cadence in the upper voices on the syllable “-ti”: “ridenti” in m. 56 and “amanti” in m. 67. By constructing these phrases similarly at the middleground level, Marenzio allocates parallel structural functions to the last nine syllables of verse 7 (“del gioir nostro aure ridenti”) and the first statement of verses 9–10 (“D’Amarilli e di Tirsi, avventurosi amanti”): both serve as introductory phrases to *b-flat'* and verse 8.

In the expanded second statement of verses 9–10 in mm. 73–80, however, a potential return to B-flat is thwarted. Instead of a three-part cadence on G at “amanti,” a fourth voice is added and the *clausula tenorizans* evades the cadence by ascending to B-*mi*. This gesture, in effect, signals to the listener that the madrigal has progressed

structurally *beyond* the modal fourth, B-flat. Rather, this later, texturally fortified statement of verses 9–10 imparts the descent from *a'* (m. 73) to *g'* (m. 80) of the background diapente. Finally, the last verse of the text is repeated twice in full-voice texture in mm. 81–86—the first use of all five voices together since mm. 48–51—with F firmly grounded as cadential as well as modal final. The cadential structure and textural layout of verses 7–10 (mm. 51–86) in the madrigal thus proceed as follows:

Verses 7–10	Cadence (# of voices)		
	Mm. 51–67	68–80	81–86
... del gioir nostro aure ridenti. Cantate le venture e le dolcezze D'Amarilli e di Tirsi, Aventurosi amanti.	G (3) B-flat (4) C (2) G (3)	 B-flat (4) C (2) G (4)	F (5)

While *Ombrose e care selve* proves exceptionally light in subject matter and outward style when compared to Marenzio's five-voice madrigals after 1585, the integration of the text into the large-scale F-lydian framework of the madrigal proves no less sophisticated than in his more austere settings. Here, the rhetorical structure of the text as well as its more immediate imagery are portrayed through contrapuntal workings of the madrigal, venturing from a period of relative modal stability in the context of the background modal fifth and a strong F centricity, through a period in which B-flat and G become the principal cadential goals in support of the background modal fourth. The revelation of the names of the lovers and their fortunate union in the final verses then brings a cascading of the structural background through *a'–g'–f'* with repeated statements of the text, akin to a rejoicing at the *lieto fin* of the madrigal, the madrigal book, and, perhaps, a narrative of the shepherd Tirsi or connected to the events of *Il pastor fido*.

Following several references to Tirsi in the Seventh Book, *Com'è dolce il gioire, o vago Tirsi* and *Ombrose e care selve* depict the character in two very different situations that could be interpreted as continuing narrative. In the former, the notion that duplicitous intentions lurk beneath the speaker's seemingly considerate words is played out in the modality of the madrigal, whereby the true identity of the mode—like that of the speaker—remains concealed by other modes (*commixtio tonorum*), and by the obfuscation of its own boundaries in the form of *mixtio tonorum*. *Ombrose e care selve*, the final madrigal of the book, describes the woods and all of its expressions, and ends with a reference to Tirsi's felicitous union with his beloved Amarilli. Accordingly, the madrigal proves less concerned with modal digressions and ambiguities, and focuses on the portrayal of the images of the text, and the sense of resolution that accompanies the joining of the lovers. The interpretation of these madrigals as part of a “tale of Tirsi,” of course, represents but one possible reading—a reading that would seem to be supported more by an ordered performance of the Seventh Book, than by a performance of the madrigals in isolation. By virtue of its openness to various interpretations, and by the capacity of the lyric “io” to fill multiple shoes, the madrigal—and, in this case, the Tirsi madrigals—may accommodate both types of readings: the autonomous and the intertextual.

Chapter 6

«Mori!»: Double-Entendres and Dual Readings

While considerably overt and graphic in its exposition of the dire and entirely serious circumstances, *Se tu, dolce mio ben, mi saettasti*, the tripartite scene between Dorinda and Silvio discussed in Chapter 4, is indeed open to another interpretation that proves much less grave and represents an important part of the Renaissance lyric tradition: the reading of *morire* as a euphemism for the moment of sexual climax.

This erotic pun, elucidated in detail in Laura Macy's "Speaking of Sex: Metaphor and Performance in the Italian Madrigal" of 1994,¹ puts a very different spin on many of the images of the text that are unmistakably literal in the scene from *Il pastor fido*. These images are nearly endless: Silvio's arrow ("strale"), the piercing of Dorinda with the arrow ("saettasti"), and the sighs ("sospiri"), all of which have brought Dorinda to the brink of death ("eccola à morte"). Then, of course, there is Silvio's baring of his chest to Dorinda ("Eccoti il petto ignudo") so that she may kill him, too ("Sarai [mia] con la mia morte")—by shooting him in the heart with his own arrows, no less ("Ecco gli strali").

Indeed, when transferred to the lyric context of the madrigal, Guarini's scene might plausibly—or even likely—have become a complete farce. The alternative, euphemistic interpretation of the text creates a scenario similar to that of Guarini's "Tirsi

¹ Laura Macy, "Speaking of Sex: Metaphor and Performance in the Italian Madrigal," *Journal of Musicology* 14 (1996): 1–34.

morir volea,” a text well admired in the madrigal tradition, but with the roles of the male and female lovers reversed. In “Tirsi morir volea,” the male struggles—at the request of his beloved—against his desire to die, until the beloved has achieved death as well and tells him: «Mori, cor mio, ch’io moro.»”

Removed from the context of the play, *Se tu, dolce mio ben, mi saettasti* shows the female, Dorinda, on the threshold of death after being pierced by Silvio’s arrow, while Silvio pleads to die, too. It seems, however, that Silvio is having a difficult time reaching this state, and asks Dorinda, who apparently has found death much easier, for further assistance. In the *terza parte*, Dorinda—referring to Silvio as a “most beautiful stone” (“O bellissimo scoglio”)—refuses to shoot Silvio while refusing to die herself, for she cannot die while Silvio still lives: “Nè, pur che vivi tu, morir poss’io.” The urgency and tenderness that pervades the encounter, conveyed in the madrigal through the often brisk declamation and reduced texture, caters rather effectively to both the literal and figurative readings.

Similar opportunities for euphemistic readings arise in several of the other *Pastor fido* texts set by Marenzio, and considering the reputations that both the poet and the composer had earned with their fondness for (and effectiveness in expressing) sexual double entendre throughout their careers, there can be little doubt that such opportunities would have been seized by many readers.² This chapter will explore the potentials for

² In his Fifth Book for five voices of 1593, for example, the Mantuan composer Benedetto Pallavicino quotes the text and music of one of Marenzio’s most famous works, *Liquide perle Amore*, the opening madrigal of his First Book of 1580, and uses it as part of a scene that is quite explicitly sexual:

Donna se quell ‘ohime’ tanto vi piace
Mentre lieta cantata a tutte l’hore:
“Liquide perle Amore”
V’insegnarò cangiate il mio martire
In un dolce morire
Che mille volte ‘ohime’ m’udrete dire.

alternative interpretations aroused in both the texts and musical settings of two madrigals: *Ah, dolente partita* from the Sixth Book and *Deh, poi ch'era nei fati ch'i' dovessi*, the piece that begins the Seventh Book.

1. *Ah, dolente partita*

The passages immediately following the meeting of Amarilli and Mirtillo in Act III, scene 3 of *Il pastor fido*, Mirtillo's "Ah, dolente partita" (III,3: 498–505) and Amarilli's "O Mirtillo, Mirtillo, anima mia" (III,4: 506–55), became two of the most widely set texts from the play. *Ah, dolente partita* was first set by Girolamo Belli in his Third Book for six voices of 1593, which was quickly followed by settings of the same text by Marenzio (1594), Wert (1595), and Monteverdi (1597). In all, at least 37 settings have survived that appeared in prints up to 1643.³

Similarly, Amarilli's lamenting monologue that comprises Act III, scene 4 was set at least 35 times between 1594 and 1623. In the hands of madrigal composers, the scene was divided into two discrete sections that were most often set as separate madrigals.⁴ Marenzio was the first composer to publish settings of both sections of the scene, including the passage "E tu, Mirtillo, anima mia, perdona" (vv. 539–55) in his Sixth Book of 1594 (where it reads *Deh, Tirsi, Tirsi, anima mia, perdona*), and in the following

(Cited in Einstein, *The Italian Madrigal*, 615.)

³ For a detailed discussion of various settings of *Ah dolente partita* in the late-sixteenth and early-seventeenth centuries, see Lorenzo Bianconi, "Ah dolente partita: Espressione ed artificio," *Studi musicali* 3 (1974): 105–30.

⁴ Monte (1600), G. N. Mezzogorri (1617), G. Marini (1618), and S. Cerreto (1621) are alone in setting these passages as single, multi-part madrigals. See James Chater, "Il pastor fido and Music: A Bibliography," 171–72.

year publishing *O Mirtillo, Mirtillo, anima mia* (vv. 506–18) in the Seventh. Of the two passages, *O Mirtillo, Mirtillo, anima mia* seems to have been favored more by later composers, as there are twenty-four extant settings compared to the thirteen settings of the passage “E tu, Mirtillo, anima mia, perdona,” the first line of which was altered in various ways in all but four of these musical settings.⁵

In his handling of Mirtillo’s speech at the end of Act III, scene 3, Marenzio’s *Ah, dolente partita* anchors an A-hypodorian structural framework with assonant indicators in the text. Simultaneously, the madrigal draws attention to key moments in the text through articulations and disruptions in the madrigal’s structure. The modal clarity of the madrigal is further buttressed by the final and the primacy of the consonance-species pertaining to the A-hypodorian mode, while subsidiary consonance-species form an important part of the middleground structure. The piece begins and ends on an A sonority, and the ranges of the tenore and canto remain firmly within the E octave-species of the plagal A-dorian mode: *c–e′* and *d′–e″*, respectively. The ambitus of the other voices remain within a step of their respective octave-species.

The key points of the text, much like in *Udite, lagrimosi* also in the Sixth Book, are centered upon the themes of life and death that are caused by the speaker’s parting from his beloved, culminating in the revelation in the final line that life itself has become an unrelenting death: “Per far che moia immortalmamente il core.” Despite its brevity, the text is saturated with the ideas of parting, life, and death, each verse bearing some form of one or more of the words “partire,” “vita,” and “morire”:

⁵ The settings of both passages together as multi-part madrigals (see note 3) are included in both tallies. Cerreto’s setting of vv. 545–55, beginning *E, se pur hai desio di vendicarti*, in his *L’Amarillide III a 3* (1621) is unique in its division of the second passage. However, he set the first passage and the remaining lines of the second passage as separate madrigals in the same book.

1	Ah, dolente partita! Ah, fin de la mia vita! Da te parto e non moro? Pur i' provo La pena de la morte;	Ah, sorrowful parting! Ah, end of my life! From you I part and do not die? Yet I feel the pain of death,
5	E sento nel partire Un vivace morire, Che dà vita al dolore, Per far che moia immortalmente il core.	and feel in parting a living death that give life to sorrow, so that my heart suffers an eternal death.

The passage sits convincingly as an independent text outside the context of the play without requiring alterations or insertions. In this state, it has a madrigal rhyme scheme—aaBcddeE—and all of the verses have seven syllables with the exception of the endecasyllabic verses 3 and 8.

The subject of the text is a common one among lyric poems of the period: the *partenza*, in which a lover laments as he departs from his beloved. As part of this lyric tradition, the text speaks of an experience that can be understood universally and to which most readers can relate. The first-person speaker, therefore, removed from the theatrical, mimetic context of the play and placed within the lyric context of the madrigal, represents a communal voice expressing sentiments shared by—or at least understandable to—all.

Structurally the madrigal depicts the infiltration of the speaker's life with agony and death by adjoining the expressions of "vita" and "morte" in the text with the large-scale descent through the A-dorian diapente from *e''* to *a'*. The background descent thereby progresses in step with the events described in the text, while points of structural articulation and importance are underscored by their alignment with the assonance *a* (with *e* playing a subsidiary role not so strongly linked to the activation of background

itches). In isolation, these points of structural articulation create the musical–textual paraphrase:

m. 1	4	7	11–12	23, 28, 32	35
<i>e''</i>	<i>d''</i>	<i>c'</i>	<i>c''</i>	<i>b'</i>	<i>a'</i>
<i>Ah</i>	<i>Ah</i>	<i>vi-ta</i>	<i>pena de la</i>	<i>mo-ia</i>	<i>co-re</i>

The somber tone of the text is further evoked by the use of the *misura di breva* (or “cut-C”) in the madrigal—a mensuration typically associated with archaism and gravity in the late Cinquecento.

The first three pitches of the background diapente in *Ah dolente partita* arise early and in quick succession as compared to the background descents of most other madrigals, as shown in Example 6.1. The exclamations “Ah” at the start of the first and second verses present the first two pitches, *e''* and *d''*. The modal third, C, is activated initially at the end of the second verse with “vita.” This activation, however, occurs in an inner voice—the quinto—an octave below the primary register of the fundamental upper-voice descent. The quinto’s *c'*, therefore, foreshadows the extended articulation of *c''* in the canto at “pena de la” in mm. 11–12. This phrase leads directly to a pronounced two-part cadence on C between the tenore and basso in mm. 13–14, maintaining the background modal third in the lower register (*c'*) at “mor-te” before it is returned to the upper register by the canto’s “E.”

Example 6.1: *Ah, dolente partita*, contrapuntal analysis

This process of transferring C between registers essentially prolongs the modal third and bridges the principal cadences on A (m. 7) and C (m. 14). Consequently, the period in which C is maintained through these transfers of register is framed by the words “vita” (mm. 6–7) and “morte” (mm. 13–14) and buttressed midway by “pena” (m. 11), juxtaposing what are commonly accepted as antithetical terms within a single prolongational period and, thereby, depicting musically the union of life with death in the speaker’s state of despair (see Example 6.1). This state of “living” or “perpetual” death proves a common theme in the sixteenth-century lyric tradition, and one closely associated with Guarini’s epigrammatic, lyric style—a quality that clearly imbues the verses of *Il pastor fido* as well.

In the presentation of verses 3–8 in mm. 7–21, the E octave that characteristically defines the A-hypodorian mode becomes at times temporarily supplanted by the

arithmetically divided D octave, which is manifest for the most part in the delineation of the third-species G diapente and first-species D-diatessaron in the melodic structure.

These rather transient instances of *commixtio tonorum* with the G-hypomixolydian mode result in the establishment of G and C as principal pitch-centers and a predominance of sonorities on G, C, and D. This new modal context is pivotal in maintaining *c''*—the *confinalis* of the G-hypomixolydian mode—as the operative background pitch. Thus, when the foreign mode gives way in m. 22 to a return to the E octave of the A-hypodorian mode, a change ensues immediately in the background structure (see Example 6.1).

The G-hypomixolydian mode is first invoked—though only briefly—in mm. 7–9 with the setting of the question “Da te parto e non moro?” as an independent musical phrase. In this phrase, descents of a fourth from G and C in the outer voices lead non-cadentially to a G sonority for the two syllables of “moro.” While an ostensibly localized gesture, this coordination of “moro” with a presentation of the G–D diapente vertically establishes an association between this interval and the notion of *morire* that continues through the madrigal. To underscore this association at the outset, the madrigal removes the enjambment between verses 3 and 4, thereby highlighting “moro” as the final word of the musical phrase. The restructured verses still retain the 7- and 11-syllable verse pattern idiosyncratic to the tradition, transferring the final four syllables of verse 3 to the seven-syllable verse 4: “Da te parto e non moro? / Pur i’ provo la pena de la morte.”

In its extended form, verse 4 assumes a critical role in the expression of the text and the exposition of the fundamental structure. The phrase as a whole (mm. 9–14) enacts a middleground ascent through the G–C diatessaron in the upper voice (Example

6.1) bordered on each side by a C sonority. The upper boundary of this diatessaron, c'' , is drawn out in the canto with the syllables “pena de la” over alternating F and C_6 sonorities, establishing the structural significance of the pitch before it is surpassed by the upper-neighbor, d'' (Example 6.2).

Example 6.2: *Ah, dolente partita*, mm. 9–14

10

C
mo - ro? pur i' pro - vo La pe - na de la mor - - - te

A
mo - ro? pur i' pro - vo La pe - na de la mor - - - te

Q
8 pur i' pro - vo La pe - na de la mor - - - te

T
8 ro? pur i' pro - vo La pe - na de la mor - - - te

B
8 pur i' pro - vo La pe - na de la mor - - - te

The end of the phrase produces the first true cadence on C. Matched only by the final cadence on A, this cadence is the most prominent cadence of the entire madrigal, as well, perhaps, as the most peculiar. Following the repetition of c'' at “pena de la,” the word “morte” is set by a descending leap d'' – g' in the canto. The *clausula cantizans* and *tenorizans* take place in the tenore and basso, respectively. What makes the cadence so unusual is the combination of this voicing with the pre-cadential ornamentation of the tenore and quinto, whereby parallel motion in fourths yields an alternation of perfect and diminished fourths, as shown in Example 6.2. The harshness of this contrapuntal gesture serves at once as a response to the pains of death felt by the speaker, and as a means of

calling attention to the textual–musical significance of the moment: the evocation of the G diapente in connection with *morire* in the canto’s leap from d'' to g' at “morte.”

The setting of verses 5–6 in mm. 15–18 introduces the conflict between c'' and b' that will play an important role in structural text-setting in the final verse. The conflict arises in the two statements of the phrase “E sento nel partire,” which, in less than a full tactus, leads from a C to an E sonority, necessitating repeated descents from C to B on a middleground level—hence, a structural rendering of *partire*. These two statements thus produce an overall descent away from the governing background pitch, c'' , to b' (m. 16). This example of *partire*, however, restores c'' in m. 17 with the fleeting optimism of “vivace” to become a complete neighbor figure prolonging the background modal third (see Ex. 6.1). The continuation of “vivace” with “morire” at the end of verse 6, however, recalls the G–D diapente associated with the notion of death in the tenore’s leap $g-d'$. This non-cadential approach to D introduces again the d' upper-neighbor first associated with “moro” (m. 9), which displaces the background modal third, C.

True to the text, C does not return as governing diapente pitch following the “morire” gesture. Instead, the *morire* G–D motive stated by the tenore is answered in the following measure by the canto and alto at “che dà” at the beginning of verse 7: “che dà vita al dolore.” This time, however, the *morire* motive appears in reverse in the canto ($d''-g'$) and inverted into a diatessaron in the alto ($g'-d'$). The verse comes to a close with the motive appearing in the basso as the *clausula basizans* of the G cadence at “dolore” (m. 21). Verse (mm. 19–21), furthermore, generates a descent from d'' to g' in the canto, projecting *morire* across the entire phrase.

At this point in the madrigal, the modal final, A, has been heard neither as a cadential goal nor as a prominent melodic boundary since the cadence at “vita” in m. 7, after which G, C, and D have proven the foremost centers of cadential and melodic focus. The virtual absence of the final from the deeper-level process of the madrigal continues with the first one and a half statements of the final verse—“per far che moia immortalmente il core”—through which the modal second, B, presides.

Verse 8 is stated three full times in mm. 23–35. In each statement, the verse is broken into two distinct textual phrases: “Per far che moia” and “immortalmente il core.” By making a rhetorical pause on “moia” and in several instances eliminating its elision with “immortalmente,” the eleven-syllable verse gains an extra syllable in its musical setting—5 + 7 syllables, as opposed to the 4 + 7 syllables of the unbroken verse—thereby delaying the finish of the verse and poem by expanding its very structure in depiction of the unending death of the speaker. The three statements of the first part of verse 8 all follow the same basic course in terms of phrase structure. A prefatory rise in the upper voices with the words “per far che” leads each time to an articulation of the background pitch, *b'*, in the canto on the two syllables “moia.” In the first and third statements, the structural pitch is supported by an E sonority at “moia” approached non-cadentially (mm. 23 and 32). In the second statement, “moia” comes as *clausula in mi* on B. The structural functions of these phrases, despite their common support of the background modal third, prove to be quite distinct due to the different outcomes of the remainder of the verse.

Following each statement of “moia,” the phrase “immortalmente il core” engenders a principal cadence, with each of the three statements gaining gradually in

rhetorical strength: first a cadence on D in three voices (m. 26), then—at last—a cadence on the modal final in four voices (m. 31), and ultimately the terminal A cadence in full-voice texture (m. 35). In addition to texture, the madrigal distinguishes the rhetorical weight of the two A cadences by thwarting the resolution of the *clausula tenorizans* in the penultimate cadence, the consequent *b–c'* motion in the quinto producing an upper-neighbor figure to the modal second rather than a structural 2–1 descent (see Ex. 6.1). Furthermore, the terminal cadence brings with it a complete foreground diapente descent to the final in the canto that reaffirms the dorian modal structure of the madrigal and leaves no uncertainty that resolution of the background structure occurs at that point.

In the three statements of verse 8, each transition from “moia” to “immortalmente” diminishes the two-part division of the verse by having one fewer voice elide the two words. The last statement of the verse, therefore, proves the most continuous, the fullest in texture, and the most rhetorically conclusive. The three statements of verse 8, hence, take the form:

Texture (mm.)	“Per far che <i>moia</i> ”	# of elisions	“immortalmente il <i>core</i> ”
a3 (mm. 22–26)	E	2 (C, A)	D
a4 (mm. 26–31)	B- <i>mi</i>	1 (C)	A- <i>fuggire</i> (t)
a5 (mm. 31–35)	E	1 (T)	A

Through various means, this setting of the final verse functions as a musical précis or enactment of the notions of “vivace morire” and “moia immortalmente” of the text. By first stating it repeatedly without issuing any sign of an end to the madrigal, the verse begins to lose its association with finality. To be sure, even though the verse represents the formal end of the poem, for the speaker there is no end to his misery in sight. Thus,

in the madrigal setting, the final verse becomes detached from its role of offering textual closure and instead depicts the failure of death to put an end to the speaker's suffering. *Morire*, instead, is allowed to take place repeatedly—both textually and musically—producing not the expected effect, but rather a life (or madrigal) that is consumed by unfulfilling death. Musically, however, formal closure necessarily arrives, but not until we have been subjected to three statements of the final verse.

The detachment of death from finality—or, more specifically, from mortality—in the poem is further reinforced in the madrigal by the association of *morire* with structurally disrupting gestures (see the upper neighbor at “moro” and “morire”), the modally distant G–D diapente (“moro,” “morte,” and “morire”), and, ultimately, the union of “moia” with the modal second, *b'*, rather than the final, of the background diapente. This *b'* is sustained contrapuntally through the first two and a half statements of the final verse, withholding the potential to descend resolutely to the final until the notion of “moia” has passed and given way to “immortalmente il core.” In other words, through its association with the drawn out modal *second*, the notion of death becomes an aspect of structural vitality. Death, in a sense, is left hanging on the penultimate background pitch, thus proving a suffering that will not subside—as the speaker describes, “un vivace morire.”

Indeed, the madrigal's rendering of the text seems to suggest that the death referred to by the speaker is not a conventional death at all: it is a *morte immortale*, which the speaker must endure repeatedly and concurrently with life. Through their connection with moments of greatest structural importance, the themes central to the text are underscored and isolated from the surrounding passages: first the exclamations of the

opening verses expressing a reaction to parting and the end of life as the speaker had known it (“ah” and “vita”), followed by the descriptions of death devoid of any liberation from suffering (“pena,” “morte,” “dolore,” “moia”). Finally, the source and object of the suffering dealt by this *partita*, the speaker’s “core,” represents the focal point toward which this rhetorical force is directed. By the treatment of the final verse in the madrigal, the speaker must bear musically and textually a repeated subjection to death, as though each statement were a sweeping, yet fruitless, blow to the lover’s heart. Though the fundamental elements of the poem are separated temporally, the integration of the *partire*, *vita*, *morire*, *pena*, and *core* within the large-scale framework of the madrigal illustrates their unification in the speaker’s state.

On the foreground level, by contrast, the madrigal calls attention to verbs referring reflexively to the first person by setting them as repeated sonorities often in relatively longer rhythms. This occurs, for example, with “*mo-ro*” (mm. 8–9), “*pro-vo*” (m. 10–11), and “*sen-to nel parti-re*” (mm. 15–16). The same technique is, of course, later used to highlight the third-person “moia” in the closing section of the madrigal (mm. 22–35), where a repetition of *b'* in the canto is accompanied by a pair of sonorities on either E or B. Yet even here, “moia” refers to the speaker’s heart—a metonym for the speaker himself. By pausing contrapuntally and rhetorically on these first-person references, the madrigal indicates deictically toward the speaker of the poem as victim. Thus, while the text speaks lyrically *from* the perspective of the first person, the madrigal as a communal voice at the same time is able to gesture *toward* the first person. In effect, the lyric first person, the subject of the text, becomes as well the object through the coordination of counterpoint and text as a deictic device.

In the context of the play, the setting of the passage is quite clear: Mirtillo's lament upon his parting from Amarilli following the blindfolded kissing game of Act II, scene 2. Removed from the events of *Il pastor fido*, however, the interpretation of the text becomes much more open. While a traditional *partenza* proves one likely reading, equally plausible—especially given the reputation of the poem's author—is the interpretation of the scene erotically. Indeed, although the latter, literal reading proves the most transparent, it is hard to imagine the sixteenth-century listener *not* finding humorous sexual analogies in the speaker's "vivace morire."

To be sure, the text abounds in potentially euphemistic images with its various uses of *morire*, *partire*, and *vita*. Take verses 3–6, for example: "Part from you and not die? Yet I feel the pain of death, and feel in parting a death full of life." The association of the scenario to that of *Tirsi morir volea* would seem difficult to avoid. Marenzio's setting proves equally accommodating to this erotic reading. By relating references to *morire* with upper-neighbor gestures and the prolonged modal second, the madrigal highlights the speaker's longing for death while unable to experience it—or more accurately, the speaker's frustration upon having to "part" from his lover without dying.⁶ The scene, indeed, remains a *partenza*, yet with the additional dimension that the lovers' intercourse has been cut short. The speaker's paradoxical "vivace morire," then, describes his suspended state between death and life, having approached death while forced to live.

⁶ Schenker describes the first-level upper neighbor note as producing precisely the effect for which it is used here to render structurally the euphemistic reading of the text: "The melodic expansion of the fundamental line by means of neighboring note (and the consequent illusion of a new tone in the fundamental line) has the effect of a delaying" (*Free Composition*, 42). Schenker, however, goes on to contextualize the contrapuntal neighbor note in terms of tonal syntax, where, in the structure of late-sixteenth-century polyphony, the upper-neighbor gesture proves a purely contrapuntal expansion of the linear projection of the modal diapente.

In setting of the same text in his Eleventh Book of the following year (1595), Wert illustrates the notion of *morire immortalmente* structurally in a much different fashion: a G-dorian context supporting an unmoving d'' in the structural upper voice. In place of a large-scale contrapuntal descent through the modal diapente are found more localized descents from the modal fifth of a diapente ($d''-g'$) and diatessaron ($d''-a'$) and melodic gestures emphasizing the interval between the final and the *confinalis*, B-flat. In addition, the upper-voice d'' of the background is embellished by foreground and middleground gestures to the upper neighbor *e-flat''*, which proves as well to be an important expressive gesture. The mode of Wert's madrigal is the hypodorian transposed to G. The quinto is used as a second canto, with both upper voices sharing the ambitus of the modal octave, $d''-d'$, expanded upward by a semitone to *e-flat''* as *fa supra la*. The tenore occupies the same ambitus an octave lower.

As Example 6.3 shows, Wert's setting of *Ah, dolente partite* is different from Marenzio's on many accounts, including such general parameters as system and the distribution of voices; while both composers use the hypodorian mode, they transpose it in opposite directions. In terms of prevailing texture, Marenzio's setting is notably more homophonic with divisions between phrases typically clearly delineated with rests. Wert instead renders the poem more polyphonically, making frequent use of contrasting rhythms, staggered entries, and overlapping phrases that enhance the sense of constancy projected by the background. The two settings do coincide, however, in their use of *chiavi naturali* and *misura di breve*.

Example 6.3: Wert, *Ah, dolente partita*, contrapuntal analysis

Against the fixed modal fifth background, the contrapuntal delivery of the verses in Wert's madrigal tends to disrupt the chronology of the text by juxtaposing distinct verses vertically or presenting two verses simultaneously. In the very opening of the piece, for example, the statement of the verse 1 in the two upper voices overlaps with the alto's delivery of the second verse (mm. 1–4). Thus "Ah, dolente partita" and "Ah, fin de la mia vita" are heard simultaneously, together yielding a three-part cadence on G with their common last syllable, "-ta." The superimposition of verse 2 onto verse 1 occurs twice, both in three-voice texture cadencing on G, and then the roles are switched: three voices deliver verse 2, while the alto lingers on verse 1 (mm. 6–9), again leading to G. At last, four voices come together in mm. 9–11 to state verse 2 with no intrusion by another verse, approaching the modal final by cadence for the fourth consecutive time.

The madrigal's disruption of the temporal flow of the text in this opening and elsewhere might be compared to the disordered sense of time experienced by the speaker. In the absence of the beloved, life no longer represents a linear progression toward death but instead becomes confused and imbued with death, making the two indistinguishable. This lack of temporal directedness is mirrored at the same time in the large-scale modal framework of the madrigal, as the initial pitch of the background descent is never succeeded by another, but is rather sustained and rearticulated. This static upper voice, therefore, only obscures the sense of teleological, structural orientation in the madrigal. With the combination of a static background structure and a disarranged poetic structure, the madrigal depicts—within the constraints of the genre—the timeless suffering of the speaker.

Perhaps the most marked events in the structure of the madrigal that offer a slight hope of temporal articulation are the momentary displacements of the background *d''* at the middleground level by the *e-flat''* upper-neighbor. As shown in Example 6.3, the salient appearances of this neighbor note come with the words “moro” (mm. 12–13), “provo” (mm. 14–15), and “pena” (mm. 16–17 and 20). Tied to the articulations of *e-flat''*, these words are heard as the only indications of temporal structure in the constrained structural upper voice, just as the sensation (*provare*) of the pain (*pena*) of death (*morire*) is all that defines life—and, hence, time—for the speaker. Yet, although the text describes an experience of what seems like death—“moro,” “provo,” “pena”—the result brings merely a return to an atemporal state—a “vivace morire”—and, thus, to the background *d''*.

In contrast to Marenzio's structurally taunting repeated statements of the final verse, Wert's madrigal again obfuscates the temporal flow of the text by repeating and contrapuntally juxtaposing verses 7 and 8 (Example 6.4). In this way, the madrigal emphasizes for rhetorical effect the incongruity between "vita" and "dolore" of verse 7 and "moia" and "core" of verse 8, exploiting (like in the opening couplet) their common ending, "-ore," at phrase endings. Following the statement of verse 7 in mm. 26–28 as a self-contained phrase in staggered declamation, verse 8 enters in the canto and tenore (mm. 28–31) with a strikingly different phrase structure. In all of its appearances, verse 7 is set as a circumambulating phrase beginning and ending on the same pitch; verse 8, on the other hand, yields a stepwise descent of between a fifth and seventh in comparatively fast rhythms. Thus, from m. 29 to the end of the madrigal, Wert contrapuntally superimposes these distinct musical phrases and their respective texts with the effect that the irony of the final conceit is depicted musically through the temporal alignment of "vita"/"moia" and "dolore"/"core."

Example 6.4: Wert, *Ah, dolente partita*, mm. 26–39

(ri) - re, Che dà vi - ta al do - lo - re Per far che mo - ia im-mor-tal-men-te il co -
 ri - re, Che dà vi - ta al do - lo - re, Che dà vi - ta al do - lo -
 ri - re, Che dà vi - ta al do - lo - re.
 re, Che dà vi - ta al do - lo - re Per far che mo - ia im-mor-tal-men - te il
 ri - re, Che dà vi - ta al do - lo - re Per far che mo - ia im-mor-tal-men - te il co - re,
 re Per far che mo - ia im-mor-tal-men - te il co - re, il co - re, Per
 far che mo - ia im-mor-tal-men - te il co - re.
 vi - ta al do - lo - re Per far che mo - ia im-mor-tal-men-te il co - re.
 far che mo - ia, Per far che mo - ia im-mor-tal-men - te il co - re.
 il co - re, Per far che mo - ia im-mor-tal-men - te il co - re.
 far che mo - ia im-mor-tal-men - te il co - re.

Wert's conclusion, therefore, enacts the speaker's unending suffering through the adjoining of life with death and of pain with the heart, the two pairs bridged by the iteration of "immortalmente" between them. This rendering of the text, based on an unyielding large-scale structure, utilizes the rhetorical form and wit of the text itself to express the speaker's state. In the opening and closing couplets, this is achieved by superimposing contrapuntally the very sources of conflict: *partita* and (*fin de la*) *vita* in verses 1–2, and *vita*, *dolore*, *moia*, and *core* in verses 7–8. Through the middle part of the piece, significant points in the text are aligned with the provoking *e-flat*" upper neighbor: *moro*, *provo*, and *pena*. While these gestures give hope of a release of large-scale tension by displacing the unrelenting modal fifth, *d*", they move in the wrong direction and thereby only hinder the process of structural resolution. As a result, although the piece cadences strongly on the final in the end, it affords no integrated, long-term process toward structural closure. Like Marenzio's setting, death is left hanging toward the end of the madrigal; the difference with Wert's rendering, however, is that it leaves the speaker (and the listener) suspended in the lyric moment even after the madrigal has ended.

Hence, the two settings of *Ah, dolente partita* show very different approaches to setting the same text. Wert's madrigal utilizes foreground phrases outlining the intervals between the modal final, third, and fifth and a background comprised of a sustained modal fifth, *d*", in the upper voice. This background fifth, however, is maintained through a G–B-flat–D–G motion in the contrapuntal lower voice as part of a large-scale succession of cadential goals:

Table 6.1:
Formal division of the text in Marenzio's *Ah, dolente partita*

Texture	Text	Cadence pitch	Non-cadential Pause
a3, a4	Ah dolente partita Ah fin de la mia vita	⌋ G, G, G	D
a4	Ah fin de la mia vita	G	
a1, a4	Da te parto e non moro		
a5	E pur i provo	B-flat	D
a3	La pena de la morte	B-flat, B-flat	
a5	E sento nel partire		
	Un vivace morire	D	D
a4	Che da vita al dolore	D- <i>fugg.</i>	
	Che da vita al dolore		
a4, a5	Per far che moia immortalmente il core.	⌋ G, G- <i>fugg.</i>	D
a5	Per far che moia immortalmente il core.	G	

In addition to providing variation to the piece, this 1–3–5–1 cadential plan both supports the upper-voice D using contexts of pitch-centricity with which it is consonant and upholds firmly the plagal G-hypodorian mode by adhering to the systemic cadential scheme promoted by Zarlino.

By contrast, Marenzio's setting incorporates large-scale cadential and contrapuntal behavior into a background structure that descends quickly at first, then gets held up on the penultimate pitch in illustration of the speaker' interminable death. Here, a fundamental descent through the A-hypodorian diapente comes up against upward-gesturing neighboring tones and middleground descents through foreign consonance-species, all of which challenge the underlying modal integrity of the work. While Wert also uses upper-neighbor motions to disrupt temporarily the background upper voice,

these disruptions prove much more local structurally and temporally: the upper-neighbor *e-flat''* at most times directly precedes the rearticulation of *d''*.

2. *Deh, poi ch'era ne' fati ch'i' dovessi*

The madrigal that opens the Seventh Book, *Deh, poi ch'era ne' fati ch'i' dovessi*, setting a passage from Act I, scene 2 of *Il pastor fido*, introduces many of the fundamental compositional techniques that characterize the book as a whole. The use of texture for rhetorical effect proves one of the most vital and marked of these techniques on the musical surface. The texture in *Deh, poi ch'era ne' fati ch'i' dovessi* ranges from rhythmically slow declamation either in strict homophony or with staggered voices, to declamation in quicker rhythms, to counterpoint with or without imitation. While the madrigal relies almost entirely on a full-voice presentation, reduced textures are used to set apart certain phrases. Across this varied surface come surges of chromaticism that highlight particular phrases or references in the text. All the while, the longer-range contrapuntal process incorporates various consonance-species, modal contexts, and cadential centers into a comprehensive unfolding of the mode itself.

Also, like many of the other *Il pastor fido* settings in the Seventh Book—as well as the Sixth, as *Ah, dolente partita* demonstrates—the text lends itself to two very different yet equally plausible interpretations, one of which stems from its context in the play, the other severing this intertextual connection to bestow a more independent meaning to Guarini's verse. The passage sits within the opening dialogue between Mirtillo and Ergasto in *Il pastor fido* immediately following the lighthearted talk between

Silvio and Linco containing the “Quell’augellin che canta” speech. In the scene, Mirtillo reveals to Ergasto, his closest confidant, his love for Amarilli and beseeches his help in finding a way to profess these feelings to her directly. Rather than be forced to endure a life without Amarilli—who is of a much nobler upbringing than the shepherd—Mirtillo exclaims that he would wish at least to die in her presence. Ergasto responds by explaining to his friend the Oracle, which demands that Amarilli either marry Silvio or be sacrificed in order to spare Arcadia from immense misfortune. Marenzio sets a portion of this tale in *O fido, o caro Aminta* later in the Seventh Book.

The madrigal sets a passage from Mirtillo’s lament to Ergasto. Substituting “Deh” for the play’s “Ma” in the opening verse, the text of the madrigal reads:

- | | |
|--|---|
| <p>1 Deh, poi ch’era ne’ fati ch’i’ dovessi
 Amar la morte, e non la vita mia,
 Vorrei morir almen, si che la morte
 Da lei, che n’è cagion gradita fosse,</p> <p>5 Ne si sdegnasse à l’ultimo sospiro
 Di mostrarmi i begli occhi, e dirmi muori.</p> | <p>Oh, since it was in the fates that I should
 love death, and not my life,
 I would like to die at least so that death
 to her who is its cause, were welcome,
 lest she should refuse at the last sigh
 to show me her lovely eyes and tell me, “Die.”</p> |
|--|---|

Apart from the surrounding events and characters of the play, the madrigal text lends itself to a range of interpretative possibilities. For example, the notion that these words form part of a dialogue becomes entirely optional in the madrigal without creating any problems conceptually or rhetorically: a second person is never explicitly acknowledged in the passage, for the speaker refers only to the third-person beloved. Furthermore, none of the characters is identified by name.

In this context, the text becomes unequivocally lyric rather than theatrical in nature: it offers a glimpse at the first person thinking or speaking to himself or to no one in particular, devoid of any events or concept of time external to the speaker’s thoughts.

As a lyric, the sentiments of the text are freed from the interpretative constraints of the play—its characters, circumstances, social and cultural milieu—to become a universal and communal expression. These are the thoughts of one who ponders the fate of his love exposed in a conventionally lyric fashion, and the madrigal accepts it as such.

A further distinction between the theatrical and lyric contexts involves the relationship between the speaker and his beloved. While the reader (or spectator) of the play is made aware that Mirtillo has only recently realized Amarilli's existence—and vice versa—the madrigal text gives no indication how well acquainted the speaker is with his beloved. By leaving up to the reader's imagination the extent of the lovers' familiarity, the madrigal text supports equally well a reading as a lover's lament over his lost or desired beloved (similar to its meaning in the play), or as an intimate encounter of the two lovers by interpreting the speaker's many references to *morire* as a sexual pun. The expression "Vorrei morir almen, sì che la morte / da lei, che n'è cagion, gradita fosse," for instance, seems almost jokingly to conjure erotic images. Like *Tirsi morir volea*, the text of *Deh, poi ch'era nei fati ch'i' dovessi* shows the speaker longing for death—a death caused by his beloved—but withholding his "ultimo sospiro" until his lover shows her eyes and tells him, "Mori."

Similarly, several of the other *Pastor fido* settings in the Sixth and Seventh Books become more open to double-entendre when removed from their theatrical contexts, such as *Udite, lagrimosi*, *Anima cruda sì, ma però bella*, and *O fido, o caro Aminta*. In the play, the expressions "morte" and "partire" represent literal descriptions of the ensuing action and are generally delivered by a pathetic, desperate speaker when faced with one of the many potentially disastrous situations of Guarini's tragicomedy. In the cases of

Anima cruda sì, ma però bella and *O fido, o caro Aminta*, both discussed in the following chapter, the texts come at times when a character in the play has been fatally wounded. In such scenes, the significance of *morire* is graphically played out onstage, thereby discouraging interpretations in the euphemistic sense. This is not the case, however, in the madrigal.

In the second scene of the play, Mirtillo's mention of death in the passage of *Deh, poi ch'era ne' fati ch'i' dovessi* comes initially as a pathetic exaggeration: his ardent yet rather impulsive love for Amarilli is so strong that if it is unrequited, he would rather die by her side than continue to live miserably. Later in the scene, however, with Ergasto's explanation of the Oracle and the calamity that would result if Amarilli were to fall in love with Mirtillo rather than marry Silvio, the notions of *morire* and *fato* are shown to be quite literal and grave.

As the reader acquainted with the play would know, the willingness Mirtillo expresses to die for the sake of his beloved indeed plays out literally in the later acts. When Amarilli falls in love with Mirtillo and is accused of being unfaithful to Silvio (as discussed above in relation to *Tirsi mio, caro Tirsi*), the only way to appease the goddess Diana and spare Arcadia is to sacrifice Amarilli or another who will die in her place. Mirtillo, being "il pastor fido," nobly demands to save his beloved and die instead, thereby retrospectively casting new light on the feelings expressed to Ergasto in Act I, scene 2 and elucidating the sincerity of Mirtillo's devotion to Amarilli.

For an audience familiar with the play (as Marenzio's presumably was), therefore, the madrigal text carries with it an essential and far-reaching association with the central plot: it shows a love-struck Mirtillo in the infancy of his relationship with Amarilli at the

start of the play, but is also a portent of the grave and potentially tragic events that come out of this love. To the reader unaware of the play, or who fails to recognize the origins of the passage altogether, the text is likely to be interpreted figuratively or even comically as a conventional lyric lament, with the option of taking *morire* as a sexual euphemism. The openness of the passage to such diverse interpretations indeed ensures its suitability to different readerships: the circles of Cinzio Aldobrandini and Virginio Orsini might find in the madrigal subtle and complex intertextual references, while others an equally enjoyable sexual pun.

It is perhaps in part because of this interpretative versatility that *Deh, poi ch'era ne' fati ch'i' dovessi* stands at the front of Marenzio's Seventh Book. Of the *Pastor fido* settings, however, this is not the first but the third to appear in the chronology of the play: before it come *Quell'augellin che canta* (I, 1) and *Cruda Amarilli, che col nome ancora*, which comes only a few verses earlier in the same dialogue between Mirtillo and Ergasto. These texts, however, are still positioned as the first three madrigals of the book, although rearranged from the chronology of the play. Furthermore, the madrigals are grouped together as a result of their common system-clef combination—*cantus durus* with *chiavi naturali*—yet each is in a different mode (see Table 2.6b in Chapter 2).

There are several possible explanations why the arrangement of these Act I texts in the madrigal book deviates from the order of the play yet still upholds a sense of deliberate design, as modern scholars have claimed. For instance, while the grouping together of the pieces on account of musical parameters proves entirely systematic, the decision that the *cantus durus*, *chiavi naturali* group should be the first of the four categories is more subjective. Given the fact that the Sixth and Eighth Books begin

instead with the *cantus mollis*, *chiavi naturali* madrigals, and Marenzio's other books begin with any one of the four system-cleffing combinations, it would not be unreasonable to suggest that textual chronology was used as a secondary factor in determining the order of the Seventh.

Of the first three madrigals, *Quell'augellin che canta* seems the least suited to open a five-voice book of madrigals, and the Seventh Book in particular. The lengthy trio in the upper voices that opens the madrigal lacks the assertive force of the full-voice, exclamative openings in the other two madrigals. Even more, the lighter, pastoral tone and playful text-setting of the work is not in keeping with the general gravity that pervades much of the book. Between the two madrigals setting Mirtillo's dialogue with Ergasto from scene 2, a preference for *Deh, poi ch'era ne' fati ch'i' dovessi* over *Cruda Amarilli, che col nome ancora* to introduce the madrigal book might be based on the forceful, expressive declamation with which it opens, which prove more forthright and arresting than the mournful imitative phrases that begin the latter. *Deh, poi ch'era ne' fati ch'i' dovessi* also proves considerably more concise than the substantial *Cruda Amarilli, che col nome ancora*, which in the present arrangement is padded on either side by the two shorter works. Perhaps most imperatively, *Deh, poi ch'era ne' fati ch'i' dovessi* seems to represent most ideally the essential qualities of a lyric text: a profession of love by a tortured, anonymous speaker to an unnamed beloved, devoid of overt or excessive pastoral images that might give the inaccurate impression that this is above all a collection of lighthearted, canzonetta-like pieces—the style with which Marenzio was most closely associated.

Deh, poi ch'era ne' fati ch'i' dovessi, even in its opening measures alone, is in many ways emblematic of the stylistic qualities, expressive techniques, and compositional procedures that pervade the rest of the Seventh Book. As Example 6.5 shows, the exclamation “Deh poi” comes in two overlapping waves—first in three of the voices, then in the remaining two—that join together to deliver the rest of verse 1 in homophonic declamation: “ch'era ne' fati ch'i' dovessi.” The phrase (mm. 1–9) begins and ends with a pronounced A-minor sonority—both articulated with the assonance *E* (“Deh” and “dovessi”)—and makes prominent use of the modal final (A) and fifth (E) to delineate the consonance-species boundaries of the A-dorian mode. While the canto fills in the modal diapente, the arching phrase of the tenore from *c'* down to *e* and upward again to *a* makes clear that this is the plagal form of the mode—thus, A-hypodorian.⁷

Marenzio maintains the formal division of verses 1 and 2 with the full stop on A in mm. 8–9, despite the opportunity for elision (“dovessi Amar”) and the grammatical codependence of the two verses. The continuity of the phrases, however, is upheld by the weakening of the A cadence at “dovessi”: a two-part cadence with the *clausula tenorizans* in the basso, continued motion in the alto, and the final syllable lasting only half a tactus.

⁷ The basso meanwhile complements the plagal gesture of the tenore with a straightforward downward reach through the modal octave from *a* to *A*. The ambitus of the tenore (*e'*–*e*) and cantus (*e''*–*d'*) remain for the most part stringently within their respective modal octaves.

Example 6.5: *Deh, poi ch'era ne' fati ch'i' dovessi*, mm. 1–19

The musical score is written for five voices: Contralto (C), Alto (A), Tenore (T), Quarta (Q), and Bass (B). The lyrics are in Italian and are as follows:

Deh, _____ poi ch'e - ra ne' fa - ti ch'i' do - ves - - si A -

Deh, _____ poi ch'e - ra ne' fa - ti ch'i' do - ves - - si A -

Deh, _____ poi ch'e - ra ne' fa - ti ch'i' do - ves - - si A -

Deh, _____ poi ch'e - ra ne' fa - ti ch'i' do - ves - - si A -

Deh, _____ poi ch'e - ra ne' fa - ti ch'i' do - ves - - si A -

mar _____ la mor - - - te_e non _____ la vi - ta mi - - - a

mar _____ la mor - - - te_e non _____ la vi - ta mi - a

mar A - mar _____ la mor - te_e non _____ la vi - ta mi - - - - a

mar la mor - - - - - te_e non _____ la vi - ta mi - - - - a

mar _____ la mor - - - - - te_e non _____ la vi - ta mi - - - - a

With the mode unequivocally established, verse 2 elicits a contrapuntal sleight of hand that deflects the cadence away from the modal final in reaction to the text. The verse underscores the antithesis between “morte” and “vita” and the notion that the speaker—whether Mirtillo or the generic “io”—is predestined to “amar la morte e non la vita (mia).” To render the speaker’s hopelessness in the face of the whims of fate, the verse generates a string of failed cadential approaches, thereby thwarting the outcome

expected, even longed for, by the listener. When signs of a cadential preparation arise, they are not only frustrated but turned in another direction entirely, much like the fortune of the speaker. The device that proves crucial to Marenzio's handling of the line is the textual elision at "morte e."

The first of these *cadenze fuggite* comes in mm. 10–12, where "amar" sets up a three-part cadence on G, complete with a pre-cadential suspension in the *clausula cantizans* of the alto. The cadence is evaded not merely as a deceptive cadence with the *clausula basizans* moving upward by step from *d* to *e* rather than G; rather, the *clausula cantizans* avoids the cadential goal altogether and instead leads to *g-sharp'*. This *g-sharp'* in turn becomes the *clausula cantizans* in preparation for a cadence on A between the alto and tenore with "la morte" (see Example 6.5).

Yet, as a result of the elision of "morte" and the following conjunction, "e," the cadence on A in m. 14 yields little rhetorical closure and bounces immediately to a D sonority at "non." This A–D gesture likewise has all the features of a three-part cadence except that it resolves on the weak part of the tactus, thus giving the effect of a rhythmically offset "cadence-of-the-cadence" that delays rhetorical and cadential closure. With this effect, "non," signifying the rejection of the speaker's desire, is underscored in its association with denied contrapuntal expectation. The phrase at last comes to rest with an emphatic *cadenza principale* on C with "la vita mia".

Structurally, the section of the madrigal including verses 1–2 (Example 6.5) has the important function of introducing and maintaining the first pitch of the background diapente descent. For the A-hypodorian mode, this consists of the first-species diapente A–E, the same diapente that twelve-mode theorists would claim identifies the aeolian

mode. As the analysis in Example 6.6 illustrates, this A–E diapente represents the fundamental modal skeleton of *Deh, poi ch'era ne' fati ch'i' dovessi*, projecting through the madrigal a large-scale unfolding of the hypodorian mode that functions alongside the text to provide a sense of long-range rhetorical coherence, and to generate the contrapuntal process of the musical foreground.

Example 6.6: *Deh, poi ch'era ne' fati ch'i' dovessi*, contrapuntal analysis

The first pitch of the background diapente, *e''*, occurs in the canto with the opening exclamation, “Deh.” This pitch is maintained contrapuntally through the C cadence at “la vita mia” through a middleground voice-exchange whereby it is handed off from the canto to the tenore, as well as through its continued prominence on the foreground.⁸ Concurrently with this middleground voice-exchange, the underlying

⁸ Actually, as the score shows, the voice-exchange occurs between the canto and the two tenor voices: quinto and tenore. The tenore accomplishes the full voice-exchange from *c'* to *e'* in mm. 1–17, but

cadential centricity of the piece shifts from A to C, resulting in a corresponding change of contrapuntal support to the background modal fifth.

By similar fashion, d'' and c'' of the background diapente are presented and maintained through the collective processes of the five-voice texture. At the relatively weak cadence on D with “*almen sì che*” in m. 26, the activation of the background d'' in the canto initiates a middleground descent through the G diapente, d'' to g' , the conclusion of which is punctuated by a full cadence on G in m. 34. The main cadential focus of the madrigal to this point, therefore, shifts from A and C in support of e'' (mm. 1–19), to D and G in support of d'' (20–34). As a consequence of the change from E to D as governing background pitch comes the temporary displacement of the E octave of the A-hypodorian mode by a D octave divided arithmetically with e'' functioning as upper-neighbor. (See, for example, the weakening of the E-*mi* and E-*re* cadences at mm. 28 and 32, respectively, which distinguishes the status of E as subordinate to D.)

As Example 6.6 shows, while the background modal fourth is upheld linearly through the G-diapente descent, its presence on the surface is maintained in the lower register by the tenore and quinto. At the words “(gra)dita fosse” in the cadential approach to G, for example, almost in overstatement, d' is repeated for nearly three tactus in the tenore, highlighting the prevailing background pitch before it gives way in the following phrase to the next pitch.

The modal third of the background diapente, C, is somewhat different than the earlier pitches in terms of its articulation and projection. It arises as part of a

this e' is subsequently taken up by the quinto in m. 19 when the tenore descends again to c' . The main point of the example, however, is not the specific mechanics of the voice-exchange, but rather the retention of the background modal fifth by the lower voices that allows for its continual contrapuntal presence despite its foreground absence in the canto.

middleground descent through from e'' to e' in the upper voice (mm. 35–49) that firmly reinstates the octave of the A-hypodorian mode. This octave descent is punctuated in such a way as to accentuate the consonance-species boundaries of the aeolian mode: e'' (m. 35), c'' (m. 40), a' (m. 46), and e' (m. 49). Affirming that this is an establishment of c'' rather than a reactivation of e'' as background pitch is a three-part *cadenza fuggita* on F at “occhi” in mm. 41–42. Like the cadence at “Amar la morte e,” this F cadence is undercut by an elision in the canto with the subsequent conjunction: “begl’ oc-*chi* e.” Thus, as shown in Example 6.6, c'' is introduced in the upper voice through a descending third from e'' in mm. 35–40 and contextualized within a series of cadential centers that proceeds C–(D)–F–(D)–C (mm. 35–49).

The period governed by the modal third stands apart also in the predominance of three- and four-voice imitative texture; only the repetitions of “vorrei morire” in the opening of verse 3 (mm. 20–24) proves to have warranted a similar treatment. The use of reduced texture seems a delivery fitting of the words: “Nè si sdegnasse a l’ultimo sospiro / di mostrarmi begl’occhi.” There is no rest anticipating “sospiro,” for these are speaker’s thoughts of an intimate death—either literal or figurative—before his beloved, and the setting indeed portrays it intimately and, perhaps, tenderly. One might imagine (or even witness onstage) the speaker gazing dreamily upward while fantasizing of his beloved; here the madrigal achieves this very effect by voicing the passage entirely in the upper register.

The two statements of the second part of the last verse, “e dirmi, «Mori»,” by contrast, return to full-voice texture in staggered declamation. Perhaps in mocking the speaker’s wish that his death “gradita fosse” to his beloved, the first of these attempts at a

musical–rhetorical death in the madrigal is a failure, and requires another try to satisfy the structural demands of the piece. The first statement (mm. 42–46), where it is hinged to the first part of the verse by the canto’s elision of “occhi e,” culminates in a “false ending” in the form of a two-part cadence on D between the basso and quinto. What is more, the E–A motion expected to accompany a cadence on the A-hypodorian final as *clausula basizans* appears instead in the canto’s *e*’–*a*’ at “Mori”: something has surely gone amiss.

In its second statement (mm. 46–54), this time severing completely the elision at “occhi e,” more assured preparations are made for the approaching cadence. First, a B-minor sonority at “dirmi” (m. 51) sets up the beloved’s “Mori” and the pre-cadential approach by introducing the penultimate pitch of the *clausula basizans* by a fifth relationship: *B*–*e*. When the cadence ensues, the E–A motion takes place this time properly in the basso, while the 6–8 cadential motion occurs between the canto and tenore. This gesture carries out the terminal *b*’–*a*’ descent of the background diapente, cadencing resolutely on A with the beloved’s command: a “gradita morte,” however it is interpreted, is achieved at last.

To be sure, there are plenty of other opportunities for erotic associations in the *Pastor fido* settings in the Sixth, Seventh, and Eighth Books. Two madrigals that seem to support similarly playful, alternative readings are discussed in later chapters: *Anima cruda, sì, ma però bella* is examined in Chapter 7, which deals primarily with modal ambiguities; and *Udite, lagrimosi* comes with the explication of structure in the phrygian-type modes in Chapter 8. While opportunities for euphemistic readings abound in lyric poetry of the Cinquecento, as hidden conceits—especially erotic ones—indeed prove part

of the tradition, the madrigal proves intrinsically well-suited to the task of realizing these double meanings. By its expression of the text in a modal idiom, the five-voice madrigal is able to create ambiguities in the modal orientation, and to thwart the expectations of its readers by delaying, disrupting, and subverting the stylistic conventions of the repertory. The ability of the madrigal to invite multiple readings, as seen in the preceding chapters, enables it to play along with both sides of a double-entendre, thus leaving to the listener the task of interpreting not only what is being expressed, but also who is expressing in the lyric moment.

Chapter 7

Modal Ambiguity

As seen in several of the preceding analyses, the integrity of the fundamental modal framework in Marenzio's *Pastor fido* madrigals may be challenged on various scales and at various points in the piece. In these instances, confrontations to the underlying mode were typically seen in the form of short-lived displacements at the middleground level of the operative background pitch, obfuscations of the form of the mode by the mixing of collateral forms (i.e., authentic and plagal) or the restriction of the modal octave, or the pervasive avoidance of the modal final as a cadential goal. All of these cases of modal ambiguity, therefore, remain fairly local in function and generally resolve within the larger modal context so as to leave little doubt of the true mode.

At times, however, the obfuscation of the mode extends to much deeper levels and greater scopes, leaving the key to true modal identity buried in the bedrock of the fundamental structure. The three madrigals of this chapter exemplify very different means of obscuring the mode, each yielding a different outcome in terms of the relationship between musical surface, background, and external parameters. The first madrigal, *Anima cruda, sì, ma però bella* has proven a bane to modern analysts for its suspiciously acquiescent beginning and conclusion separated by an utterly unruly middle section, which proves, however, to be remarkably consistent unto itself. *Deh, Tirsi, mio gentil, non far più stratio*, a setting of a speech of Corisca (like *Com'è dolce il gioire, o*

vago Tirsi), projects a seemingly constant foreground; however, this foreground stands in opposition to the system, thereby raising the concern of which is genuine, and which merely an artifice. The final madrigal, *O fido, o caro Aminta*, represents perhaps the quintessence of modal ambiguity, the elucidation of which bears compelling insight not only into the manifestation of mode at the deepest levels, but also into the structure of the Seventh Book.

1. *Anima cruda, sì, ma però bella*

One significant formal distinction between the madrigals of the Sixth and Seventh Books is the occasional repetition of expansive periods of music and text in the earlier book that plays only a minor part in the later one. Perhaps owing to the brevity of the text or, more likely, to its reading of the text, *Anima cruda sì, ma però bella*, the fourth madrigal in the Sixth Book, repeats over half of the verses with the same musical setting. Yet, it is not the use of large-scale repetition that has drawn the attention of scholars such as Meier and Macy to this madrigal but, rather, its unusual and vexing delineation of an underlying mode. However, scholars have not recognized that the modal instability in the madrigal is counterbalanced by the use of a musical–textual motive that ushers the work structurally toward modal resolution and elucidates the link between long-range modal structure and textual expression.

Due to the lack of specific names and gender-specific pronouns and word-endings, the text does little to betray its role and origin in *Il pastor fido*—that is, assuming it even did originate in the play, rather than as an independent lyric. Instead,

like *Deh, poi ch'era nei fati ch'i' dovessi*, its universality seems only to distance the passage from its theatrical source, as neither the identities nor the genders of the first and second persons are made known. At the same time, because the second person is referred to solely as “anima,” the adjective endings end up being feminine. This is particularly prominent in the opening verse, “Anima cruda sì, ma però bella,” which associates the second person with the feminine ending from the outset, and thereby might endorse the interpretation of the speaker as male. In the final verse, however, this potential ascription of femininity to the second person becomes confused when, in imparted speech, the second person now refers to the speaker also as *anima*, echoing his (or her?) sentiments from the opening verse. *Anima*, along with all of its accompanying feminine adjectives, therefore comes to signify *both* the speaker and the beloved through their reciprocal use of the metonym, which, in the end, leaves the reader to decide whether a female or male speaker is more fitting.

In addition to this potential for gender-swapping, the text also evokes two very different interpretations in terms of the scenario it endorses—a common characteristic of Cinquencento lyric poetry, as examined in the foregoing chapter. Images such as “beate morte” and “ultimo sospiro” represent at once the conventional, rather histrionic expressions of a *partenza* of two lovers, a death in the true sense, and an erotic encounter based on the reading of “morte” and “sospiro” euphemistically as the moment of sexual climax. Outside of the play, the latter reading seems more than merely a possibility.

1 Anima cruda sì, ma però bella,
Non mi negar a l'ultimo sospiro
Un tuo solo sospir. Beata morte,
Se l'addolcissi tu con questa sola
5 Voce cortese e pia,
Va' in pace, anima mia.

Cruel soul, yes, yet still beautiful,
do not deny me at the final breath
but one sigh from you. Blessed death,
if you would sweeten it with only these
words, courteous and caring:
“Go in peace, my soul.”

As we know, the passage in *Il pastor fido* is in fact spoken by a *female* character to her male beloved, and the meaning of *morire* is overtly literal. Dorinda, who has been mortally wounded by her beloved Silvio's arrow after disguising herself as a wolf, begs Silvio for a single sigh and a blessing so that she may die content. Thus, not only might an awareness of the passage's role in the play bear an effect on how the reader might interpret it as a madrigal text, but the intertextual reading could be fundamentally different from one independent of the play.

A reading of the madrigal intertextually, for example, would identify the first-person speaker as the female, which would much less strongly support the recognition of the potential sexual wordplay. This is not only because such an informed reading would regard death in the literal sense, since Dorinda is indeed dying, but also on account of contemporary conceptions of sex. According to sixteenth-century medical theories explaining how the humors affect sexual consummation, many of which rely fundamentally on the writings of Galen in the second century, the body temperature of females, being naturally lower than that of males, must be heated substantially more than a male's to allow for the soul to be released from the body—at the point of sexual climax, or ejaculation. It is this expulsion of spirit that lies behind the euphemisms *morte* and *sospiro*. The result, which often serves as the epigrammatic crux of many madrigal texts, including Guarini's well-known "Tirsi morir volea," is that the female would require more time to reach the requisite temperature than the male, and, therefore, would request (or demand) that the male resist death until she, too, could die.¹

¹ Laura Macy discusses the theories of Galen and sixteenth-century sources in "Speaking of Sex," 2–4. See also Bonnie Gordon, *Monteverdi's Unruly Women: The Power of Song in Early Modern Italy* (Cambridge: Cambridge University Press, 2004), particularly chapter 3, "Madrigalian Desire: The Convergence of Love and Sex in the Madrigal."

In *Anima cruda, sì, ma però bella*, the notion of waiting until both lovers may “sigh” together is fundamental to a sexual interpretation of verses 2–3: “Non mi negar a l’ultimo sospiro un tuo solo sospir.” In an erotic context, it proves much more likely that this statement—a reference to the soul leaving the body—would be spoken by the male than by the female. Since the idea of the speaker hoping for one “solo sospiro” from the second person, while she or he experiences “l’ultimo sospiro,” would strongly evoke contemporary social conceptions of male and female roles for its erotic interpretation—conceptions that regard female arousal as a protracted, unnatural, and even dangerous process—a reading of the text with a knowledge of the gender roles of the play could dissuade this course of interpretation: in essence, the roles of the female and male are not in accord with the social norm.² In this text, which shows the speaker withholding “l’ultimo sospiro” until receiving “un solo sospir” from the second person, it is most likely, given the depictions of similar scenarios in other euphemistic texts of the time, that the speaker would be understood as male and the second person—who would at last would speak “Va’ in pace”—as the female. To the reader unaware of its theatrical source, therefore, the roles of “Silvio” and “Dorinda” would probably be the reverse of the play: Silvio, at the brink of a “beata morte,” would beg Dorinda for a sigh. This interpretation is bolstered by the feminine “anima” and its accompanying adjectives in the first verse.

At the same time, however, as in *Se tu, dolce mio ben, mi saettasti* (where the distinction of gender is made explicit), the reversal of the conventional roles of male and

² Indeed, Bernhard Meier serves as an example of one who has followed a reading of the text independent of the play with a male speaker, as he writes: “Its text is a prayer of one dying for love: that the beloved may relieve *his* last sigh with a sigh; and then, ‘Va in pace, anima mia’” (italics mine; *The Modes of Classical Vocal Polyphony*, 382).

female might make for an even more humorous, provocative, and somewhat transgressive sexual scenario. *Anima cruda, sì, ma però bella*, like *Se tu, dolce mio ben, mi saettasti*, would show a female speaker (perhaps Dorinda) relishing the facility with which she has found death—or even multiple deaths—while her lover evidently is faced with some difficulty.

However the gender roles might be interpreted, the madrigal seems to play along with the potential wit of the text, specifically the difficulty that the speaker and second person have in reaching a harmonious end. The modal ambiguity of Marenzio's setting indeed continues to vex modern scholars. The opening verse alone only seems to elude any sense of modal grounding; when a mode finally asserts itself through sheer persistence through the middle of the piece, the conclusion reveals that this was all a ruse—or, perhaps, mere foreplay. For structural closure comes abruptly, yet soundly. One might deem the madrigal's peculiar, even transgressive, projection of mode as a musical response to a potentially socially transgressive text. Who, then, had been waiting for whom?

The text is set musically in *cantus mollis* with low clefs in what appears to be a G-hypodorian context framed by F sonorities at the beginning and end. Bernhard Meier writes:

...If we listen to Marenzio's composition, at first we believe that after a highly chromatic beginning, we hear Mode 2 transposed to g: all the cadences (except for two on e), and the melodic progression of the upper voice and of the two tenors expound the range of Mode 2 transposed to d'-g'-d'' and d-g-d' respectively. The statement of the closing line, "Va in pace, anima mia," has already ended twice with a clausula primaria on g.... But, highly unexpectedly the closing line is repeated two more times, and its music is transposed a whole tone lower. Consequently, our

madrigal ends with two cadences on f, and thus, instead of Mode 2 transposed, in (untransposed) Mode 6.³

Despite the modal incongruity between the central body of the madrigal and its opening and closing phrases, however, Meier notes that Marenzio's work retains its modal integrity, if only barely: "By means of this agreement between first and last tones, a minimum of modal unity is preserved, and a modal progression that is *simply* monstrous is avoided, at least pro forma."⁴ Laura Macy similarly writes:

The madrigal begins and ends on an F sonority, but the tonal language of the piece is G-Dorian. The opening F sonority is abandoned immediately to be reinstated almost as an afterthought in the repetition of the final line, and the primary cadences are on G and D.⁵

The opening verse is largely responsible for this sense that the madrigal moves directly into a G-dorian idiom after beginning on what seems to be a sonority on the F-lydian final. The first verse is broken into two musical sub-phrases, as shown in Example 7.1. The madrigal begins in four-part declamation with the canto rising chromatically from *f* to *g*' before settling on *e*', while the basso moves chiefly by thirds (and fifths, according to root motion) to produce the series of major sonorities: F–D–G⁶–C–A. This initial, meandering phrase is answered in the second half of the verse, "ma però bella," by

³ Meier, *The Modes of Classical Vocal Polyphony*, 382. Meier's attribution of the ending to the F-hypolydian mode in *cantus mollis* as opposed to the F-hypoionian mode (transposed Mode 12) reflects his general tendency to adhere in most cases to the eight-mode system rather than the twelve-mode in his classifications, as do I as well. This indeed reflects the prevailing perception of theorists in the period from which the majority of his examples are taken—before the middle of the sixteenth century—and furthermore allows for a consistency in ascription of mode for pieces of a similar modal idiom, regardless of whether they arose before or after Glarean's declaration of four new modes.

⁴ Ibid., 382.

⁵ Laura Macy, *The Late Madrigals of Luca Marenzio*, 111.

a sudden close on G with a three-part cadence in the upper voices. The contrast between these opening phrases—the first chromatic and disorienting, the next a simple yet firm cadential gesture—portrays the duality of the second person (“anima”) as both “cruda” and “bella” in a highly unsettling way: although “bella” has brought cadential closure, it is on a pitch rather removed from the F-lydian context that opened the piece. Even more, the madrigal remains in this unsettled—or, one might say, aroused—state for quite some time.

The directedness by which the opening verse advances to the G cadence at “bella” fosters the interpretation of F as a point of departure rather than a pitch-center from the very outset. This relegation of F comes only to be reconsidered in retrospect following the completion of the madrigal, at which point F emerges as the true modal final suppressed in the opening measures by the overly ecstatic rise to G. In essence, the madrigal, like the speaker, remains in an unnaturally elevated state (i.e., “hotter”) until at last the beloved speaks, “Va’ in pace, anima mia.”

Example 7.1: *Anima cruda sì, ma però bella*, mm. 1–9

Example 7.1 shows the musical score for the first nine measures of the madrigal "Anima cruda sì, ma però bella". The score is written for five voices: Contralto (C), Alto (A), Quarta (Q), Tenore (T), and Bass (B). The lyrics are: A - - - ni - ma cru - - - da sì, ma pe - rò bel - la. The score includes a dashed line labeled "x-aug." above the Contralto staff and a bracket labeled "X" above measures 7-9. Measure numbers 5 and 9 are indicated above the staff. The Tenor staff has an "8" below it, and the Bass staff has an "8" below it.

Indeed, Meier and Macy regard this G cadence as the point at which the G-hypodorian mode becomes clearly instated, persisting through the remainder of the work until the final measures. Yet, in truth, the modal structure of the madrigal is not so straightforward, for it takes considerably longer for G to assert itself fully over F as the principal cadential center, let alone as underlying modal final. Despite the deceptively overt move to G in m. 9, there is a period of transition from F-lydian to G-hypodorian that involves a migration through other modes by way of phrase-structure and tessitura. As Example 7.2 shows, the canto's consonance-species shift from those of an implied F octave (really $f'-d''$ with leading-tone below) to those of a D octave ($d'-d''$) over the course of mm. 1–19. Most importantly, the canto projects a gradual ascent in mm. 1–16 through the F diapente, which is immediately disrupted by the leap to d'' with the personal deictic “tuo” in m. 16. Problematically for the F-lydian mode, the modal final in the upper register is never actually reached in the canto or the two tenors, an aspect of the work that will be discussed below. The tenore, in fact, remains silent until the start of verse 2 in m. 12, at which point it begins immediately by delineating the consonance-species of the D octave divided alternately at A and G. In addition, following the G cadence at “bella,” no effort is made to indicate G as pitch-center until the first statement of the final verse in mm. 31–36; until then, its leading-tone, F-sharp, is altogether absent (except for the fleeting and structurally marginal D–G gesture at “un tuo” in mm. 16–17), and G, therefore, proves at least as weak a pitch-center as F through the first statement of the text (mm. 1–37).

The main impetus of the downward shift from the F to the D octave stems from the introduction of E-flat in mm. 12–14 in response to “negar l'ultimo.” Arising as *fa*

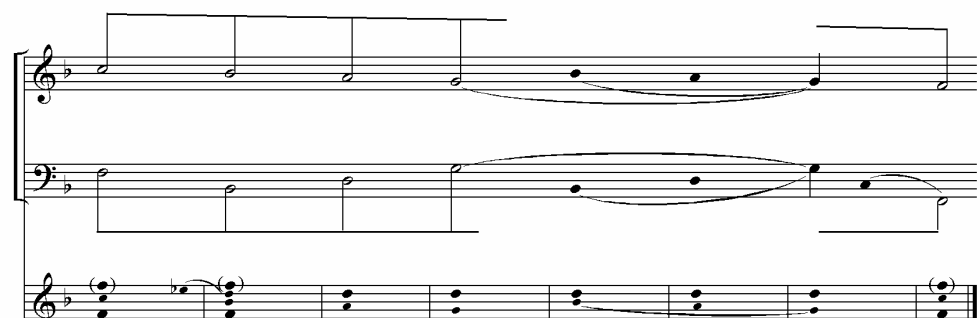
supra la of the flat hexachord, E-flat functions as a passing-tone from F to D, undermining the potential for F to assert itself cadentially by usurping its leading-tone. Significantly, this E-flat to D motion is underscored by the association of *e-flat*" (m. 13–14) and *d*" (mm. 16–17) with large leaps in the canto on the assonance *U*: “a l’ultimo” and “un tuo,” both descriptions of the lovers’ impending sighs. The shift in prevailing octave-species is furthermore depicted literally on the foreground by the *cadenza in mi* on D in mm. 17–18 (and one vitiated by its weak metrical placement in m. 14), as shown in Example 7.2 as well as in the analysis at Example 7.3.

Example 7.2:
Anima cruda sì, ma però bella, structural use of commixtio tonorum

	Verses: 1-3,6	3.7	4-5	6	3.7	4-5	6	6
	Measures: 1-18	19-22	23-31	31-36	37-40	41-49	49-54	55-63

Background diapente

Predominant consonance-species



Contextual mode: F-lydian (Bb-hypolydian) D-dorian G-hypodorian F-lydian

With the instatement of the D octave, it is the D-dorian mode, rather than the G-hypodorian, that seems to prevail through the three-part D cadence in m. 31: the brief digression toward B-flat in mm. 19–22 plays the dual role of a cadence *fuori di tuono* as well as a forewarning of the coming turn to a G-dorian context. For the repeated

statements of the final verse beginning in m. 31, the G-hypodorian becomes unequivocally established.

The section of music and text that coincides with the instatement of the D octave is precisely that which is repeated verbatim in mm. 19–36 and 37–54 (although some lines are swapped between the quinto and tenore), setting apart this period of *commixtio tonorum* as a distinct formal as well as modal section of the madrigal. By repeating this section of text and music, the consonance-species of the D octave become the most heard melodic boundaries of the piece through m. 54 (see Examples 7.2 and 7.3). One could not say, however, that this large-scale repetition would produce an identical structural (or, hence, aural) effect. Following the strong G cadence at “anima mia” in mm. 34–36, the restatement of “Beata morte” functions not as a digression from a D-dorian context as before, but rather as an underscoring of the *confinalis* of the G-hypodorian mode: B-flat. This, furthermore, weakens the establishment of D as modal final in the following phrases, instead contextualizing the D cadence at “cortese e pia” (mm. 47–49) as an articulation of the modal fifth of the G-hypodorian mode (see Example 7.2). In other words, the second statement of verses 3.7–6 is subsumed by—and, hence, heard as a continuation of—the G-hypodorian context instated at the end of the first statement (mm. 31–36).

Example 7.3: *Anima cruda, sì, ma però bella, contrapuntal analysis*

The musical score is presented in two staves: a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line. The score is divided into systems by vertical bar lines. Measure numbers are indicated in boxes above the vocal line: 16, 19, 27, 31, 37, 45, 49, 55, and 59. A contrapuntal analysis is overlaid on the score, with brackets and 'X' marks indicating specific intervals or textures. The lyrics are: 'Anima bella a l'ul - timo sospiro Un tuo sospiro beata morte so - la Vo - ce anima mi - a Va' anima mi - a Va' anima mia'.

Taking into account the strong gestures toward G in the madrigal's opening phrase, the most ubiquitous modal context in the madrigal, therefore, is without question the G-hypodorian—though its dominance is perhaps not as absolute through the body of the work as Meier and Macy suggest. Yet, on the large-scale level, the three-part cadences in the upper voices on G that coincide with verse 6 fail to relieve the madrigal structurally from its aroused state, and instead only tread water in anticipation that, at some point, the beloved *will* sweeten the speaker's death by saying, "Va' in pace, anima mia." This sweet death can only be achieved when all factors come into accord in a moment of cadential, modal, and rhetorical conclusion.

The general difficulty that the F-lydian mode has in exerting itself throughout the piece is exacerbated by the failure of the four upper voices to fill out the proper modal octaves—a characteristic that prevents the piece from becoming effectively grounded in its own mode. If ambitus were the overriding factor in determining of mode, the G-hypodorian mode would overwhelmingly prevail. For instance, the canto has the ambitus *d'-e-flat''* and, thus, reaches neither the upper limit of the F-lydian modal octave nor the lower limit of the F-hypolydian octave. The restricting of the canto's upper range to *e-flat''*, however, facilitates the shift downward from the F to the D octave species, as explained above, and thereby only provokes the modal restlessness of the work. The quinto and tenore similarly operate primarily within the D octave of the G-hypodorian mode, both sharing the overall ambitus *d-e''*, while the alto is restricted to a range that betrays neither the F-hypolydian nor the G-dorian modal octaves, but instead delineates an A-octave compass: *a-a'*. In terms of an erotic reading of the madrigal, the situation surely does not look promising for the speaker, who is suspended in her (or his) arousal

with a partner that seems to fall short of the mark. Whether the second person can muster enough vitality to reassert himself (or herself) will decide whether or not “pace” is in the speaker’s—and, hence, the madrigal’s—destiny.

The G cadence in mm. 7–9 has other significant implications beyond its role of introducing G as a prominent cadential goal and the musical–structural embodiment of the speaker’s arousal. The phrase that prepares this cadence at the words “ma però bella,” labeled X in Example 7.1, represents an important motivic gesture that becomes intimately associated with the most salient cadences in the madrigal. The motive returns for each of the four full statements of the last verse, “‘Va’ in pace, anima mia,” first in its original form—a three-voice cadence on G—then as a cadence in five voices on the modal final.

The first and second of these motivic restatements occur in mm. 31–36 and 49–54 (the latter being the result of the formal repetition of mm. 23–36). As Example 7.4 shows, the motive appears with only one slight rhythmic variation of its initial form at “ma però bella”: the tenore is now aligned homorhythmically with the canto and alto on the syllables “anima.” Most importantly, the motive is again set as a cadence on G, thereby strongly maintaining the hegemony of G as pitch-center and, hence, the G-hypodorian mode. Moreover, by setting the first part of the motive to the three syllables “anima,” the madrigal underscores the rhythmic correlation between the motive and the statement of “anima” at the opening of the madrigal (mm. 1–3), where it appears quadruply augmented (compare Examples 7.1 and 7.4).

Example 7.4: *Anima cruda sì, ma però bella*, “anima mia” (mm. 31–36)

32 36 X

C a: «Va' in pa - ce, va' in pa - ce, a - ni - ma mi - a»

A a: «Va' in pa - ce, va' in pa - ce, a - ni - ma mi - a»

Q a: «Va' in pa - - ce,»

T 8 «Va' in pa - ce, va' in pa - ce, a - ni - ma mi - a»

B «Va' in pa - ce, va' in pa - ce,»

The third and fourth instances of the motive in mm. 55–63, where it is again associated with repetitions of the final utterance “«Va’ in pace, anima mia»,” show it now in five-voice texture transposed down a whole tone to cadence on the modal final, F—a gesture that emerges, as Meier describes, “highly unexpectedly,” and Macy as “almost as an afterthought.” Example 7.5 shows the immediate juxtaposition of both the G-final and F-final forms of the motive for the return to the F-lydian context at the end of the work, at which point the motive retains the essential contrapuntal and rhythmic aspects of its initial appearance in verse 1 (Example 7.1). When brought into accord with the underlying F-lydian mode, the motive acquires greater structural weight as a cadential articulation by its expansion to full-voice texture and the continued motion in all the voices through the phrase “«Va’ in pace, anima mia»,” rather breaking the elision of “pace anima” as in previous statements. In its final statement in mm. 59–63, the cadential motive (though not including the opening “va in”) is augmented to twice the

length of its earlier appearances, presenting the syllables of “anima” at half the rhythmic values of their original forms.

Example 7.5: *Anima cruda sì, ma però bella*, mm. 52–58

The musical score for Example 7.5, *Anima cruda sì, ma però bella*, measures 52–58, is presented in five parts: C (Cantus), A (Alto), Q (Quinto), T (Tenore), and B (Basso). The score is in G major (one sharp) and 4/4 time. Measures 52–58 are marked with a bracket and 'X' above the staff. Measure 55 is marked with a bracket and '55' above the staff. The lyrics are: C: pa - ce, va'in pa - ce, a - ni - ma mi - - a, va'in pa - ce, a - ni - ma; A: ce, va'in pa - ce, a - ni - ma mi - - a, va'in pa - ce, a - ni - ma; Q: ce, va'in pa - ce, a - a - ni - ma mi - - a, va'in pa - ce, a - ni - ma; T: «Va'in pa - - - ce, va'in pa - ce, a - ni - ma; B: ce, va'in pa - ce, va'in pa - ce, a - ni - ma. The score continues with measures 59–60, marked with a bracket and 'X' above the staff. Measure 60 is marked with a bracket and '60' above the staff. The lyrics for measures 59–60 are: C: mi - a, A: mi - a, Q: mi - a, T: mi - a, B: mi - a. The score ends with a bracket and 'x-aug.' above the staff.

By using the cadential motive of “ma però bella” for the terminal cadence, the definitive return to the proper modal realm in the madrigal is connected motivically to the initial *disruption* of mode in the piece. The motive perpetuates this disruption through the large-scale repetition of verses 3.7–6 by continuing to articulate G as tonal center,

thereby prolonging structural instability (or modal arousal) until the time is right to “Va’ in pace.” Furthermore, by linking “anima” of verse 1—a reference to the second person—rhythmically with “anima” of verse 6—an implied reference to the *first* person—the two *anime* are tied together musically. Through m. 54, however, the *anime* exist in different spheres of modality: the first in the fleeting manifestation of the F-lydian mode in the opening measures, the second in the G-hypodorian context of the first two “anima mia” cadences. This referential disunity is resolved when verse 6 is led at last to a cadence on F. Rhetorical closure, therefore, comes only when the *anima* of the speaker has returned to its natural, composed state—the release of the soul’s arousal embodied in the descent upon the proper modal final and, accordingly, a return to the fundamental mode. The restatement of the final verse on F in augmentation in mm. 59–63, then, acts as a post-coital sigh: as shown in Example 7.3, structural closure has been reached; now the speaker utters the final verse exhaustedly a final time.

In his interpretation of the madrigal’s ending, Meier writes:

The soul’s “going away” is thus expressed by a means which, if unexpected, is therefore especially effective—a means that rests both on the *uscir di tono* as such and, in particular, on the “departure” to a *lower* mode.⁶

On the contrary, by virtue of its combined treatment of musical motive, textual reference, and mode, the final phrase seems instead to be a *return* to things previously evoked in the text and music. Thus, as opposed to Meier’s reading of the madrigal’s conclusion as an illustration “departure,” the madrigal seems rather to focus on the notion of *pace* in the sense that the modal conflict is at last resolved when the “ma però bella” motive, which

⁶ Meier, *The Modes of Classical Vocal Polyphony*, 382.

until the end has been invariably associated with G as pitch-center, is brought into the F-lydian mode. As Examples 7.3 and 7.5 illustrate, the ultimate attainment of *pace*—both textually and figuratively—with the use of motive X at the end of the madrigal is achieved by *arriving* at the F-lydian context set forth originally by “anima” in the opening. Through this return, “anima” functions as both the modal anchor of the work, pinning both ends of the madrigal within the lydian mode, as well as the *parola chiave* that must be reconciled motivically, modally, and rhetorically with the notion of *pace*.

The analysis in Example 7.3 also elucidates how the prevalent modally deviant phrases and cadences operate within the long-range rhetorical structure of the madrigal. As pointed out above, the initial cadence on G at “bella” (m. 9), although an important gesture in foreshadowing the prominent role of the G-dorian mode later in the piece, does not define an utter turning point in modal underpinning of the work. Rather, the cadence functions as part of a middleground initial ascent from the final, *f'*, to the modal fifth, *c''*, thereby instigating the unfolding of the background descent through the F-lydian diapente. This move to G, therefore, while perhaps disrupting on a local level, in fact fulfills the deeper function of *establishing* the modal background by passing from *f'* to *c''*.

While the B-flat-centric setting of “beata morte” establishes the background modal fourth, *b-flat'*, by reasserting it cadentially and by *phrasis* on the musical surface, the modal third of the background diapente, *a'*, is expanded linearly with verses 4–5. After prolonging *a'* in the upper voice with “*l'addolcisi tu con questa so-*,” the continuation of the phrase—“*sola voce cortese e pia*”—delineates a diapente descent from *a'* to *d'* (see Example 7.2). The final two pitches of this descent, *e'* and *d'*, are furthermore both articulated by their own cadential gestures: an E-*mi* cadence in m. 29

(“vo-ce”) and a D cadence in m. 31 (“pi-a”). Thus, while these phrases delivering verses 3.7–5 seem to meander aimlessly toward various pitch-centers, they serve at a deeper level to project the modal fourth and third of the F-lydian background diapente. The conclusion of the text the first time around offers only the penultimate pitch of the fundamental descent, *g'*. By repeating the middle portion of the background diapente descent, *b-flat'-a'-g'*, the madrigal renders at the structural level the prolonged arousal of the speaker as she waits for her beloved to respond.

To underscore the transition from the F to the D modal octave for the continuation of this background descent, the madrigal highlights the pivotal pitch, E-flat, textually and registrally by presenting it on the first syllable of “*l'ul-timo*” with *e-flat* in the canto. Marked with a flagged note in Example 7.3, this pitch functions structurally as the upper-neighbor, *fa*, to *d''* (*la*), which comes at “*tuo*” in m. 16. The prominence of these musical-textual points in the madrigal is brought out further their common association with melodic leaps (of a sixth and fourth, respectively) to the upper register and with the assonance *u*. Use of the canto’s upper range is reserved elsewhere in the piece for moments of central textual and structural importance: “*beata morte*” in mm. 20–22 and 38–40 and “*va' in pace*” in mm. 33–34 and 49–52, both of which underscore *d''* as upper-boundary to the operative D octave. Thus, as seen in other Marenzio madrigals from these years, pitches bearing particular structural significance are often correlated with critical moments in the text, with those of greatest weight frequently linked to one another by assonances in the text.

The anomalous projection of mode in *Anima cruda, sì, ma però bella* can be seen as a reaction to the unnatural and transgressive nature of the female speaker’s prolonged

arousal, which positions her in a role conventionally associated with the male in a sexual encounter. The madrigal itself, therefore, represents a potentially euphemistic depiction of Guarini's text, and a very effective one in its use of pitch-level and modal unrest to portray the speaker's insistent excitement, and her partner's difficulty in fulfilling her needs. In the end, as the madrigal has it, both *anime* indeed come together—in all senses of the phrase—to restore modal integrity and offer a weary end to an aberrant path toward structural *pace*.

2. *Deh, Tirsi, mio gentil, non far più stratio*

Deh, Tirsi, mio gentil, non far più stratio, the tenth madrigal of Marenzio's Eighth Book, sets a passage spoken by Corisca to Satiro in Act II, scene 6 of *Il pastor fido*. Like *Com'è dolce il gioire, o vago Tirsi*—the only other words of Corisca set by Marenzio, discussed in Chapter 5—the madrigal substitutes the name Tirsi for the second person of the play: here, “Tirsi, mio” replaces the three syllables of “Satiro,” rendering the text less outwardly Arcadian and more generally melic.

The madrigal differs from the play in two other instances as well. For the final line of the play, “Habbi pietà di me, lasciami, homai,” Marenzio's text circumvents the reference to the action—or, indeed, violence—of the scene by replacing the final two words with a phrase routine to the Cinquecento lyric, “misera Filli.” In verse 6, the madrigal again opts to substitute a more generic phrase for one intended for the satyr: “queste nerborute,” referring to Satiro's sinewy knees, becomes “queste belle, care.”

(For a comparison of the madrigal text with the various sources of the play, see the Appendix.) The text of the madrigal reads:

1	Deh, Tirsi, mio gentil, non far più stratio Di chi t'adora. Oime, non se' già fera, Non hai già il cor di marmo ò di macigno. Eccomi a piedi tuoi. Se mai t'offesi,	Oh, my fair Tirsi, do not make suffer the one who adores you. Alas, you are not yet fierce, you do not yet have a heart of marble, or of stone. Here I am at your feet. If ever I offended you,
5	Idolo del mio cor, perdon ti chieggo. Per queste belle, care e sovrahumane Tue ginocchia ch'abbraccio, a cui m'inchino Per quell'amor che mi portasti un tempo Per quella soavissima dolcezza	idol of my heart, I beg you for forgiveness. By these, your fair, dear, and divine knees that I embrace, to which I bow, by that love that you once held for me by that most gentle sweetness
10	Che trar solevi già da gl'occhi miei, Che tue stelle chiamavi, hor son due fonti, Per queste amare lagrime, ti prego, Habbi pietà di me, misera Filli.	that you were wont to draw from my eyes that you called your stars but are now two fountains, by these bitter tears, I ask you, have pity on me, poor Filli.

Somewhat awkward in the madrigal text, particularly given the other changes to the play, is the retention in verse 6 of the term “sovrahumane”—an overt allusion to the satyr’s demigod status. As an independent lyric, the reference would instead be taken as an exaggeration on the speaker’s part, which contrasts with the description of herself as “misera” and fortifies the reverent rhetoric used elsewhere the poem to describe the second person, such as “di chi t’adora,” “eccomi a’ piedi tuoi,” and “idolo del mio cor.” Thus, as the madrigal has it, the speaker is distressed and hysterical over the imminent loss of her beloved and divine Tirsi, and pleads at his feet for pity.

The context in the play, on the other hand, is much different. The *scena selvaggia* shows Satiro, true to his nature as a satyr in the Ovidian tradition, forcefully overtaking the nymph and accusing her of beguilement and *inganno*—acts that, as we know, prove entirely characteristic of Corisca.⁷ In the passage set by Marenzio, Corisca feigns regret

⁷ For a discussion of the Renaissance satire in the traditions of Ovid, Euripides, Virgil, and Homer, focusing chiefly on Giraldis Cinzio’s *Egle*, Tasso’s *Aminta*, and Guarini’s *Il pastor fido*, see Jane Tylus

for having hurt Satiro, and pretends to feel compassion for him. Satiro, however, is understandably reluctant to trust her, and instead holds her tightly in his arms. The struggle ends with Corisca slipping away, leaving Satiro holding her hair—really a wig—and lamenting over his lost prize. While pathetic yet seemingly trivial by itself, the scene proves pivotal to the potentially tragic events that follow. When Satiro seeks to avenge himself by foiling Corisca's scheme against Mirtillo and Amarilli, he instead inadvertently traps the lovers together in a cave, where they are soon after exposed and accused of betraying Amarilli's betrothal to Silvio. In spite of her claim of being innocent (set by Marenzio in *Tirsi mio, caro Tirsi*), Amarilli is sentenced to die in accordance with the Oracle of Diana. The comic denouement, a requisite of Guarini's new hybrid genre, however, turns fate in the favor of all: Satiro's blunder becomes, rather, a fortunate diversion from Amarilli's marriage to Silvio, allowing her to be united with her true love, Mirtillo.

The madrigal's rendering of the passage proves true to the insidious nature of its speaker, yielding one of the most modally and cadentially vexing pieces of Marenzio's *Pastor fido* settings, not to mention his entire output. In *Com'è dolce il gioire, o vago Tirsi* of the Seventh Book, Corisca's deceiving words beget an obfuscation of the modal octave and a series of disruptions to the background descent, yet the underlying G-dorian framework is clearly expounded from the start. In *Deh, Tirsi, mio gentil, non far più stratio*, however, it is the very identity of the mode itself that is obscured and challenged: hence, while the modal final, C, stands prominently as the basis of the opening and

Klein's "Purloined Passages: Giraldis, Tasso, and the Pastoral Debates," *Modern Language Notes* 99 (1984): 101–24.

closing sonorities, the diapente-species—and, therefore, the mode—implied by these sonorities and the phrase-structures throughout the piece conflict.

The madrigal opens with a C-minor sonority on “Deh,” with the minor third above the final, E-flat, doubled in the canto and quinto (Example 7.6). This E-flat is at odds with both the system of the madrigal—*cantus mollis*—as well as the *major* division of the C diapente in the three principal cadences on the final: two *clausulae simplices* at “Oime” (m. 8) and “macigno” (m. 15), and the final cadence at “Filli” (m. 67), all of which yield C sonorities with E-*mi*. The only other full close on C, a *clausula simplex* on the weak part of the tactus at “ginoccia” (m. 29), produces a sonority with no third—an uncommon practice for a Marenzio cadence—but leads one semiminim later to a C-minor sonority in first inversion. Thus, while the final of the piece is strongly asserted by the madrigal’s opening, the two C cadences shortly thereafter, and the final cadence, it remains unclear whether the use of E-*mi* at cadences is truly an indication of the diapente-species of the mode (namely, the third-species diapente) or a mere *tierce de Picardie*. One is left to decipher, therefore, if this is an odd example of the hypodorian mode transposed to C or the C-hypomixolydian mode, as expected of a C-final piece in *cantus mollis*.

Example 7.6:

Deh, Tirsi, mio gentil, non far più stratio

9

Canto
Deh! Tir - si mio gen - til, non far più stra - tio Di chi t'a - do - ra. Oi - me,

Alto
Deh! Tir - si mio gen - til, non far più stra - tio Di chi t'a - do - ra. Oi - me,

Tenore
Deh! Di chi t'a - do - ra. Oi - me,

Quinto
Deh! Tir - si mio gen - til, non far più stra - tio Di chi t'a - do - ra.

Basso
Deh! Tir - si mio gen - til, non far più stra - tio Di chi t'a - do - ra. Oi - me,

16

non se' già fe - ra; Non hai già il cor di mar - moò di ma - ci - gno.

non se' già fe - ra; Non hai già il cor di mar - moò di ma - ci - gno.

non se' già fe - ra; Non hai già il cor di mar - moò di ma - ci - gno.

non sei già fe - ra; Non hai già il cor di mar moò di ma - ci - gno.

non se' già fe - ra; Non hai già il cor di mar - moò di ma - ci - gno.

Ec - co mi a pie - di tuoi. Se mai t'of - fe - si, I - do - lo del mio cor, per - don ti

Ec - co mi a pie - di tuoi. Se mai t'of - fe - si, I - do - lo del mio cor, per - don ti

Se mai t'of - fe - si, I - do - lo del mio cor, per - don ti

Ec - co mi a pie - di tuoi. I - do - lo del mio cor, per - don ti

Ec - co mi a pie - di tuoi. Se mai t'of - fe - si, I - do - lo del mio cor, per - don ti

23

chieg - gio. Per que - ste bel - le ca - re e so - vra hu - ma - ne Tue gi - noc - chia ch'ab - brac -

chieg - gio. Per que - ste bel - le ca - re e so - vra hu - ma - ne Tue gi - noc - chia

chieg - gio. Per que - ste bel - le ca - re e so - vra hu - ma - ne Tue gi - noc - chia ch'ab - brac -

chieg - gio. ch'ab - brac -

chieg - gio. Per que - ste bel - le ca - re e so - vra hu - ma - ne Tue gi - noc - chia ch'ab - brac -

31

cio a cui m'in - chi - no, Per quell' a - mor che mi por - ta sti un tem - po,

a cui m'in - chi - no, Per quell' a - mor che mi por - ta sti un tem - po,

cio a cui m'in - chi - no, Per quell' a - mor che mi por - ta sti un tem - po,

io a cui m'in - chi - no,

cio a cui m'in - chi - no, Per quell' a - mor che mi por - ta sti un tem - po,

39

Per quel - la so - a - vis - si - ma dol - cez - za Che trar so - le - vi già da gl'oc - chi

Per quel - la so - a - vis - si - ma dol - cez - za Che trar so - le - vi già da gl'oc - chi

Per quel - la so - a - vis - si - ma dol - cez - za da gl'oc - chi

Per quel - la so - a - vis - si - ma Che trar so - le - vi già da gl'oc - chi

Per quel - la so - a - vis - si - ma dol - cez - za Che trar so - le - vi già da gl'oc - chi

46

mie - i Che tue stel - le chia - ma - vi, hor son due fon - ti, Per ques te a -

mie - i Che tue stel - le chia - ma - vi, Per ques - te a -

mie - i, hor son due fon - ti, Per que - ste a

mie - i Che tue stel - le chia - ma - vi, hor son due fon - ti, Per que - ste

mie - i Che tue stel - le chia - ma - vi, hor son due fon - ti, Per ques - te a -

54

ma - re la - gri - me, ti pre - go, Hab - bi pie - tà di me,

ma - re la - gri - me, ti pre - go, di me,

ma - re la - gri - me, ti pre - go, Hab - bi pie - tà di

Hab - bi pie - tà di me,

ma - re la - gri - me, ti pre - go, Hab - bi pie - tà di me,

62

mi - se - ra Fil - li, mi - se - ra Fil - li.

mi - se - ra Fil - li, mi - se - ra Fil - li.

me, mi - se - ra Fi - li, mi - se - ra Fil - li.

mi - se - ra Fil - li, mi - se - ra Fil - li.

mi - se - ra Fil - li, mi - se - ra Fil - li.

What comes between these cadences is equally troubling: a nearly equal presence of E-*fa* and E-*mi* in the surface melodic structure throughout the piece. For instance, two of the principal cadences on the final, though producing C-major sonorities, are introduced by descents from *e-flat''* in the canto (mm. 15 and 67), thereby bolstering the reading of E-*mi* at the cadence as a non-structural inflection. A leading-tone cadence on D-*re* at “fera” in m. 10 relying on E-*mi* as *clausula tenorizans* is undercut seven measures later by a cadence on D-*mi* at “tuoi,” which issues a descent from *e-flat'* to *d'*. The same happens—but with greater weight—in mm. 24 and 31: each is a cadence on D occupying four tactus in its preparation and resolution; yet the former is a leading-tone cadence on D-*re*, the latter *clausula in mi* on D-*mi*. The cadential plan and phrase structure, therefore, do little to substantiate either judgment of the madrigal’s diapente and mode, but, rather, only seem to facilitate the duplicity:

Table 7.1:
Formal division of the text in Marenzio’s
Deh, Tirsi, mio gentil, non far più stratio

Texture	Text	Cadence pitch	Non-cadential Pause
a5, a4	Deh! Tirsi mio gentil,		G
a4	non far più stratio		F
a5	Di chi t’adora.		D
a4	Oime,	C	
a5	non se’ già fera;	D	
	Non hai già il cor di marmo ò di macigno.	C	
a4	Eccomi a piedi tuoi.	D- <i>mi</i>	
	Se mai t’offesi,		D
a5	Idolo del mio cor,		F
	perdon ti chieggo.	D	
a4	Per queste belle care e sovra humane		
	Tue ginocchia	C	
a5	ch’abbraccio	D- <i>mi</i> (<i>fugg.</i>)	
	a cui m’inchino,	A- <i>mi</i>	
a4	Per quell’amor che mi portasti un tempo,	B-flat	
a5,a4	Per quella soavissima dolcezza		E
a4	Che trar solevi già	C	

a5	da gl'occhi miei		F
a4	Che tue stelle chiamavi,	C (<i>fugg.</i>) (b)	
	hor son due fonti,	F	
a5,a4	Per queste amare lagrime, ti prego,	A- <i>mi</i> ("quasi")	
a4	Habbi pietà di me, mi-	D- <i>mi</i> (<i>fugg.</i>)	
a5	sera Filli,	G	
	misera Filli.	C	

Marenzio's treatment of the text is pervasively homophonic, with the texture never reduced to fewer than four voices. In only a handful of instances do the voices come rhythmically disjoined, most of which involve the distinction of the canto rhythmically and registrally at moments of deixis or principal importance in the text, in a manner similar to that seen in *Tirsi mio, caro Tirsi; Deh, Tirsi, Tirsi, anima mia, perdona; Quell'augellin che canta* and *O fido, o caro Aminta*. Between the words "a cui" in mm. 32–33, for example, the canto leaps a fifth to *d''* in response to the spatial deictic of the text and then descends abruptly to *e'* with "m'inchino": a musical depiction of the speaker's kneeling and embracing the beloved's knees. At "per queste amare" in verse 12 (mm. 52–54), the canto stands rhythmically apart from the lower voices while leaping from a semibreve *d''* ("per") to repetitions of *a'* ("queste amare"), calling attention to itself as an evocation of the female speaker in conjunction with the proximal deictic ("queste"). For the final statement of "misera Filli," the canto again emerges from the ensemble rhythmically and registrally to state *g''* before descending upon the final, thereby accentuating the implicit first-person pronoun *mi* in the self-descriptive "*mi-sera*" (m. 65–66) as well as the reference to the first person explicitly by name.

Except for the initial modal fifth, *g'*, the canto also carries the role of articulating the fundamental modal structure of the madrigal. This underlying structure, illustrated in

Example 7.7, proves imperative to an understanding of the *verus modus* of the work, as well as the scope of the modal tension:

Example 7.7:
Deh, Tirsi, mio gentil, non far più stratio, contrapuntal analysis

The image displays a musical score for a vocal piece, likely a madrigal, with contrapuntal analysis markings. The score is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo/mood is indicated as 'Allegro'. The score is divided into measures, with measure numbers 5, 15, 24, 34, 42, 51, and 58 marked. The lyrics are: 'Deh Oi - me fèra macigno Eccomi ti chieggio a cui ch'abbraccio m'inchino dolcezza miei fon-ti mi-sera Fi-li mi - sera Fi-li me mi-sera Fi-li mi - sera Fi-li'. The analysis includes various markings: 'N' for notes, 'P' for phrases, and 'dolcezza' for a section. The score is written in a style that emphasizes the contrapuntal relationships between the vocal line and the instrumental accompaniment.

The analysis makes explicit the pervasiveness of E-flat at the middleground level of the madrigal, meaning that its role extends beyond that of a mere surface inflection and encompasses more deeply rooted structural processes. This significance comes to light most forthrightly in its role in the formation of cadences, whereby it defines the hexachordal positions of C and D as *re* and *mi*, respectively.

In addition, the analysis elucidates the structural imports of the many moves to D in the first half of the madrigal (verses 1–7; mm. 1–34). The abrupt shift to D as cadential goal at “non sei già fera” in verse 2 (mm. 9–10), for instance, serves to expand the initial context of the modal fifth, *g'*, with a passing motion in a non-structural voice: the *d''* at “fera” bridges the descent of a third from *e-flat''* in m. 1 to *c''* in m. 15 in the canto; the entire process represents a middleground covering of the structural *g'*. The following D cadences—as *mi* in m. 17, and as *re* in m. 24—act as contextual support for the background modal fourth, F, which appears on the musical surface in its raised form, *f-sharp'*, in the tenore’s salient crossing-over of the upper voices at “chieggio.”





Because the crux of the modal conflict of the madrigal lies in the seemingly equal status of E-*mi* and E-*re* on the foreground and middleground, and in the consequent concealment of the true diapente-species, the crucial moment in the revelation of the mode at the large-scale level comes in the articulation of the modal third: namely, its quality and its contrapuntal support. The manner in which this structural moment is handled in the madrigal indeed proves highly illustrative as an effort to establish in a work defined by modal duplicity at the middleground and surface levels a firm modal grounding at the most fundamental level.

To support the modal third contrapuntally with the final, C, as is commonly done in works of this repertory, would do nothing to resolve the question of which quality of third, E-*mi* or E-*fa*, should be regarded as fundamental. If the background modal third is articulated as E-*mi* in a C cadence, for example, it would remain questionable whether this is merely a surface inflection (a *tierce de Picardie*), or whether it truly constitutes the emergence of its structural form amidst the challenging presence of E-flat. The same

doubt would remain if the modal third were presented mid-phrase or as part of a non-cadential pause with C as lower-voice support, since it is the inconsistency of the C-diapente that is at the root of the modal ambiguity.

To resolve this uncertainty at the most fundamental level, the madrigal utilizes what would be the most volatile scale-degree of the dorian context: the modal sixth. It is scale-degree 6 that proves the site of all contention in the dorian-versus-aeolian debate. D-mode pieces are ubiquitously set in *cantus mollis* after the mid-sixteenth century, therefore using the lowered form of the modal sixth, B-flat, and, hence, the second-species diatessaron (Example 7.8a). *Cantus-mollis* G-final pieces, on the other hand, retained (according to system) the natural form of the modal sixth, E, and therefore also the first-species diatessaron emblematic of the pure dorian mode (Example 7.8b). Both types of works, however, typically make use of *both* forms of the modal sixth based on the nature of the *phrasis*, with the lowered (flat) form playing an important role as upper-neighbor *fa* to the scale-degree 5 (*la*).

Example 7.8: Dorian and mixolydian modal sixths

<p>a) D-dorian</p> 	<p>b) G-dorian</p> 
<p>c) C-dorian</p> 	<p>d) C-mixolydian</p> 

More importantly, in its natural form the sixth degree of the dorian mode is not a viable cadential option, since the sonority it produces is diminished, as shown in Examples 7.8a–c. Lowering the modal sixth by a halfstep alleviates this problem, and indeed cadences on B-flat in D-dorian works prove commonplace in the sixteenth-century repertory; cadences on E-flat in G-dorian pieces, though available, are infrequent.

While a C-dorian piece would be expected to show at least occasional use of the lowered modal sixth, A-flat, the pitch plays no part whatsoever in *Deh, Tirsi, mio gentil, non far più stratio*, even in spite of its habitually strong *mollis* leanings. Instead, as a decidedly non-dorian gesture at the structural level, the madrigal presents E-*mi* as the modal third of the background diapente supported by the modal sixth, A, in the fashion shown at Example 7.8d. As the analysis at Example 7.7 illustrates, the initial activation of *e'* coincides with a *clausula in mi* on A in m. 34, clearly ousting E-flat as a potential contender for structural status. The hegemony of E-*mi* is further ensured by a non-cadential approach to an E-major sonority at “dolcezza” (m. 42), a *cadenza fuggita* on C in m. 49, and the reestablishment of A-*mi* as pitch-center in m. 58.⁸ To be sure, E-flat maintains a widespread, antagonizing presence in the phrases between these punctuations of the true modal third, essentially filling the listener’s ear with illusory evocations of a dorian idiom. Yet the madrigal consistently dispels E-flat by invoking A and E at rhetorical pauses, and thereby upholds the precedence of the C-hypomixolydian third, E, and the structural status of the third-species diapente.

⁸ “Prego” in mm. 57–58 yields an approach to A-*mi* that I refer to in Table 7.1 as a “quasi-cadence.” This gesture essentially serves as a substitute for a true 6–8 cadential motion at principal closes on *mi*, and, thus, figures prominently in phrygian-type works, particularly as a terminal cadential gesture. The phrygian quasi-cadence will be discussed in detail in Chapter 8.

The direct clash between both forms of the modal third on the surface engenders a constant oscillation between E-*fa* and E-*mi* through the entire madrigal, including even the period in which *e'* dominates as the background pitch. In the measures preceding the articulation of *e'* at “m’inchino” (m. 34), for instance, the phrase “ch’abbraccio” (mm. 30–31) produces a *clausula in mi* on D. The conflicting pitches are juxtaposed again at “per quella soavissima dolcezza” of verse 9, which begins with a sonority on E-flat and ends with one on E-major. As illustrated in Example 7.7, mm. 30–44 show the E-*fa*/E-*mi* duality at its most perplexing, operating in multiple registers and masking the structural importance of the foreground articulations of E-*mi*.

Indeed, like Satiro in the play when hearing Corisca speak, the listener is befuddled by what the ear beholds and reluctant to trust either of two faces. The madrigal, like Corisca, speaks with a forked tongue. Although the madrigal is secured by a long-range C-hypomixolydian framework, this modal structure lies deep beneath a tangled surface. This rendering of Corisca’s plea does not simply invoke ambiguities of mode; it *is* modal ambiguity, concealed with a deceptively ingenuous homorhythmic delivery and pitch centrality.

3. *O fido, o caro Aminta*

Upon hearing the first verse of Marenzio’s *O fido, o caro Aminta*, the listener familiar with Guarini’s tragicomic *Il pastor fido* might at first be caught wondering where in the play the text appears. The name Aminta, while referred to occasionally by characters in the play as part of an old Arcadian tale, does not denote an actual character

who emotes and takes part in the ensuing action. As a figure of the past, Aminta cannot speak directly to the reader and cannot interact with the characters onstage but, rather, only exists through references in others' monologues, as they might speak of or to the stars, a god or goddess, or an absent beloved. Where the text appears in the play and how it is presented in Marenzio's madrigal bring to the forefront various issues pertaining to text-setting, modal structure, musical-textual referencing, and literary genre.

O fido, o caro Aminta appears as the eleventh madrigal in Marenzio's Seventh Book, setting a passage from the second scene of Act I. This scene is perhaps best known in the madrigalian tradition for the famous lament with which it opens, "Cruda Amarilli, che col nome ancora," set by both Marenzio and Wert in 1595, and it also serves as the source of Marenzio's *Deh, poi ch'era ne' fati, ch'i' dovessi* discussed in the previous chapter. The scene consists of a dialogue between Ergasto and Mirtillo that is vital in setting the backdrop for the tragic main plot of the play.

After Mirtillo bemoans his love for Amarilli—the basis of the two earlier madrigals in the Seventh Book—Ergasto explains the historic Arcadian tale that prohibits the union of Mirtillo and Amarilli and demands instead that Amarilli be married to Silvio by arrangement, despite their mutual indifference. Ergasto begins his account:

Ti narrerò de le miserie nostre
tutta da capo la dolente istoria,
che trar porria da queste dure querci
pianto e pietà, non che dai petti umani.

The story that Ergasto narrates is of the brave and faithful Aminta, priest to the goddess Diana (also referred to as Cintia), who falls in love with Lucrina—a "ninfa leggiadra a maraviglia e bella, ma senza fede a maraviglia e vana." After he is betrayed

and rejected by Lucrina, Aminta prays to the goddess to take vengeance upon Arcadia.

Aminta, as imparted by Ergasto, prays:

Se mai
—disse—con puro cor, Cintia, se mai
con innocente man fiamma t'accesi,
vendica tu la mia, sotto la fede
di bella ninfa e perfida tradita.

It is believed, then, that the goddess struck Arcadia with her bow, wreaking incurable sickness on its people. According to the Oracle of Diana, which is cited by various characters throughout the play, the goddess's wrath could only be placated and the land relieved from plague when the unfaithful Lucrina, or another who was brave enough to stand in her place, was sacrificed at Aminta's hand—the sacrificial ritual that serves as the tragic foundation of the play. In the last moment before Lucrina's sacrifice, however, Aminta turns the blade upon himself to spare Lucrina and Arcadia, thereby becoming a model of ideal faith and love for future generations of Arcadians, while Lucrina becomes the historical embodiment of inconstancy and deceit, and an example of the bad fortune that comes of such unchaste qualities.

Struck by Aminta's selfless and noble act, Lucrina finds her heart awakened by a sudden love for Aminta. In Aminta's final moments, Lucrina exclaims (as narrated still by Ergasto):

«O fido, o forte Aminta,
o troppo tardi conosciuto amante,
che m'hai data, morendo, e vita e morte,
se fu colpa il lasciarti, ecco l'ammendo
con l'unir teco eternamente l'anima.»

It is with this declaration inscribed in Arcadian lore that the madrigal begins. In making the most of the tragic tale, Lucrina then turns Aminta's blade upon herself so she may be rejoined with him in death. The description of Lucrina's suicide appears almost in its entirety in Marenzio's setting. As Ergasto tells Mirtillo:

E questo detto, il ferro stesso, ancora
del caro sangue tiepido e vermiglio,
tratto dal morto e tardi amato petto,
il suo petto trafisse, e sopra Aminta,
che morto ancor non era e sentì forse
quel colpo, in braccio si lasciò cadere.
Tal fine ebber gli amanti; a tal miseria
troppo amore perfidia ambidue trasse.

As Guarini acknowledges in the *Annotazioni* to the play, however, the true origins of this tale lie not in Guarini's Arcadia, but in Pausanias's accounts of ancient Greece.

The poet has, in fact, borrowed quite liberally from Pausanias's version. At the outset of Ergasto's narration, Guarini notes:

Questa Tragica storia è levata di peso da Pausania da i nomi in fuori, che son mutate; ma del resto è tutta la medesima: l'amante sacerdote: la Ninfa disleale: il sacerdote, che prega per la vendetta il suo Dio, la peste perciò mandata, l'oracolo consultato, la risposta che si dovesse sacrificare la Ninfa stessa, ovvero alcun altero per lei, e fosse sacrificata per mano del sacerdote di lei amante....⁹

⁹ Battista Guarini, *Annotazioni sopra il pastor fido*, reprinted in *La questione del "Pastor fido,"* A. Gareffi, 16 (translation mine):

This tragic tale is taken in full from Pausanias from the names, which have been changed, forward. But the rest is all the same: the loving priest, the unfaithful nymph, the priest who prays for the vengeance of his goddess, the plague which is delivered, the consulted oracle, the response that the same nymph must be sacrificed—or some other for her—and be sacrificed by the hand of the priest who loves her....

In the Greek version, the tale involves a Calydonian by the name of Coresus, a priest of the god Dionysus, who falls in love with the maiden Callirhoë.¹⁰ Pausanias explains:

But the love of Coresus for Callirhoë was equaled by the maiden's hatred of him. When the maiden refused to change her mind, in spite of the many prayers and promises of Coresus, he then went as a suppliant to the image of Dionysus. The god listened to the prayer of his priest, and the Calydonians at once became raving as though through drink, and they were out of their minds when death overtook them. So they appealed to the oracle of Dodona....¹¹

As in the Aminta tale, Coresus also “slew himself in place of Callirhoë.” While both stories conclude with the female's repentant suicide, Pausanias' Callirhoë later cuts her throat at the spring of Calydor, where Guarini's Lucrina more poignantly pierces her own breast and falls into Aminta's arms in the moments before his death. The temporal proximity of the two suicides in Guarini's version therefore allows for the sensational scene encapsulated in Marenzio's madrigal: where Aminta's unscrupulous beloved is overtaken by love and has the opportunity to lament to Aminta directly before both lovers die together.

The knowledge that Guarini's story stems from ancient Greek history, as divulged by the poet himself, could indeed affect the interpretation of the text, causing the Arcadian tale to acquire a dimension of historical specificity, rather than allowing it to remain entirely fictional and, hence, universal. In other words, Ergasto's tale is the theatrical presentation not of any narrative, but specifically of Pausanias' narrative—

¹⁰ Pausanias, *Description of Greece*, trans. W. H. S. Jones (London: William Heinemann, 1918), vol. 3, Book 7, Chapter 21, 1–5.

¹¹ Pausanias, *Description of Greece*, vol. 3, Book 7, Ch. 21, 1–2.

tailored, of course, to suit the Arcadian contexts. While Guarini frequently cites past literary models that have (allegedly) inspired certain passages or events, the *Aminta* tale proves rather unique in the play in terms of the scope and the blatancy of its intertextual borrowing, as well as in its attachment to history. Thus, in effect, the history of Guarini's Arcadia parallels that of ancient Greece.

As a consequence, Guarini's Arcadian shepherds and nymphs become inextricably associated with the sophisticated and civilized nature of the ancient Greeks. (Guarini was indeed criticized, it will be remembered, for endowing his pastoral characters with an excess of *civiltà*.) The borrowing from Pausanias only ensures that these are not the simple, rustic shepherds conventional to the sixteenth-century pastoral tradition.

The level of nobility of *Aminta* offers a clear example. Pausanias inscribes the status of the tale's protagonist as a model of exceptional morality in ancient Greece when he writes, "He thus proved in deed that his love was more genuine than that of any other man we know."¹² Furthermore, the lesson of the tale was kept alive communally by the citizens of Achaia when "later generations call the spring Callirhoë after her."¹³

The passage set by Marenzio thus makes for a very interesting madrigal text in several respects. Foremost, it represents the climax behind the tragic plot of *Il pastor fido*: the moment when Lucrina's heart is moved by Aminta's ultimate act of devotion, which threatens to be reenacted by Mirtillo later in the play. Furthermore, as a historical tale and, hence, part of a communal identity, the passage demonstrates the versatility to

¹² Ibid., 4–5.

¹³ Ibid., 5.

move readily between literary genres: from Pausanias' historical narrative to Guarini's play, and then to the lyric madrigal. Finally, the text is already to a certain degree removed from the play in that it sits temporally apart from the present action and remains framed in the historical past. This is especially clear considering that the events of the play take place within a single day.

The issue of the text's genre is particularly intriguing when considered in the madrigal setting. Although Ergasto is given the responsibility of delivering the entire tale in *Il pastor fido*, it could plausibly be told by any other citizen of Arcadia since it forms part of the collective lore. Indeed, in the course of the play numerous characters make reference to the tale, as it concerns the fate of every Arcadian. The reason why Ergasto must recount the tale in full (other than to inform the audience) is that Mirtillo has only recently arrived in Arcadia and has unwittingly fallen in love with the one nymph who, by common knowledge, is off limits. Mirtillo, in effect, is an outsider.

By acquainting Mirtillo with the Aminta tale, Ergasto attempts to indoctrinate his friend with the ideology shared by all virtuous Arcadians. Just as various other characters off-handedly cite the tragic tale of faithful Aminta, now Mirtillo as well holds this collective knowledge. However, having not been raised in the society and imbued since birth in its ways and beliefs, Mirtillo remains somewhat an outsider by refusing to concede to the Oracle and, instead, carrying on in his pursuit of Amarilli. Thus, at the center of the plot stands the conflict between communal responsibility and individual—or, perhaps, natural—interest; Mirtillo, of course, follows his heart. Nevertheless, all is cleverly rectified in the end, but only by the uncovering of a fortuitous congruence between the Oracle's demands and Mirtillo's heritage.

As part of Arcadian (and Greek) history, Ergasto's speech seems perfectly suited to the context of a five-voice madrigal. Just as Ergasto delivers the tale as a representative of his society, so the madrigal functions as an Arcadian communal voice which draws no distinction between the individual "I" and the communal "we". In the play, the role of Ergasto as a communal voice is highlighted by his preface: "Ti narrerò de le miserie *nostre*" (emphasis mine). Although this line is not included in Marenzio's madrigal, it very well could be given the collaborative nature of the madrigalian presentation. Rather than make explicit the communal, historical nature of the tale, as in the play, however, the madrigal begins directly with the imparted speech of the female beloved:

- | | |
|---|---|
| <p>1 «O fido, o caro Aminta,
 O troppo tardi conosciuto amante,
 Che m'hai dato, morendo, e vita e morte,
 Se fù colpa il lasciarti, ecco l'amendo</p> <p>5 Con l'unir teco eternamente l'alma.»
 E questo detto la bell'Amarilli,
 Il ferro stesso ancora
 Nel caro sangue tepido e vermiglio,
 Tratto dal mort'e tardi amato petto,</p> <p>10 Il suo petto trafisse e sopr'Aminta,
 Che mort'ancor non era, e sentì forse
 Quel colpo, in braccio si lasciò cadere.
 Tal fine hebber gli sfortunati amanti.</p> | <p>"Oh faithful, oh dear Aminta,
 oh lover recognized too late,
 who has given me, dying, both life and death,
 if it was a fault to leave you, now I amend it
 in uniting with you eternally my soul."
 And this said, the fair Amarilli,
 the blade itself still
 warm and red with the dear blood,
 drew from the dead and late-loved chest,
 and stabbed her own breast, and upon Aminta,
 who was not yet dead and felt perhaps
 that thrust, let herself fall into his arms.
 Such an end had the unfortunate lovers.</p> |
|---|---|

There are three substantial discrepancies between the text as it appears in the play and in the madrigal. The first is the exchange in the opening line of "caro" for the play's "forte." There is no evidence revealing whether this variation originated in versions of the text that circulated independently of the play or in an early draft of the play, or if the passage was altered purposefully for the madrigal. The 1586 draft of Salviati, the earliest

source I have been able to consult, reads “forte Aminta” like the 1590 edition (see the Appendix).

While the play’s reading emphasizes the alliteration *f*—“O *fido*, o *forte* Aminta”—“caro” seems more fitting of the dominant assonant qualities of the line: the assonance *o* of the two vocatives, “O,” and the final syllable of “*fido*,” and the assonance *a* of the first and last syllables of Aminta’s name. With the absence of “forte,” no *e* occurs until the last syllable of the second verse, while greater focus is brought to the sounds *o*, *i*, and *a*:

«O fido, o caro Aminta,
O troppo tardi conosciuto amante...

The addition of another *o* immediately before Aminta’s name with “caro” likewise serves as an embedded third vocative in the verse, though this is somewhat diminished with the elision of the two vowels: “caro Aminta.”

That the madrigal text fortifies the assonant patterning of the opening pair of verses at the expense of the play’s alliteration is indeed appropriate for a musical, as opposed to a spoken, delivery of the text. The vowel sonorities bear more prominence in terms of duration in a musical setting than consonances, which are phonetically occlusive or constricted. This attention to certain vowel sonorities proves pivotal in the modal and referential structure of the madrigal, as seen in other works of this period, such as *Clori nel mio partire* discussed in Chapter 3.

The second and most striking variation in the madrigal text is the addition of the name Amarilli to verse 6, which marks the beginning of the direct speech of the first-person narrator. The name appears in the phrase “la bell’ Amarilli” and bears no effect on

the general sense of the text, aside from perhaps helping to sever its specific association with the tale of the play. The six syllables of the phrase are tacked onto “E, questo detto” in verse 6, to form a complete endecasyllabic verse; “il ferro stesso, ancora,” now with the elision at “detto il” broken, becomes its own seven-syllable verse.

The appearance of Amarilli’s name in these contexts indeed imposes an interesting twist on interpretations of the text intertextually, and calls into question the text’s historical basis and its role in the collective Arcadian conscience. While the reader informed of Guarini’s work might at first be shocked to learn that it is Amarilli, and not Lucrina, that has declared her love for Aminta, the reader will soon be forced to reconcile that the madrigal’s Amarilli—perhaps the Amarilli paired with Tirsi in *Ombrose e care selve*?—must *not* be the character of *Il pastor fido*. For in the play, Amarilli neither speaks to nor loves the ill-fated Aminta, nor could she even if she wished. Even more, the characters of Guarini’s play, including Amarilli, are all fortunate enough to elude death, as any reader who has made it through the weighty text (or performance) would presumably know.

One might contemplate, then, why “Amarilli” in particular found its way into this passage as opposed to a more neutral name devoid of any reference whatsoever to the play. Or even to “Lucrina,” which would have avoided altogether any interpretative friction with the play. Without the elision of “bella” at “bell’Amarilli,” “Lucrina” would work equally well within the verse structure: “E, questo detto, la bella Lucrina.” Like the substitution of “caro” for “forte,” however, the name “Amarilli” might have proven more appealing for a musical setting than “Lucrina” in terms of phonic character: the four vowels, *a a i i*, are grouped into assonant pairs with a double iambic emphasis

(short–short–long–long). These also represent the same vowels that comprise Aminta’s name. Furthermore, according to the linguistic theory of Pietro Bembo propounded in the *Prose della vulgar lingua* (1525), the vowels *a* and *i* are much more becoming than *u* in terms of the quality of their sounds. Thus, if conflict with the play is no issue, “Amarilli” might be seen as making for a nicer musical setting.

As a historic tale, the name alone would seem to have little bearing on the fundamental meaning of the text. The text overtly remains a narrated tale by virtue of its rhetorical form, although it is now to a certain degree distanced from the specific setting of Ergasto’s Arcadia. By replacing the female’s identity, the madrigal simply transfers the story to a new social setting; Guarini, after all, did the same to Coresus and Callirhoë.

Where such an inappropriate insertion of Amarilli’s name could have a prominent effect would be in the interpretation of the name in other *Il pastor fido* madrigals of Marenzio’s book. By using the name at times generically, its association specifically with *the* Amarilli of the play would be loosened to the point of near arbitrariness, as though madrigal text is crying wolf with Amarilli’s name. As a consequence, even texts that hold true to the play in their use of the name might be called into question as to whether they really mean *the* Amarilli, or just the fair-sounding four-syllable name devoid of any symbolic attachment. This raises again the important question of what sort of function Marenzio’s—as well as later composers’—*Il pastor fido* madrigals had within their intended readerships. Were these madrigals truly heard as settings of passages from the play? Or were they interpreted in and of themselves as settings of lyric poetry?

Given the nature of many of the textual variations, one gets the impression that outward measures were made to loosen the connection between play and madrigal,

specifically by smudging the character relations of the play with the substitution and insertion names, possibly to establish new networks of relationships (as in the Sixth Book). Yet, as suggested in relation to *Tirsi mio, caro Tirsi*, it is conceivable that the madrigal texts—particularly the names—were altered only before publication in order to appeal to a wider, more general audience, while Marenzio’s more immediate circle was allowed to hear them performed more overtly as *Pastor fido* madrigals—that is, with their texts consistent with the play either in form or meaning. Hence, we might speculate whether verse 6 did indeed read “la bella Lucrina” in a performance for Cinzio Aldobrandini and his *ridotto* (possibly with Guarini in attendance), to be replaced by the more phonetically pleasing and general “la bell’Amarilli” before being sent to the Venetian printer.

While, of course, there is no material evidence to support this, there is also none against it. The fact that the name “Aminta” remains in the madrigal despite the insertion of “Amarilli” and the substitution of “caro,” however, lends some *analytical* insight into the composer’s interests and options in terms of textual flexibility. As alluded to above in relation to the assonances in verses 1–2, the name “Aminta” plays a fundamental role in the integration of the text and music on a large scale in the madrigal by virtue of its sound quality. The name “Amarilli,” however, bears little implication in terms of long-range structure, as corroborated by the little weight it receives in the musical setting. Therefore, in principle, if the composer were faced with a demand (or desire) to make the madrigal less outwardly connected to the play, the name in verse 6 would prove entirely dispensable, while the alteration of “Aminta” would essentially ravage the structural–referential fabric of the piece. In consequence, the tale of “caro Aminta” and “bella

Lucrina” might have been changed before publication into that of Aminta and “bell’ Amarilli” with little effect, while changing it to, say, “caro Tirsi” and Amarilli, which would work just as well in the verse structure and would provide more distance from the play, would undermine the tightly woven coherence of the madrigal. The use of “Tirsi” and “Amarilli,” furthermore, would uphold rather than challenge the potential “Tirsi narrative,” since the two names are paired as well in *Com’è dolce il gioire, o vago Tirsi* and *Ombrose e care selve*. The interests of the composer, however, might have lain elsewhere—namely, in the musical–textual framework of the madrigal, and in the coordinated integration of phonic and musical motives into the long-range rhetorical structure.

There proves at least a glimmer of a possibility, therefore, that two versions of the madrigal text existed: one for Marenzio’s audience in Rome using the names Lucrina and Aminta, and one for the public that replaced Lucrina with Amarilli. This scenario would explain first of all why the madrigal incongruously inserts Amarilli into the Aminta tale, and secondly why it would have been necessary to include the phrase “la bell’ Amarilli” in the first place: namely, to replace something that had been there previously.

The final major discrepancy between the madrigal and the play involves the conclusion of the passage. The madrigal does away with the final verse and a half of Ergasto’s speech and amends the penultimate verse to fill out a full eleven syllables. Thus Ergasto’s conclusion to the tale:

Tal fine ebber gli amanti, à tal miseria
troppo amore e perfidia ambodue trasse

becomes:

Tal fine hebber gli sfortunati amanti.

The chief question about this emendation is why “sfortunati” even appears: without its four syllables, the verse would be left satisfactorily with seven syllables as “Tal fine ebber gli amanti.” But even more substantially, why were not both closing lines from the play used in their complete forms, since the full passage would be appropriate for a madrigalian context? By merely examining the two forms of the text, placing “gli sfortunati amanti” at the conclusion provides a more pithy and poignant close for the self-contained madrigal, while also furnishing an endecasyllabic closing verse to a text predominantly composed of eleven-syllable lines. To introduce the problem of “troppo amor e perfidia” into the lyric madrigal would leave the text ambiguously unexplained, and the rather conventional histrionic depiction of a lover’s ultimate self-sacrifice unnecessarily tainted. Without the entire background of the Aminta tale, the unacquainted reader would be left to wonder what past event led to the female’s *perfidia*.

The madrigal text as it appears proves much less complicated and more autonomous: there is no Arcadian curse attached to it, no intervention of a goddess, and no infidelity. From the passage alone, the reader is only made aware that Aminta has died to save his beloved Amarilli, who, now realizing her love for Aminta, kills herself, too. (This, of course, could quite plausibly be interpreted erotically, too, with the reading of “blade” as a double-entendre.) In addition, one other motivation for the curtailing of Ergasto’s speech and inserting “sfortunati” will come to light in the structural analysis of the madrigal.

The text of the madrigal is divided rhetorically into two parts: the first is comprised of Lucrina-turned-Amarilli’s lament to Aminta in imparted speech (verses 1–

5), the second the description by the first-person narrator of her ensuing suicide and collapse into Aminta's arms (verses 6–13). The music exhibits a corresponding distinction between the two sections. The female's speech is set primarily in homophonic declamation (with occasional divergences) and full-voiced texture. The subsequent narrative yields a sudden shift to a reduced texture that gradually builds toward the end: it begins with the three uppermost voices alone (beginning imitatively at “E questo detto”) for verses 6–8 (mm. 31–41), adds the quinto for verses 9–10.7 (mm. 42–52), and is then joined by the basso at “e sopra Aminta” (see Table 7.2). The full-voice texture continues through the remainder of the piece. Apart from momentary staggerings and rhythmic displacements of one or more voices, the second part also proceeds chiefly in declamation. A major exception, however, is the phrase “si lasciò cadere” at the end of the penultimate verse, which is set in imitative counterpoint and is the only text repeated in the madrigal.

The text is delivered syllabically throughout except for three instances where diminutions elaborate pre-cadential passages at the points of full rhetorical closure in the text. Hence, these embellishments occur on the penultimate syllables of “l'alma” (canto and quinto), “cadere” (tenor), and “amanti” for the terminal cadence (canto and alto). The madrigal uses *cantus mollis* with *chiavette* and has a final on A, giving every outward indication of the phrygian mode transposed to A. This is bolstered by the medial cadences of the work, which center overwhelmingly on the modal fourth, D, as both *re* and *mi*, usually invoking the raised third (F-sharp) as *tierce de Picardie*. The modal sixth, F, is also the goal of several phrase-endings, both cadential and non-cadential:

Table 7.2:
Formal division of the text in Marenzio's *O fido, o caro Aminta*

Texture	Text	Cadence pitch	Non-cadential Pause
a5	«O fido, o caro Aminta,	D- <i>mi</i> or	G?
a4	O troppo tardi conosciuto amante,	A- <i>mi</i> or	D?
a5	Che m'hai dato, morendo, e vita e morte,	D (dbl. l-t)	D
	Se fù colpa il lasciarti, ecco l'amendo		A- <i>re</i>
	Con l'unir teco eternamente l'alma.»	D	
a3	E questo detto la bell' Amarilli,		F
	Il ferro stesso ancora		F
	Nel caro sangue		
	tepido e vermiglio,	D	
a4	Tratto dal mort'e tardi amato petto,		B-flat
	Il suo petto trafisse	A- <i>mi</i>	
a5	e sopr' Aminta,	F (<i>fugg.</i>)	
	Che mort' ancor non era, e senti forse		E
	Quel colpo, in braccio		A- <i>mi</i> ("quasi")?
	si lasciò cadere,	E- <i>mi</i> (<i>fugg.</i>) or	
	si lasciò cadere,	D (<i>fugg.</i>)	
	si lasciò cadere,	A- <i>mi</i> or	D- <i>mi</i> ("quasi")?
	si lasciò cadere.	D- <i>mi</i> (<i>fugg.</i>) or	G- <i>mi</i> ("quasi")?
	Tal fine hebber gli sfortunati amanti.	A (<i>re</i>)	

The prominence of the modal fourth and sixth as points of rhetorical repose proves a widely recognized attribute of works of the phrygian-type modes, which seems to concur with the A-final and *cantus mollis* parameters. As will be seen, however, the true modal nature of *O fido, o caro Aminta*, while assuredly “on A,” may not be so forthright as to be gleaned from system and cadential plan alone.

The initial phrase of the madrigal, setting the first verse of text, exposes succinctly the most fundamental ideas that are composed out musically and textually through the course of the piece. The most prominent of these is the semitone figure that frames the opening phrase in the canto, which is expressed first as a rising semitone, *e''–f''*, with “*O fido*,” and then a step lower and inverted (*e-flat''–d''*) on the final syllables of the beloved's name, “*Aminta*” (Example 7.9). Underlying these coupled semitone

figures is a string of descending fifths in the basso—*a–d–g–c*—which then bounces back to *g* at the end of the phrase. As discussed in Chapter 3 in relation to Example 3.8k, this C–G closing gesture lends itself to a number of interpretations: 1) a “half-cadence” on G with a 4–3 suspension that is left unresolved; 2) a non-cadential approach to G from the fifth below; or 3) a *clausula in mi* on D, with the basic 6–8 motion in the canto and quinto. The first of these options, the “half-cadence,” seems the least credible, since the gesture coincides with the completion of the textual phrase, and C is never attained as a cadential goal here or elsewhere in the madrigal.

The second and third options, however, seem nearly equally valid. While it might be argued that the reading as a *clausula in mi* on D is to some degree weakened by the lack of any pre-cadential ornamentation, the ascetic quality of the *clausula simplex* proves more consistent with the deliberate, prolonged rhythmic character of the phrase as a whole. At the same time, the gesture may be more accurately regarded as comprising *three* rather than two parts. Hence, the three syllables of “Aminta,” which form a neighboring-like motion around the assonance *A* (*a–i–a*), are rendered musically in a neighboring motion around a G sonority, G–C–G: four of the voices deliver the first and third syllables with the same pitch, while the tenore presents the same pitch (G) but descends an octave between the second and third syllables (see mm. 4–6 in Example 7.9). As might be expected of a Marenzio madrigal, there is significance behind this musical emphasis of the phonetic character of Aminta’s name, which be manifested later in the piece.

Example 7.9: *O fido, o caro Aminta*, mm. 1–12

The musical score for Example 7.9, *O fido, o caro Aminta*, mm. 1–12, is presented in five staves, each representing a different vocal part: Canto, Alto, Tenore, Quinto, and Basso. The lyrics are written below the notes, and the music is annotated with various harmonic and melodic details.

First System (mm. 1–12):

- Canto:** "O _____ fi - - - do_o ca - ro_A - min - ta, (5 "Aminta")
- Alto:** "O fi - - - do_o ca - ro_A - min - - - ta,
- Tenore:** "O fi - - - do_o ca - ro_A - min - - - ta,
- Quinto:** "O fi - - - do_o ca - ro_A - min - ta, ("Aminta")
- Basso:** "O fi - - - do_o ca - ro_A - min - ta, (descending 5ths G C G/D-mi?)

Second System (mm. 13–24):

- Canto:** O trop - po tar - di co - no - sciu - to_a - man - te, Che m'hai (10 "Aminta")
- Alto:** O trop - po tar - di co - no - sciu - to_a - man - te, Che m'hai
- Tenore:** O trop - po tar - di co - no - sciu - to_a - man - te, Che m'hai
- Quinto:** O trop - po tar - di co - no - sciu - to_a - man - te,
- Basso:** O _____ trop - po tar - di co - no - sciu - to_a - man - te, ("Aminta")

Harmonic Annotations:

- First System:** descending 5ths, G, C, G/D-mi?
- Second System:** D, G, D/A-mi?

Although advancing in the relatively “slow” and subdued rhythmic motion of semibreves and minims, the harmonic motion of the opening phrase remains active, never once repeating the same harmony in succession and moving disjunctively between fifth-related sonorities. While four of the five voices move only a single step throughout the

course of the phrase—the tenor, moving primarily in rhythmically offset fifths with the basso, traverses a sixth—the most is made of this brief verse in terms of harmonic richness and intensity, thereby compensating for the lack of contrapuntal and rhythmic activity to accentuate the gravity of the female’s exclamation.

While the semitone figure and motion by fifth-related sonorities provide a basis for the musical features to follow, the name Aminta represents a focal element of the text that reappears at crucial moments in various guises through alliteration and assonance. This embedding of the male beloved’s name phonetically throughout the text generates a web of intratextual references linking later moments in the madrigal to the opening phrase, specifically, to the first exclamation of “Aminta.” These “Aminta” allusions, therefore, create implicit echoes of the beloved’s name, ensuring its ubiquitous presence until it is restated literally at the end of verse 10. Thereafter, the implicit, phonetic echoes return.

The “Aminta” echoes employ various combinations of the vowel and consonant phonemes inherent in the name but always maintain the proper arrangement of these sounds syllabically. Hence, the three syllables correspond to the following phonemes:

<u>1</u>	<u>2</u>	<u>3</u>
a	i	a
	m/n	t

While the first three “Aminta” echoes stand prominently as verse-endings for verses 2–4—“amante,” “vita e morte,” “amendo”—the fourth falls on syllables 7–9 of the fifth verse: “eternamente.” All four of these initial echoes arise in the female’s (Amarilli’s) imparted monologue. In the second part of the text, a fifth echo wails weakly in syllables

7–9 of the ninth verse with “amato,” and an even more muffled one (which, in turn, receives substantial musical backing) in “trafisse” of verse 10. The first six echoes thus appear in the forms:

	<u>1</u>	<u>2</u>	<u>3</u>
v. 1	A	min	ta
v. 2	a	man	te
v. 3	(vi)ta e	mor	te
v. 4	a	men	do
v. 5	(eter)na	men	te
v. 9	a	ma	to
v. 10	tra	fis	se

The final and most intricate of the echoes arises within the final four syllables of the text, “sfortunati amanti,” and engenders of a pair of overlapping echoes:

		<u>1</u>	<u>2</u>	<u>3/1</u>	<u>2</u>	<u>3</u>
v. 13	(sfortu)	na	ti	a	man	ti
		(A	min	ta)		
				(A	min	ta)

While all of the previous echoes are inherent in Guarini’s published text, this final echo is the result of the madrigal’s variation from the play, which might be seen as an intuitive culmination to this network of references. Yet, in addition to serving a phonetic purpose in the network of “Aminta” allusions, the phrase “sfortunati amanti” proves not entirely foreign to the Aminta tale in the play.

In Act IV, scene 3 of *Il pastor fido*, Ergasto recounts for the Chorus the series of events that has tragically engulfed Mirtillo and Amarilli—a tale that to this point in the plot closely parallels that of Aminta and Lucrina. Ergasto begins his retelling with the ecphrasis (vv. 282–84):

Oh sciagura dolente! Oh caso amaro!
Oh piaga immedicabile e mortale!
Oh sempre acerbo e lagrimevol giorno!

Shortly after (vv. 302–307), he unleashes again, this time referring to his fellow Arcadians and to Arcadia herself:

Oh sfortunati amanti!
oh misera Amarilli!
oh Titiro infelice! oh orbo padre!
oh dolente Montano!
oh desolata Arcadia! oh noi meschini!

Here the phrase “sfortunati amanti” not only appears in conjunction with the exclamative “Oh,” thereby juxtaposing directly the opening and closing articulations of the madrigal text, but it is used specifically in reference to Amarilli, just as it is in the madrigal on account of the change to verse 6. Thus, the editor of the madrigal text, whether knowingly or not, has reshuffled these interrelated elements—“Oh,” the Aminta tale, Amarilli, and “sfortunati amanti”—in such an insightful way as to map “sfortunati amanti” and its association with Amarilli from Ergasto’s speech in Act IV onto the Aminta tale—also imparted by Ergasto—of Act I. As a result, two storylines that remain historically distinct in the play become muddled in the madrigal: “sfortunati amanti” from Act IV, scene 3 is transferred to the end of the madrigal text, yet so is “Amarilli,”

essentially inserting Amarilli into Lucrina’s position in the historic tale. This, of course, is precisely what happens in the play in terms of Amarilli’s brush with doom at the altar, as Ergasto had forewarned in Act I. This association perhaps explains the choice of “Amarilli” for verse 6.

Tracing back a few syllables further in the final verse, it becomes apparent that “sfortunati amanti” at the same time forms but part of a larger echo of the complete opening verse. Due to the greater temporal distance from the opening verse as compared to the earlier “Aminta” echoes, this final echo proves fainter, vaguer, and rather fragmented phonically as well rhythmically, but, again, it receives considerable musical support as a reference:

<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>		<u>10</u>	<u>11</u>
Tal	fi-	ne he-	ber	gli	sfor-	tu-	na-	ti	a-	man-	ti
			(O)	fi	do, o		ca	(ro)	A	min	ta
							A	min	ta		

While most of the syllables in the final line retain at least some degree of resemblance to those of the initial “O fido, o caro Aminta,” two of them—the fourth, “-ber,” and the ninth, “-ti-”—bear no similarities. As we have seen, however, “-ti” fulfills another function of recalling Aminta’s name as part of the final overlapping echoes. Furthermore, one syllable of “sfortunati,” “-tu-,” seems most to undermine the fidelity and continuity of this final evocation.

The explanation of this seemingly ill-placed syllable rests in the centrality throughout the music and text of the second-person pronoun. Through the course of imparting the beloved’s speech, underscored by the pulsating echoes of Aminta’s name,

the notion that Amarilli's words are directed toward a definitive object—a "you"—is laid out. Amarilli never addresses Aminta specifically by the subject pronoun *tu*; instead, she uses both direct and indirect object pronouns, *ti* and *te*, and the second-person form in the verb "hai," in addition to his name and "amante". These pronominal signifiers are woven throughout the opening five verses, pointing fixatedly toward the second person:

"O fido, o caro Aminta,
O troppo tardi conosciuto amante,
Che m'hai dato, morendo, e vita e morte,
Se fu colpa il lasciarti, ecco l'amendo
Con l'unir **teco eternamente** l'alma."

Following Amarilli's speech, such embedded second-person signifiers become nearly absent, appearing at only one point in verses 6–12, "sentì" in verse 11, which could hardly be claimed as bringing forth an allusion to the second person: it is an overt description of the female as *third* person, and comes within the direct speech of the narrator. Most importantly, it is not linked to an "Aminta" echo, which would invoke Amarilli's voice from the past as it does at "amato," "trafisse," and "sfortunati amanti;" nor is its role underscored in the musical setting.

The importance of these syllables, *ti* and *te*, as implicit signifiers of Aminta in the first part of the text indeed gains added credence in Marenzio's treatment. While the first two appearances of the pronouns—"amante" and "morte"—fall at verse-endings and are thereby accentuated through their rhetorical positions as phrase endings in the music (see Table 7.2), those of the subsequent verses occur mid-phrase, thus requiring a keen sensitivity to the text and its referential workings to set them apart.

The first embedded pronoun, “amante” at the end of verse 2, forms part of a threefold reference to Amarilli’s faithful lover. First, “amante” represents the only term that Amarilli uses interchangeably with Aminta’s proper name, and it is additionally linked to the name phonetically, eliciting the first “Aminta” echo. The connection of “Aminta” and “amante” is further bolstered not only by the musical gestures with which they themselves are set, but also by the similar overall contour of the musical phrases within which they occur (mm. 1–12). Both project descents by step between their opening and closing sonorities—A to G in verse 1, E-flat to D in verse 2—and conclude with a gesture that might be interpreted either as a non-cadential rising-fifth motion (4–1) based on the harmonic motion, or as a *clausula in mi* between the canto and quinto (Example 7.9). While the former interpretation seems more appropriate for “Aminta” in verse 1, as explained above, the latter seems more proper for “amante.” Rather than a neighboring motion with the three prominent concluding syllables, the canto’s motion through the entire phrase counters the general descent by sonority from E-flat to D by projecting an *ascent* by pitch from G to A—only this is composed out in a phrase descending a minor seventh, *g*'' to *a*' (mm. 7–12). Together, these stepwise motions of the basso and canto across verse 2 project and superimpose at the phrase level two essential elements from verse 1: the basso’s overall descent from *a* to *g* in the opening verse is now stretched out across the canto’s range as a descent from *a*'' to *g*', and the canto’s *e-flat*''–*d*'' at “Aminta” is now expanded across verse 2 in the basso’s *e-flat*–*d*.

Example 7.10: *O fido, o caro Aminta*, contrapuntal analysis

The musical score is presented in two systems. The first system (measures 11-41) features a vocal line and a basso continuo line. The vocal line includes the lyrics: "O A-min-ta amante vi-ta e mor-te lasciar-ti ecco unir-te co l'al - ma vermiglio". The basso continuo line includes the lyrics: "te te". The second system (measures 56-78) continues the vocal line with the lyrics: "trafisse Aminta si lasciò cadere ca-de-re sfortunati aman - ti". The basso continuo line includes the lyrics: "ca-de-re". The analysis includes various musical notations such as slurs, ties, and dynamic markings.

The prevailing momentum of the canto towards A in verse 2, which resolves as *b-flat'-a'* on the first two syllables of “amante,” seems paramount over the underlying D–G–D harmonic motion of mm. 10–12. Furthermore, this motion toward A encompasses not only verse 2, but verses 1 and 2 together, imparting a middleground descent from *e''* in m. 1 to *a'* in m. 11, as shown in the analysis at Example 7.10. Based on this structural motion, therefore, the concluding gesture of verse 2, in contrast to that of verse 1, might more accurately be regarded as a *clausula in mi*, where the basso does not support the cadential goal. However, the rising fifth motion of the basso serves to uphold the referential association of “amante” with “Aminta.”

The reader is therefore given several musical and textual clues that delineate the second phrase of the madrigal as a paraphrase or echo, as well as a rhetorical–structural continuation, of the first: both begin with the exclamative “O,” share the same general harmonic contour, and make vivid reference verbally and contrapuntally to Aminta’s name. The strength of this first echo symbolizes the temporal and spatial proximity of Aminta himself in both textual and—for Amarilli—living form: Amarilli has just confessed her newly realized love while weeping his name, which he—“che mort’ ancor non era”—hears before dying.

The second pronominal signifier, “morte,” is also situated within a musical–textual evocation of “Aminta,” which has grown less vivid with the increasing temporal distance. Here, the words “*vita e morte*” phonetically recall Aminta’s name, while also recalling elements of its musical setting in mm. 4–6: paired semibreves with semitone motion in the canto, which now appears inverted as a semitone ascent, *f'-f-sharp''*. This twofold reference comes out of the female’s literal juxtaposition of life and death,

representing the fated precipice at which the lovers have been brought together out of Aminta's selfless act. In this light, the first two echoes—"amante" and "vita e morte"—inscribe Aminta's name at moments that prove central in the text to this point: the female's acknowledgement of her love for Aminta, and the notion that Aminta's dying will bring her—in the characteristically paradoxical madrigalian way—to a death full of life. Both echoes, furthermore, are associated with end-of-phrase gestures to D.

The next pronominal reference to Aminta as second person does not coincide with an echo, but instead elicits a salient deictic response in its musical setting to reinforce its referential role. It comes as a direct-object pronoun attached to the end of "lasciarti" in the middle of verse 4, which concludes shortly after with the third phonic echo, "l'amendo." To bury this syllable further in terms of prominence in the verse, it forms part of an elision with the subsequent word, "ecco," seeming to leave little room for enunciation in a musical setting.

It is precisely with this syllable, "lasciarti ecco," however, that the madrigal reaches its highest pitch, *a''*, which is introduced by a leap of a major sixth in the canto, *c''-a''* (m. 21), and set in the context of a 6-3 D sonority (Example 7.11). The madrigal, therefore, counters the weak position of the syllable in both the verse and the tactus by accentuating it registrally and harmonically, which not only calls attention to "ti" as a reference to the dying beloved, but gestures emphatically toward Aminta through the musical space as a musical-textual deictic. The deictic effect of this gesture was discussed briefly in Chapter 4 in relation to similar effects in *Tirsi mio, caro Tirsi*.

Although the passage from the historic tale set in the madrigal centers upon the feelings, words, and actions of the female (in this case, Amarilli), it is Aminta's display

of unmatched devotion and love that underlies these actions. Thus, textual signifiers of Aminta as second-person object as seen through Amarilli's eyes represent the sole means by which Aminta may exist in the madrigal. Such references, both implicit and literal, pervade the verses of the text. Consequently, to emphasize Aminta's fundamental position in the madrigal, indications of the second person are salvaged musically from their often inconspicuous positions in the text, such as for "lasciarti."

The following pronominal reference, "teco"—a phonic pun of "—ti ecco"—is distinguished rhythmically as a sustained semibreve surrounded by syllables of lesser durations (Ex. 7.11). At the same time, the syllable corresponds to the canto's ascent to the second highest pitch in the work, *g''*, supported by a marked 6-3 G-major sonority. This is one of only few 6-3 sonorities to arise in the piece; the two preceding instances likewise coincide with prominent moments in the piece: an evaded double leading-tone cadence on D at "morendo e," which generates a motion from a 6-3 C-sharp-minor sonority to D (mm. 14–15), and the deictic "lasciarti ecco" gesture in m. 21. Thus, like the setting of "Filli i!" in *Tirsi mio, caro Tirsi* (Chapter 4), here, the coordinated use of register and 6-3 sonorities allows the madrigal to underscore and respond to the personal deictics at "lasciarti ecco" and "teco."

However, the likeness of these syllables extends even beyond their references to the second person, their high tessitura,¹⁴ and the 6-3 sonorities to include also the voicing in which they are presented. Both set the canto an octave apart from the alto, thereby emphasizing the female's reaching toward her beloved Aminta. Furthermore, both

¹⁴ Meier notes that "if we consider the musical ranges of soprano melodies, we in fact discover that a soprano ascending to *a''* is unusual even late in the sixteenth century—and even in a mode that intrinsically requires this ascent" (such as the mode here). Meier, *The Modes of Classical Vocal Polyphony*, 73–74.

references are accentuated with chromatically raised pitches in the basso (like the canto at “morte,” as well as the basso in the analogous “Filli” gesture in *Tirsi mio, caro Tirsi*) and stand a perfect fifth apart from one another, thereby projecting between them the very interval used to convey “Aminta” in the opening phrase (G–C–G), the “amante” echo (D–G–G), and other “Aminta” gestures later in the piece.

Example 7.11: *O fido, o caro Aminta*, mm. 18–30

The musical score for Example 7.11, *O fido, o caro Aminta*, measures 18–30, is presented for five voices: C (Canto), A (Alto), T (Tenore), Q (Quinto), and B (Basso). The score is in G major and 4/4 time. A bracket labeled "Aminta" spans measures 18–20, and another bracket labeled "Aminta" * spans measures 25–27. The lyrics are: "Se fù col - pa il la - sciar-ti ec - co l'a - men - - do Con l'u - nir te - co e - ter - na - men - te l'al - - - ma." The score ends at measure 30. The lyrics are: "co e - ter - na - men - te l'al - - - ma." The score is marked with a 20 ♭ and a 30 ♯.

The coordination of “*lasciarti ecco*” and “*teco*” as deictic gestures (as well as phonic puns) distinguishes also their association as structural articulations on a

middleground level. The pitches *a''* and *g''* linked to the second-person pronouns function as the initial steps of a diapente descent that ultimately introduces the background modal fourth, *d''* (see Example 7.10). This entire descent takes place with verses 4–5 (mm. 18–30), thereby correlating the formal activation of the background *d''* with the end of the female’s imparted speech, “*alma*.”

In the syllables preceding this articulation, “*eternamente*” brings about the final, effete “*Aminta*” echo of Amarilli’s speech as well as two concealed pronominal signifiers, none of which is overlooked in the musical setting. The final two syllables, “*eternamente*” (mm. 26–27), are delivered rhythmically very much like those of “*Aminta*” in mm. 5–6 with homophonic semibreves that are disrupted by the tenore’s motion on the final half-tactus. Furthermore, the semitone gesture carried by the canto at “*Aminta*” and “*morte*” now occurs in both outer voices, obscuring the underlying perfect-fifth harmonic motion with the use of a 6-3 sonority on the penultimate syllable (m. 26). The delay of the tenore for the final “*-te*” in m. 27 accentuates the second-person reference by reiterating while it is sustained in the other voices. As a consequence of this setting, the notion of *eternità* is imbued with musical and phonic references to the noble Aminta. Structurally, again, the second-person reference *te* continues the middleground diapente descent toward *d''* by articulating *f''* (see Ex. 7.10). This diapente descent, therefore, is ushered largely by references to the second person, the first three steps, *a''–g''–f''*, conveying the sounds *ti–te–te*. The final *e''–d''* descent coincides with the two syllables of Amarilli’s last word, “*l’alma*,” generating a prominent cadence on D in support of the background *d''*.

The beginning of the second part of the text describing Amarilli's ensuing suicide marks a shift to a pared-down texture with an almost villanella-like fashion of three-part homophonic declamation. The transition from Amarilli's imparted voice to the narrator's direct speech is made apparent also with a shift in the music from the *durus* realm of D that pervades verses 4–5 to the *mollis* realm, which is announced in the D-minor opening of verse 6 and its subsequent uses of B-flat and E-flat. At the same time, the text refers explicitly to the preceding monologue from the new perspective of the narrator(s): “E questo detto, la bell' Amarilli;” and the remainder of the tale proceeds in the past tense. Thus, where Amarilli's words were tinted with the hopeful thought of the two lovers uniting in eternity, closing resolutely on a D-major sonority in m. 30, the narrator reflects upon the gravity of the tale with an abrupt turn to a d-minor sonority in a subdued upper-voice texture.

In fact, the first four verses of the second section (verses 6–9) maintain this predominantly tender tone and focus primarily it seems to recount the unfolding events expediently using limited compass and chiefly conjunct motion in the *phrasis* of the three or four voices. There is little in the way of affective and arresting displays, as found in the impassioned speech of the first section. Even the echo “amato” in mm. 44–45 is given little emphasis, yet vestiges of the “Aminta” motives survive: the *a–d'* ascending fourth of the tenore (a weakened, inverted echo of the earlier fifths), the neighboring semitone motion *e'–f'–e'* of the quinto, and the rhythmic delay of a single voice for the last syllable. Once again, this “Aminta” echo contains a *clausula in mi* between the canto and an inner voice—this time on E—which is undermined by the contrapuntal support. The gesture leads on to approach B-flat at “petto” (mm. 46–47)—what might be

considered an under-third cadence, due to the alto's step away from the leading-tone *a'* at the last moment. Fittingly, this vaguely reminiscent echo marks the first reference to Aminta by the narrator, which comes in the form of the metonym "tardi amato petto."

In setting the scene for the madrigal's tragic ending, the narrator begins in verse 6 by speaking solely of Amarilli as subject; verses 7 and 8 then vividly describe the blade and blood, with "tepidò e vermiglio" accentuated by a full, two-part close on D (mm. 41); while verse 9 informs us that the blade was drawn by Amarilli from Aminta's breast. It is not until verse 10 that the subject, Amarilli, enacts any true action. As a subtle reminder that Aminta's selfless love forms the moral underpinning of the tale, the reference to his "amato petto" is brought musically and textually as an "Aminta" echo and a brief cessation in the rather brisk, descriptive declamation.

In terms of structural function, the cadence on D at "vermiglio" reaffirms the background status of the modal fourth. The close on B-flat at "petto," however, while also supporting D on the musical surface, in fact forms part of a larger stepwise motion in the lower voice from *c'* in m. 43 to *a*, which is approached by cadence in the next verse and serves to prepare for the subsequent background pitch, C (see Example 7.10).

Verse 10, which imparts the first action, "il suo petto trafisse," and its subsequent result, "e sopra Aminta," represents a fundamental turning point in the madrigal as well as the text (Example 7.12). The madrigal splits the elision between the two parts of the verse, "trafisse e," and focuses on each phrase individually. The first phrase, which recounts Amarilli's piercing of her own breast, is set apart using rests (in two of the four voices on one side and all voices on the other) and the disruption of the nearly incessant homophonic texture with an imitative start—only the second instance of imitative

counterpoint to this point in the piece. Furthermore, the action that brought an end to Amarilli's mortal life and a beginning to her eternal one with Aminta, *trafiggere*, produces the first definitive cadence on the modal final in the madrigal: a *clausula in mi* on A between the tenore and alto (mm. 50–52), which is weakened only by the lingering of the canto to pronounce “trafisse” independently, and by the delayed resolution of the non-cadential quinto. Thus, elevating to a long-range level the madrigal's potential to express and reference modally and contrapuntally, the music literally depicts Amarilli at the moment of her death—“trafisse” and its accompanying *A-mi*—to the musical and textual moment when her love for Aminta was born: the A sonority of “O” in the opening measure. Hence, it becomes apparent why A has been used so sparingly to this point as both a sonority and cadential goal: to preserve its function as an evocation of union—a union with the modal framework, as well as of the lovers. On top of this, the slightest whisper of Aminta's name is sounded motivically and assonantly in the canto alone a half-step below its original statement (mm. 51–52).

The second part of verse 10 (mm. 53–57), “e sopra Aminta,” brings Amarilli literally and musically upon Aminta with a return to strictly homophonic declamation and an uninterrupted descent by fifth from D to F (and ultimately to B-flat with the start of the next verse in m. 58). This descent by fifth portrays at once the contradictory notions of Amarilli's collapse and *sopra*, since the overall motion of the phrase in terms of pitch space is a *rise* from a D to an F sonority. In a sense, Amarilli has fallen in her *morte*, yet is also elevated to a *vita* of awakened love.

Example 7.12: *O fido, o caro Aminta*, mm. 46–57

[illegible]

For the second time in the madrigal, Aminta's name is stated explicitly, retaining the same underlying rhythmic character as the original statement but without any lagging voices (Ex. 7.9). This statement retains only the first half of its original motivic construction in the canto and basso: a rising semitone, $e''-f''$, and a rising fourth, $c-f$, respectively, between the first two syllables "*Aminta*." To recall the full motive by returning to C at this point would, firstly, have meant disrupting the chain of falling fifths depicting Amarilli's collapse upon Aminta. Secondly, a full restatement proves unnecessary: with a literal textual and a partial musical indication, the listener is made

sufficiently aware of the significance of the gesture. By repeating the F sonority for the penultimate and ultimate syllables of “Aminta,” the progression downward by fifth is suspended and not allowed to regress, as a full statement of the motive in the form C–F–C would require. Amarilli’s decision is irreversible, and so the unrelenting fifth motion overrides the possibility of returning motivically to the past. At the same time, the phrase and its concluding F sonorities advance the piece one step nearer to structural resolution with the articulation of *c*” of the background diapente descent: as the events of the scene inevitably unfold, so does the rhetorical, modal framework of the madrigal.

Amarilli’s death is drawn out even further in verses 11–12 with the delay of her collapse from verse 10—“e sopra Aminta ... si lasciò cadere”—by subordinate clauses, similar to those in verses 7–9 that describe the blade and postpone her use of it. It is in the dilatory phrases of verses 11–12 that a respite from the action is again taken, and it is revealed that Aminta, in fact, still lives to feel Amarilli fall upon him:

...e sopra Aminta,
Che mort’ancor non era, e sentì forse
Quel colpo, in braccio si lasciò cadere.

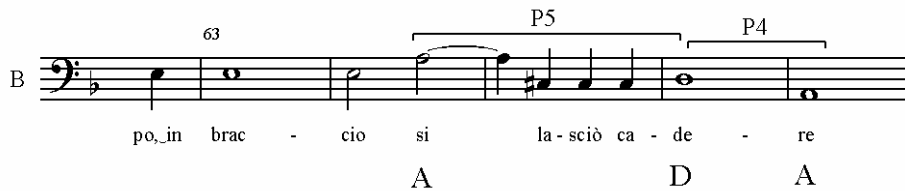
The madrigal responds to this bittersweet description by forging its way briskly in declamation through an augmented fourth from B-flat to the *durus* realm of E major, which is reached on the second syllable of “colpo” (mm. 58–63). The fleeting pleasure of this physical and, hence, corporeal union, however, quickly gives way to Amarilli’s mortal *cadere* and, in response, a series of cascading musical phrases.

The conclusion of verse 12, “in braccio si lasciò cadere,” imparts the second and final action of the tale, which, like the first action, “trafisse”, begets a shift to imitative

polyphony. This time, however, the imitation extends for sixteen tactus (mm. 63–78) and yields the only instance of textual repetition in the madrigal. It is in this passage that the madrigal’s subtle and sparing use of motivic and phonic references breaks open into a barrage of motivic gestures, which are punctuated by both the highest and lowest pitches of the piece: the canto’s *a*” at “si” in mm. 68–69, and the basso’s *G* at “cadere” in mm. 77–78.

The imitative subject, expressing the phrase “si lasciò cadere,” is comprised of a descending octave divided arithmetically into a perfect fifth plus a perfect fourth:

Example 7.13: *O fido, o caro Aminta*, “si lasciò cadere”



The perfect fifth, furthermore, is expanded by an intervening semitone neighbor-note for the syllables of “*lasciò cadere*.” Thus, by introducing the semitone neighbor figure associated with the canto’s initial statement of “Aminta” (mm. 4–6) into the “Aminta” perfect-fifth harmonic motion (A–D–A), Aminta’s name is represented musically at the depiction of Amarilli’s collapse through the linear combination of the basic “Aminta” motives from the opening phrase:

Example 7.14:
***O fido, o caro Aminta*, linear conflation of “Aminta” motives**

Through the repetition of the phrase imitatively in mm. 64–78, “Aminta” literally lies at the heart of Amarilli’s descent to death, symbolizing with the conjunction of musical references and text the eternal union of the “sfortunati amanti.”

Through the course of these cascading points of imitation, we are led again through a chain of descending fifths. This time, however, the succession is not as forthright as those in declamation for verses 1 and 10, but is rather expanded contrapuntally to form a middleground descent by fifths from E in m. 63 to G in mm. 77–78 (see Example 7.10). This sustained non-cadential close on G at the end of verse 12, however, while marking the end of life, does not mark the end of the madrigal. Instead, this pronounced gesture articulates the penultimate pitch of the modal background, *b*, the culmination of this long, contrapuntal unfolding of motivic descents. Somewhat strikingly, this background diapente pitch defies what might have been expected given the parameters of the piece: this is quite assuredly the second degree of the *first*-species diapente, *B-quadro*, and therefore of the A-dorian, and not the A-phrygian, mode.

The final verse brings an abrupt shift to a G-minor sonority (mm. 79–80), yet this proves only temporary; for by the third syllable we return to a G-major sonority with *B-quadro* clearly notated. From this point, the descent by fifths continues all the way to the

Example 7.15: *O fido, o caro Aminta*, mm. 82–90

83 * 88

The musical score consists of five staves, each representing a different voice part. The lyrics are written below the corresponding staff. The music is in G major and 4/4 time. The first staff (Soprano) has a melodic line with some grace notes. The second staff (Alto) follows a similar pattern. The third staff (Tenor 1) has a more rhythmic line. The fourth staff (Tenor 2) has a melodic line. The fifth staff (Bass) has a bass line with some sustained notes.

...ber gli sfor - tu - na - ti_a - man - ti
Tu, A - min ta

...ber gli sfor - tu - na - ti_a - man - ti

...ber gli sfor - tu - na - ti a - man - ti

...ber gli sfor - tu - na - ti_a - man - ti

...ber gli sfor - tu - na - ti_a - man - ti
"O fi - do_o ca - ro_A - min ta"

In terms of its textual-referential function, beyond linking the opening verse to the final cadence through motive (fifth-based motion primarily in semibreves) and phonic echo, the final words have the additional purpose of providing closure to the second-

person pronominal signifiers that surfaced chiefly throughout first section of the piece. It was mentioned earlier that Amarilli never refers to Aminta directly as “you” in the subject form, “tu.” Rather, she refers to him at the outset by name and as “amante,” and thereafter only as the object (direct and indirect) of her own actions. Aminta’s centrality to the tale is sustained, however, through the echo device and the highlighting of pronoun-like word-sounds. In the second section of the text, Aminta is indicated again once by name, and otherwise only by the role his waning physical presence plays in Amarilli’s suicide: “caro sangue,” “morto e tardi amato petto,” “braccio.” His presence in the music, however, is maintained more strongly by the motivic references.

The term “sfortunati” interpolated into the final verse, therefore, serves a purpose that extends beyond its part in the overlapping “Aminta” echoes, and that reconciles Aminta’s role as second-person object from Amarilli’s perspective. This is achieved by the enunciation of the second-person *subject* pronoun immediately before Aminta’s name is echoed in the approach toward structural closure:

(sfor) tu na ti a man ti
 Tu, A min ta, A min ta

(This is illustrated also in the canto of Example 7.15.)

Earlier it was pointed out that the syllable “-tu-” of “sfortunati” did not form part of the expanded echo of verse 1. Instead, the subject pronoun, *tu*, set metrically as an upbeat to the subsequent echoes, reinforces the echo by pointing back into the past directly to Aminta, which is essentially the function of the tale altogether as a piece of Arcadian lore. Now, at the end of the madrigal, however, Aminta is no longer portrayed

as object, secondary and separate from Amarilli as subject; rather, he stands alongside Amarilli in their eternal state and as a historical figure.

This long-range projection of the reconciliation of Amarilli and Aminta is played out also in the gradual revelation of the madrigal's modal underpinning. The lucid background structure of *O fido, o caro Aminta* is obscured by a foreground that eludes clear modal distinction until the final moments. This ambiguity stems above all from the *cantus-mollis* system, and from the lack of a clear exposition of the mode anywhere near the opening of the piece. For one accommodated by the printed music, however, it is clear the final of the madrigal is A, and that the canto and tenore abide by the A modal octave in their overall ambitus.¹⁵ The actual consonance-species delineated by phrase-structure in these voices prove difficult to distinguish on the foreground level, however, and it is only at a deeper middleground level that a coherent unfolding of the mode becomes evident: the diapente descends from e'' to a' in mm. 1–11 and from a'' to d'' in mm. 21–30, the projected ascent through the modal octave from a' to a'' in mm. 11–21, and the unfolding of the diatessaron $a'-d''$ in mm. 31–41 are prominent examples (see Example 7.10).

As the large-scale contrapuntal analysis shows, the modal obscurity that shapes the surface of *O fido, o caro Aminta* is counterbalanced by a background structure that is, in fact, exceptionally stable and well articulated. This modal background consists of a diapente descent from e'' to a' —hence, a first-species diapente on A—that encompasses the entire piece, and that passes through the modal second, B-*quadro*, of the A-dorian mode, rather than B-*fa* of the A-phrygian mode. This B-natural is presented first in the

¹⁵ The ambitus of the canto is $a'-a''$, which reaches down to the second and third below (g' and f -sharp) only once. The tenore has the ambitus $g-a'$, and reaches the lower f in one instance.

context of the G-major sonority that concludes the penultimate verse, and thereafter is reasserted in the contexts of the major sonorities on B and E that precede the terminal cadence. As will be explained in the following chapter, this final cadential gesture—a leading-tone cadence with the *clausula basizans e-A*—only further substantiates that this is fundamentally not a phrygian-mode resolution.

This unequivocal projection of an A-dorian framework, then, raises the question of why the madrigal is set in *cantus mollis*, rather than *cantus durus*, as would be expected of an A-dorian piece. The most reasonable explanation, perhaps, involves the opening phrase of the work. While the setting of verse 1 does little to assert definitively any modal grounding—indeed, no substantial establishment of a pitch-center comes until the D cadence at the end of the female’s speech in m. 30—and instead moves in measured steps ultimately to the sonority a wholestep below, the canto’s phrase, saturated with the motivic semitone, concludes with the gesture *d''-e-flat''-d''*. Were this phrase in the upper voice the first element in the madrigal’s conception, as is indeed plausible, it would likely indicate a need for a *cantus-mollis* system, since E-flat would be regarded as *fa supra la* of the soft hexachord (or, perhaps, as *fa* of a notional B-flat hexachord). The raised pitches of the lower voices—C-sharp, F-sharp, and B-natural—therefore, would represent surface inflections that underlie the more fundamental, referential aspects of the phrase: the basso’s linear expansion of the perfect-fifth motive, and the canto’s enunciation of the semitone motive, particularly that accompanying “Aminta.” The striking move to E-flat at the start of verse 2 (m. 7), no doubt originating in the canto’s *e-flat''* of the previous phrase, further endorses the *mollis* idiom. Compelling support for

the association of this opening phrase to the phrygian mode will be explained in the next chapter.

In the madrigal as a whole, on the other hand, the occurrences of B-*fa* and B-*mi* are nearly equal in number; in fact, B-*mi* slightly outweighs B-*fa* in frequency and in prominence, thereby strongly undermining the *cantus-mollis* system even at the foreground level.¹⁶ Meanwhile, the lack of clear and assertive articulations of the modal final as cadential center, specifically as A-*mi* or A-*re*, only adds to the modal elusiveness of the foreground. Instead, the two substantial cadences on the final contradict one another as indications of the underlying mode: the cadence at “trafisse” (mm. 50–52) approaches the final as *mi*, suggesting a phrygian context, while the terminal cadence, which bears more structural weight, presents it as *re*.

The modal octave and its fundamental division into diapente and diatessaron, too remains vague or misaligned throughout most of the piece. Rather than a clear delineation of the A-octave divided harmonically at E, the modal fourth, D, stands out prominently as a center of internal cadences and as a boundary pitch in the *phrasis*, as well as in its general presence as the basis of sonorities at the beginnings and ends of phrases. The emphasis of the modal fourth is largely facilitated by the ubiquitous use of the raised form of the modal third, C-sharp, for sonorities on the final, which subverts both the integrity of the A-dorian consonance species and the *cantus-mollis* system. Out of eleven sonorities with A as their root, there is only a single case where the minor third,

¹⁶ A tally yields 16 instances of B-*fa* and 17 of B-*mi*. This was arrived at by counting each appearance of the given note, considering doublings, repetitions, and revoicings of sonorities as single occurrences. Thus, in mm. 24–25, the 6-3 major sonority on G is considered as *one* occurrence of B-natural, even though it appears in two voices (tenore and quinto), but the B-natural of mm. 12–13 (canto) counts as *two* due to the change of sonority.

C, is used (m. 62), and this is perhaps the least contextually and structurally prominent A sonority of them all.

These confounding features of the foreground, however, prove exceptionally coherent and integrated in terms of the long-range processes of the madrigal. As a result, a remarkably lucid A-dorian framework, which is ultimately betrayed candidly in the closing phrase, becomes concealed by the textual–musical events that unfold from it. This structure proves intrinsically attuned to the meaning and poetic devices of the text. Not only does the madrigal show deep-level responses to the phonic references and deixis, but the very conflict between outward appearance and fundamental nature and the ultimate resolution of this dichotomy represents a central theme of the moral Aminta tale: Lucrina’s realization of her love for Aminta, which opposes the demeanor she has hitherto projected in her role in the society. Through the madrigal, therefore, we witness the revelation of this change of heart through both its narration in the text, and in the gradual divulgence of the underlying modal character.

The reasoning that *O fido, o caro Aminta* is an A-dorian piece and, hence, is incorrectly marked as *cantus mollis* casts new light on its position in the Seventh Book. As discussed in Chapter 2, the ordering of the madrigal book roughly follows the chronology of the play: three settings from the opening scenes of Act I, for instance, are positioned together at the front of the book. Thereafter, the settings of Acts III and IV are similarly grouped together according to act, and the sole text from Act V comes at the end (see Chapter 2, Table 2.6b).

O fido, o caro Aminta, as mentioned, comes from the same dialogue between Mirtillo and Ergasto of Act I, scene 2 as *Deh, poi ch’era ne’ fati ch’i’ dovessi* and *Cruda*

Amarilli, che col nome ancora, which would seem to suggest that it would be grouped alongside these madrigals, or at least with the settings of Act I. Because the madrigal is set in *cantus mollis* with *chiavette* cleffing, however, it falls in eleventh position in the book in the midst of the Act III settings. As a result, the madrigal becomes an anomaly to the book for its placement so far out of the general chronology with the play.

If the madrigal were recast in *cantus durus* in accordance with the A-dorian mode, however, the madrigal could be moved from the eleventh position in the book upward as far as the fifth (given the *chiavette*). With this new placement, the madrigal would be separated from the other Act I madrigals by only one piece: the Bembo setting *O disaventurosa acerba sorte*. Most importantly, no other settings of *Il pastor fido* would intervene between those of the Act I group, and the Act III group would be fully intact:

Table 7.3:
Structure of Seventh Book with *O fido, o caro Aminta* reclassified

	Title	Textual Source	System	Clef	Final
1.	<i>Deh, poi ch'era ne' fati ch'i' dovessi</i>	Guarini (Pf. I,2: 322–327)	<i>durus</i>	c1	A
2.	<i>Quell'augellin, che canta</i>	Guarini (Pf. I,1: 175–186)	<i>durus</i>	c1	G
3.	<i>Cruda Amarilli, che col nome ancora</i>	Guarini (Pf. I,2: 272–291)	<i>durus</i>	c1	E
4.	<i>O disaventurosa, acerba sorte</i>	Bembo (<i>Alma cortese</i> , Canzone CXLII)	<i>durus</i>	c1	B
11.	<i>O fido, o caro Aminta</i>	Guarini (Pf. I,2: 462–473)	“ <i>durus</i> ”	g2	A
5.	<i>Al lume de le stelle</i>	Tasso (<i>Rime e prose</i> , 1586)	<i>durus</i>	g2	A
6.	<i>Ami, Tirsi, e me'l nieghi</i>	Anon.	<i>durus</i>	g2	A
7.	<i>O dolcizz'amarissime d'amore</i>	Guarini (Pf. III,1: 15–24, 27–28, 30–45)	<i>durus</i>	g2	C
8.	<i>Sospir, nato di fuoco</i>	Anon.	<i>durus</i>	g2	E
9.	<i>Arda pur sempre, o mora</i>	Guarini (Pf. III,6 894–901)	<i>mollis</i>	g2	F
10.	<i>Questi vaghi concetti</i>	Anon.	<i>mollis</i>	g2	G
12.	<i>O Mirtillo, Mirtillo, anima mia</i>	Guarini (Pf. III,4: 506–518)	<i>mollis</i>	g2	C
13.	<i>Deh! dolce anima mia</i> (by A. Biccì)	Guarini (Pf. III,3: 485–491)	<i>mollis</i>	c1	G
14.	<i>Com'è dolce il gioire, o vago Tirsi</i>	Guarini (Pf. III,6 979–995)	<i>mollis</i>	c1	G
15.	<i>Care mie selve, a Dio</i>	Guarini (Pf. IV,5: 752–777)	<i>mollis</i>	c1	D
16.	<i>Tirsi mio, caro Tirsi</i>	Guarini (Pf. IV,5: 733–734, 736–742)	<i>mollis</i>	c1	D
17.	<i>Ombrose e care selve</i>	Guarini (Pf. V,8: 1337–1344)	<i>mollis</i>	c1	F

While *Anima cruda, sì, ma però bella* demonstrates an ambiguity of mode that results from an immediate abandonment of the modal context on the surface level, which only returns to the true mode in the final verse, *O fido, o caro Aminta* and *Deh, Tirsi, mio gentil, non far più stratio* represent converse means and ends in their obfuscations of the underlying mode. In the latter, the foreground activity masks both the large-scale modal framework and the parameters of the piece, thereby projecting a C-hypodorian façade before a C-hypomixolydian background; the cleffing and system, therefore, substantiate

the mode. In the former, however, the foreground remains largely equivocal on the local level, and instead it is the large-scale unfolding of the piece that ultimately confirms the A-dorian framework, and that reveals the chicanery of the *cantus mollis*.

Chapter 8

The Phrygian Mode in the Late Renaissance

1. The structure of the phrygian mode

The example of *O fido, o caro Aminta* raises several fundamental questions regarding the issue of mode, especially given the fact that, in terms of its tonal type (final on A with *cantus mollis* system), the piece appears to be in the phrygian mode transposed to A but operates much differently on a large-scale level. While, indeed, modal theory on the whole has been fraught with shortcomings and inconsistencies from the Renaissance to the present, the phrygian type has proven especially problematic, earning a reputation as the unruly black sheep of the modal family.

In her 2004 study of the madrigal, *Modal Subjectivities*, Susan McClary prefaces her analysis of Willaert's *Lasso, ch'i'ardo*:

Nor was the Renaissance much more comfortable with the peculiarities of this mode, which tended to accompany expressions of abject grief when it appeared at all. After music theorist Glareanus let his colleagues off the hook by proclaiming a new modal pair on A... music affiliated with Phrygian... almost disappeared.¹

¹ McClary, *Modal Subjectivities*, 97–98.

In the treatises of sixteenth-century theorists Glarean, Zarlino, Aron, and others, discussion of the phrygian mode is often deferred until it can be dealt with separately from the other modes—a practice that is still followed today. Because of its predilection for the modal fourth, A, as a primary cadential pitch and *confinalis*, eight-mode theorists were often quick to ascribe anomalous pieces ending on A to the phrygian mode. With the advent of the twelve-mode theory in the mid-Cinquecento, the tide turned the other way: most A-final pieces were deemed aeolian, and many pieces ending on E became reclassified—sometimes erroneously—as aeolian-mode pieces that conclude on the modal fifth. In 1767, Georg Sorge went so far as to write: “Phrygian is no other key than our A minor, only with the difference: that the dominant chord E–G-sharp–B begins and ends.”² Similarly, more recent scholars such as Peter Bergquist, David Stern, and McClary have shown a persistent penchant for denying autonomy to the phrygian mode in their analyses, instead relegating it to an ambiguous phrygian–aeolian mixture.³

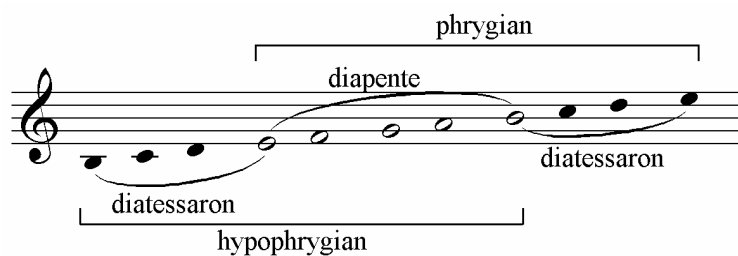
Much of the uneasiness shrouding the phrygian mode stems directly from its intervallic makeup. As shown in Example 8.1, both authentic and plagal forms of the phrygian mode are composed of the second-species diapente on E and the second-species diatessaron on B. Because of the half-step between scale-degrees 1 and 2, use of the

² Sorge continues by citing the chorale *Ach Gott von Himmel sich darein* as an example. Sorge, *Einleitung zur Fantsie* (1767), as cited in Joel Lester, *Between Modes and Keys: German Theory 1592–1802* (Stuyvesant, NY: Pendragon, 1989), 158.

³ See David Stern’s analyses of phrygian works by Josquin and Thomas Tallis in his “Tonal Organization in Modal Polyphony,” *Theory and Practice* 6 (1981): 5–39. Peter Bergquist, in his analysis of Agricola’s *Allez mon coeur*, determines that “it is definitely in some combination of Aeolian and minor modes,” relegating the final twelve bars leading to E as a “coda” that is “appended to the main harmonic movements of the piece.” See Bergquist, “Mode and Polyphony around 1500: Theory and Practice,” *The Music Forum* 1 (1967): 99–161; also McClary’s *Modal Subjectivities*, particularly her analyses of *mi*-type works, including Verdelot’s *Sì soave è l’inganna* and *O dolce notte* (44–53), Willaert’s *Lasso ch’i’ ardo* (95–100)—all of which were discussed briefly in Chapter 1—and Marenzio’s *Tirsi morir volea* (138–43), discussed further below.

leading-tone for cadences was not an option. Furthermore, the inherent *mi contra fa* between the modal fifth, B, and second, F, prohibited the type of three-part cadence with 5–1 motion in the *clausula basizans* that had become paradigmatic of terminal cadences in the other modes by the middle of the sixteenth century. To circumvent both these problems—the lack of a leading-tone cadence and the *mi contra fa* between the modal second and fifth—by raising scale-degrees 7 and 2 (D and F) would altogether destroy the mode’s essential structure in cadential approaches to the final and possibly on a larger scale.

Example 8.1:
Intervallic structure of the phrygian and hypophrygian modes



The skirting of the modal fifth both as a cadential goal and as contrapuntal preparation for cadences on the final resulted in the functioning of the fourth and sixth degrees, A and C, as substitute cadential pitches for B, and in the use of a cadential form unique to *mi* finals: the *clausula in mi*. The deficiency of the fifth as a *confinalis* and cadential goal makes the phrygian mode a peculiar case in the modal theories of Calvisius, Eucharius Hofmann, Montanos, Zarlino, and others, where in the other modes, as a general rule, the fifth ranks just behind the final in the hierarchy of cadential

itches.⁴ Therefore, works on E-*mi* may with equal validity have principal cadences and even final sonorities on E, A, and, less frequently, C, blurring the distinction between what eight-mode proponents call the phrygian mode, and what twelve-mode proponents after the mid-Cinquecento would call the aeolian.

Indeed, Calvisius, Sweelinck, Pontio, Vincentio Lusitano, and Montanos all cite the customary principal cadences for the plagal and authentic forms of the phrygian mode as being on E, A, and C. Zarlino stands in the minority—though prominently so—in fitting the phrygian mode into his strict scheme of proper cadential pitches for the modes, whereby without exception scale-degrees 1, 3, and 5 comprise the sole finals for *cadenze regolari*. As mentioned in Chapter 3, however, Zarlino attributes the strong inclination of the phrygian-type modes towards scale-degree 4 to the mixing of Modes 3 and 4 with Modes 9 and 10 (the aeolian modes). Dressler also speaks of the similarities between Modes 3 and 4 and Modes 4 and 10 that make them difficult to discern from one another.⁵

To differentiate between the authentic and plagal forms of the phrygian mode, theorists explain that one must observe the structures of melodic phrases in the canto and tenore, particularly in the opening phrases (or *exordium*) of a work.⁶ If the upper voice begins at or ascends toward the modal sixth (*c''* in E-phrygian), it is most likely the

⁴ See Seth Calvisius, *Exercitationes Musicae duae* (Leipzig, 1600), 22; Zarlino, *Istitutioni harmoniche*, Book 4, Chapter 30; Hofmann, *Doctrina de Tonis* (Greifswald, 1582), Chapter 6; Montanos, *Arte de Musica theorica y practica*. For a summary of contemporary theories of cadential hierarchy in the phrygian mode, see Meier, *The Modes of Classical Vocal Polyphony*, 101–16.

⁵ Dressler, *Practica Modorum explication* (Jena, 1561), Ch. 7 and 14; and *Musicae practicae elementa*, ed. O. Tracier and S. Chevalier (Paris: Minerva, 2001), Book 2, Ch. 5. See also Meier, *The Modes of Classical Vocal Polyphony*, 166.

⁶ See Meier, *The Modes of Classical Vocal Polyphony*, 226–33.

authentic phrygian mode. If, instead, the canto remains within the range between the final and the fourth or circumambulates the final, it is likely the plagal form: the hypophrygian mode. By the middle of the sixteenth century, however, attributions to either form of the phrygian mode were oftentimes questionable and disagreed upon, even when theorists were in consensus as to the use of some form of *mi*-type mode. This led some Renaissance theorists to believe in a total conflation of the authentic and plagal ranges in contemporary practice. Cyriacus Schneegass in 1591 and Calvisius in 1600, for instance, write that the differences between the two are “only slight.”⁷

Bernhard Meier summarizes some of the difficulties surrounding the phrygian mode:

It must be mentioned again that for us, just as for the contemporaries of the old masters, it is not always possible with works based in *mi* to tell clearly in every case whether to attribute a work to Mode 3 or to Mode 4. In addition, there is the problem that it is often difficult to tell that a work is based on *mi* until it ends, because such works often avoid formal cadences on the final until then and often support melodic phrases ending on the tone *e'* and *a'-mi* in the upper voice with the tenth or twelfth below in the bass.⁸

Furthermore, “in agreement with what the sixteenth century said, in modes with the final *mi* even authentic and plagal vocal scoring as such could hardly be distinguished any longer,” as the two forms are often indistinguishable in terms of behavior, and the ambitus of both prove notoriously unreliable as modal determinants.⁹ The distinction is

⁷ Schneegass, *Isagoges Musicae libri duo* (Erfurt, 1591), Book 2, Chapter 8; Calvisius, *Exercitationes Musicae duae* (Leipzig, 1600), 24 and 51. See Meier, *The Modes of Classical Vocal Polyphony*, 166.

⁸ Meier, *The Modes of Classical Vocal Polyphony*, 230–31.

⁹ *Ibid.*, 168.

further blurred by “the fact that in Mode 3 the cadence on the *repercussa c'* and *c''*, a sixth above the final, falls far below the cadence on *a* (and *a'*) in importance,” thereby fostering the common phrygian/aeolian ambiguity of contemporary as well as modern theorists.¹⁰

More recent studies, particularly those of Cristle Collins Judd and Laurie Stras, have shown how the potential use of psalm tones and modal types might have affected the ways in which music in the Renaissance was conceived.¹¹ The melodic prototypes offered by the psalm tone and modal types, in essence, offer paradigms for how each of the given modes behaves in terms of local and middleground melodic contour, accentuating and outlining particular intervals above the final through the course of a composition. The paradigms relating to the phrygian mode illustrate melodic lines tending toward the fourth (*mi-la* modal type) or sixth (*mi-fa*) scale-degrees, in contrast to the fifth and third degrees outlined by most of the other modes, and thereby further explain and support—though by different means—hierarchies of cadential pitches set up in many modal theories.

While these studies provide non-modal explanations for the melodic and cadential peculiarities of the phrygian mode, they leave unresolved several issues that lie in the formidable realm between eight-mode and twelve-mode theories, and in the problematic background structures of phrygian-mode pieces. The most straightforward of these issues is the manner by which to distinguish whether a work that begins and/or ends on A is in the E-phrygian or A-dorian (or aeolian) mode, and, even more, whether a non-cadential

¹⁰ Ibid., 168–69.

¹¹ Cristle Collins Judd, “Modal Types and *Ut, Re, Mi* Tonalities,” 437–41; Laurie Stras, “*Le nonne della ninfa*,” 123–65 and “Monteverdi as *Discepolo*,” 149–71.

close on E constitutes a half-cadence-like gesture in an A-centric context or an ending nonetheless on the modal *finalis*.

Another important issue that continues to elude theoretical resolution is how the phrygian mode operates on large-scale levels. The problems posed by *mi contra fa* on the musical foreground are equally troublesome in the background, leading many modern analyses to leave the final *fa–mi* (2–1) descent of the background without any fundamental contrapuntal support (regardless of whether that background descent begins with the modal fourth, fifth, sixth, or final an octave above). Such models, including those of Judd, Stras, and Wilde, insist nonetheless that a 2–1 gesture conclude the phrygian background, even where none exists on the contrapuntal surface.

Yet, the search to explicate such a structural descent directed toward the final for the phrygian mode might very well be misguided. While the *fa–mi* semitone descent proves a defining characteristic of the foreground melodic structures in phrygian-mode works, it in fact rarely plays a role at the background level after the mid-Cinquecento. Thus, while paradigms such as psalm tones and modal types serve to elucidate certain tendencies of melodic structure, and even larger-scale contrapuntal patterns in many modal contexts, they fail to account for an effective background model for modal music in general, yet the phrygian mode proves a particularly troublesome and misconstrued case. Essentially, the second degree either becomes glossed over as a passing tone (i.e., does not belong on the true background) or is ignored completely without any rationalization for its aberrancies from the behavior of the other modes, which typically accomplish full, uninterrupted stepwise descents.

The shortcomings of these and other modern analytical techniques in dealing with phrygian-mode structure after the mid-Cinquento stem almost exclusively from the fact that the majority of works in this repertoire lack altogether a theoretically legitimate terminal cadence on the *mi* final—that is, a cadence by 6–8 motion to the final. Phrygian-mode works at this time had rather developed other means of conveying a sense of large-scale closure distinct from the other modes and independent of contemporary cadential theory. Before looking at this closing articulation, I will first recount how the phrygian mode was shaped by theorists and composers before and around the mid-sixteenth century.

In place of the 6–8 cadence with a leading-tone, which was used for cadences on *ut* and *re* (i.e., all those pitches with a wholetone above), cadences on E-*mi* take the form of a *clausula in mi*: sixth-to-octave motion leading to E, with the half-step *fa–mi* (F–E) in the *clausula tenorizans* and the rising wholetone, D–E, in the *clausula cantizans*, as Example 8.2a illustrates. Theoretical testament as to the archetypal status of this form of cadence can be found, above all, in Zarlino’s discussion of cadence in the third book of *Istitutioni harmoniche*, where the *clausula in mi* (in its two-part form) is singled out as the first musical example of the chapter on the contrapuntal cadence.¹² In following examples, the E-*mi* cadence invariably appears as a model, alongside leading-tone cadences on other pitches, of the appropriate and inappropriate ways to approach and effectively execute a cadence, which demonstrates Zarlino’s concern to represent both forms of cadence—leading-tone and *clausula in mi*—in his didactic writing.

Set contrapuntally in four parts, the *mi* cadence typically took one of the forms shown in Examples 8.2b–d. The cadence at 2b shows the *fa–mi* motion—the *clausula*

¹² Zarlino, *Le Istituzioni Harmoniche*, Bk. 3, Ch. 53; *The Art of Counterpoint*, 141–51.

tenorizans—in the lowest voice. The specious resemblance of this cadential form to what has become known in common-practice tonality as the phrygian half-cadence has misled many contemporary analysts. In such cases, the *mi* cadence is stripped of its validity as a true cadence and instead interpreted as a truncated cadence on A—as in the Bergquist and Stern analyses cited above, and several of McClary’s analyses in *Modal Subjectivities*. The cadence at Example 8.2c demonstrates the inversion of the cadential voices so that the alto holds the *clausula tenorizans* and the basso the *clausula cantizans*.

The setting at Ex. 8.2d may also seem problematic to our modern perception of cadence. Because the 6–8 cadential motion takes place between the canto and tenor, the cadential goal, E, ultimately lies within a sonority that has A as its lowest pitch. This form of the *mi* cadence appears often as the final cadence of phrygian-type works before the middle of the sixteenth century. While the *clausula in mi* is ubiquitously recognized by sixteenth-century theory as a valid articulation of cadence, it is generally regarded as having less structural weight than the leading-tone cadence—hence Montanos’s label, the *clausula remissa*. To compensate for this inherent weakness and for the potential disparity between final sonority and true modal final, Cinquecento composers generally supplemented the final cadence in phrygian works in either of two ways: by extending the D–A contrapuntal motion of the lower voice in the form at Ex. 8.2d to conclude on an E sonority, as shown in Ex. 8.2e, or by tacking an A–E motion onto the end of the *mi* cadence, often with the effect of producing a “plagal”-type E–A–E gesture (see Ex. 8.2f). The other option, depicted in two-part and four-part forms in Example 8.2g, was to forsake the phrygian mode and its characteristic cadence at the last moment and

appropriate the 6–8 leading-tone cadence of the other modes, thereby assuming the ability to form a three-part cadence with *clausula basizans*.

Example 8.2: Cadences on E-mi

a) cadence on E-mi

clausula cantizans

clausula tenorizans

b) alto and basso

c) alto and basso

d) canto and tenore

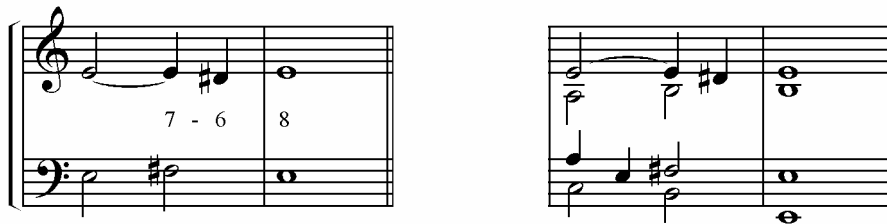
e) extension of cadence d) by A-E motion

cadence

f) extension of cadence c) by E-A-E motion

cadence

g) cadence on E-re



Example 8.3 shows the practical use of the *mi* cadence in early madrigals of Rore and Palestrina. Rore's *Altiero sasso lo cui gioco spira* serves as the first instance of the phrygian mode in his modally-ordered First Book for five voices (1542), and thereby exemplifies what the composer (as far as we know) considered a true and lucid representation of Mode 3.¹³ The final cadence (mm. 113–14) and its extension (mm. 114–19) in the madrigal provide what might be regarded as one of the most assuredly corroborated conclusions for a phrygian piece of the period, as it was constructed in a manner that would straightforwardly convey its modal attribution to the listener in the interest of upholding the mode-based arrangement of the madrigal book (Example 8.3a).

The closing gesture of Palestrina's *Deh, or foss'io col vago de la luna* (Example 8.3b) from the First Book for four voices (1555) functions similarly but in the context of the A-phrygian mode. Both Rore's and Palestrina's conclusions exemplify how the terminal *mi* cadence often precedes the formal ending of a work—although both coincide with the end of the text in the cadential voices, as was common—and how the modal final is sustained after the cadence through the cadential extension, like the models in Examples 8.2e and f.

¹³ See Angela Lloyd's study of the modal ordering in Rore's first books of four- and five-voice madrigals in *Modal Representation in the Early Madrigals of Cipriano de Rore*, Ph.D. diss, University of London, 1996.

Example 8.3: Terminal *clausulae* in *mi*

a) Rore, *Altiero sasso lo cui gioco spira* (Book I a 5, 1542)

Example 8.3a shows a five-part setting of a madrigal by Rore. The score is for voices C (Cantus), A (Alto), T (Tenor), Q (Quinto), and B (Basso). A bracket labeled "E-mi cadence" spans measures 114 and 115. The lyrics are: (tir) vi las - si, Cin - ti d'hor - ror al suo par - tir vi las - si. The music features a mix of eighth and sixteenth notes, with a final cadence on E in the fifth mode.

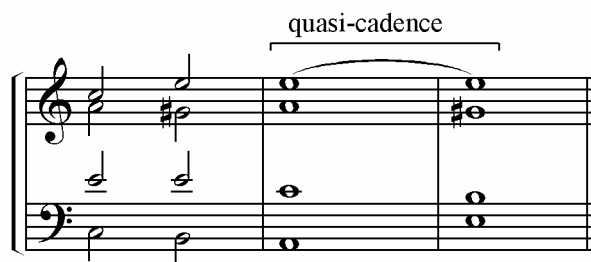
b) Palestrina, *Deh, or foss'io col vago de la luna* (Book I a 4, 1555)

Example 8.3b shows a four-part setting of a madrigal by Palestrina. The score is for voices C (Cantus), A (Alto), T (Tenor), and B (Basso). A bracket labeled "A-mi cadence" spans measures 47 and 48. The lyrics are: (sol) sem-pre ne l'on - - - de. The music features a mix of eighth and sixteenth notes, with a final cadence on A in the sixth mode.

As if theorists did not have enough to reconcile with the idiosyncrasies of these phrygian-mode endings, which leave the analyst desperately endorsing as the critical, mode-defining terminal gesture a *cadenza fuggita* that lies measures before the actual end

of the work, a new form of terminal cadence for the phrygian mode came into practice after the mid-sixteenth century that proves utterly devoid of theoretical grounding—contemporary or modern. This closing gesture, depicted in Example 8.4, essentially disposes of the formal two-part *mi* cadence in the paradigms shown above at Examples 8.2e and f, leaving only a concluding A–E motion that is by all theoretical accounts non-cadential. This characteristic phrygian closing gesture—what I will call the phrygian quasi-cadence—is often single-handedly to blame for the failings of numerous theoretical models seeking to decode the workings of modal structure in the late-Cinquecento. For the repertoire in which the phrygian quasi-cadence became the archetype, structural models relying upon a definitive, terminal F–E descent, such as Judd’s modal types, Stras’s psalm tones, Wilde’s cadential formulae, and any Schenkerian-based model relying on a stepwise descent to the final, become largely ineffective. Rather, the phrygian quasi-cadence typically betrays an approach to B—and not E—by *fa–mi* descent, which often resembles a *clausula in mi* on B, the modal fifth. The phrygian quasi-cadence thereby elicits in exchange for a 6–8 cadence on the final at the end of a composition a terminal 6–5 gesture, C–B, accompanied by a 4–1 (A–E) motion in the lower voice.

Example 8.4: Phrygian “quasi-cadence”



Although in his 1994 dissertation “Towards a New Theory of Voice-Leading Structure” Howard Wilde, like McClary, falls victim to the notion that an ending on E represents an “irreducibly ambiguous” mixture of aeolian and phrygian, he concedes the normative status of this closing C–B motion in phrygian-type pieces. Wilde’s structural model, illustrated in Example 8.5, retains the formal *clausula in mi* approaching an E-final in the tenor and canto. At the same time, however, the model paradoxically depicts an upper-voice descent to A as an additional modal final, which is cut short when it reaches B as scale-degree 2 in the context of an E sonority: thus, a half-cadence-type close in an “aeolian” context that is concurrent with the phrygian one. Wilde describes this type of structure, which indeed encompasses most phrygian pieces before the late sixteenth century, as a “conflation of two background models”: one directed toward E, the other toward A (as Ex. 8.5 shows). Wilde therefore proposes that two simultaneous modal finals are operative within phrygian-mode pieces, a notion which has yet to surface in a sixteenth-century theoretical treatise.

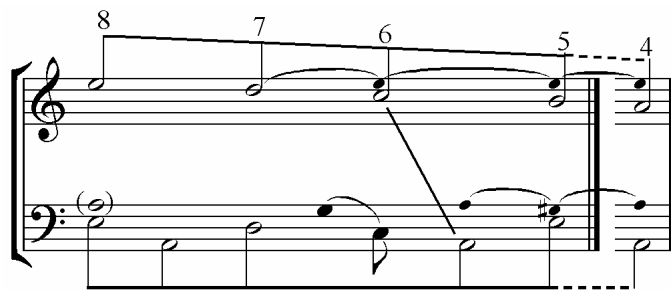
Example 8.5: Wilde’s conflated E/A background model

The musical notation for Example 8.5 shows a conflated E/A background model. It consists of two staves, Treble and Bass. The Treble staff has a melodic line with notes G4, A4, B4, and C5. Above the notes are scale degrees: A: 5, 4, 3, 2. The Bass staff has a melodic line with notes E3, D3, C3, and B2. Above the notes are scale degrees: E: 4, 3, 2, 1. Below the staves, Roman numerals are provided: E: IV (VI) I and A: I (III) V.

Close examination of the madrigal and motet in the last three decades of the Cinquecento, however, reveals something quite different. The E-*mi* cadence remains a

fundamental means of establishing and articulating a phrygian context at the foreground level, yet, on the large-scale level, phrygian-mode pieces often project a linear descent that *begins* on the final (E) and proceeds through the second-species diatessaron of the mode to the modal fifth, B, as illustrated in Example 8.6. The *mi* cadence, therefore, no longer stands as a definitive element of the long-range unfolding of the phrygian mode or as a terminal cadential articulation of the *mi* final. Yet, as will be seen, the *clausula in mi* plays a crucial role in establishing the mode on more local levels, particularly in the opening of the piece governed by the background modal final of the fundamental diatessaron descent. As the structural model indicates, the goal of the long-range motion of the phrygian mode is the descent of the modal sixth upon the fifth, which is realized in the A–E phrygian quasi-cadence.

Example 8.6: Phrygian background model



According to the diatessaron structural model, pieces in the phrygian mode may begin equally well with sonorities on E, A, or C—as sixteenth-century theory propounds—for all of these pitches fulfill the need for lower-voice contrapuntal support for the modal final of the structural upper voice. Modal theories new and old, as well as theories of psalm tones and modal types, have explained in various ways this peculiar predilection for A and C, rather than B, as melodic boundaries and primary cadential

goals in works of the phrygian-type modes, noting that these pitches functioned virtually as substitutes for a *confinalis* on the fifth. This has led to the somewhat *ad hoc* deduction that E-phrygian pieces may begin equally well “on A,” and that they often engender background structures that descend linearly from the modal fourth and sixth toward the final (4–1 or 6–1), as in Wilde’s model.

Yet on the grander scheme, these pitches generally serve the more subsidiary purpose of providing contextual, contrapuntal support for the initial background final, *e*” or *e*’, in the upper voice through the beginning section of the work (see Ex. 8.6). In this way, the apparent prominence of A, C, and E—as sonorities as well as pitches—suggested by the opening melodic gestures and cadential motions of many phrygian works functions at a more fundamental level to expand and support the modal final. This relative prominence rarely serves, on the other hand, to establish a pitch other than the final, such as A or C, as the initial pitch of the fundamental linear descent, and should not be regarded as a mark of modal ambiguity or conflicted centrality, such as the aeolian–phrygian dichotomy so frequently evoked in modern modal analyses. Thus, as will be seen in the following analyses of phrygian-mode works of Marenzio and Wert, the modal final, fourth, and sixth (E, A, and C in E-phrygian, respectively) often act in conjunction—sometimes as equals, other times with A and C as subordinate to E—to accentuate and uphold the phrygian final by maintaining a context of consonant support, while at the same time allowing a degree of variety in tonal orientation. By virtue of this sustained projection of the modal final along with the acceptance of the phrygian quasi-cadence as a paradigmatic expression of rhetorical closure, despite the tumultuous history of the phrygian mode in modal theory, most phrygian-mode works exhibit a structural

framework that is, in fact, rather cogent and clearly articulated, and that, furthermore, proves archetypal through the second half of the sixteenth century.

Following the instatement of the modal final as the first structural pitch, the phrygian framework unfolds teleologically through the course of the piece in the form of descent through the modal diatessaron to the modal fifth, 8–5 (E–B). The contrapuntal support underlying this diatessaron descent is to some extent variable; however, the phrygian quasi-cadence almost invariably accompanies the ultimate descent from 6 to 5 at the end of the work. The 8–5 diatessaron structure of the phrygian mode differs significantly from the standard background model of the other modes, which descends from the modal fifth *toward* the final as a large-scale projection of the modal diapente.

By nature, as mentioned above, the phrygian mode in the late sixteenth century has no use for such a descent directed toward the final. The customary cadence of the phrygian mode, the *cadenza in mi*, is insufficient for a terminal cadence and, for the most part, no longer stands as an integral idiomatic component of the terminal gesture in phrygian pieces. Nonetheless, there are times, as will be shown in the analyses to follow, that the formal *fa–mi* motion of the *clausula in mi* occurs within an inner voice near the end of a phrygian piece, which might be taken as a fundamental 2–1 upper-voice descent. While perhaps faint vestiges of the formerly ubiquitous *clausula in mi*, in the manner of the Rore and Palestrina examples above, such 2–1 gestures rarely establish themselves as complete cadences, let alone as structurally conclusive ones, and they often precede the rhetorical close of the text. Rather, such gestures prove generally to be prefatory to a more fundamental resolution (such as the phrygian quasi-cadence) that follows, and signify but one foreground evocation of the phrygian idiom near the end of the work.

In similar fashion to the opening maintenance of the modal final through the continued contrapuntal and cadential support of A, C, and E, the latter two pitches of the background diatessaron allow for a sustained presence of the modal final on the middleground level, as shown in Example 8.6. The sustained final is frequently carried by the canto and, thus, appears prominently at the top of the texture as a cover tone, while the structural descent is taken up by one of the lower voices. Thus, in E-phrygian works, where the canto resides in the approximate range of the E modal octave, a middleground *e''* often accompanies the descent from the modal sixth to fifth, typically in the register *c'–b*. In the plagal form of the mode as well, the canto seldom articulates the structural line, and instead sustains the final an octave lower, *e'*, above a *c'–b* background motion.

As a static middleground voice, this sustained final bears no effect in the fundamental rhetorical progression from tension to resolution. The large-scale contrapuntal impetus instead resides in the expected resolution of C to B that engenders a shift in contextual sonorities from A–E, which is embodied on both foreground and background levels by the phrygian quasi-cadential gesture.

The mechanisms of this structure are truly unique among those of other modal idioms. While allowing for an unrivaled prominence of the modal final on the background level through the beginning part of the structure and on the middleground level through the latter part, it is not an arrival upon the final that forms the basis of the form-generating, teleological unfolding. This necessarily infers that the essential cadence of the phrygian mode, the *clausula in mi*, bears no weight in the background structure itself. While the *mi* cadence unquestionably proves an indispensable means of articulating the final and distinguishing the mode, by the second half of the sixteenth

century it was relegated primarily to internal cadences, often prominent ones, and (less frequently) cadences concluding internal parts of multi-part works. To construe a background descent upon E-*mi* by way of a terminal *fa-mi* motion for pieces of this repertory would in many cases require the unwarranted inflation of one such internal *clausula in mi* so to background status in the interest of bridging the troublesome gap between the modal third and final (G and E) on the background level. Or conversely, heeding the absence of a terminal *clausula in mi* or *fa-mi* gesture, theorists many times assume that the piece operates in some modal framework other than the phrygian, and map upon it the background structure for another mode (generally A-aeolian) that stops prematurely on an E sonority.

Yet, no such linear G-F-E motion need occur in the phrygian background; rather, any such motion likely functions as contrapuntal elaboration of the static, sustained middleground final. In its place, the A-E quasi-cadence represents the definitive cadential gesture in practice in the late Renaissance, which, as seen above, has its origins in the compensatory postlude tagged onto the end of *clausulae in mi* in earlier phrygian-mode works. Thus, in essence, the phrygian quasi-cadence came to bear more structural weight than the cadence corroborated by contemporary theory, and soon after the 6-8 *mi* cadence was abandoned altogether at the end of a work, and the quasi-cadence become the terminal cadence of the phrygian mode. The model in Example 8.6 illustrates, in addition, the potential extension of the formal close on E to an A sonority, which engenders a continuation of the background descent from the modal fifth (*b'*) to the fourth (*a'*). This optional extension of the phrygian background was in use primarily before the middle of the sixteenth century, and accounts for the characteristic “bouncing” between

sonorities on A and E (like Example 8.2f) and the theoretically vexing endings on A of phrygian works of this repertory. The lengthening of the modal diatessaron into a diapente on the modal fourth (A) could be seen as an artificial means of providing a more effective sense of closure to a work that otherwise proves unequivocally phrygian in character, and proves entirely distinct from A-final works of the dorian mode.

2. *Tirsi morir volea*

To illustrate the integral role of the phrygian quasi-cadence as a mode-defining gesture in the latter half of the Cinquecento, I will first discuss a piece judged by McClary as “for all practical purposes an aeolian composition that ends on its fifth degree.”¹⁴ McClary’s reading of the piece, however, proves severely misguided due to her failure to recognize the *clausula in mi* as a cadence in its own right, as opposed to a half-cadence. Thus, more accurately, Marenzio’s *Tirsi morir volea* is the first phrygian piece to appear in his First Book for five voices of 1580. Setting Guarini’s text well known for its euphemistic play on *vivere* and *morire*, Marenzio’s madrigal would seem a theorist’s ideal model of the phrygian mode, only it has one major theoretical hurdle: only the second of its three parts *formally* cadences on the modal final, E-*mi*, yet with A in the basso; the first and third parts instead close on E using the unsanctioned phrygian quasi-cadence.

The beginning of the madrigal (Example 8.7) seems explicitly to emphasize the phrygian mode: the canto outlines the diapente *b’-e’*, which is answered by the tenor’s

¹⁴ McClary, *Modal Subjectivities*, 211.

rising fourth *b–e'*. These enunciations of the E-phrygian consonance-species then lead to an unadorned cadence on E-*mi* at the unison between the canto and alto in mm. 5–6. The lucidity of these opening measures as a signpost for the phrygian mode, however, does not carry through to McClary's assessment:

Leading tones—those producers of musical desire—work overtime in this short sequence, as G-sharp intensifies a desire for A, C-sharp for D. But alas, the voices to not coordinate properly, the energy drains away, and we end on an E circumscribed on top by F-natural.¹⁵

The repetition of the opening verse, “Tirsi morir volea,” in mm. 7–11 then brings about what could be regarded either as two true cadences on B-*mi* or two quasi-cadence gestures on E: both seem equally plausible interpretations and prove consistent with the E-phrygian context for this opening exposition of the mode. Finally, the canto and alto state “morir volea” a last time with the same naked *mi* cadence, this time transposed to the modal fifth, B-*mi*.

Following evaded medial cadences on G, E-*mi*, and G, the end of the narrative portion of the *prima parte*, signaled by the words “gli disse,” engenders a 4-part *cadenza in mi* in mm. 23–24 (Example 8.8). Here, while introducing the imparted speech of Tirsi's beloved, the formal 6–8 cadence on the modal final stands clearly in the outer voices, the *clausula cantizans* appearing in the basso. At this point in the madrigal, all of the prominent cadences have been on pitches considered by Zarlino to be the primary cadence pitches of the phrygian mode—E, G, and B—a strict correlation between theory and practice that is remarkably rare for the phrygian mode. The remainder of the *prima parte*, however, witnesses a shift towards A and D as cadential centers. Nevertheless,

¹⁵ Ibid., 140.

although the final phrase of the *prima parte* is entirely devoid of a formal cadence on E, the modal final becomes clearly accentuated in the terminal cadential gesture: the theoretically unacknowledged phrygian quasi-cadence (Example 8.9).

Example 8.7: *Tirsi morir volea*, mm. 1–12

Example 8.7: *Tirsi morir volea*, mm. 1–12

The score is written for five vocal parts: C (Contralto), A (Alto), Q (Quinto), T (Tenore), and B (Basso). The music is in 3/2 time. The first system (mm. 1–12) shows the vocal parts with lyrics. A bracket labeled "(A)" indicates a phrygian quasi-cadence on the note 'si' in measure 10. The second system (mm. 11–12) continues the vocal parts. A bracket labeled "quasi-cadence" indicates a phrygian quasi-cadence on the note 'si' in measure 11. The score includes lyrics and musical notation for each part.

System 1 (mm. 1–12):

- C: Tir - - - - - si mo - rir vo - le - a, Tir - - -
- A: Tir - - - - - si mo - rir vo - le - a, Tir - - -
- Q: Tir - - - - - si, Tir - - -
- T: Tir - - - - - si, Tir - - -
- B: Tir - - - - - si, Tir - - -

System 2 (mm. 11–12):

- C: si mo - rir vo - le - a
- A: si mo - rir vo - le - a
- Q: si mo - rir vo - le - a
- T: si mo - rir vo - le - a
- B: si mo - rir vo - le - a

Labels: (A), E-mi, B-mi

Example 8.8: *Tirsi morir volea*, mm. 20–28

21 25 quasi-cadence quasi-cadence

C
lui non me - no_ar-de - a, Gli dis - se «Ohi - mè, ben mi - o, ohi - mè, ben mi - o,

A
non me-no_ar-de - a, Gli dis - se «Ohi - mè, ben mi - o, ohi-mè, ben mi -

Q
8 non me-no_ar-de - a, Gli dis - se «Ohi - mè, ben mi - o, Deh,

T
8 lui «Ohi - mè, ben mi - o, ohi - mè, ben mi - o, Deh,

B
lui non me - no_ar-de - a, Gli dis - se «Ohi - mè, ben mi - o, Deh,

E-mi E E

Example 8.10 shows the start of the madrigal's *seconda parte*, which turns its focus immediately toward A as cadential goal. Only here, A appears as the final in its own phrygian framework with the use of B-flat and is approached immediately by a *clausula in mi* in the opening verse, “Frenò Tirsi il desio” (mm. 59–62). The phrygian modal idiom persists in the following phrase but now with E restored as final, which is made explicit by a *clausula in mi* in mm. 66–67 that outweighs the previous cadence on A-mi in terms of its duration and pre-cadential suspension. Like the *prima parte*, E and A represent the main cadence pitches in the second part, with D and G serving as subsidiary cadences. When the conclusion of the second part arrives (Example 8.11), we are met with what appears to be a gesture analogous to that at the end of the *prima parte* but transposed to the modal fourth: a phrygian quasi-cadence on A.

Example 8.9: *Tirsi morir volea*, mm. 49–58

50

quasi-cadence

C (o,) anch' i - o,

A (i - o,) chè te - co bra - mo di mo - rir anch' i - - o,

Q (o,) chè te - co bra - mo di mo - rir anch' i - o,

T (o,) chè te - co bra - mo di mo - rir anch' i - o, anch' i -

B chè te - co bra - mo di mo - rir anch' i - o,

A-fugg. E-fugg.

55

quasi-cadence

anch' i - - - o.»

anch' i - - - o.»

8 anch' i - - - o.»

8 o, anch' i - - - o.»

anch' i - - - o.»

E

Example 8.10: *Tirsi morir volea*, mm. 59-67

60 65

C Fre - nò Tir - si il de - si - o Ch'ha - vea di pur sua vi - ta, all' hor fi - ni - - - re, _____

A Fre - nò Tir - si il de - si - o Ch'ha - vea di pur sua vi - ta, all' hor fi - ni - - - re, _____

Q 8 Fre - nò Tir - si il de - si - o Ch'ha - vea di pur sua vi - ta, all' hor fi - ni - - - re, _____

T 8 Fre - nò Tir - si il de - si - o Ch'ha - vea di pur sua vi - ta, all' hor fi - ni - - - re, _____

B _____

A - mi E - mi Et -

Example 8.11: *Tirsi morir volea*, mm. 109–117

[illegible]

115

quasi-cadence

io, mia vi - ta, et io, mia vi - ta, mo - ro.»

mo - ro, et io, mia vi - ta, mo - - - ro.»

vi - ta, et io, mia vi - ta, mo - - - ro.»

et io, mia vi - ta, mo - - - ro.»

io, mia vi - ta, mo - - - - - ro.»

A (or E-mi)

Like Guarini's poem, however, this closing gesture has a double meaning, acting as but one part of a large-scale play on words—or, rather, a play on mode. Heeding the text's double entendre of life and death as symbols of sexual vitality and fulfillment, the madrigal uses mode and cadential orientation to portray the lovers' engagement at a structural level. The phrygian mode in particular is well suited to this task. The text is divided into three parts based on grammatical structure, perspective, and, most importantly, stages of action:

<i>Prima parte</i>	Tirsi morir volea gli occhi mirando di colei ch'adora; ond' ella, che di lui non meno ardea, gli disse: "Ohimè, ben mio, deh, non morir ancora, chè teco bramo di morir anch'io."	Tirsi wanted to die, his eyes gazing upon her whom he adored; she, who burned no less than he, said to him: "Alas, my love, do not die yet, for I too wish to die with you."
<i>Seconda parte</i>	Frenò Tirsi il desio ch' havea di pur sua vita all'hor finire, et sentia morte e non potea morire. Et mentre fisso il guardo pur tenea ne' begli occhi divini et nettare amoroso indi bevea, la bella Ninfa sua, che già vicini sentia i messi d'Amore, disse con occhi languidi e tremanti: "Mori, cor mio, ch'io moro." Le rispose il Pastore: "Et io, mia vita, moro."	Tirsi checked the desire he felt to end his life immediately, and felt death but could not die. And while he held his gaze fixed on the beautiful, divine eyes and there drank of amorous nectars, his lovely nymph, who now close by felt the messengers of Love, said, with languid, trembling eyes: "Die, my heart, for I am dying." The shepherd answered her: "And I, my life, am dying."
<i>Terza parte</i>	Così moriro i fortunati amanti di morte sì soave e sì gradita, che per anco morir tornaro in vita.	Thus died the fortunate lovers a death so sweet and so welcome, that to die again they returned to life.

The first part begins with a narrative speaker explaining Tirsi's urge to die. This is followed by the imparted speech of the female beloved, who begs Tirsi not to die yet, but to wait until they may die together. In the second part, Tirsi resists death for the sake of his beloved, until, at last, she tells him to die. The third part reveals the circular conceit, whereupon, after dying, the lovers return to life so that they may die again. The three

parts of the text therefore delineate three stages: desire to die, the delay of death, and then a death that leads back to life.

The madrigal portrays Tirsi's determined resistance of death by suspending the modal final, E, structurally from the opening of the piece until its final measures. As shown in Example 8.6 above, phrygian-mode pieces characteristically project a large-scale structure that descends through the modal diatessaron from E to B. Thus, the shift from E to A as primary pitch-centers between the first two parts of the madrigal maintains consonant, contrapuntal support for the initial background pitch. In essence, the madrigal is suspended structurally and prevented from resolving its large-scale tension, hence musically rendering Tirsi's fight against death.

Example 8.12: *Tirsi morir volea*, contrapuntal analysis

1a 8 2a 3a 8 7 6 5

morir volea non potea morire "Mori, cor mio" Così moriro i fortunati amanti tornaro in vita →

As Example 8.12 illustrates, the *prima parte* sets forth the background modal final initially in an E-centric context that essentially goes nowhere. After attempting to move from E to A, it is forced back to E at the beloved's request to hold fast ("non morir ancora"), and the first part is brought to a close on the very sonority with which it began. When Tirsi's attention changes from desire to determined resistance in the *seconda parte*, the prevailing tonal centricity of the madrigal shifts to A. Now, a neighboring A–E–A

motion again prevents the background *e'*—a symbol of Tirsi's will—from budging. This resistance persists right up to the moment when the two lovers consent to die together.

The gesture announcing this consent at the close of the *seconda parte* is analogous to that used to close the first part of the madrigal—the phrygian quasi-cadence—only here it is transposed to end on the modal fourth, A (see Examples 8.9 and 8.11). While, on one hand, this appears to be a departure from the modal final, E, as cadential final, this D–A motion at the same time imparts a formal *clausula in mi* on E between the alto and tenore, which is similar in form to that shown in Example 8.2d above. Therefore, this conclusion conveys two conflicting impressions that together play along with the double entendre of the text: just at the moment when the beloved frees Tirsi from his struggle (“Mori, cor mio, ch’io moro”), a cadence on the modal final comes in its now-outdated, yet theoretically proper form. On the flip side, even at the beginning of the Cinquecento this form of cadence was regarded as insufficient for large-scale closure, even in phrygian works. The more modern perception of this gesture as a phrygian quasi-cadence on A, while able to bring the *seconda parte* to a close, also proves unfulfilling in the overall E-phrygian framework of the madrigal.

Thus, the madrigal continues—like the lovers—not fully satisfied into the *terza parte*. Here, as shown in Examples 8.12 and 8.13, the sweet, ephemeral death engenders strong tendencies toward C as cadential center—still contrapuntally supporting *e'* in the modal background. It is only when the *speaker* recounts the fulfillment of their deaths and the lovers almost instantaneously return to life that structural resolution comes about. This transpires with the final three syllables of the text, “tornaro in vita,” shown in both Examples 8.12 and 8.14. In m. 145, the tenore emerges to take control of the structural

background, ushering it downward through the diatessaron from *e'* to *b'* and bringing modal closure to the madrigal. This is not without a faint vestige of the tradition *mi* cadence between the basso and quinto in m. 146, which is vitiated by its weak metrical placement and its coordination with a mid-phrase textual elision.

Example 8.13: *Tirsi morir volea*, mm. 118–24

120

C Co - si mo - ri - ro, co - si mo - ri - ro, i for - tu - na - ti_a - man - ti

A Co - si mo - ri - ro i for - tu - na - ti_a - man - ti

Q Co - si mo - ri - ro i for - tu - na - ti_a - man - ti

T Co - si mo - ri - ro,

B Co - si mo - ri - ro i for - tu - na - ti_a - man - ti

E-mi E-mi E-mi C

Example 8.14: *Tirsi morir volea*, mm. 142–49

145

C che per an - co mo - rir, che per an - co mo - rir tor - na - ro_in vi - - - ta.

A che per an - co mo - rir tor - na - ro_in vi - ta, in vi - ta.

Q che per an - co mo - rir tor - na - ro_in vi - - - ta.

T tor - na - ro_in vi - - - ta.

B che per an - co mo - rir tor - na - ro_in vi - - - ta.

(C) (C) E

(E-mi) phrygian quasi-cadence

Nevertheless, this *fa–mi* gesture represents a final stamp of the phrygian idiom before the A–E quasi-cadence bestows closure on the background 8–5 descent. The madrigal concludes on the exact sonority with which it begins, precisely mirroring the cyclical form of the text by returning to the opening scenario, ready to subject Tirsi to yet another round of withholding death.

In concluding her analysis of *Tirsi morir volea*, McClary writes of this terminal gesture:

The E-major triad... would qualify as the key note, if statistical frequency matters; but the three-part madrigal probably belongs not with the E modes, despite its strong Phrygian proclivities, but with A-Aeolian. Indeed, Marenzio defines A as the desired point of arrival throughout.¹⁶

On the contrary, the present analysis demonstrates how Marenzio's setting of *Tirsi morir volea* utilizes the peculiar nature of the phrygian mode for the expression of the text at the large-scale level. The progression E–A–E across the three parts of the madrigal mimics the lovers' cycle life–death–life, while the suspension of the modal final in the upper voice renders Tirsi's resistance of resolution until the final moment.

3. *Stillò l'anima in pianto*

Marenzio's *O fido, o caro Aminta*, as we have seen, exhibits a quite different idiom on its surface and background levels than would be considered representational of the phrygian mode. By adopting the raised form of the second degree, B-*quadro*, and leaning heavily toward *durus* hexachordal regions (in effect, counteracting the *cantus*

¹⁶ McClary, *Modal Subjectivities*, 140.

mollis system), the madrigal convincingly projects a descent through the first-species diapente of the dorian mode *toward* the modal final, A, rather than a diatessaron descent *away* from the final, as paradigmatic of the phrygian-mode framework at the end of the Cinquecento. In place of a *fa–mi* descent from B-flat to A in the final phrase—which, given the emergence of the phrygian quasi-cadence as the prevailing terminal gesture, would have been atypical in this period, particularly of Marenzio—we find a major sonority on B leading to another major sonority on E, which imparts a *clausula perfecta* with a major-second descent from B-*mi* to A-*re* in the *clausula tenorizans*—the type shown above (in an E-phrygian context) at Example 8.2g. This work surely stands at the outskirts in the corpus of possibly-phrygian pieces, for, while indicating transposed phrygian, it makes every effort to renounce the defining characteristics of this mode on all levels and to operate instead chiefly in an A-dorian idiom. The flat system in this case proves, therefore, not a reliable indication of the mode. *O fido, o caro Aminta* indeed demonstrates an unusual handling of a typically phrygian tonal type, as even Marenzio’s other A-final, flat-system madrigals behave as expected of an A-phrygian framework. The following analyses show how other pieces, like *Tirsi morir volea*, accommodate the unique problems of the phrygian mode in ways that prove normative to late-Renaissance polyphony: namely, by incorporating the 8–5 diatessaron structure and the phrygian quasi-cadence to issue large-scale rhetorical closure.

Stillò l’anima in pianto from Marenzio’s Sixth Book (1594) will serve first as a straightforward example of the phrygian mode with a diatessaron background descent, E to B. The piece begins and ends with sonorities on E and uses *chiavi naturali*, and the

ambitus of the cantus and tenore demarcate lucidly the authentic modal octave, E–E.¹⁷

The text, a madrigal by the poet and playwright Antonio Ongaro (1569–99), has a rhyme-scheme of four couplets which follow an unrhymed introductory verse: abbcddde. The number of syllables in each verse is varied between eleven (verses 3, 7, and 9) and seven syllables, weighing the poem slightly more toward a lighter, *piacevole* side in terms of verse length.

The poem is delivered in the third-person perspective: the voice of the poet narrating a scene where the shepherd Tirsi departs from his beloved Clori. When Tirsi must leave and his tears fill his eyes, Clori kisses the tears and returns them to Tirsi's mouth with her kisses, creating a series of countering images of loss and return: *morire–vita, partire–uscita–rientrò*, and *stillò–ridiede*. Like *Tirsi morir volea*, the text conveys a vivid euphemistic reading by associating Tirsi's tears with his *anima*, leaving the reader to wonder whether it is truly tears that Clori is collecting (and returning) with her kisses.¹⁸ In the end, the poem reveals that, yes, these are innocent tears:

- | | | |
|---|--------------------------------------|--|
| 1 | Stillò l'anima in pianto | Shed his soul in tears |
| | Tirsi, quando partire | Tirsi, when he had |
| | Dovea da Clori, e ne volea morire; | to part from Clori, and he wanted to die; |
| | Ma la Ninfa pietosa | but the compassionate Nymph |
| 5 | Con la bocca amorosa | with her loving mouth |
| | Quell'umor colse, e poi | gathered that moisture, and then |
| | Le ridiede al Pastor coi baci suoi; | returned it to the shepherd with her kisses; |
| | Onde per gl'occh'uscita, | whereby life, departed through his eyes, |
| | Rientrò per la labra in lui la vita. | reentered him by the lips. |

¹⁷ The ambitus of the canto is *d'–e''*, that of the tenore *d–f'*, descending in one instance to *c*.

¹⁸ Laura Macy discusses the ingenuous play with double entendre in the text, and how, because it does turn out to be innocent, this gives Marenzio license to portray the sexual images more overtly in his setting ("Speaking of Sex," 31–34).

As Laura Macy points out, the opening tercet pays an explicit tribute to Guarini's *Tirsi morir volea*, thereby inserting itself—whether purposefully or not—into the same tradition of erotically charged epigrammatic poetry: “Stillò l'anima in pianto **Tirsi**... e ne **volea morire**.”¹⁹

What is perhaps most striking in comparing the modal attributes of this madrigal with *O fido, o caro Aminta* is the similarity of the phrases with which both madrigals begin. In terms of pitch, the canto at the opening of *Stillò l'anima in pianto* (Example 8.15) is an exact transposition by a fourth downward of the canto in mm. 1–6 of *O fido, o caro Aminta* (Example 8.16). The opening phrase of the canto in *Stillò l'anima in pianto* continues for two additional semibreves due to the enjambment of verses 1–2, which engenders a nine-syllable gesture that begins on, circumambulates, and concludes on the modal fifth, *b'*. The canto's opening phrase in *O fido, o caro Aminta*, which is restricted to the seven-syllable verse, ends a major second below the opening pitch, *e''*. The first seven syllables alone of the earlier madrigal, however, show the canto performing the equivalent motion of the canto of the later madrigal at the perfect fourth below.

In addition, the contrapuntal support in the lower voice of each of these phrases is also, for the most part, a direct transposition. The sonorities in the opening of *Stillò l'anima in pianto* form the pattern E–A–D–(G)–D–E–A, where those of *O fido, o caro Aminta* do much the same a fifth below: A–D–G–(D⁶)–G–C–G (see Examples 8.15 and 8.16). Even more strikingly, above this basso in the later madrigal the tenore reproduces *precisely* the first three pitches of the lower-voice counterpoint followed by the alto's pitch at “*pianto*” from the earlier madrigal—*e'–a–d'–g'*—meaning that the major part of the contrapuntal fabric of the opening phrase of *O fido, o caro Aminta* is comprised of

¹⁹ Macy, *The Late Madrigals of Luca Marenzio*, 102.

material—both transposed and untransposed—from the E-phrygian *Stillò l'anima in pianto*.

Despite these pervasive similarities, not only is the opening of the earlier madrigal clearer in its contrapuntal outlining of the modal fifth, but it also succeeds in offering a self-contained phrase that frames the modal final as underlying contrapuntal support and, thereby, cogently exposes the mode. The sonority on E that accompanies the end of the phrase for the canto and alto is furthermore bridged to the move to A at the outset of the second phrase by the quinto's "weeping" *e'-a* with Tirsi's name, a gesture that Laura Macy describes as "a plaintive sigh, whether at the sorrow as parting or in post-coital bliss."²⁰ The setting of verses 2–3 leads ultimately to a prominent *cadenza principale* on C in m. 18, and conveys an ascent in the canto from *a'* (mm. 8–10) to the modal final in the upper register (*e''*; m. 18). Thus, verses 1–3 maintain the presence of the modal final by expanding it linearly and establishing contexts of pitch centrality within which it is consonant: E, A, and C.

The initial phrases of *O fido, o caro Aminta*, by comparison, make no such attempt at maintaining a constant sense of the modal final, A, as the ensuing counterpoint emphasizes sonorities on A, G, E-flat, and D at the beginnings and ends of phrases and never establishes an unequivocal sense of tonal centrality. Even the return to A as part of the D sonority in mm. 11–12 is vitiated by the ambiguous import of the closing G–D gesture. Instead, these opening phrases function to foreshadow the background diapente through a middleground descent from *e''* to *a'* (mm. 1–12), after which the focus shifts toward the contrapuntal preparation for the background fourth, *d''*, in m. 30. By virtue of this initial presentation and linear expansion of the modal *fifth*, as opposed to the final, *O*

²⁰ Macy, "Speaking of Sex," 33.

fido, o caro Aminta reveals from the very start the structural characteristics of a non-phrygian mode.

Example 8.15: *Stilò l'anima in pianto*, mm. 1–8

Canto
Stil - lò l'a - ni - ma in pian - to Tir - si

Alto
Stil - lò l'a - ni - ma in pian - to Tir - - si

Quinto
Stil - lò l'a - ni - ma in pian - to Tir - - - si

Tenore

Basso

Example 8.16: *O fido, o caro Aminta*, opening

Canto
"O fido, o ca - ro A - min - ta

Alto
"O fido, o ca - ro A - min - - ta

Tenore
"O fido, o ca - ro A - min - - - ta

Quinto
"O fido, o ca - ro A - min - ta

Basso
"O fido, o ca - ro A - min - ta

What is most significant about the openings of these two madrigals for the present purpose is the ramifications that their similarities might have had on the composer's decision to notate the later madrigal in the *cantus mollis*, as if it were in the A-phrygian mode. It was mentioned in Chapter 7 that the canto's *e-flat* in the opening of *O fido, o caro Aminta* could have signaled a need for the flat signature. Knowing that the precise melodic gesture (with rhythmic differences) was used at the beginning of an unmistakably phrygian madrigal a year earlier, the composer understandably could have judged the newer piece to be in the same mode (transposed) before subsequent phrases (or even all the voices of the first phrase) had been written. Because many characteristics of the opening phrase of *O fido, o caro Aminta* resemble those of a *cantus-mollis*, A-final (and, hence, phrygian) context, along with the fact that this phrase was used in the previous five-voice collection to open a phrygian piece, it is conceivable that the composer jumped prematurely to conclusion that this, too, was to be a phrygian-mode composition, despite that the behavior of the madrigal on the larger scale indicates otherwise.

Like *O fido, o caro Aminta*, the background structure of *Stillò l'anima in pianto* is accentuated by its association with certain assonances and prominent moments in the text. The natures of the fundamental descents of the two works, however, differ in two fundamental respects. First, as we know, is that the earlier madrigal, being truly in the phrygian mode, projects a large-scale descent through the modal diatessaron from the final toward the modal fifth. Secondly, as the analysis in Example 8.17 illustrates, *Stillò l'anima in pianto* conveys two coherent and interconnected descents that occupy different registers and are staggered in their articulations until the final moments of the piece.

Example 8.17: *Stillò l'anima in pianto, contrapuntal analysis*

The musical score is presented in two systems, each with a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C).

First System (Measures 28-34):

- Measure 28:** Vocal line begins with a half note G4 (lyric: 'col'). Basso continuo line begins with a half note G2 (lyric: 'mori-re').
- Measure 29:** Vocal line continues with a half note A4 (lyric: 'se'). Basso continuo line continues with a half note A2 (lyric: 'mori-re').
- Measure 30:** Vocal line continues with a half note B4 (lyric: 'e'). Basso continuo line continues with a half note B2 (lyric: 'mori-re').
- Measure 31:** Vocal line continues with a half note C5 (lyric: 'poi'). Basso continuo line continues with a half note C3 (lyric: 'mori-re').
- Measure 32:** Vocal line continues with a half note D5 (lyric: 'suo-i'). Basso continuo line continues with a half note D3 (lyric: 'mori-re').
- Measure 33:** Vocal line continues with a half note E5 (lyric: 'po-i'). Basso continuo line continues with a half note E3 (lyric: 'mori-re').
- Measure 34:** Vocal line continues with a half note F#5 (lyric: 'po-i'). Basso continuo line continues with a half note F#3 (lyric: 'mori-re').

Second System (Measures 44-60):

- Measure 44:** Vocal line begins with a half note G4 (lyric: 'u-sci'). Basso continuo line begins with a half note G2 (lyric: 'suo - i').
- Measure 45:** Vocal line continues with a half note A4 (lyric: '-'). Basso continuo line continues with a half note A2 (lyric: 'suo - i').
- Measure 46:** Vocal line continues with a half note B4 (lyric: '-'). Basso continuo line continues with a half note B2 (lyric: 'suo - i').
- Measure 47:** Vocal line continues with a half note C5 (lyric: 'ta'). Basso continuo line continues with a half note C3 (lyric: 'suo - i').
- Measure 48:** Vocal line continues with a half note D5 (lyric: 'la -'). Basso continuo line continues with a half note D3 (lyric: 'suo - i').
- Measure 49:** Vocal line continues with a half note E5 (lyric: 'bra'). Basso continuo line continues with a half note E3 (lyric: 'suo - i').
- Measure 50:** Vocal line continues with a half note F#5 (lyric: 'vi -'). Basso continuo line continues with a half note F#3 (lyric: 'suo - i').
- Measure 51:** Vocal line continues with a half note G5 (lyric: 'ta'). Basso continuo line continues with a half note G3 (lyric: 'suo - i').
- Measure 52:** Vocal line continues with a half note A5 (lyric: 'ta'). Basso continuo line continues with a half note A3 (lyric: 'suo - i').
- Measure 53:** Vocal line continues with a half note B5 (lyric: 'ta'). Basso continuo line continues with a half note B3 (lyric: 'suo - i').
- Measure 54:** Vocal line continues with a half note C6 (lyric: 'ta'). Basso continuo line continues with a half note C4 (lyric: 'suo - i').
- Measure 55:** Vocal line continues with a half note D6 (lyric: 'ta'). Basso continuo line continues with a half note D4 (lyric: 'suo - i').
- Measure 56:** Vocal line continues with a half note E6 (lyric: 'ta'). Basso continuo line continues with a half note E4 (lyric: 'suo - i').
- Measure 57:** Vocal line continues with a half note F#6 (lyric: 'ta'). Basso continuo line continues with a half note F#4 (lyric: 'suo - i').
- Measure 58:** Vocal line continues with a half note G6 (lyric: 'ta'). Basso continuo line continues with a half note G4 (lyric: 'suo - i').
- Measure 59:** Vocal line continues with a half note A6 (lyric: 'ta'). Basso continuo line continues with a half note A4 (lyric: 'suo - i').
- Measure 60:** Vocal line continues with a half note B6 (lyric: 'ta'). Basso continuo line continues with a half note B4 (lyric: 'suo - i').

Of these two descents, the lower is distinguished as the definitive fundamental structure of the madrigal by the manners in which it is set textually. The descent in the upper register, on the other hand, serves to fortify the background structure by adding an expanded registral dimension to the long-range projection of the modal diatessaron. The lack of textual support, however, allocates less authority to this upper descent in governing the modal–rhetorical structure of the work. Thus, a full reduction of the madrigal to its most elemental structure would show only the descent from e' to b , while that from e'' to b' resides on the deepest of middleground levels, followed by the disruptions of this structure by upper neighbor-notes (indicated by flags in Ex. 8.17).

The primary pitch of the background diatessaron, e' , is presented by the quinto with the two syllables “stillò” at the outset of the piece. This articulation links the initiation of the background to the assonance i of the first syllable of “*stillò*,” setting up later associations of moments of structural significance with this phoneme. At the same time, this syllable instigates a stepwise ascent through the modal diatessaron in the upper voice, which leads from the modal fifth, b' , to the final, e'' (m. 18). This middleground gestures serves as an initial ascent to the first background pitch in the upper register, e'' , which accompanies the C cadence at the final syllable of “*morire*.”

It was previously mentioned that the setting of verses 1–3 in the madrigal (mm. 1–18) serves to continue the presence of the final by centering upon E, A, and C as prevailing cadential goals. Now it can be seen that this maintenance of the modal final is carried out concurrently in the phrase-structure of the canto, which functions to set forth the two-octave dimension of the background structure. While the opening phrases of *O fido, o caro Aminta* bring about a middleground e'' – a' descent that mirrors the

background diapente, here the background diatessaron descent is foreshadowed in reverse at the middleground level in mm. 1–18, which clearly delineates the E-phrygian context despite the migrating tonal centricity on the musical surface.

The initial ascent to *e''*, encompassing verses 1–3 of the text, comprises the first of three sections of nearly equal length into which the madrigal and the text are partitioned:

- 1) mm. 1–18, verses 1–3;
- 2) mm. 19–45, verses 4–7;
- 3) mm. 45–71, verses 8–9.

Furthermore, these sections prove analogous in terms of several aspects of their textual and musical forms: each begins in three-part texture in the upper voices and proceeds thereafter predominantly in five-voice texture. This accretion in texture accompanies the progression in verse-structure from one or more seven-syllable verses at the beginning of each section, to an eleven-syllable verse at the end, the rhetorical close of which is punctuated by a principal cadence that supports (not necessarily presents) the currently active pitch of the background descent. This tripartite division upholds the organization of the poem (following verse 1) into rhymed couplets (abBccdDeE), such that rhyming verses are never separated between sections of the madrigal.

The delineation of the E-octave (most often divided at A) and the prolongation of the background *e'* persist from verse 1 to halfway through verse 6, where a three-part cadence on A at “colse” punctuates the end of the period governed by the background modal fifth, and leaves the listener with the knowledge that Clori has collected “quell’ humor” from Tirsi’s “pianto.” Clori’s ensuing action, introduced by the conjunction “e poi” at the end of verse 6, brings about a shift to the next pitch of the background diatessaron: the modal seventh, *d'*. This rhetorical–structural shift is presaged by the

immediate, abrupt moves to D and G at “e poi” following the A cadence in m. 28, but the formal instatement of the modal seventh comes only in the extended treatment of the next verse. Verse 7, “Lo ridiede al pastor coi baci suoi”—the description of Clori returning Tirsi’s *anima* through a kiss and the apex of the euphemistic reading of the poem—is stated repeatedly in five-voice imitative texture in mm. 31–45. The background *d'* appears at the end of the first full statement of the verse in the basso and tenore at “suoi” (m. 34), which is aligned with the restatement of “e poi” in the alto. This presentation links the second pitch of the modal background to the first (*e'*) through their common association with the assonance *i*. Verse 7 settles at last with a full close on D at “suoi” (mm. 44–45): a conclusive cadential reinforcement of the background modal seventh and its accompanying assonance.

After reaching *d''* by direct ascent from *a'* at the opening of verse 8—“Onde per gl'occh' uscita” (Example 8.18)—where the structural pitch is again correlated with the assonance *i* of the second syllable of “uscita,” the background descent of the upper register undergoes a tumultuous series of disruptions and false resolutions. The first disruption follows immediately after the accentuation of *d''*: the upper-neighbor *e''* comes with the last, sustained syllable of “uscita” (mm. 51–52). When the other voices carry on with verse 9, the tenore lags behind and states verse 8 using the canto’s phrase from before: an ascent from *a* to *d'* (again with “uscita”), followed by a continuation upward to the neighbor-note *e'*. These repeated alternations of structural assertion (with the assonance *i*) and disruption (the upper-neighbor) could be seen as mirroring the antithesis of the text, where the overlapping of verses 8 and 9 superimpose the notions of

uscire and *rientrare*: the words describe equally well the actions of Tirsi's *anima* as well as the musical structure.

The modal sixth, C, of the background also arises out of an ascending phrase in the canto, this time after all the voices have come together to reiterate the final verse. The background *c''* is presented with the first syllable of "*labra*" and, hence, lacks the assonant support given to the background descent of the lower register. As we will see, the background modal sixth indeed does come with this phonic reinforcement, which proves crucial in distinguishing the true moment of structural resolution amidst a flurry of illusory ones.

Verse 9 is delivered imitatively for a total of twenty-one measures at the end of the madrigal (mm. 50–71; Ex. 8.18), comprising almost one-third of the entire madrigal. In each statement, it is divided into two parts. The first part, "*rientrò per le labra*," engenders a gradual approach to the structural modal sixth, *c''*, with "*labra*," followed by an immediate descent to *b'* on the second syllable of "*labra*" (mm. 57 and 65), which is accompanied by the A–E phrygian quasi-cadential movement. The second part of the verse, "*in lui la vita*," then engenders a reiteration of this *b'* (musically as well as assonantly) in the canto, in both instances articulated by a salient leap downward *e''–b'* supported again by an A–E motion between the syllables "*vita*" (mm. 58–59 and 66–67). However, the descent does not come to a rest on *b'*, as would be expected of the structural close, but, rather, is continued by the alto to *a'*, which accompanies a cadence on A at "*vita*" that elides with the start of the next phrase (mm. 60 and 68).

Example 8.18: *Stillò l'anima in pianto*, mm. 43–71

45

50

quasi-cadence

55

60

quasi-cadence

E-mi

A

suo - - - i, On - - - de per gl'occh' u - sci -

On - - - de per gl'occh' u - sci - - ta,

On - de per gl'occh' u - sci - - - ta,

suo - - - i, On -

suo - - - i, Ri - en -

D

ta, Ri - en - trò per le la - - - bra in

Ri - en - trò ri - en - trò per le la - bra

Ri - en - trò per le la - bra in lui la

de per gl'occh' u - sci - - - ta, Ri - en - trò per le la - bra,

trò, ri - en - trò per le la - - - bra,

E-mi

quasi-cadence

lui la vi - - - ta, in lui la vi - ta, ri - en - trò per le la - - -

in lui la vi - ta, ri - en - trò per le la - bra in lui la vi -

vi - - - ta, ri - en - trò per le la - bra in lui la

ri - en - trò, ri - en - trò per le la - bra

ri - en - trò, ri - en - trò per le la - - -

A

Hence, while each of these “labra”–“vita” gestures mimics the terminal 6–5 descent from c'' to b' of the phrygian background structure, structural closure is evaded here by the continuation of each statement to a *cadenza fuggita* on A, which renders b' a passing tone from c'' to a' (i.e., an expansion of the background c'') rather than a structural pitch. While these articulations of A as cadential center at the end of the piece might be regarded (erroneously) by some analysts as frustrated arrivals on the *modal* final, they are in fact just the opposite: the A cadences and the ensuing middleground descents c'' – b' – a' that they conclude function to evade large-scale closure by weakening these medial quasi-cadential (A–E) gesture. As characteristic of a phrygian-mode work, therefore, these initial two statements of the phrase “labra in lui la vita” generate the harmonic motion A–E–A–E–A.

Furthermore, underlying the failure of these downward passing figures to serve as conclusive background descents upon the modal fifth is the lack of congruence between musical gesture, textual articulation, and textual closure. Such musical–textual accord is withheld until the background descent of the lower register reenters with the presentation

of its final two pitches, *c'* and *b*, in mm. 69–71. Thus, while the fundamental *c''* in the upper octave appears in m. 56, and again in m. 64, the corresponding pitch of the lower octave is withheld until m. 69. This allows the upper-octave structural voice to mimic and repeat the semitone 6–5 descent needed to conclude the work, yet without achieving the effect of full structural closure, thereby continuing the musical portrayal of the text's *uscire–rientrare* antithesis.

From its beginning, the lower-registral background diatessaron has been indicated textually by the assonance *i*. This assonance accompanies the initial two pitches of the lower descent but not the upper descent: *e'* at “*stil-lò*” (m. 1), and *d'* at “*suo-ì*” and “*po-ì*” (m. 34). Following the second statement of verse 9 and the *c''–b'–a'* middleground gesture, only the second part of the verse (“in lui la vita”) is restated for the final phrase of the madrigal. Unlike previous statements, where it led to an evaded cadence on A, however, this final phrase concludes resolutely with the phrygian quasi-cadence. (The suspension in the tenore should not be regarded by the modern analyst as the *clausula cantizans* of a truncated cadence on A. This ending is most assuredly “on E.”) All the more, here the 6–5 descent occurs in its proper, more fundamental register with the background modal sixth, *c'*, linked to the assonance *i* of the first syllable of “vita.”

As is frequently the case, out of the necessity for the final word of the poem to complete the rhyme scheme as well as to present the final *two* pitches of the background descent, the final syllable departs from the pattern of background assonant indicators upheld through the rest of the work. There is no such a need with this final pitch to bolster its structural status textually as with the pitches preceding it: while such textual indications are helpful distinguishing earlier structural moments from other prominent

foreground and middleground gestures, the rhetorical closure at the end of the work is sufficiently clear on its own. By declining to support the background diatessaron of the upper register similarly with assonant indicators, the madrigal relegates to it less structural status than its lower counterpart—a distinction that becomes imperative at the end of the madrigal with the 6–5 gestures at “labra.” Unlike the consistent use of *i* for the lower diatessaron descent, the upper one is set with the syllables “mori-*re*” (*e'*), “u-*sci-ta*” (*d'*), “*la-bra*” (*c'*), and “*vi-ta*” (*b'*).

In addition to the use of assonance to indicate the activation of each background pitch, there are several assonances tagging prominent rearticulations of the active background pitches as well. In this way, the framing of the opening phrase by major sonorities on E is also framed by the assonant syllables “*Stil-lò*” and “*Tir-si*.” This assonant framing is achieved by straying from the verse structure of the poem to include “Tirsi” from verse 2 in the first phrase of music, creating a nine-syllable phrase. The first phrase of the madrigal thereby fortifies the establishment of the modal final (in the lower register), *e'*, and its associated assonance, *i*, from the very start of the piece by expanding the initial articulation of both to the phrase level. Another such rearticulation follows the initial appearance of the background *d'* in the alto at m. 34. Because this activation of *d'* does not coincide with a strong cadential gesture or even a full pause in the contrapuntal motion, the pitch is reemphasized using the same syllable, “*suo-i*,” in the prominent D cadence ten measures later (m. 44).

This analysis of *Stillò l'anima in pianto* illustrates clearly the final-initiated background structure typical of phrygian-mode pieces of the late Cinquento. Here the background is linked structurally to the poem through the use of assonant indicators, as

frequently encountered in Marenzio's works from this time, distinguishing the *e'-b* descent not only from the surrounding contrapuntal fabric, but also from the parallel descent at the upper octave. The presence of two descents, however, lends exceptional prominence to the diatessaron structure that underlies the madrigal and allows for the feigned conclusions that accompany the dichotomy of *uscire* and *rientrare* in the final conceit of the text.

4. *Udite, lagrimosi*

The madrigal directly preceding *Stillò l'anima in pianto* in the Sixth Book, *Udite, lagrimosi*, projects a similar diatessaron background structure in a phrygian-mode context. *Udite, lagrimosi*, however, represents the plagal form of the phrygian mode transposed to A, as betrayed plainly by the centering of the ambitus of the canto and tenore on the E modal octave in *cantus mollis* and with an A final. As with several of the works previously discussed, crucial points in the large-scale musical structure are delineated through textual indicators, many of which are tied to a particular assonance, and the structure of the madrigal participates in the depiction of antithetical notions in the text that play along with a highly charged sexual euphemism.

The text, Mirtillo's speech at the opening of Act III, scene 6 of *Il pastor fido* lamenting the parting of his "cruda Amarilli," has two rhetorical sections. In the first, the speaker addresses the spirits of Avernus and calls for their attention; in the second, he laments of his beloved who is "crudel più dell'inferno." This two-part structure is followed as well in the madrigal setting. The perspective of the poem is different from

that of the preceding euphemistic texts set in the phrygian mode: *Tirsi morir volea* and *Stillò l'anima in pianto* are both narrated tales that refer to the characters only in the third person (sometimes imparting their speech), while the first-person speaker(s) remains anonymous and detached. In *Udite, lagrimosi*, it is the male lover himself who reflects on his beloved and his quandary. The text, as it appears in the madrigal (with the punctuation from the play added), reads:

1	Udite lagrimosi Spiriti d'Averno, udite Nova sorte di pena e di tormento. Mirate crudo affetto	Hear, sorrowful Spirits of Avernus, hear a new sort of pain and torment. See cruel affection
5	In sembiante pietoso. La mia Donna crudel più de l'Inferno, Perch'una sola morte Non può far sazia la sua ingorda voglia, E la mia vita è quasi	in a compassionate guise. My Lady, crueler than the Inferno— because one death alone cannot satisfy her greedy desire, and my life is almost
10	Una perpetua morte, Mi comanda, ch'i viva, Perche la vita mia Di mille morte il dì ricetta sia.	a perpetual death— commands me to live so that my life is made up of a thousand deaths a day.

The passage is dominated by settenari; only four of the thirteen verses are endecasyllabic. While there is no formal rhyme scheme, the endings of the four longer lines (verses 3, 6, 8, and 13) link them into pairs based on their similar phonetic qualities, forming a skeletal structure across the poem with the words “tormento,” “inferno,” “voglia,” “sia.”

In its context separated from the play, the potential for an erotic interpretation of the speaker's “nova sorte di tormento” can hardly be overlooked. The pathetic tone of the text in the play, therefore, becomes in the madrigalian perspective rather farcical and sarcastic with the euphemistic interpretation of the many images of *vita* and *morte*: “una sola morte non può far satia la sua ingorda voglia,” “la mia vita è quasi una perpetua morte,” “mi comanda ch'io viva,” and “mille morte il dì.” The gravity of the phrygian

mode, in combination with the archaic *misura di breve*, can be seen as playing along with both readings, fortifying in the erotic reading the sense of comic mockery.

The first two phrases of the madrigal (mm. 1–10; Example 8.19), setting verses 1 and 2 of the text, firmly establish the mode and the initial pitch of the background diatessaron, A, with imitative phrases outlining the boundary pitches of the A-phrygian mode (A, E, C) and by maintaining a context in which the modal final may remain prominently present. As Example 8.20 illustrates, this is accomplished in the upper voice by emphasizing the pitches *e'*, *a'*, *c''*, and *e''*, while evaded cadences on D (mm. 4 and 11), *A-re* (mm. 7 and 10), and *A-mi* (m. 13) uphold the background A final contrapuntally. The canto's ascent from *e'* to *a'* between repeated statements of “udite” in mm. 1–5 produces the modal final that serves as the first pitch of the phrygian background diatessaron descent, and associates the moments of structural articulation with the opening vowel, *u*. The final is prolonged through the initial twenty-three measures by the continuing middleground contrapuntal support that includes a *cadenza fuggita* on F at the end of verse 3 (m. 18) and a full close on *A-mi* with “pietoso” (m. 23).

Together, the madrigal and text underscore the rhetorical function of these opening verses as a proem to the speaker's confession by overstating the words that beckon for an attentive audience: “udite” and “mirate.” While the text does this already by positioning “udite” both at the beginning and end of the opening couplet (“Udite, lagrimosi / Spirti d'Averno, udite”), the madrigal builds even more upon the emphasis by setting these verses imitatively and restating “udite” in isolation in the canto (mm. 1–7) and quinto (mm. 10–13). In effect, the madrigal transforms the two statements “udite” of the speaker into a contrapuntal flurry of summons that stretches across the opening

Example 8.19: *Udite, lagrimosi*, mm. 1–18

5

C U - - - di - te, u - - - di - te, _____

A U - - - di - te, la - gri - mo -

Q U - - - di - te, la - gri - mo - si Spir -

T U - - - di - te, la - gri - mo - si Spir - ti d'A - ver - no,

B U - - - di - te, la - - - gri - mo -

10

la - gri - mo - si Spir - ti d'A - ver - no, u - di -

si Spir - ti d'A - ver - ho, u - - - di - te No - va sor - te

ti d'A - ver - - - no, u - di - - - - te

u - di - te u - - - di - te No - va sor - te

si Spir - ti d'A - ver - - - - no, u - - - - di - te No - va

15

te No - va sor - te _____ di pe - na_e di tor - men - to,

di pe - - - - na_e di tor - men - to, e _____ di tor-men - to,

u - di - te No - va sor - te di pe - na_e di tor - men - - - to,

di pe - - - na_e di tor - men - to,

sor - te _____ di pe - na_e di tor - men - - - to,

Example 8.20: *Udite, lagrimosi*, contrapuntal analysis

thirteen measures. “Mirate,” then, is highlighted not by imitative restatement, but just a sudden contrast: the short-lived close on F at “tormento” is followed by the tersest of cadential phrases in 3–4 voices with the three syllables “mirate,” thereby contrasting the agitated delivery of “udite” with a more collected invitation. The rendering of verses 1–3 proves agitated not only in terms of its texture. The madrigal’s response to the notion of a “nova sorte di pena e di tormenti” is remarkable in its unrelenting use of dissonance, suspensions, and frustrated cadences that are successively provoked and released by the predominantly stepwise motion (Example 8.19).

The substantial *cadenza in mi* on A marks the end of the first rhetorical section of the text (verses 1–5), emphasizing the characteristic *fa–mi* semitone above the final that distinguishes the phrygian mode. From this point, the speaker’s transition from summoning the “spirti d’Averno” to bemoaning his absent beloved elicits a change in the background structure. With the start of verse 6, “la mia Donna crudel più dell’inferno,” the final, *a’*, becomes recontextualized as an unstable upper neighbor to the subsequent pitch of the background descent, *g’*, which arrives in a thwarted cadential approach to G in m. 26 with the word “più.” While the modal seventh remains prominently on the

musical surface in verses 7–8, true background contrapuntal support does not arrive until the principal cadence on C with the start of verse 8: “e la mia vita” (mm. 31–33). The completion of the clause, “è quasi una perpetua morte,” reinforces the background pitch with a *cadenza principale* on G.

With the initial step of background diatessaron from a' to g' , the madrigal portrays an integral relationship between modal structure and the text. First, the activation of both structural pitches coincides with the opening vowel of the text, u : “*udite*” for the background modal final in mm. 4–5, and “*più*” for the modal seventh in m. 26. Secondly, this shift in the background structure is coordinated with the change in the rhetorical perspective of the text, whereby the introductory beckoning of the spirits (verses 1–5) remains structurally static with the continuation of the modal final, and the exposition of the speaker’s conflicts shakes the stability of this opening (manifested in the recasting of a'' as upper neighbor in verse 6) and provokes the descent to the modal seventh. In the second section of the text, the expressive use of the modal structure is combined with a cadential motive and key moments in the text to portray the duality between *vita* and *morte* experienced by the speaker.

As shown in Example 8.20, the series of cadences on C (m. 33), G (m. 37), and B-flat (m. 41) plays the important role of defining the contextual lower-voice support for the pitches of the background diatessaron. In addition, these cadential phrases impart the underlying conflict of the text that is encapsulated in the parenthetical statement of verses 9–10: that the speaker’s “*vita è quasi una perpetua morte.*” In mm. 32–33, the word “*vita*” is set by the cadence on C with the background g' sustained through both syllables (a breve and a semibreve) in the uppermost voice; the basso approaches the cadence with

“e la mia vita” stated entirely in semibreves. For the cadential approach to G immediately after, this notion of *vita* is confronted literally by *morte* when the basso repeats “e la mia vita” against the continuation of the upper voices with “è quasi una perpetua morte,” thereby superimposing “vita” and morte” at the moment of cadence. Here, the basso’s phrase is an exact transposition down a fourth of the phrase leading up to the cadence on C. Thus, the progression to “morte” textually and, hence, temporally by the upper voices is set in direct contrast with the basso’s musical and textual evocation of “vita” from the past. To entangle the past and present even more, the canto and tenore in mm. 36–37, though stating “morte,” are also exact transpositions of mm. 32–33, where they had stated “vita.” With this treatment, *vita* is indeed imbued with *morte*—and vice versa.

The descent to the next pitch of the structural background, *f*′, comes with the final syllable of “perpetua” (m. 40), maintaining the correlation of the fundamental diatessaron with the assonance *u*. This forms part of the final statement of “è quasi una perpetua morte” (mm. 37–41), which leads to a cadence on B-flat with all the voices together at “morte”: none of the motivic vestiges of “vita” remain in this B-flat cadence. Catering to the double meaning of the term, however, it is too early at this point for the rhetorical–modal structure to conclude—to die—by descending its final step to the modal fifth, *e*′. Fittingly, the revelation in verses 11–12 of what it is, exactly, that the beloved does to the speaker—demands him to “live” (“mi commanda ch’io viva, / perchè la vita mia”)—stimulates a return to *g*′ as a unsettling upper-neighbor motion at “mia” (m. 44). This gesture to *g*′ in the context of a C sonority effects a literal return to “vita” of m. 33, where the canto stated “vita” at *g*′ above a C sonority. In both instances, *g*′ descends to the

background f' in response to the ensuing reference to *morte*: in mm. 44–46, this comes with the phrase “di mille morti il dì,” which is framed on either side by F sonorities and maintains the modal sixth (F) through the harmonic succession F–D–(A)–B-flat–F. With these *vita–morte* g' – f' gestures, the madrigal structurally acts out the situation of the speaker by repeatedly being forced to return to life in the face of imminent death, and consequently to endure multiple deaths.

This last-ditch effort for “life” symbolized by the return of g' necessarily founders with the final verse, “di mille morti il dì ricetta sia”—an overt reference to Arcadelt’s similarly evocative *Il bianco e dolce cigno* of 1539, the final couplet of which reads “Se nel morir’ altro dolor non sento / de mille mort’ il dì sarei contento.” The speaker’s reference to his “mille morti il dì” is enough to bring the piece to an end: the final statement of f' as the governing background pitch at “*sia*” (m. 49) descends immediately to the conclusive e' in the following measure. The final step from 6 (f') to 5 (e') of the phrygian background diatessaron is therefore marshaled by the quasi-cadential D–A motion with the syllables “*sia*,” where the structural descent appears as a pair of breves in the canto.

The erotic imagery in *Udite, lagrimosi* allows for the madrigal to be interpreted in two very different ways. Marenzio’s setting of the text at once enables and invites both readings through the use of the phrygian mode on many levels to portray an air of seriousness and mockery, and to project key notions of life and death. In the madrigal, the speaker’s quandary of being forced by his beloved to die repeatedly takes shape as the gradual overthrow of *vita* by *morte* is depicted in the progression of the background descent from g' to f' and in the disruption of this progression. Through the linking of the

modal seventh, *g'*, to *vita* and the modal sixth to *morte*, the descent of the background diatessaron mirrors—even experiences—the same perpetual torment endured by the speaker. In addition, moments of fundamental significance are further secured by correlation of the first three pitches of the background descent with the vowel *u*: “*udite*,” “*più*,” and “*perpetua*.”

Giaches de Wert’s phrygian-mode setting of the same text the following year in his Eleventh Book (1595), while using a different distribution of voices—the quinto is a second canto with a *c2* clef—and the plagal form of the untransposed phrygian mode, is in many fundamental ways quite similar to Marenzio’s treatment, particularly in its accommodation of the double entendre. Where Marenzio’s setting depicts the cyclic alternation between *vita* and *morte* using structural neighboring tones and by associating each with specific pitch-centers, Wert achieves a similar structural portrayal of these conflicting notions through the use of motivic references. The interplay of these pitch-specific motives allows for a musical enactment of the *vita–morte* dichotomy mirroring the sentiments of the text, much like that achieved in the modal–rhetorical structure of Marenzio’s madrigal. That both madrigals achieve similarly evocative effects using very different means makes all the more interesting the question of whether Wert was aware of the younger composer’s setting and sought to outshine him on the same modal turf (the phrygian mode) but by his own devices. Wert’s familiarity with Marenzio’s setting seems all the more probable considering that both madrigals make use of the same version of the text, which has “*ingorda voglia*” for the play’s “*fiera voglia*.” As discussed in Chapter 2, this emendation was made to a 1585 draft of *Il pastor fido*, which suggests either that Marenzio—or both composers—took the passage from an early manuscript, or

that the text circulated independently as a lyric poem. After Marenzio and Wert, the text was not set again until Monte's madrigal book, *Il pastor fido*, of 1600.

As the analysis at Example 8.21 illustrates, the long-range projection of the phrygian mode in Wert's madrigal also takes the form of the 8–5 diatessaron descent. In contrast to the coordination of the musical structure with aspects of sound quality in the text, Wert's setting relies largely on the syntactical and rhetorical aspects of the poem for its formal layout. Like Marenzio's setting, the madrigal observes the separation of the poem into two distinct perspectives, only here this separation gives rise to two separate parts: the *prima parte* contains the speaker's call to be heard of verses 1–5; the *seconda parte* reveals the *vita–morte* predicament. The *prima parte*, like verses 1–5 in Marenzio's setting, maintains the initial pitch of the background descent, the modal final, E, by way of phrase-structure and pitch-centricity (Example 8.21). Thus, the first part of the madrigal moves through the principal cadential centers A–E–C–A, all of which serve to sustain the upper-voice final, *e''*, on the larger scale.

It is not until m. 8 of the *seconda parte*—the end of verse 8 in the text, “la sua ingorda voglia”—that the background *e''* is replaced by the modal seventh, *d''*. From verse 9 until the first completion of the text in m. 16, *d''* is disrupted by an unyielding return to *e''* as a middleground neighboring motion at “viva” (m. 12). At the first arrival at the conclusion of the text, “ricetto sia,” the piece arrives—by way of *d''*—at the modal sixth, *c''*, and a principal cadence on A (m. 16). The repetition of the final three verses prolongs the sixth and the A-centric context until the final measure, when the quasi-cadential gesture, A–E, brings about the terminal resolution to the modal fifth, *b'*—the structural and rhetorical conclusion of the madrigal. While the overwhelming presence

of A as the principal cadential center in these final phrases might be regarded as an indication that A represents the true modal final—particularly in light of the prominent “V–I” gestures—the significance of the quasi-cadence as an established means of modal closure for the phrygian mode must not be overlooked.

Example 8.21: Wert, *Udite, lagrimosi*, contrapuntal analysis

In the setting of verses 11–13, the “perpetua morte” and “mille morti il dì” to which the speaker is subjected are portrayed contrapuntally through the establishment, juxtaposition, and restatement of musical motives associated with *vita* and *morte*. The reference to *vita* in the penultimate verse, “perchè la vita mia,” appears in all instances as a stepwise descent of a diatessaron. Each statement of “mille mort’il dì” of the final verse, by contrast, elicits the exact inversion in terms of both direction and interval traversed: a running ascent of a diapente. As a microcosm of the phrygian background structure at the surface level, the descending diatessaron motive, while representing *vita*,

paradoxically (or, perhaps, mockingly) parodies the attainment of ultimate resolution—or “death”—at various pitch levels, thereby rendering musically the textual conceit of a *vita* filled with unfulfilling *morti*.

For each of these *vita* diatessaron descents is rejected outright by a following statement of the *morte* motive, which, as a rising diapente in the context of A as pitch center, is entirely devoid of “death” in the structural sense. Rather, it merely evokes death literally while prolonging the subjection to life: the reinforcement of A and its diapente only maintains the upper-neighbor *e''* (mm. 12–16) and the background *c''* (mm. 16–23) and fends off the arrival of *b'* and the phrygian quasi-cadence. Through these surface descents and rebounding diapente ascents, the music thereby enacts the speaker’s perpetual and tormented cycle between a tormented *vita* and irresolute *morte*. Even the first arrival at the end of the text (m. 16) fails to offer relief, for the background of the work remains unfulfilled. To counteract these derisive and mocking avoidances of E as modal final and cadential goal, the final articulation of rhetorical closure is made all the more assertive not only by the pronounced A–E gesture, but by the complete statement by the alto—now bearing the structural descent—of the modal diatessaron, *e'–b*, at the end of the madrigal (mm. 22–23).

Wert’s *Udite, lagrimosi* exemplifies well the tendency in the phrygian mode for the modal fourth, A, and sixth, C, to dominate foreground cadential and melodic behavior: the *prima parte* begins and concludes strongly on A; the background modal fifth, *e'*, is supported in both *parti* by C and A in the lower voice; and cadences on A overwhelmingly outnumber those on any other pitch. An examination of the *prima parte* by itself, or of the entire madrigal excluding the final sonority on E, would certainly

invite the classification by twelve-mode proponents as A-aeolian, while eight-mode theorists might lean staunchly on the reasoning that E-phrygian pieces sometimes begin and/or end enigmatically “on A.” On the background level, however, the structure of the madrigal is unmistakably phrygian: the prominence of the modal fourth and sixth, as with the phrygian examples above, serves not to bolster the structural weight of these pitches, but, rather, to uphold contextual support for the modal final. The presence of the phrygian quasi-cadence, further, is firm reassurance of the phrygian, and not A-based, framework.

5. *Ben mi credetti già d’esser felice*

Where *O fido, o caro Aminta* witnesses the unwarranted use of phrygian parameters for a securely A-dorian work, *Ben mi credetti già d’esser felice* of Marenzio’s First Book for six voices (1581) demonstrates the tacking of an A-dorian conclusion onto an otherwise decisively A-hypophrygian structure, and illustrates the composer’s handling of the phrygian framework for affective purposes early in his career. This patent change of modal context comes as a direct response to a reference to “nove foggie e disusate tempre” in the final verse of text, and, by substituting *b-quadro* for *b-fa*, causes the work to conclude with a principal leading-tone cadence on the A final rather than a D-A quasi-cadential gesture, as expected of a phrygian-type work. What is notable about this ending is that the fundamental phrygian structure stands complete and intact, while use of the A-dorian mode is restricted to the final phrase of the madrigal and arises only after the formal completion of the phrygian background. As a result, “nove foggie”

engenders not only a new modal idiom, but a new beginning after the old has run its course.

The madrigal text is an *ottava rima* stanza—eight endecasyllabic verses with the rhyme scheme ABABABCC—by Vincenzo Quirini:

- | | |
|--|--|
| 1 Ben mi credetti già d'esser felice,
da prim'entrando a l'amorosa vita,
ma hor dolente per ogni pendice,
vo lagrimando senza alcuna aita; | Indeed I believed myself to be happy
when first entering a life of love,
yet now sorrowful by each slope
I go weeping without any help; |
| 5 e son tra gl'altri amant'il più infelice,
però ch'Amor a lamentar m'invita,
a lagrimar e sospirar mai sempre
con nove foggie e disusate tempre. | and I am among other lovers the most unhappy,
for Love beckons me to lament,
to weep and sigh forever
With new fashions and obsolete tempers. |

The text contains several subtle internal rhymes, which are underscored in their musical setting by their coordination with certain motivic gestures—a device seen in later madrigals like *Clori nel mio partire* and *O fido, o caro Aminta*. The internal rhyme between “entrando” (verse 2) and “lagrimando” (verse 4), for example, is matched by a recalling of the descending fourth motion (G–D) of “entrando” at “lagrimando” (Example 8.22). The setting of “lagrimando” transposes the general contrapuntal motion of four of the parts from “entrando” down a third, resulting in the basso motion *e-flat–B-flat*. This recall also expands the gesture rhythmically.

Motivic association is invoked to reinforce the less distinct internal near-rhyme between “gl'altri *amant'il*” (verse 5) and “*lamentar m'invita*” (verse 6) as well. Where the musical rhyming of “entrando” and “lagrimando” involved the association of certain gestures vertically to create similar descending-fourth motion, the motive here is expressed horizontally. The four syllables of “gl'altri amant'il” (mm. 53–56) are divided musically into two pairs of alternating weak and strong syllables: the first pair, “gl'altri

a-,” is set in repeated notes, while the second pair, “-mant’ il,” engenders a rise by step followed by a descent by leap (Example 8.23a). This gesture is recalled shortly after in the initial four syllables of “lamentar m’invita” (Ex. 8.23b), which bring about a corresponding rising and descending motion—only in most cases here the motion is entirely stepwise. While the relationship of these phrases as a near-rhyme is subtle, their similar musical setting in combination with their close proximity in the madrigal accentuates the recurrence of basic sound qualities in the text, and demonstrates the composer’s attention to such phonic detail even in his earliest published works.

**Example 8.22: *Ben mi credetti già d'esser felice,*
“entrando” (mm. 24–25) and “lagrimando” (mm. 47–49)**

a)

b)

Arrows indicate the correspondence between the vocal parts in (a) and (b): Canto to Canto, Alto to Alto, VI to VI, Quinto to Quinto, Tenore to Tenore, and Basso to Basso.

Example 8.23: *Ben mi credetti già d'esser felice*, motivic associations

a.) “gl’alti amant’il” (mm. 53–56)

54

C tra gl'al - tri_a - man - t'il

A son tra gl'al - tri_a - man - t'il

VI tra gl'al - tri_a - man -

Q

T

B

b.) “lamentar m’invita” (mm. 62–68)

63 68

C a la - men - tar m'in -

A la - men - tar m'in - vi - - - ta,

VI a la - men - tar m'in - vi -

Q a la - men - tar m'in -

T a la - men - tar m'in - vi - ta,

B a la - men - tar m'in - vi - ta,

The composer's responsiveness to the text extends to broader-scale attributes as well. While the poem begins in what seems to be an optimistic tone, as the speaker refers to how others have believed him to be “felice” since finding himself at first in an “amorosa vita,” the reality comes abruptly in the third verse, when “ma hor” indicates deictically that his present state is, in fact, much different. The stanza is an expression of the continual torment that the speaker experiences in love, which prompts the grave setting of the A-hypophrygian mode with the *misura in breve* (Example 8.24)—the same combination seen in *Udite, lagrimosi*, only here the grimness is sincere.

The fundamental structure of the madrigal takes the form of the 8–5 descent through the modal diatessaron, $a'-e'$, characteristic of the phrygian framework. Also typical of a Marenzio madrigal is enunciation of prominent moments in the musical structure with the text. In this case, the arrival of several pitches of the phrygian modal background is heralded with the assonance *e*: “ben,” “dolente,” “e,” “però,” “sempre,” and “tempre” (Example 8.25).

Example 8.24: *Ben mi credetti già d'esser felice*, mm. 1–23

The musical score is presented in two systems, each containing six staves for vocal parts: C (Contralto), A (Alto), VI (Violino I), Q (Violino II), T (Tenore), and B (Basso). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are in Italian and are written below the vocal staves.

System 1 (Measures 1–9):

- C:** Rests in measures 1–4, then a whole note in measure 5.
- A:** "Ben" (half note), "mi" (half note), "cre - - det - ti" (half note), "già" (half note), "d'es -" (half note).
- VI:** Rests in measures 1–4, then a whole note in measure 5.
- Q:** "Ben" (half note), "mi" (half note), "cre - det - - - ti" (half note), "già" (half note).
- T:** Rests in measures 1–4, then a whole note in measure 5.
- B:** Rests in measures 1–4, then a whole note in measure 5.

System 2 (Measures 10–18):

- C:** "Ben" (half note), "mi" (half note), "cre - - det - ti" (half note), "già" (half note).
- A:** "ser" (half note), "fe - li - - - ce," (half note), "d'es -" (half note).
- VI:** "cre - det - ti" (half note), "già" (half note), "ben" (half note).
- Q:** "d'es - ser" (half note), "fe - li -" (half note).
- T:** "mi" (half note), "cre - det - - - ti" (half note), "già" (half note), "d'es - ser" (half note), "fe - li - ce," (half note).
- B:** "Ben" (half note), "mi" (half note), "cre - det - - - ti" (half note).

20

d'es - ser fe - li - ce, d'es - ser fe - li - - - ce, Da pri -

ser fe - li - ce, d'es - ser fe - li - - - ce, Da pri -

mi cre - det - ti già Da pri - m'en

ce, d'es - ser fe - li - - - ce,

d'es - ser fe - li - ce, Da

già d'es - ser fe - li - - - ce, Da pri -

Example 8.25: *Ben mi credetti già d'esser felice*, contrapuntal analysis

10 37 39 45 47 51 59 80 85 99

8 7 7 6 5

Ben dolen-te do-len - te E ai - ta però sem-pre tempre

N N

What is atypical of *Ben mi credetti già d'esser felice* is that formal resolution of the large-scale structure coincides with the end of verse 7 (m. 85), “a lagrimar e sospirar mai sempre,” and not with the completion of the poem and madrigal (Example 8.26). The setting of the final verse has instead the function of a coda, which prolongs the final contrapuntally as the goal of a series of leading-tone cadences. This cadential emphasis of A, however, does not uphold its role as final of the A-hypophrygian mode. Following the structural conclusion in m. 85, the second degree of the mode, B-flat, appears in *every*

instance in its raised form, B-*mi*, until the end of the madrigal (mm. 86–103). This transformation, which coincides with the phrase “con nove foggie” at the start of verse 8, renounces the second degree of the modal scale and, hence, the integrity of the phrygian mode, and embarks on an entirely new modal grounding. The madrigal therefore renders the “new fashions” with which the speaker laments and sighs through a change in its own modal idiom. While this change stands at the end of the work, the madrigal accommodates its incongruity with the underlying mode by relegating the setting of verse 8 to the function of an appendage to the fully realized and modally coherent teleological structure. The madrigal, therefore, has two distinct endings: a structural phrygian one punctuated by the D–A quasi-cadence and the descent of the background diatessaron from *f'* to *e'*, and a formal A-dorian one marked by a three-part cadence with *clausula basizans*—a form of cadence unattainable in a phrygian context.

Similar to the phrygian madrigals discussed above, the structural modal final, *a'*, maintains a strong presence through the first two verses of the poem (mm. 1–32) with the accentuation of the modal final and fourth, D, in the phrase-structure and with two assertive cadences on D. Following an evaded phrygian quasi-cadence at the end of verse 2, “a l’amorosa vita,” the beginning of the description of the speaker’s bleak condition with “ma hor dolente” brings about the abandonment of the modal final as presiding background pitch, and the structural modal seventh, *g'*, takes over. Hence, the shift in the text from notions of “felice” and “amorosa vita” to that of suffering is played out in the modal structure with a departure from the secure modal final of mm. 1–32 and the intrusion of different governing pitches beginning with “ma hor dolente.” These new background pitches receive substantial support by the phrase-structure, and by the

establishment of cadential centers with which they are consonant: the modal seventh, g' , by a *cadenza fuggita* on C (m. 39); the modal sixth, f' , by cadences of various weights on D (mm. 51, 70, and 79), F (m. 66), and B-flat (m. 74).

Example 8.26: *Ben mi credetti già d'esser felice*, mm. 82–103

85

C: rar mai sem - - - pre Con no - ve

A: so - spi - rar mai sem - pre Con no - ve fog - - gie,

VI: so - spi - rar mai sem - - - pre Con no - ve fog -

Q: rar mai sem - pre Con no - ve fog - - - gie,

T: rar mai sem - - - - - pre Con

B: so - spi - rar mai sem - - - pre Con no - ve fog -

90

95

fog - gie, e dis - u - sa - te tem - - - - - pre, Con

con no - - - ve fog - - gie e dis -

gie, con no - ve fog - - gie, con

con no - ve fog - gie, dis - u - - sa - te

no - ve fog - gie, con no - ve fog -

gie, con no - ve fog - gie, e dis - - - - u -

no - ve fog - - - gie, e dis - - - u - sa - te tem - pre.

u - - - sa - - - te tem - - - - - pre.

no - ve fog - gie, e dis - u - sa - te tem - - - pre.

tem - - - pre, e dis - u - sa - te tem - - - pre.

gie, e dis - u - sa - te tem - - - - - pre.

sa - - - te tem - - - - - - - - - - - - - - - pre.

In combination with the articulations of the background using textual assonances, the process of distinctly sustaining the active pitch of the background on the musical surface, particularly in the canto and alto, makes the structure of the madrigal remarkably apparent. Thus, while the work continues after m. 85, the motion in the upper voices through the final verse of the text makes clear the fact that no further structural motion has taken place. Rather, the final eighteen measures convey chiefly a surface elaboration of the structural *e'* in the alto and the final, *a'*, in the canto, and furnish an ultimate cadential articulation of the final by *cadenza principale*—the only such cadence on A in the piece.

6. *Cruda Amarilli, che col nome ancora*

The third madrigal of the Seventh Book, *Cruda Amarilli, che col nome ancora*, sets Mirtillo's lament at the opening of Act I, scene 2—the scene with Mirtillo and

Ergasto that also gives rise to the texts of *O fido, o caro Aminta* and *Deh, poi ch'era ne' fati, ch'i' dovessi*. In the early decades of the seventeenth century, the passage was to become one of the most widely set *Pastor fido* texts. Monteziano's setting of the lament has maintained a notable position in music scholarship today most likely not by its own merits alone, but chiefly of its association with a setting that has become a cornerstone of Western music history: that of Monteverdi's Fifth Book (1605), which stood in the center of the renowned controversy between the composer and the theorist Giovanni Maria Artusi.²¹ It is in response to Artusi's attack on two *Pastor fido* settings from his Fifth Book of 1605 that the composer heralds a *seconda pratica*: a new practice in musical composition, which "makes the words the mistress of the harmony."

In *The Italian Madrigal*, Alfred Einstein calls attention to the lineage of *Cruda Amarilli, che col nome ancora* madrigals that stems from Monteziano's Seventh Book:

Ten years later (1605), when Monteverdi opened his fifth madrigal book with a setting of this same monologue, he took care not to set the second part to music, for it would have been difficult to surpass Monteziano in this. In the first part, however, he openly paid tribute to Monteziano, thus acknowledging him as his predecessor in the *seconda prattica*.²²

Einstein cites the similarities of the opening phrases and the treatment of verses 3–4 ("del candido ligustro / Più candida e più ligustro") in the two madrigals, yet emphasizes the markedly different historical contexts within which the two settings arose:

²¹ For a background on the debate, see Claude Palisca, "The Artusi–Monteverdi Controversy," *The New Monteverdi Companion*, ed. D. Arnold and N. Fortune (London: Faber, 1985), 127–58. Examining in closer detail the rhetoric, cultural setting, and politics of the controversy are Tim Carter's "Artusi, Monteverdi, and the Poetics of Modern Music," *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N. K. Baker and B. R. Hanning (Stuyvesant, NY: Pendragon Press, 1992), 171–94; and Susanne Cusick's "Gendering Modern Music: Thoughts on the Monteverdi–Artusi Controversy," *Journal of the American Musicological Society* 46 (1993): 1–25.

²² Einstein, *The Italian Madrigal*, II, 678–79.

The similarities are as characteristic as the differences, and it is more characteristic that while Monteverdi rests his a capella composition on a bass which will soon become a basso continuo, Marenzio remains within the stylistic limits of his more refined and nobler century, a century of vocality.²³

Later, in his discussion of Monteverdi's Fifth Book, however, Einstein proposes that in setting many of the same texts as his predecessor, Monteverdi may have reverted to a somewhat archaic mode:

But though the disintegration [of the style of the sixteenth-century madrigal] is already well advanced, these first seven numbers [of the Fifth Book] are still a cappella madrigals. Indeed they are so even more definitely than many a piece in the third and fourth books. One reason for this is that this fifth book must have been written in a sort of competition with Marenzio—perhaps at the request of the Duke, perhaps on Monteverdi's own initiative. The coincidences in the choice of texts are too striking... Monteverdi has chosen from Guarini's *Pastor fido* the very texts found in Marenzio's seventh book.²⁴

In a study of nearly three decades later “‘Cruda Amarilli’: A Cross-Section of the Italian Madrigal” (1975), James Chater takes a closer look at the *Cruda Amarilli* lineage, placing the settings by Wert (1595), Pallavicino (1600), and d’India (1607) alongside those of Marenzio and Monteverdi. Chater describes that, while it is evident that Marenzio’s setting “left its mark on Pallavicino,”²⁵ Wert’s setting illustrates “the

²³ Ibid., 680.

²⁴ Ibid., 851.

²⁵ Chater notes that “there is plenty of evidence that Pallavicino was influenced by [Marenzio],” and cites numerous instances where the two settings seem to agree: the opening phrase, “i’ mi morrò” (where Pallavicino inverts Marenzio’s setting), the rhythm at “Amarilli del candido ... bella” and “e se fia mut’ ogn’altra cose al fine,” the openings of *seconde parti*, and “la pietade.” Chater concludes that it was more than anything Marenzio’s “flexible, expressive declamation which left its mark on Pallavicino, as his rhythmic borrowings show.” Chater, “‘Cruda Amarilli’: A Cross-Section of the Italian Madrigal,” *Musical Times* 116 (1975): 233.

divergent aims of the two composers,” as will be discussed in detail below.²⁶ Following Einstein, Chater and others have considered the settings of “Cruda Amarilli, che col nome ancora” as belonging to a unified tradition, within which many prominent composers could challenge or show their indebtedness to their predecessors—in particular, Marenzio and Wert.²⁷ While very informative in their comparisons of the settings, however, the focus of these studies resides solely on features of the local level, particularly the treatment of individual phrases or words, and do not delve into longer-range processes. Einstein and Chater, for instance, do not even venture so far as to identify the mode used in each setting.

In Marenzio’s treatment, the anguished tone of Mirtillo’s monologue, as he bemoans the cruelty and bitterness of his beloved Amarilli, is matched to the somber and grave character of the authentic E-phrygian mode. In the madrigal, the text bears the features of a conventional Cinquecento lyric: an unnamed male speaker addresses his beloved, Amarilli, as second person, “tu.”²⁸ The speaker proclaims that, because Amarilli rejects him and refuses to acknowledge his feelings, his suffering will be resounded in nature—by the hills, mountains, woods, springs, and winds—or, if all else fails, in his death. While without a regular, formal rhyme scheme, the passage contains

²⁶ Ibid., 234.

²⁷ Charles S. Brauner, for example, writes: “Monteverdi’s setting of this text is similar to those of Wert, Marenzio, and Pallavicino, in what looks like a four-way competition. However, unlike the others, he made of the opening, drooping line a recurring, unifying motif.” “The *Seconda Pratica*, or the Imperfections of the Composer’s Voice,” *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, Festschrift Series No. 11, ed. Nancy K. Baker and Barbara Hanning (Stuyvesant, NY: Pendragon Press, 1992), 208.

²⁸ Regarding the suitability of the passage to the lyric tradition, Chater writes: “Indeed the speech, in its treatment of generalized, universal emotion [“unfulfilled desire”], has a feeling of being self-contained. For what it tells us of Mirtillo, it could have come from any pastoral drama. His predicament is sufficiently generalized and universal for him to be considered a stock Arcadian character expressing stock literary emotions” (“‘Cruda Amarilli’: A Cross-Section,” 231).

three rhyming couplets, two of which (verses 7–8 and 19–20) are used to conclude the *prima* and *seconda parti* of the madrigal:

1	Cruda Amarilli, che co'l nom' ancora, D'amar ahi lasso amaramente insegna: Amarilli, del candido ligustro Piu candida e piu bella,	Cruel Amarilli, who with your name still to love, alas, bitterly you teach. Amarilli, than the white privet whiter and more fair,
5	Ma de l'aspido sordo E piu sorda e piu fera e piu fugace; Poi che co'l dir t'offendo, I mi morò tacendo;	yet than the deaf asp, deaf and fiercer and more fleeting; since in speaking I offend you, I will die silently,
10	Ma grideran per me le piagg'e i monti E questa selva, a cui Si spesso il tuo bel nome Di risonar insegno. Per me piangendo i fonti, E mormorando i venti,	Yet for me will cry out the hills and the mountains and these woods, to which so often your fair name to resound I teach. Weeping for me, the springs, and, murmuring, the winds
15	Diranno i miei lamenti; Parlerà nel mio volto La pietade e'l dolore; E se fia muta ogn'altra cosa al fine Parlerà il mio morire,	will tell my laments; in my face will speak compassion and sorrow; and if every other thing is silent, in the end will speak my dying,
20	E ti dirà la morte il mio martire.	and to you my death will tell of my suffering.

In handling the broad scope of the passage, Marenzio not only divides the text into a two-part madrigal, but further provides a sense of coherence to the musical surface with the use of well-defined musical motives. Beneath the foreground, the work is anchored by the final-initiated diatessaron descent archetypal of the phrygian-mode background structure. Like the fundamental descents of many of Marenzio's *Pastor fido* madrigals, the first two pitches of the large-scale diatessaron descent in *Cruda Amarilli, che col nome ancora* are accentuated by their common association with the assonance *u*—"cruda" and "cui"—as well as by their musical setting. Furthermore, the conclusion of the madrigal demonstrates a unique treatment of the phrygian quasi-cadence for the

purposes of *fuggir la cadenza*, which prolongs the speaker's expression of *morte* and *martire* in the final verse by demanding its continual restatement.

The authentic form of the E-phrygian mode is outwardly distinguished in the overall ambitus of the canto (*d'-e''*) and tenore (*c-g'*), within which the E octave and both of its divisions (A and B) figure most prominently, and in the predilection for A and C as primary cadential goals, with G and D representing secondary cadences. In only a single instance does the madrigal come to rest decidedly on the modal final, E: the phrygian quasi-cadence at the end of the piece. Oddly, although the use of *B-fa* is limited to four individual syllables in the entire madrigal, three of these appearances yield modally foreign *cadenze in mi* on A, all of which are evaded in some way: a mid-phrase approach “più fèra” (mm. 35–36), a *cadenza fuggita* at “t'offendo, i' mi morrò” (mm. 41–42) where the *clausula tenorizans* is prematurely truncated, and an elided approach with the basso finishing a third below on *F* at “piangendo i fonti” (mm. 76–78). These gestures to *A-mi*, clearly *clausulae peregrinae* in the context of the E-phrygian mode with their alteration of the modal fifth, coincide with poignant expressions that seem to call for a transgression of the modal grounding (“fèra,” “t'offendo,”) or a softening of the *durus* context (“piangendo”). These conjurings of *B-fa* remain limited to the briefest surface inflections and pose little challenge to the underlying mode in an extended structural way.

The opening of the madrigal (mm. 1–23; Example 8.27), while setting up the modal grounding of the piece with phrases outlining both divisions of the E octave, at the same time accomplishes an air of turbulence and discontent to match the mood of the text by perturbing this modal stability. This fluctuation between modal clarity and contention is achieved above all by maintaining the modal final, E, consistently and with firm

contrapuntal support, while at the same time renouncing it as cadential goal in favor of not only A, as would be expected, but also the modal seventh, D. At the outset, for example, the final appears in the quinto, *e'*, above the tenore's *c'*. While viable for the opening of what turns out to be an E-centered piece, this C–E third by itself does not sufficiently define E as the modal final, but rather supports equally well the finality of A, C, or E. The continuation of the phrase only further obscures the role of E as modal final when, following the entrance of the basso and alto, the first cadence of the work leads to A, not E, in m. 5.

Though continuing the larger-scale consonant support for E, this initial statement “Cruda Amarilli” seems to indicate that the A-dorian, and not the E-phrygian, mode is the likely framework of the madrigal. Subsequent assertive cadences on A and D in mm. 1–23 do little to suggest otherwise. The continuing contrapuntal support of E and its expansion by middleground neighboring motion within a context centered predominantly on A as tonal center alone fail to define the role of E as structural pitch: it is either the E-phrygian final, or the A-dorian fifth. In terms of the goal-directed motion generated by these modes at the basic level, both interpretations seem at this stage to be equally viable. The ambiguity spawned by the initial preservation of the E-final—whether its long-range impetus is to descent a diatessaron or a diapente—proves the crux of the A-dorian/E-phrygian dilemma in Renaissance (and present-day) modal theory.

Example 8.27: *Cruda Amarilli, che col nome ancora*, mm. 1–23

5

Cru - - - - da_A - ma -

A

Cru - - - - da_A - ma - ril - - - - li, A - - - - ma - ril - - - -

T

Cru - - - - da_A - ma - ril - - - - li, cru - - - - da_A - ma -

Q

Cru - - - - da_A - ma - ril - - - - li, cru - da_A - ma - ril - - - -

B

Cru - - - - da_A - ma - ril - - - - li, cru - da_A - ma - ril - - - -

10

ril - - - - li, che col no - me_an - co - ra, D'a - mar, ahi las - - - - so,

li che col no - me_an - co - ra, D'a - mar, ahi las - so, ahi las -

8

ril - li, ahi las - - - - so,

8

li, che col no - me_an - co - ra, D'a - mar, ahi las -

li, ahi - - - - las -

D

A

20

ahi las - so_a - ma - ra - men - te_in - se - gni, a - ma - ra - men - te_in - se - gni;

so_a - ma - ra - men - te_in - se - - - - gni,

8

ahi las - - - - so_a - ma - ra - men - te_in - se - - - - gni,

8

so_a - ma - ra - men - te_in - se - gni, ahi las - so_a - ma - ra - men - te_in - se - gni,

so,

ahi las - - - - so_a - ma - ra - men - te_in - se - - - - gni,

8 7 6+ D - fugg. D - fugg. A

6 5° 3+

3

The text underlying this opening (verses 1–2) makes pervasive use of the root “amar-,” capitalizing ingeniously on its varied capacity for meaning. Originating in the beloved’s name, *Amarilli*, in verse 1, the root reappears as the basis of “amar” and “amaramente” in verse 2. Hence, the pun derives from the beloved’s name the very themes that the speaker bewails: love and bitterness. Furthermore, the interjection “ahi lasso” that comes between these two words in the second verse—“d’amar, ahi lasso, amaramente”—highlights the relationship of all three *amar* words—the beloved’s name, love, and bitterness—by giving the impression that the speaker has frozen mid-word upon the beloved’s name. This interpretation is bolstered in the musical setting by drawing out the second syllable, “d’a-mar,” in declamation, as though the speaker cannot utter her complete name a second time exclaiming “ahi lasso.” (The association of “d’amar” with the beloved’s name becomes even more vivid by the fact that in verse 1, it was also preceded by a similar elision, with the effect of “cru-d’*Amarilli*.”) When restated in the form of the adverb “amaramente,” the wordplay is unmistakably revealed, and in retrospect, it becomes clear that the drawing out of the second syllable of “d’amar” was not a madrigalian depiction of the speaker’s breaking down, but the iambic setting of an entirely different word: “D’amar, ahi lasso, amaramente insegna” (“to love, alas, bitterly you teach”). With the beginning of the third verse, the beloved’s name appears again in its full form, thus bringing the *amar* root full circle.

As a result, the opening twenty-five measures of the madrigal are saturated with both phonic and descriptive allusions to the beloved. Musically, the conflicting notions of *amar(e)* and *amaramente* that *Amarilli* embodies beget a context that both confirms and confounds the phrygian framework. Following the initial cadential approach to A

with the phrase “Cruda Amarilli,” the immediate repetition of the words in mm. 5–9 leads to an archaic double leading-tone cadence on D (Ex. 8.27)²⁹—a cadential center that not only constitutes a straightforward move *fuori di tuono* according to contemporary theory, but that also temporarily supplants the fundamental *e*’. While this challenge to the underlying mode does not stand long, the return to A as cadential goal in the subsequent phrase, “che col nome ancora, d’amar,” only reinstates and fortifies the E-phrygian/A-dorian duality.

The repeated exclamations “ahi lasso” that follow, while accentuating with leaps the boundary pitches of the E octave, invoke similar gestures *fuori di tuono* in the forms of two evaded D cadences in mm. 19 (again by double leading-tone) and 21, which are swiftly answered by a modally and structurally compliant cadence on A (though with the *clausula basizans* cut short) with the conclusion of verse 2, “amaramente insegni” (mm. 22–23). In the approach to these D cadences, however, is embedded a subtle, yet unorthodox, nod to the modal final as a pitch of integral significance. The *mi contra fa* predicament of the phrygian mode is virtually scoffed at when the basso’s *B–e* leap at “ahi las-so” (mm. 17–18) occurs in conjunction with the alto’s descent from *f*’ to *e*’ at “insegni” (marked by an asterisk in Ex. 8.27). While this *f*’ represents a passing tone between the consonant *g*’ and *e*’, what essentially results is a conflation of two forms of cadence: the *clausula in mi* between alto and canto (which is diverted), and the *clausula basizans* characteristic of a cadence on E-*re*. These motions result essentially in the

²⁹ Chater devotes considerable attention to Marenzio’s use of this archaic form of cadence: “In none of the settings under discussion is there anything comparable to the harmonic refinement at the cadence... Although justified by the contrapuntal movement of the voices, it is a highly individual and unexpected gesture. Other composers resort to the simpler expedient of dissonance. Thus Wert starts boldly with an unprepared 4th between the leading voices; Monteverdi uses accented dissonances; and Pallavicino and d’India start with an identical A-B-flat clash on the first entry. Only Marenzio matches Guarini’s virtuosity with real ingenuity.” Chater, “‘Cruda Amarilli’: A Cross-Section,” 231–33.

progression $G^6-B^{o7}-E^{+6}$. While this gesture would not constitute a true cadence in terms of contemporary theory and by virtue of its syntactical placement—rather it is a sort of hybrid *E-mi/re* gesture that sets up the following cadence on D—it accomplishes a bold expression of the text as well as a covert emphasis of the modal final.

The outbursts of “ahi lasso” themselves, however, are perhaps more salient indications of the significance of E, as many of them articulate the modal final by leap from the fourth or fifth below. The canto in mm. 13–17 (Ex. 8.27) is a prime example: its repeated leaps $b'-e''$ at the exclamation state the final at the top of the texture. Successive statements of the continuation of the verse, “amaramente insegni,” then show the canto again approaching e'' but by step, before leaping to the final an octave below (mm. 17–23). This rapid descent forthrightly outlines the E modal octave and its divisions at A and B.

In mm. 24–38, the four-voiced setting of verses 3–6 and their description of Amarilli performs two significant structural functions: the isolation and elucidation of a central musical motive, and a disruption of the background modal final, e'' , by a middleground neighboring motion. Heeding the return of “candido” of verse 3 in its feminine form, “candida,” in verse 4 for the comparison of Amarilli to the white privet, the madrigal presents both phrases in strict homophony (except for the quinto at “candida”) to the same rhythmic figure:



In addition, in both instances the same pitch is repeated in the canto for the three syllables of the adjective: first *g-sharp'* at “candido,” then c'' at “candida” (Example 8.28). The

This rhythmic motive, in fact, proves an important idiomatic figure in both the text and the madrigal as a whole that surfaces in the speaker's descriptions of Amarilli. The motive can be traced back, for example, to "amaramente inegni" of verse 2 (mm. 17–21), where it occurs in a polyphonic setting with similar melodic characteristics as at "candido" and "candida," and to "che col nome ancora" of verse 1 (m. 10), where only the rhythmic aspect arises (see Ex. 8.27). The specificity of the motive, therefore, seems to increase as the text progresses: from a single statement of the rhythmic component in descending parallel thirds at "che col nome ancora," to an imitative motive with both the rhythmic and melodic dimensions at "amaramente," and ultimately to a specific rhythmic–melodic gesture associated with a single image of the text, *candido*.

The musical score is for a vocal piece, likely an Italian opera or oratorio, featuring five vocal parts: C (Soprano), A (Alto), T (Tenor), Q (Quadrato/Bass), and B (Basso). The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a piano introduction of 24 measures, followed by a vocal entry marked "candido" (measures 25-27) and "candida" (measures 28-30). The lyrics are: "A-ma-ril-li, del can-di-do li-gu-stro Più can-di-da_e più bel-la,". The vocal parts are written in a five-part setting, with the Soprano (C) and Tenor (T) parts having lyrics, and the Alto (A), Quadrato (Q), and Basso (B) parts having lyrics. The score is in a single system, with measures 24-30 shown. The vocal entry is marked "candido" and "candida".

Following the prominent close on A in m. 23 at “insegni” (only the *clausula basizans* is cut short), the four-voice, predominantly homophonic texture of verses 3–6 (mm. 24–38) functions as a unified, yet temporary, departure from the governing pitch of the modal background, *e''*, which supplants the E octave that has hitherto dominated with the D octave divided at G. As the speaker scornfully enumerates the attributes of his beloved Amarilli with a series of comparatives—“Più candida e più bella...e più sorda”—the madrigal evokes a measured increase in tension as the canto gradually ascends a minor sixth from *f-sharp'* to *d''* and the E modal octave is overshadowed. The arrival upon *d''* at “sordo” in m. 32, where it is sustained above a cadence on G, formally articulates the lower-neighbor disruption of the background modal final, *e''*, rendering the notion of Amarilli’s deafness and lack of interest with an act of modal disdain. The madrigal further expounds the structural–rhetorical significance of *d''* by reiterating it with a D cadence at “fugace” in mm. 36–38—a gesture which proves less “fugace” than one might have expected. The modal disturbance and the consequent suppression of the background *e''* by *d''* persist until the final measures of the *prima parte*. The reinstatement of the E-phrygian mode, here clearly defined by phrases outlining the B–E diatessaron, is heralded by the basso in mm. 49–51: along with a string of cadential preparations in mm. 47–51, the basso’s statements of “i’ mi morò” show an overt shift from the A–D diatessaron (mm. 49–50)—that of the intruding mode—to the B–E diatessaron (mm. 50–51). The other voices follow suit, and the canto reactivates *e''* as the background pitch with its own ascent through the phrygian diatessaron in mm. 51–52 (Example 8.29). Hence, following an unsettling incursion of the D-dorian mode (with the conventional mixed use of B-*fa* and B-*molle*) and the *d''* lower neighbor in mm. 24–50,

what will later be affirmed as the background modal final, e'' , is reclaimed with the speaker's acceptance that he must die silently—"i' mi morò tacendo." The resolve of this thought is rendered by its role in reestablishing the E-phrygian mode explicitly with repeated stepwise ascents through the B–E diatessaron.

The entire *prima parte* of the madrigal therefore functions as a large-scale contrapuntal expansion of the background modal final, e'' , similar to that seen in the first part of Wert's *Udite, lagrimosi* of the same mode. Through the course of this expansion, the background final is elaborated by a substantial middleground neighboring motion to and from d'' . The analysis at Example 8.29 illustrates how the phrases of mm. 1–23, despite the prevalent cadential gestures *fuori di tuono* and allusions to the A-dorian mode, delineate this background final as well as the $e'-e''$ modal octave in the canto. Also functioning as important structural markers through the opening measures are the opening syllable, "*Cruda*," which articulates the background pitch in the upper voice, and later the $b'-e''$ leaps in the canto at "*ahi lasso*" (mm. 13–17). Altogether, mm. 1–23 impart a middleground convergence of the outer voices by two octaves: from an overall compass of $A-e''$ at m. 1, to $a-e'$ at m. 23. While the final cadence does not present the background modal final explicitly at its proper register, the accentuation of e'' at "*morò*" in the foregoing phrases and the clear outlining of the phrygian diatessaron, as well as the continual presence of the modal final at other octaves, confirm its salvaged authority at the end of the *prima parte*.

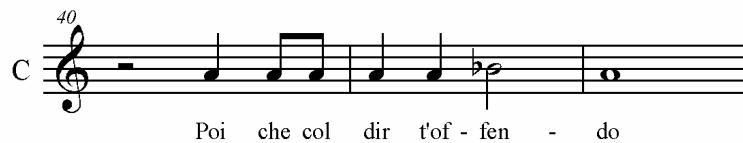
Example 8.29: *Cruda Amarilli, che col nome ancora*, contrapuntal analysis

The musical score is presented in two systems. The first system, labeled 'Prima parte', covers measures 8 to 38. It features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff is in a lower register. The lyrics 'Cruda', 'ahi lasso', 'ahi lasso', and 'sor-do' are written below the notes. Measure numbers 8, 23, 33, and 38 are marked in boxes. The second system, labeled 'Seconda parte', covers measures 50 to 88. It continues the musical theme with lyrics 'i' mi morò', 'i' mi morò', 'me', 'cu-i', 'in-se-gno', and 'miei'. Measure numbers 50, 72, and 88 are marked in boxes. A third system, also under the 'Seconda parte' heading, covers measures 107 to 123. It includes the lyrics 'il mio martire' and 'mio martire'. Measure numbers 107, 123, and 123 are marked in boxes. The score uses various musical notations including eighth notes, sixteenth notes, and rests, with some notes beamed together.

While *e''* reappears prominently at the opening of the *seconda parte* as a semibreve with the deictic “per *me*,” here it functions not as a long-range governing pitch, but as a fleeting upper-neighbor anacrusis to the imminent background modal seventh, *d''*. This new background pitch is presaged in repeated semibreves at “*monti*” (mm. 6–7)—a rare instance of word-painting in the madrigal—and formally activated with the assonance *u* (linking it to “*cruda*”) at “*cui*” in mm. 9–10 (Ex. 8.29) as the upper

boundary of the D octave divided at A. The background d'' and the context of the D octave, however, give way in the phrase immediately following. The continuation of the background descent to c'' , presented at “*insegno*” (m. 15), yields a strong presence of C and A as cadential goals (including the A-*mi* cadence in m. 21), and C figures prominently in the phrase-structure as *confinalis* of the prevailing mode, A-hypodorian. Furthermore, the arrival of c'' in the long-range structure allows for the strong presence of the modal final, e'' , in the upper register as an overlapping voice (indicated by flagged notes in Ex. 8.15)—a characteristic feature of the phrygian framework, as illustrated in the background model at Example 8.29.

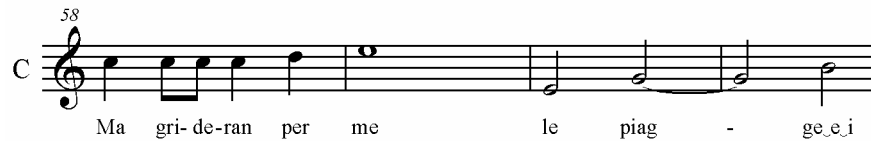
At the surface level, the *seconda parte* opens with a motive associated with the various means by which the speaker must express himself to his indifferent beloved. The motive is first introduced in the *prima parte* as an imitative subject with verse 7 (mm. 38–48), “poi che col dir t’offendo”—the notion that merely in speaking the first person offends his beloved:



In all of its appearances, the motive retains the same rhythmic pattern as well as the same general melodic motion of a repeated pitch that is departed after four or five syllables. In its guise at “poi che col dir t’offendo,” in most statements the repeated pitch is followed by a semitone neighbor (above or below) on the sixth syllable, “t’offendo.”

With verse 9 at the beginning of the *seconda parte*, the speaker explains that unable to express himself through speech, various objects of the landscape will instead

bemoan his feelings to Amarilli: “Ma grideran per me le piagge e i monti / e questa selva” (mm. 58–61). With this reference to self-expression, the motive returns in a slightly different form, yet with the same dactylic opening. The deictic accentuation of “per me” in the canto’s statement (mm. 59–62) corresponds with the upper-neighbor *e*”, which gives way to the structural *d*” also linked to a deictic, “a *cui*” (see Ex. 8.29):



As the speaker continues to list the various objects that resound his suffering in verses 13–15, the motive reappears in declamative texture (except for the quinto) to evoke the winds’ murmuring his laments (mm. 81–82):



By correlating this motive with references to the speaker’s expression, in a fashion to the matching of the “candido” motive with descriptions of Amarilli, the madrigal essentially organizes the text according to its central themes. Hence, in contrast to the use of motives as a purely musical and formal device, here musical motives function as part of the reading of the text by associating resurfacing themes. Furthermore, the use of recurrence in the music, as well as in the text—the “amar-” root (verses 1–2), “candida”/“candida” (verses 3–4), five instances of “più” (verses 4–6), two statements of

“per me” (verses 9 and 13), and the three rhyming couplets—bestows added aural cohesiveness to the madrigal in a manner that still upholds, rather than sacrifices, *varietà*.

While the *prima parte* brought considerable divergences from the fundamental phrygian context by way of *clausulae peregrinae* and an expansive focus on D as a temporary modal final, the *seconda parte* proves much more stable in terms of the modal framework while still allowing for cadential and modal variation. This contrast in structural character between the two *parti* reinforces the differences in tone and rhetoric of the two parts of the text. In contrast to the pervasively caustic tone of verses 1–8, which link Amarilli to such words as “cruda,” “amaramente,” “sorda,” “fèra,” “fugace,” and “offendo,” the *seconda parte* is utterly plaintive in its descriptions of nature and its sorrowful expressions—“grideran,” “piangendo,” “mormorando,” “lamenti,” “pietate,” and so forth. The second part of the madrigal hence counterbalances the *prima parte* by not only projecting straightforwardly the descent of the phrygian background diatessaron, but also by securely retaining the E-phrygian context without substantial disruptions. This continued modal grounding is accomplished by only briefly asserting the background *d''* in mm. 66–67 before instating *c''* as governing background pitch, and in the persistent outlining of the E octave—particularly in the canto—that comes with the prolongation of the background modal sixth, *c''*.

The conclusion of the madrigal, however, while not disruptive on a structural scale, proves hardly idyllic. Like the unorthodox approach to E using *mi contra fa* (i.e., by both B and F) at “ahi lasso, amaramente insengni” (mm. 17–18; Ex. 8.27), the treatment of the final verse casts an instructive light on the composer’s handling of the enigmatic terminal gesture of the phrygian mode. The final cadence of the madrigal, as

expected, takes the basic form of the phrygian quasi-cadence, yet the penultimate A sonority is altered by substituting a raised sixth above the basso (F-sharp, the *raised* form of the modal second) for the fifth, E (Example 8.30). With the resulting sonority, a diminished 6-3 with A in the basso, the terminal cadence forms the progression f-sharp^{o6}–E. The last verse of the text, “E ti dirà la morte il mio martire” (“and to you my death will tell of my suffering”), is stated three times leading up to this closing gesture (mm. 108–135), generating a total of four phrygian quasi-cadences that bear this altered form, all but the last of which are *fuggite*: E (m. 58), B (m. 66), B (m. 72), and E (m. 78).

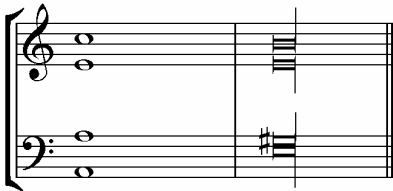
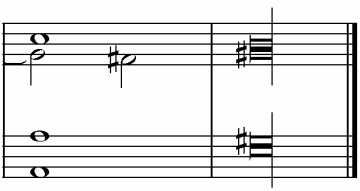
Example 8.30: *Cruda Amarilli, che col nome ancora*, mm. 129–35

The musical score for Example 8.30, *Cruda Amarilli, che col nome ancora*, mm. 129–35, is presented in five staves: C (Cantata), A (Alto), T (Tenor), Q (Quinto), and B (Basso). The lyrics are: (mor) - - - - - te il mio mar - ti - - - re. The score includes a phrygian quasi-cadence annotation above the C staff. The B staff includes a figured bass notation: f#^o 10 9 - 8 E₅ 6+ - 7 - - - 6+ 3+ 5 - 4 -- 3.

What is exceptional about these occurrences of the quasi-cadential gesture is the manner in which they are prepared, their varying degrees of finality, and their differences in voicing. In the terminal cadence (Example 8.30), a sustained *A* leading to *e* in the basso underlies the fundamental progression A–f-sharp^{o6}–E. In the alto, however,

appears what seems to be the *clausula cantizans* of a cadence leading to G—the third above the true cadential goal. In its resolution, rather than move from *f-sharp'* to *g'* as it would for a G cadence, the alto instead moves to *g-sharp'*, the *tierce de Picardie* of the final E sonority. Meanwhile, the basso moves from *A* to *e*, and, hence, not from *A* to *G* as the *clausula tenorizans* of a G cadence. The terminal gesture of the madrigal, therefore, represents an amalgamation of a *cadenza fuggita* on G and a phrygian quasi-cadence on E:

Example 8.31: Altered form of the phrygian quasi-cadence

Phrygian quasi-cadence	Altered phrygian quasi-cadence
	
A E	F#° ₆ E

In its first appearance in mm. 113–15 (Example 8.32), where it also approaches E, the cadential progression hardly resembles the forthcoming terminal gesture to E on account of its voicing. Because the feigned *clausula cantizans* that appears in the alto in mm. 133–35 occurs here in the basso, the impetus towards G overshadows the actual direction of the gesture toward the modal final. Even more, the sheer dissonance of the phrase (see the figured bass in Ex. 8.32), along with the skirting of *g* for *g-sharp* in the basso's *clausula cantizans*, vitiates the capacity of this statement to convey closure on either pitch-center, E or G. Rather, the contrapuntal momentum of the evaded quasi-cadence is transferred to the beginning of the subsequent phrase in the guise of a *cadenza*

fuggita on A (m. 116). What is striking about this occurrence of the quasi-cadence in particular is its nearly unrelenting dissonance, whereby the resolution of one jarring suspension leads only to another dissonance—a vivid aural realization of the “martire” foreshadowed by the speaker.³⁰

Example 8.32: *Cruda Amarilli, che col nome ancora*, mm. 110–16

phrygian quasi-cadence

111 115

C mor - - - te_il mio mar - ti - re, e ti di - rà

A mor - - te_il mio mar - ti - - - re,

T rà la mor - te_il mio mar - ti - - re, e

Q mor - te_il il mio mar - ti - - re, e ti di

B mor - - te_il mio mar - ti - - - re, e

7 - 6- 7 - 5 f#° 4 - 5° E 6
 5 - 6- 6 - 5 2 - 3
 3 5° - 3 (6 - 3)
 3 - 2

In mm. 122–23 (and similarly at mm. 128–29), the altered phrygian quasi-cadential gesture this time sets up B-*mi* as cadential goal (Example 8.33). The form of this quasi-cadence is analogous to that at the end of the madrigal in terms of the altered form of the penultimate sonority: the 4–1 motion occurs in the basso as *e*–B, engendering the succession c-sharp⁶–B. With the transference of the 4–1 motion from the alto of the

³⁰ Alfred Einstein uses this setting of the final verse as an illustration of the “harmonic intensity” characteristic of the Seventh Book as a whole. Einstein writes: “These are progressions and suspensions of the most unusual sort, yet they are logical; they are not hatched out on one of those ‘chromatic’ or ‘enharmonic’ keyed instruments that had existed since Vicentino or Zarlino, but conceived in a pure and completely vocal idiom” (*The Italian Madrigal*, II, 678–79).

first statement (mm. 114–15; Ex. 8.32) to the basso, the sense of arrival on B as a *mi* final proves much stronger. The dissonance of the previous statement on E, while by no means purged, is somewhat attenuated in this arrival on B. In addition, corresponding to the transposition of the gesture upward by a fifth, the faux *clausula cantizans*—this time in the canto—behaves as though preparing for a cadence on D, only to land on *d-sharp'* as the third above B. This major sonority on B in turn sets up the start of the new phrase on E (m. 124).

Example 8.33: *Cruda Amarilli, che col nome ancora*, mm. 119–24

120

phrygian quasi-cadence

C il mio mar - ti - - - re, e

A rà la mor - - - te e

T mio mar - ti - re, e ti di - rà

Q

B te il mio mar - ti - - re, e

6 - 7	$c\sharp^o$ 8	B_{5+}
4+ - 6	7 - 6+ - 3+	
3 - 3	3	

By altering the penultimate sonority of the conventional 4–1 phrygian quasi-cadence by incorporating a false *clausula cantizans* that prepares for the third above the cadential final, the setting of the final verse brings the madrigal to a close in a manner appropriate to the phrygian mode while at the same time effecting an exceptional display

of dissonance to match the bitter ending of the text. Meanwhile, despite the alteration of the phrygian quasi-cadence, its essential function of conveying the resolution of the modal sixth, *c''*, to the fifth, *b'*, of the fundamental structure remains fully intact (see Examples 8.29 and 8.30). The large-scale resolution of the phrygian framework, emblemized in the descent through the modal diatessaron (*e''* to *b'*), is still achieved, and the integrity of the mode upheld, in spite of the ubiquitous use of the *raised* form of the modal second, F-sharp, in the final passages of the work. Unlike *O fido, o caro Aminta*, where the terminal close clearly substantiates the status of A as *re* (and not *mi*) through its use of the raised form of the modal second (B-*mi*) in a leading-tone cadence, here the final cadence does just the opposite: the repetitions of the phrygian quasi-cadence leading up to the structural close invoke the raised modal second (F-sharp) merely for expressive purposes on the musical surface while the underlying phrygian context remains firm. Furthermore, the conclusion of *Cruda Amarilli, che col nome ancora* demonstrates the potential misreading that might arise from an analytical model seeking to find a 5–1 background descent in the phrygian structure, since the terminal 2–1 resolution of this madrigal would take the form F-sharp–E, and would, hence, indicate a paradoxical (and erroneous) E-dorian background structure.

Marenzio's setting of *Cruda Amarilli, che col nome ancora* proves a comprehensive interpretation of the text that utilizes both large-scale and surface techniques to illustrate the concepts as well as individual words. The expressive use of the mode on a larger scale, for example, is seen throughout the madrigal, but most poignantly in the *prima parte*, while the integrity of the modal structure is bolstered by the linking of the background between the two *parti* of the madrigal by the assonance *u*.

On the musical surface, the reserved use of B-flat for specific words and for initiating *clausulae peregrinae* on A-mi distinguishes these moments—in the text and music—from the surrounding E-phrygian context.

Given the ample opportunity for word-painting in the passage, Marenzio's setting proves quite restrained in its portrayal of the text pictorially, particularly in comparison to Wert's setting of the same year. Subtle musical images take shape on occasion—the brief runs in the upper-voices for “fugace” and the paired pitches in semibreves and breves for “monti”—but many more invitations, such as “fonti,” “mormorando,” “venti,” and “muta,” are all but passed over. By contrast, careful attention is paid to emotive moments and key, overarching principles of the text. As verses 1–8 focus chiefly on the description of the beloved, for example, the most salient moments in the *prima parte* of the madrigal tend to emphasize explicit responses to Amarilli's cruelty and bitterness. Thus, the adjective “sordo” (mm. 32–34), the exclamative “ahi lasso,” and “morò” are distinguished by register, drawn out rhythms, and melodic leaps (see how these moments stand out relative to the larger scale in Example 8.29).

In the *seconda parte*, similar musical means are employed instead to highlight specific deictics, paralleling the shift of attention in verses 9–20 to the speaker's means of expression. This shift is made clear at the start of the second part, where the quick repeated rhythms of the “ma grideran” motive lead to a semibreve for the personal deictic “per me” and elicit the structural upper-neighbor *e*′. Similar musical gestures are used to bring out the distal, spatial deictic “a cui” in mm. 66–68, which coincides with the activation of the background modal seventh, *d*′′, and the proximal, personal deictic “miei lamenti” in mm. 84–88.

In the setting of verses 13–16 (mm. 73–92), the unusually prolonged restriction of the canto to the lower part of its ambitus sets these measures apart as a discrete unit and makes the ascent to “miei” in mm. 85–86 all the more punctuating and conspicuous. This low-register section is furthermore initiated by the indirect pronoun “per *me*,” a personal deictic that, in contrast with the other deictic settings, is stressed by a sudden shift to a *lower* register and repeated pitches of a C sonority. The section is brought to a close with “Parlerà nel mio volto” (mm. 90–92) not by emphasizing the pronoun “mio,” but rather by turning the word “volto”—a symbol of the speaker’s silent expression—into a musical reflection of “per me” of mm. 73–75: a repeated C sonority bordered by the pitches *c* and *g'* in the outer voices. Though the section is framed by these similar C-sonority gestures (with *c''* as the current background pitch), the focus shifts from the deictic to the symbolic when the word “volto” prevails over “mio” in the musical setting.

The instances of musical–textual *deixis*, while functioning as foreground gestures in response to individual words or references, also have the important purpose of reaffirming and maintaining important pitches within the modal structure—particularly the modal final in its uppermost register. Through the second part of the madrigal, while deictic gestures *toward* the speaker—“per me” and “miei”—are linked closely to the phrygian mode in their accentuation of *e''* and *g'*, the prominent distal gesture—“a cui”—is associated with the first step of the background diatessaron *away* from the modal final (i.e., to *d''*). In this fashion, inward and outward deictics are matched with motions that center or divert the modal grounding.

Through the first part of the madrigal, the modal background remains fixed and unable to move away from the initial *e''*, just as the speaker is forced into silence by

Amarilli's disdain and has no means of self-expression. In the second part, the notion of the speaker's expressions finding an outlet in nature begets a corresponding action from the background diatessaron: the expressions of both emotion and mode find impetus and the path toward resolution. The structure of the madrigal, through its initial step from *e''* to *d''*, is both rooted in "*cruda*"—the crux of the speaker's lament—and propelled onward by "*a cui*." Thereafter, musical gestures highlighting the underlying modality of the piece are linked to inward indications of the first person—"per me," "*miei*," and, in the final resolution, "*il mio martire*" (see Example 8.29). The awareness of both the minute details and the overall tone of the text invests Marenzio's madrigal with a remarkable capacity for rhetorical expression extending from the local event to the all-encompassing framework. As James Chater concludes in his comparison of the setting with Monteverdi's:

If Monteverdi's shocking contrasts and harmonic asperity reveal a consciously revolutionary intent, Marenzio is less inclined to flaunt his audacity, thus evading the sort of criticism which Artusi directed against Monteverdi. *Cruda Amarilli* was certainly 'advanced' at the time of its conception, but its expressive power consists in adding to rather than rejecting traditional means. With the experience of six five-voice books behind him, Marenzio was able to fuse many diverse elements and create a masterpiece of incomparable richness.³¹

7. Wert's setting of *Cruda Amarilli, che col nome ancora*

Despite its use of the C-hypolydian mode and the *misura di breve*, and its generally more picturesque treatment of the images of the text, Wert's setting of *Cruda*

³¹ Chater, "'Cruda Amarilli': A Cross-Section," 234.

Amarilli, che col nome ancora in his Eleventh Book (1595) bears several uncanny similarities to Marenzio's treatment of the text. Given the close proximity of the dates of publication—Wert's dedication is dated 18 August 1595, Marenzio's 20 October 1595—the question of influence or referencing (either deferentially or competitively) becomes especially intriguing, as it would likely have involved one composer's madrigal making its way to the other composer in some pre-publication or performance form. There is substantial reason to believe that Wert would have been familiar with the play at least as early as November 1591, when his patron, Vincenzo Gonzaga, launched an attempt to stage the work in Mantua. However, in light of the evidence that Marenzio's *Pastor fido* texts might have come from a pre-1586 source, as discussed in Chapter 2, and the consequent possibility that his *Pastor fido* settings arose from his relationship with Scipione Gonzaga before the cardinal's death in 1593, one cannot be entirely certain that the younger Roman composer was the successor of his older Mantuan colleague in the lineage of setting the text. Indeed, Marenzio's texts, which reflect the 1586 draft of the play rather than the 1590 edition, may be a strong indication otherwise.

The most blatant parallel between the two settings involves their opening phrases. Wert's setting of the initial words "Cruda Amarilli" uses essentially the same descending melodic figure in the same rhythm as Marenzio's setting (compare Examples 8.27 and 8.34)—an opening figure that is echoed famously (and controversially) a decade later in Monteverdi's setting of the text (though only verses 1–8) in his Fifth Book (1605). Furthermore, in both madrigals the successive entries of the voices as they present this figure imitatively effect an ascent to the primary tone of the background descent—in Marenzio's setting the E-phrygian final, *e''*; in Wert's, the C-hypolydian fifth, *g''*. While

Marenzio's handling of verses 1–2 brings only cadences on pitches other than the modal final, Wert's does just the opposite: the cadences lead tenaciously to the C final. The first nine measures produce three cadences on C (see Ex. 8.34). By the completion of verse 2 (m. 23), there have been five cadences on C and a *clausula peregrina* on B-*mi* (m. 11). This B-*mi* cadence is obscured, however, by the *a–e* motion in the basso, giving it the form of a phrygian quasi-cadence on E, the modal third—by most theoretical accounts a primary cadence tone of the hypolydian mode.

A further similarity between the two 1595 madrigals comes in the treatment of verses 3–4, “Amarilli, del candido ligustro / Più candida e più bella.” In Wert's setting, like Marenzio's, the entire verse is delivered in nearly undisturbed homophonic declamation (Example 8.35). Though offset in the tactus by a semibreve, Wert's treatment of the verse is rhythmically *identical* to that of the younger composer, including his use of repeated pitches with a dactylic rhythm in the form of the “candido” motive (Ex. 8.28).

Example 8.34: Wert, *Cruda Amarilli, che col nome ancora*, mm. 1–18

C Cru - - - da_A-ma-ril - li, cru - - - da_A-ma-ril - li,
 Q Cru - da_A-ma - ril - - - li, cru - da_A-ma - ril - - - li, cru - da_A-ma -
 A Cru - da_A-ma - ril - - - - - li,
 T
 B Cru - da_A-ma - ril - - - li, cru -
 C C

10
 cru - da_A-ma-ril - li, che col no-me_an - co - ra, D'a - mar, ahi las - so,
 ril - - - - - li, che col no-me_an - co - ra, D'a -
 cru - da_A-ma - ril - - - - li, che col no - me_an - co - ra, D'a - mar, ahi las - so_a -
 da_A-ma-ril - - - - li, che col no-me_an-co - ra, D'a - mar, ahi las -
 da_A-ma-ril - - - - li, che col no-me_an - co - ra,
 C B-mi

15
 D'a-mar, ahi las - so_a - ma - ra - men - te_in - se - gni;
 mar, ahi las-so_a - ma - ra - men-te_in - se - - - - gni;
 ma-ra-men-te_in - se - gni;
 so_a-ma - ra - men - te_in - se - gni;
 D'a - mar, ahi las -
 C-fugg.

Example 8.35: Wert, *Cruda Amarilli, che col nome ancora*, mm. 23–26

24

"candido" "candida"

C (gni;) A - ma - ril - li, del can - di - do li - gu - stro Più can - di - da_e più bel - la,

Q (gni;) A - ma - ril - li, del can - di - do li - gu - stro Più can - di - da_e più bel - la,

A (gni;) A - ma - ril - li, del can - di - do li - gu - stro Più can - di - da_e più bel - la,

T (gni;) Più can - di - da_e più bel - la,

B A - ma - ril - li, del can - di - do li - gu - stro Più can - di - da_e più bel - la,

While other, more subtle correspondences arise between them, the two madrigals prove vastly different in their readings of the text. Though Marenzio is often stereotyped as a composer inclined toward the “picturesque” rendering of individual words and phrases, as compared to Wert’s focus on capturing the overall sense and mood of the text, the composers’ settings of *Cruda Amarilli, che col nome ancora* show just the reverse.³² Wert’s madrigal betrays a much greater interest in the illustration of individual images, where Marenzio shows restrained use of word-painting in favor of portraying the lament on a much broader scale. The most explicit instance of Wert’s word-painting occurs at the opening of the *seconda parte*. Though Wert sets only the first fifteen verses of the

³² Einstein writes in comparison of the two composers’ settings of Tasso’s *Giunto alla tomba*: “Marenzio outbids Wert but does not outdo him. He is no dramatist; what matters to him as a virtuoso is picturesque description... He is less concerned with emotion than with artifice—one might almost say, with dexterity” (*The Italian Madrigal*, II, 683). Jessie Ann Owens, after comparing their settings of Guarini’s *Vezzosi augelli in fra le verdi fronde* and Wert’s *Giunto alla tomba*, concludes: “In effect, Marenzio reads the words, Wert the poem” (“Marenzio and Wert Read Tasso: A Study in Contrasting Aesthetics,” *Early Music* 27 [1999]: 555–74).

passage set by Marenzio, hence concluding with the line “Diranno i miei lamenti,” he uses the same verse to begin the madrigal’s second part: “Ma grideran per me le piagge e i monti” (verse 9). Here, Wert renders the image of valleys and mountains through an imitative phrase that first descends in leaps a perfect twelfth with the words “me le piagge e i,” then leaps upward a tenth at “monti” (Example 8.36). Like Marenzio’s setting, “monti” is set in repeated notes (here, two minims); both settings also have an octave descent between the syllables “me le.” Wert also calls for pictorial treatments of “fugace” (mm. 30–31) and “mormorando” (mm. 63–70).

Example 8.36: Wert, *Cruda Amarilli, che col nome ancora*, mm. 51–58

The musical score for Example 8.36 is presented in five staves, labeled C, Q, A, T, and B. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Italian and are distributed across the staves as follows:

- Staff C:** Ma gri-de-ran per me le piag - ge,e,i mon - ti, Ma gri-de-ran per
- Staff Q:** Ma gri-de-ran per me le piag - ge,e,i mon - ti,
- Staff A:** Ma gri-de-ran per me le piag - ge,e,i mon - ti, le
- Staff T:** Ma gri-de-ran per me le piag - ge,e,i
- Staff B:** Ma gri-de-ran per me le piag - ge,e,i mon - ti, le piag - - - ge,e,i mon - - -

The score continues with a second system, starting at measure 55. The lyrics for this system are:

- Staff C:** me le piag - ge,e,i mon - ti E que - sta sel - - va,a cu - i
- Staff Q:** Ma gri-de-ran per me le piag-ge,e,i mon - ti E que - sta sel - - va,a cu - i
- Staff A:** piag - ge,e,i mon - - - ti E que - sta sel - - va,a cu - i
- Staff T:** mon - ti, le piag - ge,e,i mon - ti E que-sta sel - - va,a cu - i
- Staff B:** ti E que - sta sel - - va,a cu - i

Perhaps the most striking and climactic moment in Wert's madrigal is the contrapuntal treatment of the chromatic phrase "I' mi morrò tacendo" at the end of the *prima parte* (mm. 35–50; Example 8.37). While the words "I' mi morrò" elicit successive descending semitones, this chromaticism remains confined entirely to the musical surface and does not disrupt the modal structure. On the contrary, it adds impetus to the long-range motion of the work by reinforcing the background pitch of the upper voice, *g''*, but establishing for it a new modal context. On the musical surface, the passage is remarkable for its careful coordination of the contrapuntal fabric, which allows it to integrate the chromatic "I' mi morrò" subject imitatively at various pitch-levels while at the same time expelling the underlying modal final, C, for the reinstatement of G as temporary final.

Because the *prima parte* concludes with a principal cadence on the fifth of the mode, G, the forms of the "I' mi morrò" subject retain a strong sense of directedness towards this goal, emphasizing primarily the pitches G and D and the intervals consonant with them (generally thirds and sixths). The interaction of these statements contrapuntally, furthermore, conveys repeated alterations between G and D harmonies, each occupying a half-tactus (a semibreve). The basic forms of the subject and their contrapuntal combinations are shown in Example 8.38 at their most prevalent pitch-level. The subject most often begins on G or D and descends a fourth or a third. When aligned vertically, these subjects usually form one of two groups of pitches with each semibreve: one based on G, which makes use of E, G, B, and D; and one based on D, which makes use of B, D, F, and A. As a consequence, the modal final, C, is almost entirely avoided in mm. 35–50, except when used as leading-tone to D (hence, appearing as C-sharp).

Example 8.37: Wert, *Cruda Amarilli, che col nome ancora*, mm. 34–50

35

C (fen) - - - do, I' mi mor - rò ta - cen - - - do, Poi-chè col

Q t'of-fen - do, I' mi mor - rò, I' mi mor - rò ta - cen - do,

A fen - do, I' mi mor - rò, I' mi mor - rò ta - cen - do, Poi - chè col

T I' mi mor - rò ta - cen -

B I' mi mor - rò ta - cen - do, Poi - chè col dir t'of-

40 45

dir t'of-fen - do, I' mi mor - rò, I' mi mor - rò ta - cen - do,

I' mi mor - rò ta - cen - - - do, I' mi mor - rò,

dir, Poi-chè col dir t'of-fen - do, I' mi mor - rò ta - cen - do, I' mi mor -

do, Poi - chè col dir t'of-fen - do, I'

fen - do, t'of-fen - do, Poi-chè col dir t'of-fen - - - do, I' mi mor - rò ta - cen - do, I'

50

I' mi mor - rò, I' mi mor - rò ta - cen - do.

I' mi mor - rò ta - cen - - - do.

rò, I' mi mor - rò ta - cen - - - do.

mi mor - rò, I' mi mor - rò ta - cen - do.

mi mor - rò ta - cen - do, I' mi mor - rò ta - cen - - - do.

Example 8.38: Contrapuntal setting of “I’ mi morrò”

a) I' mi mor - rò

b) I' mi mor - rò

c) I' mi mor - rò

d) I' mi mor - rò

e) I' mi mor - rò

Thus, in Example 8.38a, the motives beginning on G and D may be aligned in such a way that implies the succession G–D–G–D over the course of two breves. As a variation to the G–D form of the motive in the lower voice of Ex. 8.38a, Example 8.38b shows the motive in its fully chromatic form descending from G to E in the lower voice. Because the “I’ mi morrò” passage relies on the intervals of a sixth and a third (and their compounds) for invertible counterpoint and to accommodate the chromatic half-step between the second and third syllables, “*mi morrò*” (which in all instances fall within a single semibreve and, hence, pitch-group), the fifth (*e'–b'*) that arises from the G–E form of the subject (Ex. 8.38b) poses a potential risk of *mi contra fa* due to the impending descent to B-flat in the counter-subject. Accordingly, the G–E form of the subject, in all its appearances, moves immediately away from E to G between the syllables “*morrò tacendo*” (Ex. 8.38b), thereby suitably accompanying the B-flat with G (instead of E) while meanwhile allowing the quick reestablishment of a G sonority. Example 8.38c

illustrates the contrapuntal arrangement where the G-initiated form succeeds the D–A form.

The principal point at which paired subjects are joined is between the fourth syllable of the leading statement, “*morro*,” and the second syllable of the countersubject, “*mi*,” since “I” of the trailing voice takes various different durations (despite the consistent use of semibreves in Ex. 8.38). The “*mi*” syllable is furthermore significant because it always introduces the first of the pair of chromatic minims; thus, the syllables “*mi morro*” present the pitches B–B-flat, E–E-flat, and F-sharp–F. As a result, the statements of “*mi*” coincide in all instances with the third pitches of the G, C, and D hexachords—hence, as a solmization pun.

After nine measures, yet a new form of the subject arises. A variant form of the subject that descends chromatically from D to B (Ex. 8.38d) is presented in mm. 44–45 in the alto and mm. 46–47 in the canto, and serves as a counter-subject to the G–E form that allows E to be sustained a full semibreve (without the risk of *mi contra fa*). That it, the pairing of the G–E and D–B forms circumvents the interval of the fifth created in Ex. 8.38b, allowing instead an uninterrupted succession of sixths. Generating the underlying progression G–D–A–G, this combination further establishes the context of G as pitch-center by moving further into the sharp hexachordal regions, with the D–B form containing C-sharp as *mi* of the *ficta* A hexachord. Example 8.38d shows the linking of three successive forms of the “I’ *mi morro*” subject—D–A, G–E, and D–B—at the syllables “*mi*” and “*morro*,” in a fashion similar to that of mm. 45–47 (alto, tenore, canto).

Although “I’ mi morrò” is set in a few instances with other musical phrases (see the canto in m. 43 and the basso in mm. 45–48) or without a corresponding countersubject, the saturation of the musical space contrapuntally with the speaker’s reference to himself (“I’ mi”) and his death (“morrò”) not only creates a tumultuous drive toward the final G cadence, but it renders the text in a manner that seems precisely antithetical its meaning. While in the final verse the speaker concedes that he must die silently, the madrigal repeats and superimposes the words almost maniacally and obsessively, as though the speaker is fighting for his voice to be heard, even while foretelling his silent death—an ironic rendering of the text reminiscent of Marenzio’s treatment of “non più udita” in *Clori nel mio partire* (Chapter 3). At the same time, despite the turbulent surface, the madrigal remains consistent in its long-range projection of the modal fifth. To accomplish this, in the setting of verse 8, the G octave is retained in the mode-bearing voices (canto, quinto, and tenore), yet its division is shifted from the arithmetic (G–C–G) to the harmonic (G–D–G)—thus, to the species of the G-mixolydian mode. Correspondingly, the voices of the collateral mode show a clear shift from the C octave divided harmonically (C–G–C) to the D octave divided arithmetically (D–G–D), and, hence, to the G-hypomixolydian species.

This shift from C to G as both cadential center and modal final with the beginning of verse 8 (m. 35) can be seen in the analysis at Example 8.39. The primary pitch of background diapente, *g*′′, is presented by the canto in m. 2 following an ascent through the pitches *c*′′ and *e*′′ with the overlapping statements of “Cruda Amarilli.” While the upper-neighbor *a*′′ articulated saliently at “*lasso*” (mm. 15 and 19) temporarily disrupts this background pitch, the assured cadential focus on C and the clear definition of the

modal species in the phrase-structure leaves no doubt as to the modal grounding of the madrigal. With the setting of verse 8, a series of middleground diatessaron descents from g'' to d'' allow for the shift to G as cadential goal and modal final, while maintaining g'' of the modal background.

Example 8.39:
Wert, *Cruda Amarilli, che col nome ancora*, contrapuntal analysis

The musical score is presented in two systems. The first system, labeled 'Prima parte', contains measures 9, 18, 30, and 39. It features a vocal line (treble clef) and a lute line (bass clef). The vocal line has lyrics: 'Cruda', 'sorda', 'l' mi morrò'. The lute line has a 'Cruda' marking. The second system, labeled 'Seconda parte', contains measures 45, 61, and 68. It also features a vocal line and a lute line. The vocal line has lyrics: 'mormorando', 'la - - menti', 'mormorando', 'la - menti'. The lute line has a 'mormorando' marking. The score shows a series of diatessaron descents in the lute line, and the vocal line follows a similar pattern. The key signature is one sharp (F#).

In the *seconda parte*, g'' is rearticulated in the opening measure and maintained through the strict adherence to C as pitch-center and the C-hypolydian mode until the final two measures of the madrigal. This modal and structural stringency is achieved through the consistent and straightforward outlining of modal octave and its division in the *phrasis*, whereby C, G, and sometimes F are stressed invariably as the basis of

sonorities. All of the prominent cadences in the *seconda parti* are on C. The setting of verse 9, “Ma grideran per me le piagge e i monti” (mm. 51–55), for example, is composed entirely of the pitches C, G, and E, with a nearly constant presence of g” maintained between the two cantos (Ex. 8. 36). The phrase “E mormorando i venti” (mm. 63–70) in most instances engenders straightforward ascents through the C and G octaves divided arithmetically, thereby articulating the diapente C–G and F–C.

In contrast to the works viewed early in this study, where the descent of the background diapente or diatessaron unfolded gradually and often involved disruptions on various scales in response to the text or for *varietàs*, Wert’s setting of *Cruda Amarilli, che col nome ancora* suspends the background descent until the very last measures. What this informs us about the madrigal, however, is that its emphasis does not lie in the measured teleological unfolding of the modal framework and the expressivity therein, for the piece is nearly devoid of modal and cadential variation and therefore provides no context in which to depart from the background g” until the preparatory phrase for the final cadence. Instead, the madrigal focuses on the expression of the text—and, indeed, of the individual words—at a more surface level by way of its immediate delivery, particularly by contrasts in register and rhythmic phrasing, and by the affective use of counterpoint and chromaticism.³³ A high degree of cadential and modal variation might detract from the forthright and poignant presentation of the text. The performance environment within which the composer worked can by no means be discounted when

³³ In his discussion of the “Cruda Amarilli” tradition, Chater compares this focus on the images of the text in Wert’s setting to Marenzio’s captivity of the overall affect: “The prevailing somber mood [of Marenzio’s setting, with two tenori] precludes any attempt to depict nature in such vivid tones as Wert’s. His mountains rise, but not very steeply; his forests and winds are surprisingly muted. But his ‘ahi lasso’ (bar 13) is more dissonant, while his emphasis on ‘piangendo’ and ‘lamenti’ reveals his concern for the profounder emotions, as opposed to Wert’s interest in the physical world” (“Cruda Amarilli”: A Cross-Section,” 234.

considering the structure of the madrigal. In the Mantuan court, the experience of the music would undoubtedly have been supplemented by that of the talent—not to mention the beauty—of the women performing the three upper voices. In addition, the cadential and modal consistency of the music might have allowed a greater amount of space for improvised elaboration as well as, perhaps, gesture.

The examples of the phrygian-mode madrigals of Marenzio and Wert demonstrate the archetypal status of both the phrygian quasi-cadence as a gesture of long-range rhetorical closure, and the 8–5 diatessaron descent as the projection of the mode on the fundamental scale. With the recognition of these behavioral conventions as a stylistic background for the phrygian mode in this repertory, not only may the idiomatic processes of the mode on both far-reaching and local levels be better understood, but phrygian-mode pieces may be weighed more effectively against one another, as well as against the stylistic norm, to elucidate affective and subversive gestures—as seen most notably in the ending *fuori di tuono* in *Ben mi credetti già d'esser felice*. The awareness of such paradigmatic processes for what is generally regarded as an exceptional case in modal theory may indeed prove a valuable tool for the analysis of phrygian-mode compositions.

Chapter 9

Conclusion:

O dolcezze amarissime d'amore and O Mirtillo, Mirtillo, anima mia

In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new. Thus we hear in the middleground and foreground an almost dramatic course of events.¹

In this passage from *Der freie Satz*, Schenker relates the processes by which musical structure unravels from a paradigmatic origin, the background, which is woven from the expectations of its specific culture, and, hence, proves itself to be as much historical as it is theoretical. For the three basic levels of structure, Schenker provides the analogy: “Origin, development, and present I call background, middleground, and foreground; their union expresses the oneness of an individual, self-contained life.”² Schenker refers here to development not in the fashion of variation and the composing out of motivic material, but through diminution and prolongation—as Schenker describes, the “artistic delaying”—of the fundamental framework, i.e., of the anticipated course toward the desired goal.

¹ Schenker, *Free Composition*, 5.

² Ibid., 3.

In Marenzio's madrigals, this process of development is intertwined intimately with the lyric text, and is played out across the work as a long-range goal-directed system that indeed encounters "obstacles," "disappointments," and "detours." This system is the modal background: the rhetorical, teleological framework which invests the music with inherent tensions and direction, and which allows the Cinquecento madrigal to achieve a fully integrated musical-textual reading. Marenzio's madrigals demonstrate often with exceptional clarity and ingenuity the coordination of text and music at many levels of structure, linking moments of key importance in the text—such as those relating to referencing or gesture (pronouns, names, and deictics), sound quality (assonance and rhyme), formal divisions, rhetorical changes, and exclamation—with articulations of structure, thereby fortifying the weight and salience of both text and music. This interaction operates even at the most fundamental level, whereby the modal framework becomes articulated and underscored with points in the text that play a pivotal role in conveying its overall meaning, a particular conceit, or a pattern of sonorities.

In the settings of passages from *Il pastor fido*, Guarini's predilection for assonance as a structural device often provides the basis for unifying the background modal diapente, as all or most of its pitches become associated with a specific vowel sonority. This background-assonance relationship tends to be used most reliably in the earlier steps of the fundamental diapente descent—for scale-degrees 5–2—where it proves most crucial to orient the listener to the underlying modal context, or, in pieces wherein modal ambiguity plays a central rhetorical role, to establish a sense of teleological direction that promises an ultimate resolution. In the setting of *Ah, dolente partita* in the Sixth Book, for example, the background A-dorian diapente (*e''–a'*) is

underscored by its consistent correlation (in the first four steps, *e''-b'*) with the assonance *a*, and, in its initial pitches, specifically with the exclamation “Ah.” In *Tirsi mio, caro Tirsi* in the Seventh Book, moments of structural importance on both the middleground and background are linked with marked effect to the characters’ names, Filli and Tirsi, and, more generally, to the assonance *i*.

The teleological progression of the modal framework, emblemized by the descent of the large-scale modal diapente, often conjures temporarily contexts of foreign modes, which serve to provide both *varietas* and tension to the rhetorical structure of many of Marenzio’s madrigals. This structural use of *commixtio tonorum* proves an integral device in works such as *Com’è dolce il gioire, o vago Tirsi, Tirsi mio, caro Tirsi, Se tu, dolce mio ben, mi saettasti*, and, to an extreme extent, *Anima cruda, sì, ma però bella*.

Two of Marenzio’s *Pastor fido* madrigals not looked at in the preceding chapters, *O dolcezze amarissime d’amore* and *O Mirtillo, Mirtillo, anima mia*, encapsulate many of the compositional strategies seen in the madrigals of the Sixth and Seventh Books, including the use of assonance as an indicator of structural importance, the musical rendering of deixis in the text, and the large-scale projection of a modal structure varied by movements away from the underlying mode in the interest of textual expression. In their form and structure, both madrigals observe intently the rhetorical and formal design of the text, and reinforce Guarini’s use of poetic devices such as anaphora, rhyme, exclamation, shifting perspective, antithesis, and *parola-chiavi*. Furthermore, while the former shows a modal underpinning clearly exposed on the musical surface in the opening verses yet delayed in its fundamental initiation, the latter conceals its mode from

the outset, and after revealing it halfway through the piece, the true mode is then challenged by an assertive rival. These varying treatments of mode serve to render sentiments that are central to Guarini's tragicomedy as well as to sixteenth-century lyric poetry: the hope and anticipation of encountering the beloved in *O dolcezze amarissime d'amore*, and the torment of one whose love is opposed by fate in *O Mirtillo, Mirtillo, anima mia*. In all, this pair of madrigals shows the composer at his most precise and resourceful, and the madrigal at its most comprehensive and efficient.

O dolcezze amarissime d'amore is the longest madrigal of the Seventh Book and the only piece to use *cantus mollis* with *chiavette*. In response to the magnitude of the text, the C-hypolydian framework of the madrigal unfolds in a steady, deliberate fashion that maintains the sense of directedness through the piece, while the musical foreground is varied by changes in register, texture, and rhythmic pacing, and punctuated at times by a use of dissonance that proves exceptional to Marenzio's work.³

The text includes verses 15–45 (omitting verses 25, 26, and 29) from the first scene of Act III in *Il pastor fido*, which is devoted entirely to a monologue by Mirtillo as he awaits the arrival of his beloved, Amarilli.⁴ When she does arrive with Corisca in the

³ The piece has a C final, with the plagal form of the octave distinguished clearly in the ambitus of the canto and tenore, both of which exceed the G octave by a second on either side: *f'-a''* and *f-a'*, respectively.

⁴ While itself a frequently set passage, with seven extant madrigals beginning with this verse from 1595 to 1614, apparently even more popular among the madrigalists was the opening of the scene, which begins with the verse "O primavera, gioventù de l'anno." Claudio Monteverdi was the first to set this passage in his Third Book for five voices of 1592, where it appears as a single-part madrigal stopping just short of the line "O dolcezze amarissime d'amore" (i.e., verses 1–14). After Monteverdi's setting, at least 21 other settings beginning with "O primavera, gioventù de l'anno" arise between 1595 and 1623, about half of which are single-part madrigals most often concluding, like Monteverdi, at verse 14. The multi-part *O primavera, gioventù de l'anno* madrigals, on the other hand, go on to include some or all of verses 15–45—those of Marenzio's madrigal. Among these multi-part madrigals is Wert's five-part comprehensive setting of verses 1–45 in his Eleventh Book (1595), five-part settings of the same verses (though omitting a handful) by D'India (1609) and Bernardi (1611), and another comprehensive setting in seven parts by

next scene, it is for the well-known *gioco della cieca*, the scene which at last brings the two lovers face to face, and which gives rise to several of the *partenze* set frequently by composers: Mirtillo's "Ah, dolente partita" from the end of Act III, scene 3, and "O Mirtillo, Mirtillo, anima mia" and "E tu, Mirtillo, anima mia, perdona" from Amarilli's monologue in Act III, scene 4. As a result of the speaker's anticipation for the arrival of the beloved, the text strongly emphasizes the spatial dimension of the speaker—*where* he will at last catch glimpse of his beloved—and the temporal realm of the future—*when* his beloved will arrive—through repeated statements of the phrase "Qui pur vedrò." This phrase alone encapsulates the primary theme of the text: the speaker's (*io*) expectation for the moment when his current location (*qui*) fulfills his wish to see his beloved ("vedrò").

The text contains four sets of rhyming couplets, all which bear significant influences on the structural divisions and modal planning of the madrigal. In addition, the parsing of the text is made in such a way that the two parts of the madrigal conclude not only with the same rhyming couplet, "lei"-*"miei,"* but also with the same phrase: "il sol degl'occhi miei":

<i>I^a parte</i>	O dolcezze amarissime d'amore, Quanto è più duro perdervi, che mai Non v'haver o provate o possedute. Come saria l'amar felice stato,	O most bitter sweetness of love, how much harder it is to lose you, than never to have tasted or possessed you. How happy love would be
5	Se'l già goduto ben non si perdesse; O quand'egli si perde, Ogni memoria ancora Del dileguato ben si dileguasse.	if the already enjoyed goodness were not lost; or when it is lost, each memory, too, of the vanished goodness were vanished.
	Ma, se le mie speranz'hoggi non sono,	But if my hopes are not today,
10	Com'è l'usato lor, di fragil vetro, [O se maggior del vero Non fa la speme il desiar soverchio,]	as is their custom, of fragile glass, [or if most of the truth hope does not become the overwhelming desire,]

Bartoli in 1617. For a complete list of known settings, see James Chater's "*Il pastor fido* and Music: A Bibliography," 171–73.

	Qui pur vedrò colei Ch'è'l sol degl'occhi miei. [E s'altri non m'inganna,]	here yet I will see her who is the sun of my eyes. [And if others do not deceive me,]
2 ^a parte	Qui pur vedroll'al suon de' miei sospiri Fermar il piè fugace.	Here yet I will see her, to the sound of my sighs, halt her fleeing foot.
15	Qui pur da le dolcezze Di quel bel volto avrà soave cibo Nel suo lungo digiun l' avida vista; Qui pur vedrò quell'empia Girar inverso me le luci altère,	Here yet, from the sweetness of that fair face, splendid food in its long fast my eager sight will have; here yet I will see that pitiless one turn toward me her proud eyes,
20	Se non dolci, almen fère, E se non carche d'amorosa gioia, Sì crude almen ch'i' moia. O lungamente sospirato invano Aventuroso di, se dopo tanti	if not sweet, then fierce, and if not full of loving joy, so cruel that at least I may die. O long desired in vane Fortunate day, if after so many
25	Foschi giorni di pianti, Tu mi concedi, Amor, di veder hoggi Ne' begli occhi di lei Girar sereno il sol degl'occhi miei.	dismal days of weeping you allow me, love, to see today in her beautiful eyes the sun of my eyes turn serene.

The formal division of the text into two parts reflects its marked rhetorical shift. Verses 1–10 of the *prima parte* are primarily conjectural, making use of the present, conditional, and imperfect subjective tenses, and addressing the bitterness of love metonymically as the second person. This speculative tone changes abruptly to the speaker's certainty of the future at “qui pur vedrò” in verse 11, which paves the way for the focus on the expectations of the future in the *seconda parte*. Hence, verses 13–22 are dominated by the speaker's foretelling what he will encounter when the beloved arrives, evidenced by the prevailing use of the future tense, specifically the verb “vedrò.” As in the first part, the latter verses of the second part witness a rhetorical shift: following the rhyming couplet of verses 21–22, the speculative language of verses 1–10 returns as the speaker again addresses “Amor” as the second person using the present tense and the qualifier “se” (“if”).

These formal and rhetorical divisions of the text are meticulously heeded and elucidated in Marenzio's musical setting. On the large scale, the *prima parte* of the

madrigal becomes structurally prefatory to the *seconda parte* by withholding the initial pitch of the background diapente, *g''*, until the closing rhymed couplet (verses 11–12), as shown in the analysis of Example 9.1. Thus, as the speaker dwells contemplatively in the present in verses 1–10, the madrigal follows suit by delaying the instigation of the structural background: in a sense, the madrigal, like the speaker, is driving itself in hesitant circles. With the shift to the future tense and the first appearance of “qui pur vedrò” in verses 11–12, the madrigal (like the speaker) suddenly begins to move—or “look”—forward with the initiation of the fundamental diapente descent, and, thereby, to project itself into the future. The shift in the text from the conjectural present and conditional to the future is therefore realized structurally in the madrigal through the relegating of verses 1–10 (mm. 1–56) as entirely prefatory to the text and music to come.

Verses 1–8 (mm. 1–43) show the expansion of the C-hypolydian context (with several transient diversions by *clausulae peregrinae* and upper neighbor-note gestures) and the reiteration of *g''* by the canto (and an octave lower in the tenore), where it is emphasized with the assonance *o* to foreshadow the later association of this phoneme with the background diapente. These assonant presentations of the modal fifth occur at “O” (m. 1, alto), “*stato*” (m. 30, tenore), “O” (mm. 33–34, tenore and canto), and “*ogni*” (mm. 36–37, tenore and canto). Yet while the modal fifth figures prominently on the musical surface through this opening, its structural status is never formally asserted until the final phrases of the *prima parte*.

Example 9.1: *O dolcezze amarissime d'amore*, contrapuntal analysis

Prima parte

20 24 29 *

O Ogni 43 hoggi 56 Qui pur Ch'è'l sol 62 mie - i

Seconda parte

92 Qui pur fermar fugace ci - bo vedrò P

120 P 130 P 135 N 147 fè-re moia in-va-no gior-ni pian-ti

150 hoggi sol oc-chi mie-i

Following a three-part cadence on G in m. 43, verses 9–10 engender a shift from the G modal octave of the C-hypolydian mode to an A octave, outlined prominently by a middleground descent from a'' to a' in the upper voice. This represents a true departure from the mode on an extended scale, where C is temporarily replaced by D as tonal center. The modal shift is asserted abruptly and forcefully by the canto's leap $e''-a''$

(supported by an A sonority) with the assonance “*hoggi*,” after which it descends straightforwardly through the D diapente from *a''* to *d''* to cadence on D in m. 51. Verse 10 (“Com’è l’usato lor, di fragil vetro,” mm. 51–56) shows the continuation of this descent through the lower diatessaron (*d''* to *a'*) to complete the A octave.⁵

Verse 11 (Example 9.2) initiates the return to the G-octave and the establishment of G as cadential goal. The treatment of the verse shows a rare instance of the repetition of a single word (where not called for in the text) in a Marenzio madrigal. The first statement of “*qui*” in m. 57, where it is presented in semibreves and followed by a rest in four of the voices, stands alone as a musical punctuation that indeed seems to indicate the speaker’s present location, “here.” The continuation of the verse then reveals what it is that the speaker awaits “here”: “*qui pur vedrò colei*.” With this turn to the future tense, the formal initiation of the modal background comes in the second verse of the final rhyming couplet, “*Ch’è’l sol degl’occhi miei*,” where *g''* is articulated by both the assonance *o* and the solmization pun of the word “*sol*” (see Ex. 9.2). In the two statements of verse 12 in mm. 61–71, “*sol*” is presented as an upward leap to G—usually from D—in four of the five voices (the alto always delivers the syllable with *b'* to fill in the third of the ensuing G sonority).⁶ Here the canto enunciates the background modal

⁵ This descent is accomplished mainly in the alto, while the canto undertakes an overlapping, leaping to *g''* with “*di fragil*.” The canto then reassumes the role of structural voice to present the middleground *a'* after rapidly descending with “*vetro*” and, in turn, being overlapped by the alto.

⁶ The only exception to this association of “*sol*” with G in these four voices is the first statement of “*ch’è’l sol*” in the canto in m. 61. This statement, rather, serves the function of completing the transition from D sonority at “*colei*” to the context of G as cadential final. Thus, as “*ch’è’l sol*” is set motivically as a rising perfect fourth (except where the tenore has an octave leap, *g-g'*, in mm. 62–63, and in the alto, which serves throughout as counterpoint to one of the lower voices), the canto first sings *a'-d''* while still supported contrapuntally by the D sonority in m. 61, and immediately repeats these words a perfect fourth higher, *d''-g''*, with the support of the G sonority in the following measure. This *d''-g''* figure is echoes at the end of the *seconda parte*, where the phrase “*il sol degl’occhi miei*” returns in verse 28.

fifth in its upper register with repeated statements “ch’è’l sol” that leap from *d*'' to *g*'' (mm. 62 and 67).

Example 9.2: *O dolcezze amarissime d’amore*, mm. 57–71

The musical score for Example 9.2, titled "O dolcezze amarissime d'amore, mm. 57–71", is presented in two systems. The first system covers measures 60 to 64, and the second system covers measures 65 to 71. The score is written for five vocal parts: Contralto (C), Alto (A), Quarta (Q), Tenore (T), and Bassi (B). The lyrics are in Italian, and the music is in a modal setting. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics for the first system are: "Qui, qui pur ved-rò co-le-i Ch'è'l sol, ch'è'l sol de-gli oc-chi". The lyrics for the second system are: "mie-i. ch'è'l sol de-gli oc-chi mie-i. mie-i. ch'è'l sol de-gli oc-chi mie-i. gli oc-chi mie-i. de-gli oc-chi mie-i. Ch'è'l sol de-gli oc-chi mie-i." The score includes various musical notations such as notes, rests, and slurs, indicating the melodic and harmonic structure of the piece.

In the *seconda parte*, verses 13–17 (mm. 72–104) show the continuing expansion of the background modal fifth, G, with phrases grounded in the G-octave that approach G (mm. 76, 80, 83, 84, and 104), C (mm. 77 and 99), and E-*mi* (mm. 89 and 92) as cadential finals (see Example 9.1). With the return of that central phrase, “Qui pur vedrò,” at the

start of verse 18, a descent by fifths (E–A–D) marks a swift preparation for the temporary establishment of D as cadential final, and of the D-dorian mode and its A-octave in mm. 105–20: a distinct formal section that is reinforced by the rhymed couplet of verses 19–20, “altère” and “fère,” and by the description of the beloved for the first time in a negative light with the adjectives “empia,” “altère,” and “fère.” Along with this change of octave and tonal center arises the next pitch of the modal background, *f'*, at the syllable “vedrò,” which is underscored by the combined effects of assonance, the first-person future verb-ending, and its setting as both a consonance and a striking dissonance (Example 9.3). The structural pitch first appears as part of a d-minor sonority sustained for a full semibreve in m. 107. Yet when the basso leaps down a third to *B* and the other voices move to produce a 6-3 sonority on G, the canto sustains this *f'* (and the assonance *o*), highlighting the first advancement of the modal background from *g''* with this jarring expression of the speaker’s anticipation.

Example 9.3: *O dolcezza amarissime d’amore*, mm. 105–11

The musical score for Example 9.3 shows five vocal parts (C, A, Q, T, B) from measures 105 to 110. The lyrics are: "Qui pur ve - drò quel - l'em - pia Gi - rar in -". The score is written in G major (one sharp) and 4/4 time. The vocal parts are: C (Soprano), A (Alto), Q (Tenor), T (Tenor), and B (Bass). The lyrics are written below the staves, with hyphens indicating syllables spanning across measures. The key signature is one sharp (F#), and the time signature is 4/4. The score includes measure numbers 105 and 110 at the top of the first and fifth staves respectively.

The next rhymed couplet, verses 21–22 (“gioia” and “moia”), engenders a new structural period in the madrigal, thus continuing the use of couplets in the text as determinants of musical form. In mm. 121–30, the D-centered context of the background modal fourth is abandoned for the instigation of E as cadential goal. This E cadence arrives in a pronounced *cadenza in mi* in mm. 128–30 that yields the third pitch of the background diapente, *e''*, in the canto. While this E-*mi* cadence concludes with the final syllable “-ia,” the *clausula cantizans* in the canto first produces *e''* as a dissonant upper-neighbor above the quinto’s (as *clausula tenorizans*) *f'*. This upper-neighbor coincides with the penultimate syllable of the cadence, “moia.” Thus, like the background *f''* at “vedrò,” the structural weight of this *e''* is stressed by its setting in both dissonant and consonant contexts: first, as the salient dissonance of the pre-cadential upper-neighbor with the assonance *o*; then as the final of an assertive E-*mi* cadence.

Verse 23, “O lungamente sospirato invano,” quickly reestablishes the G-octave with a pair of *g''–d''* diatessaron descents and activates the penultimate pitch of the modal background, *d''*, with a cadence on D and the assonance *o* of the final syllable, “invano” (Example 9.4). The resolution of the background *d''* to the modal final, however, is obstructed in the setting of verses 24–25 by persistent upper-neighboring motions to *e''* at the words (and assonance of) “foschi giorni” (mm. 144–45) and “Amor” (m. 149)—words bearing associations with the speaker’s disillusionment and misery of the past. Finally, with the expressions of present hope of “veder hoggi” (m. 150) and “il sol” (m. 154), the background *d''* regains control and, with the return of the phrase “il sol degl’occhi miei” from the end of the *prima parte*, ushers the madrigal toward its final resolution (see Example 9.1).

Example 9.4: *O dolcezze amarissime d'amore*, mm. 131–36

135

C O lun - ga - men - te so - spi - ra - to in - va - no Av - ven - tu - ro - so di, av

A O lun - ga - men - te so - spi - ra - to in - va - no Av - ven - tu - ro

Q O lun - ga - men - te so - spi - ra - to in - va - no

T O lun - ga - men - te so - spi - ra - to in - va - no

B O lun - ga - men - te so - spi - ra - to in - va - no

The expansive two-part madrigal *O dolcezze amarissime d'amore* shows the scrupulous measures taken to assure the clarity of the modal framework and to realize musically the rhetorical, referential, and formal aspects of the text. The result is a musical work that renders a comprehensive reading of the text in which the sentiments of the lyric first person are realized through the multi-voice, multi-dimensional medium of the madrigal. From the rhyming couplets, deictics, and shifting verb-tenses on the surface of the text to its larger-scale referentiality and rhetoric, the madrigal proves meticulous in bringing out the slightest details of Guarini's text. Furthermore, the coordination of assonances and the spatial, temporal, and personal indicators of the text with the multilevel contrapuntal structure of the madrigal achieves an integrated musical-textual expression of the underlying notion of expectation.

Similar processes of projecting the modal framework can be seen in the twelfth madrigal of the Seventh Book, a setting of Amarilli's monologue of Act III, scene 4, "O

Mirtillo, Mirtillo, anima mia”—a passage widely set by Seicento madrigalists, and well known in music history today chiefly for the theoretical debates that surrounded Monteverdi’s treatment in the Fifth Book (1605). Like *O dolcezze amarissime d’amore*, *O Mirtillo, Mirtillo, anima mia* underscores pitches of fundamental importance with the assonance *o*, which figures prominently also in the formal divisions of the text. Furthermore, the madrigal is divided into two main sections that heed a rhetorical shift in the text. Both sections of the text are announced by the exclamative “O.” While verses 1–6 yield a conditional statement (“So ben che tu di lei quella pieta...havresti”), verses 7–13 produce a series of four interrogatives grouped as pairs by anaphora:

1	O Mirtillo, Mirtillo, anima mia, Se vedesti qui dentro Come sta il cor di questa Che chiami crudelissima Amarilli,	O Mirtillo, Mirtillo, my soul, if you could see here inside how fares the heart of this one that you call the cruelest Amarilli,
5	So ben che tu di lei Quella pietà che da lei chiedi, havresti. O anime in amar tropp’infelici. Che giova a te, cor mio, l’esser amato? Che giova a me l’haver sì caro amante?	I know well that you, for her, would feel that pity, that you ask from her. O souls too unhappy in love. What good is it to you, my heart, to be loved? What good is it to me to have so dear a lover?
10	Perche, crudo destino, Ne disunisci tu, s’amor ne strigne? E tu, perche ne strigni, Se ne part’il destin, perfido amore?	Why, cruel destiny, do you separate us, if love embraces us? And you, why do you embrace us, if destiny parts us, deceitful love?

Marenzio’s setting follows the two-part form of the text, which is punctuated by a principal cadence on C at “havresti” (m. 36) and the minim rest that follows.

Furthermore, each of these two parts is partitioned into three smaller sections differentiated by texture and rhythmic character, with the corresponding sections of each part relating to one another: hence, verse 1 proves musically and textually akin to verse 7. Verse 10, “Perchè, crudo destino,” however, stands uniquely apart from this formal coordination, and instead plays a special role in the structure of the madrigal:

Table 9.1: Formal structure of *O Mirtillo, Mirtillo, anima mia*

	Text		Primary Texture
	Part 1 (mm. 1–36)	Part 2 (mm. 37–89)	
A	O Mirtillo, Mirtillo, anima mia, Se vedessi qui dentro	O anime in amar troppo infelici!	Homophonic (a 5) Long note values
b	Come sta il cor di questa Che chiami crudelissima Amarilli,	Che giova a te, cor mio, l'esser amato? Che giova a mel'haver sì caro amante? Perchè, crudo destino,	Homophonic (a 3–4) Shorter note values
c	So ben che tu di lei Quella pietà, che da lei chiedi, havresti.	Ne disunisci tu, s'Amor ne strigne? E tu, perchè ne strigni, Se ne parte il destin, perfido Amore?	Imitative (a 5)

Due to this formal organization, both parts begin in full-voice homophony and (following cadences on D in both cases) proceed to periods of homophony in reduced texture. For the third, imitative stages, the similarity between both parts extends beyond the use of texture and rhythmic character: as the relationship of Sections 1a and 2a is highlighted textually by their common opening exclamative, “O,” Sections 1c and 2c are further linked by the strict application of musical motive. Example 9.5 illustrates the basic imitative phrases with which verses 5–6.4 and 11 (both containing 11 syllables) are set:⁷

⁷ All three phrases of Example 9.5 are taken from the basso as, conveniently, and perhaps not coincidentally, this is the only part in which the motive is presented intact beginning each time on the same pitch, G. Not only is the second statement of “So ben che tu di lei quella pietà” in the basso (Ex. 9.5b; mm. 26–30) a melodic inversion of the preceding statement, but it is an *exact* intervallic inversion. The basso is the only voice in which this inversion is carried out precisely, which is facilitated by the fact that the pitch G is the only pitch from which a melodic phrase *and* its inverse may depart without the requirement of raised and lowered pitches. The integrity of the melodic inversion is feasible only in the dorian mode, as it is the only modal scale that is inversely symmetrical around the final—a feature of the mode that Marenzio exploits in the use of motive to correlate form in *O Mirtillo, Mirtillo, anima mia*.

Example 9.5: *O Mirtillo, Mirtillo, anima mia*, section c motive

a) basso, mm. 20-24 b) basso, mm. 26-30

So ben che tu di le - i Quel - la pie - tà So ben che tu di le - i Quel - la pie - tà

c) basso, mm. 61-65

Ne dis - u - ni - sci tu s'A - mor ne stri - gne?

An important feature of the madrigal that distinguishes it from *O dolcezza amarissime d'amore* is the pervasive elusiveness of mode. Like *Deh, Tirsi, mio gentil, non far più stratio* of the Eighth Book (see Chapter 7), *O Mirtillo, Mirtillo, anima mia* uses *cantus mollis* with a C final, yet the widespread (and nearly prevailing) use of E-*fa*, particularly in the opening part, makes difficult the determination of C-hypomixolydian or C-hypodorian as the true underlying mode. Again like the madrigal of the Eighth Book, this ambiguity is resolved by the arrival of the modal third of the structural diapente, which is carried out by the formally nonconforming verse 10.

For the entire first part of the text, verses 1–6, the madrigal prolongs the initial pitch of the background diapente, g², which was introduced by the opening syllable, “O” (see Example 9.6). While the G-octave remains firmly in place, and C, D, and G represent the principal cadential goals, the identity of the mode is obfuscated by the equal roles of E-*fa* and E-*mi* as scale-degree 3. In the opening phrase, “O Mirtillo, Mirtillo” (mm. 1–5), for example, E-flat is used exclusively for the succession of sonorities c–g–E-flat–B-flat–F. The completion of the verse, “anima mia” (mm. 6–8), however, turns entirely to E-*mi* for an approach to D-*re* by double-leading-tone cadence (with the progression A–C⁶–c-sharp⁶–D). This alternation between both forms of the modal third

continues through the *cadenza principale* on C in mm. 34–36, where E-*fa* appears consistently in the cadential preparation, but the resolution bears E-*mi* (which could be interpreted either as an assertion of its primacy over E-*fa*, or as merely a surface inflection for the cadence—i.e., a *tierce de Picardie*).

The start of the second part of the madrigal (m. 37), like the opening, activates the new background pitch with the exclamative (and assonance) “O.” Here, again, D is approached as cadential goal, but this time, with *f*'' as background pitch and the assertion of the A octave-species, D becomes established as temporary modal final as well. Due to the continuing confrontation between E-*mi* and E-*fa*, the identity of this D-centric mode proves tenuous: first, approached by leading-tone cadence in mm. 42–43, D is presented as *re*, yet in mm. 50–51 it becomes the goal of a *clausula in mi*. This use of *commixtio tonorum* as a means of expanding the background modal diapente in *O Mirtillo, Mirtillo, anima mia* is illustrated in Example 9.7.

The modal uncertainty is put to rest with the dissonant, chromatic, idiosyncratic setting of verse 10, “Perchè, crudo destino” in mm. 52–57. Between the syllables “*cru-do*” and “*desti-no*,” the canto replaces *e-flat*'' with *e*'' supported by an A sonority. This *e*'', enunciated with the assonance *o* of “*destino*,” represents the third pitch of the background diapente, the arrival of which confirms once and for all the fundamental context the C-hypomixolydian mode—a resolution to the large-scale modal uncertainty that is remarkably similar to that of *Deh, Tirsi, mio gentil, non far più stratio*.

Example 9.6: *O Mirtillo, Mirtillo, anima mia, contrapuntal analysis*

The musical score is presented in two systems. The first system covers measures 8 to 28, and the second system covers measures 37 to 82. The vocal line is written in a soprano clef, and the basso continuo line is in a bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal line.

System 1 (Measures 8-28):

- Measure 8: Vocal line begins with a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 12: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 19: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 28: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.

System 2 (Measures 37-82):


- Measure 37: Vocal line begins with a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 51: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 57: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 65: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 70: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 76: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.
- Measure 82: Vocal line has a half note G4, followed by a quarter note A4, and a half note B4.

The lyrics are: *O cru-del-issi-ma So ben desti-no E tu A-mo-re A-mo-re A-mo-re*

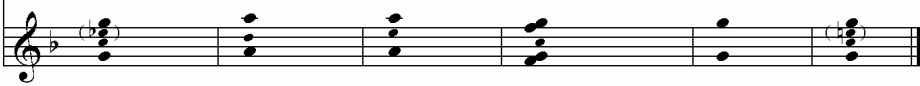
Example 9.7:
O Mirtillo, Mirtillo, anima mia*, structural use of *commixtio tonorum

	Verses: 1-6	7-9	10-11	12 - 13	13
	Measures: 1-36	37-51	52-64	65 - 84	85-88 89

Background diapente



Operative ambitus



Contextual mode:	C-hypodorian/ hypomixolydian	D-hypodorian	A-dorian	F-lydian/ C-hypomixolydian	C-hypomixolydian
------------------	---------------------------------	--------------	----------	-------------------------------	------------------

After this affirmation of E-*mi* as the structural modal third, the remainder of the piece no longer sees such a strong presence of E-*fa* on a foreground level. Instead, beginning with “s’ Amor ne strigne” of verse 11 (m. 64), the modal conflict shifts from one based on two modes with a C final and a plagal octave (C-hypomixolydian and C-hypodorian), to one involving two modes having different modal octaves and finals but sharing C as the octave divider: namely, the F-lydian and C-hypomixolydian modes. Thus, the dichotomy of *strignere* and *disunire* (or *partire*) central to the text is played out in this final section of the madrigal (mm. 64–84) through the contention between the underlying mode (as *strignere*) and a foreign one (as *disunire*). With the alternation of authority between these modal contexts, the true modal final, C, acts as the fulcrum around which the modal octave shifts—thus, between $g'-c''-g''$ and $f'-c''-f''$ (see Examples 9.6 and 9.7). The consequence of this modal shifting on the middleground is an erratic displacement of the background modal third, e'' , by its upper neighbor, f'' ,

which is realized on the musical surface by chains of *cadenze fuggite* and sudden changes between C and F as tonal center. This alternation can be seen, for example, in mm. 64–70 (Example 9.8), where the second-person pronoun of the verse “E tu perchè ne strigni” elicits almost without fail an assertive move toward an F-centric context (often with leaps to F), indicating deictically the source of the speaker’s despair: *Amore*.

Example 9.8: *O Mirtillo, Mirtillo, anima mia*, mm. 64–70

The musical score for Example 9.8 consists of five staves labeled C, A, T, Q, and B. The lyrics are written below the staves. The harmonic analysis is provided at the bottom of the score.

Lyrics:

C: mor ne stri - - - gne? E tu, per - chè ne stri - gni, Se ne par-te, il

A: (ne) stri - gne? E tu, per-chè ne stri - gni, Se ne par - te, il de-stin,

T: gne? E tu, per-chè ne stri - gni, E tu, per - chè

Q: ne stri - gne? E tu, per - chè ne stri - - -

B: mor ne stri - gne? E tu, per -

Harmonic Analysis:

F (fugg.) C (fugg.) F (C) F (C) F B-flat

The resolution of the madrigal comes only when the final word, “Amore,” coincides with the ultimate 2–1 descent to the modal final. Following a series of “Amore” cadences that yield only rearticulations of the upper-neighbor F (and, hence, diverting the piece toward an F-lydian context), the background modal second is introduced with the assonance *o* of the middle syllable of “Amore” in mm. 87–88, and resolves without delay upon the final in an elaborate C cadence:

Table 9.2:
“Amore” cadences in *O Mirtillo*, *Mirtillo*, *anima mia*, mm. 76–89

Measure:	76	78	82	84	89
Pitch:	B-flat (<i>b-flat</i> , <i>B-flat</i>)	F (<i>fuggita</i>) (<i>f'</i> , <i>f'</i>)	F (<i>fuggita</i>) (<i>f'</i> , <i>f'</i>)	B-flat (<i>b-flat'</i> , <i>B-flat</i>)	C (<i>c''</i> , <i>c'</i>)
Cadential voices:	Q, B	A, T	C, A	A, T	C, Q
Structural pitch:	F (N)	F (N)	F (N)	F (N)	C

Despite the persistent obfuscation of the mode, *O Mirtillo*, *Mirtillo*, *anima mia* bolsters the fundamental projection of the C-hypomixolydian framework by correlating articulations of structural pitches with formal divisions in the text and with the assonance *o*:

Measure(s):	1–2	37–38	57	87–89
Syllable:	O	O	desti- <i>no</i>	A- <i>mo-re</i>
Pitch:	<i>g''</i>	<i>f''</i>	<i>e''</i>	<i>d''-c''</i>
Sonority:	C	B-flat	A	G–C

The five steps of the *g''-c''* mixolydian diapente, therefore, act as a series of pillars on the background of the madrigal, which unfolds through a series of temporary modal contexts. With the use of this background diapente as a stable modal skeleton, the uncertainty expressed by the speaker is rendered through various means in the musical structure without compromising the authority of C-hypomixolydian mode at the deepest level.

O dolcezze amarissime d'amore and *O Mirtillo*, *Mirtillo*, *anima mia*, along with the other madrigals of this study, demonstrate the handling of text, mode, and counterpoint in Marenzio's *Pastor fido* settings to project a long-range, goal-directed narrative across the piece. In these works, this teleological unfolding is accomplished through a variety of techniques that convey a sense of rhetorical tension and direction,

while musical–textual indicators signal the course toward resolution. Although written over three centuries after Marenzio’s works in relation to music of common-practice tonality, Schenker’s description of music’s ability to usher the listener along a unified and dramatic unfolding of events proves equally true for music conceived within a modal framework:

A person stretches forth his hand and indicates a direction with his finger. Immediately another person understands this sign. The same gesture-language exists in music: every linear progression is comparable to a pointing of the finger—its direction and goal are clearly indicated to the ear.⁸

Despite the disparities between the details of their premises, sixteenth-century theorists show an awareness of this sense of unified direction in modal music, which they sought to represent in systems of pitch hierarchy, cadential plans, modal ethos, phrase-structure, ambitus, and melodic formulae. Underlying all of these theories, however, is a common, more fundamental expectation that the music will arrive at a desired end: this is the cultural framework of mode.

The analyses of Marenzio’s madrigals in this study elucidate as well the rhetorical capacities of the musical structure, and how the interaction of music and text at various levels enables and encourages certain interpretative readings. While at times the madrigal may render a character within a specific voice, such as in the portrayal of notions of isolation, abandonment, parting, or otherness, the manner of presentation remains wholly lyric, with the ensemble acting as a collective voice and capable of conveying multiple interpretative readings at any given moment. In setting texts derived

⁸ Schenker, *Free Composition*, 5.

from a theatrical work, Guarini's *Il pastor fido*, the lyric nature of the madrigal proves unchanged, yet the potential for intertextual association reveals only more avenues for interpretative readings—avenues that the late-sixteenth-century listener no doubt would have taken pleasure in exploring.

Appendix

Texts of Marenzio's *Pastor fido* Madrigals as Compared to the Play

a) Sixth Book¹

Madrigal text	Variant Readings in Printed Sources of <i>Il pastor fido</i> ²
4. Anima cruda sì ma però bella, Non mi negar à l'ultimo sospiro Un tuo solo sospir beata morte Se l'addolcissi tu con questa sola Voce cortese e pia: «Va in pace anima mia!»	
5. Udite lagrimosi Spirti d'Averno udite Nova sorte di pena e di tormento Mirate crudo affetto In sembiante pietoso La mia Donna crudel piu dell'inferno Perch'una sola morte Non puo far satia la sua ingorda voglia E la mia vita è quasi Una perpetua morte Mi comanda ch'io viva, Perche la vita mia Di mille morti il dì ricetta sia.	... ingorda (1590), fiera (1602) voglia ³
7. Ah dolente partita Ah fin de la mia vita Da te parto e non moro pur i provo La pena de la morte E sento nel partire Un vivace morire Che da vita al dolore Per far che moia immortalmente il core.	

¹ The texts taken from the 1594 edition of the Sixth Book (Venice, Angelo Gardano) held in the Civico Museo Bibliografico Musicale in Bologna.

² The variations shown in this column appear in both the 1590 and 1602 editions except where noted.

³ "Ingorda" is crossed out and replaced with "fiera" in the draft of the Codice Marciano Zanetti 65 (Biblioteca del Conservatorio Benedetto Marcello in Venezia, MS 4782), estimated by Rossi to date from 1585. However, "ingorda" remains in the 1590 edition, suggesting that the change was not carried into subsequent drafts. The 1602 edition has "fiera." Wert uses the same form of the text as Marenzio in his setting, published in his Eleventh Book of 1595. The change from "ingorda" to "fiera" is mentioned in Battaglin, "Il linguaggio tragicomico del Guarini e l'elaborazione del *Pastor fido*," 300.

11. Deh Tirsi Tirsi anima mia perdona
 A chi t'è cruda sol dove pietosa
 Esser non puo perdona a questa solo
 Ne i detti e nel sembiante
 Rigida tua nemica ma nel core
 Pietosissima amante
 E se pur hai desio di vendicarti,
 Deh qual vendett' haver puoi tu maggiore
 Del tuo proprio dolore?

E tu, Mirtillo, anima mia, perdona

Che se tu se'l cor mio
 Come se pur malgrado
 Del cielo e de la terra
 Qual hor piagni e sospiri,
 Quelle lagrime tue sono il mio sangue
 Que sospiri il mio spirto e quelle pene
 E quel dolor che senti
 Son miei non tuoi tormenti.

b) Seventh Book⁴

1. Deh poi ch'era ne' fati ch'i' dovessi
 Amar la morte e non la vita mia,
 Vorrei morir almen, si che la morte
 Da lei, che n'è cagion, gradita fosse,
 Ne si sdegnasse a l'ultimo sospiro
 Di mostrarmi i begl'occhi e dirmi mori

Ma poi ch'era ne' fati, ch'i' dovessi

e dirmi muori⁵

2. Quell'augellin che canta
 Si dolcemente e lascivetto vola
 Hor da l'abete al faggio
 Et hor dal faggio al mirto,
 S'havesse humano spirto,
 Direbbe: «Ardo d'amor, ardo d'amore.»
 Ma ben arde nel core
 E parla in sua favella,
 Si che l'intend' il suo dolce desio.
 Et odi à punto, o Tirsi,
 Il suo dolce desio
 Che gli risponde: «Ardo d'amor anch'io.»

Et odi à punto, Silvio,

⁴ The texts were derived from the copy of the 1595 edition of the Seventh Book (Venice, Angelo Gardano) held in the British Library.

⁵ Change indicated in Salviati's *Annotazioni*: "Fac. 13. ver. 3. di *mori*, per *muori*, e di mille altri di questa fatta ho detto ne' miei «Avvertimenti» quel ch'io ne senta" ("Le Annotazione al «Pastor Fido,»" 215).

3. Cruda Amarilli, che co'l nom'ancora,
D'amar ahi lasso amaramente insegna:
Amarilli, del candido ligustro
Piu candida e piu bella,
Ma de l'aspido sordo
E piu sorda e piu fera e piu fugace;
Poi che co'l dir t'offendo,
I mi morò tacendo;

...morro tacendo,

Ma grideran per me le piagg'e i monti
E questa selva, a cui
Si spesso il tuo bel nome
Di risonar insegno.
Per me piangendo i fonti,
E mormorando i venti,
Diranno i miei lamenti;
Parlerà nel mio volto
La pietade e'l dolore;
E se fia muta ogn'altra cosa al fine
Parlerà il mio morire,
E ti dirà la morte il mio martire.

Per me piagnendo [*sic*]

La pietate...

7. O dolcezz'amarissime d'amore,
 Quant'è più duro perdervi, che mai
 Non v'haver o provate o possedute.
 Come saria l'amar felice stato,
 Se'l già goduto ben non si perdesse;
 O quand'egli si perde,
 Ogni memoria ancora
 Del dileguato ben si dileguasse.
 Ma se le mie speranz'hoggi non sono,
 Come l'usato lor, di fragil vetro,
- Qui pur vedrò colei
 Ch'è'l sol de gl'occhi miei.⁶
- Qui pur vedroll'al suon de miei sospiri
 Fermar il piè fugace.⁷
 Qui pur da le dolcezze
 Di quel bel volt'havrà soave cibo
 Nel suo lungo digiun l'avida vista;
 Qui pur vedrò quell'empia
 Girar inverso me le luci altere,
 Se non dolci, almen fere,
 E se non carche d'amorosa gioia,
 Si crud'almen ch'i moia.
 O lungamente sospirato invano
 Avventuroso di, se dopo tanti
 Foschi giorni di pianti,
 Tu mi concedi Amor di veder hoggi
 Ne begl'occhi di lei
 Girar sereno il sol de gl'occhi miei.
9. Arda pur sempr'o mora
 O languisca il cor mio,
 A lui fien lievi pene
 Per si bella cagion pianti e sospiri,
 Stratio, pene, tormenti, esiglio e morte,
 Pur che prima la vita,
 Che questa fe si scioglia,
 Ch'assai peggio di morte è il cangiar voglia.
11. «O fido, o caro Aminta,
 O troppo tardi conosciuto amante,
 Che m'hai dato, morendo, e vita e morte,
 Se fù colpa il lasciarti, ecco l'amendo
 Con l'unir teco eternamente l'alma.»
 E questo detto la bell'Amarilli,
 Il ferro stesso ancora
- O se maggior del vero
 Non fa la speme il desiar soverchio,
- E s'altri non m'inganna,
- Avventuroso...⁸
- Strazio ... essiglio (1590), esilio (1602)
- ...o fido, o forte Aminta,
 Che m'hai data...
 ... l'ammendo
- E, questo detto, il ferro stesso, ancora

⁶ This verse sometimes appears as "Che'l sol de gl'occhi miei" when repeated in some of the parts.

⁷ "Piè" appears both with and without the accent in the partbooks.

⁸ Change for spelling of "avventuroso" is suggested by Salviati's note for II,1: 161: "Fac. 49. ver. 21. *avventuroso*, *avventuroso*, e così sempre di sotto" ("Le Annotazione al «Pastor Fido,»" 219).

- | | |
|---|--|
| <p>Nel caro sangue tepido e vermiglio,
 Tratto dal mort'e tardi amato petto,
 Il suo petto trafisse e sopr'Aminta,
 Che mort'ancor non era, e senti forse
 Quel colpo, in braccio si lasciò cadere.
 Tal fine hebber gli sfortunati amanti.</p> | <p>Nel caro sangue tiepido...⁹</p> <p>Tal fine ebber gli amanti, à tal miseria
 Troppo amor, e perfidia ambodue trasse.</p> |
| <p>12. O Mirtillo, Mirtillo, anima mia,
 Se vedesti qui dentro
 Come sta il cor di questa
 Che chiami crudelissima Amarilli,
 So ben che tu di lei
 Quella pietà che da lei chiedi, havresti.
 O anime in amar tropp'infelici.
 Che giova a te, cor mio, l'esser amato?
 Che giova a me l'haver sì caro amante?
 Perche, crudo destino,
 Ne disunisci tu, s'amor ne strigne?
 E tu, perche ne strigni,
 Se ne part'il destin, perfido amore?¹⁰</p> | <p>Se vedesti (1590), vedessi (1602)¹¹</p> <p>O anime in amor...</p> |
| <p>13. Deh dolc'anima mia,
 Non pianger piu se m'ami e ti consola,
 Ch'infinita e la schiera
 De gl'infelici amanti.
 Vive ben altri in pianti
 Si come tu, mio core.
 Ogni ferita ha seco il suo dolore,
 Ne se tu solo a lagrimar d'amore.</p> | <p>Partiti, e ti consola
 Ch'infinita è la schiera
 ...infelici...</p> <p>Si come tu Mirtillo. Ogni ferita
 Ha seco il suo dolore,
 Nè se' tu solo a lagrimar d'amore.</p> |
| <p>14. Come dolce il gioire o vago Tirsi,
 Per gratissima Donna che t'adori
 Quanto fai tu la tua
 Crudele ed amarissima Amarilli;
 Come soave cosa
 Tanto goder quant'ami,
 Tanto haver quanto brami;
 Sentir che la tua donna
 A i tuoi caldi sospiri
 Caldamente sospiri,
 E dica poi: «Ben mio,</p> | <p>Com'è dolce il gioire,</p> |

⁹ Change suggested by Salviati, "Annotazioni": "Fac. 18. ver. 14. *tepido*, stimo che si debba scriver *tiepido*, come si pronunzia: e tanto in verso quanto in prosa e parimente tutti gli altri di questa sorta, come *nuovo* e non *novo* ecc., e la ragione mi sono ingegnato dire ne' miei libri della favella. E non credo che ci abbia autorità di sicure copie in contrario. E di questo non dirò più altro di sotto" ("Le Annotazione al «Pastor Fido,»" 216).

¹⁰ Appears alternately as "Amore" in some of the partbooks.

¹¹ Change suggested by Salviati, "Annotazioni": "Fac. 105. ver. 13. *Se vedesti, se vedessi*" (*Poeti estensi*, 223). In a note on Guarini's use of "vedesti" in Act I, scene 1, Salviati surmises that it must be an "error of the pen": "*vedesti*, dee esser error di penna, dovendo dir *vedessi*" ("Le Annotazione al «Pastor Fido,»" 215). The 1590 edition retains "vedesti" here while emending it in Act I; it is changed to "vedessi" in the 1602 edition.

Quanto son, quanto miri,
 Tutto è tuo. S'io son bella,
 A te solo son bella; a te s'adorna
 Questo viso, quest'oro e questo seno;
 In questo petto mio
 Alberghi tu, caro mio cor, non io.»

15. Care mie Selve, a Dio.
 Ricevete questi ultimi sospiri,
 Fin che, sciolta da ferro ingiusto e crudo,
 Torni la mia fredd'ombra
 A le vostr'ombr'amate,
 Che nel penoso inferno
 Non puo gir'innocente
 Ne puo star tra beati
 Disperata e dolente.
 O Mirtillo, Mirtillo,
 Ben fu misero il dì che pria ti vidi
 E'l dì che pria ti piacqui,
 Poi che la vita mia,
 Piu cara a te che la tua vita assai,
 Così pur non dovea
 Per altro esser tua vita,
 Che per esser cagion de la mia morte.

Così ch'il crederia
 Per te dannata more
 Colei che ti fu cruda
 Per viver innocente.
 O per me tropp'ardente
 E per te poco ardito. Era pur meglio
 O peccar o fuggire,
 In ogni modo i moro, e senza colpa
 E senza te, dolcissimo ben mio.

E senza frutto e senza te, cor mio.
 Mi moro, oimè! Mirti...

16. Tirsi mio, caro Tirsi,
 E tu ancor m'abandoni?

Così morir mi lasci e non m'aiti?
 Almen non mi negar gl'ultimi baci.
 Ferira pur duo petti un ferro solo;
 Verserà pur la piaga
 Di tua Filli il tuo sangue.
 Tirsi, un tempo sì dolce e caro nome
 Ch'invocar non soleva indarno mai,
 Soccorri a me, tua Filli,
 Che come vedi da spietata sorte,
 Conduitta son a crud'et empia morte.

Padre mio, caro padre,
 ...m'abandoni?¹²
 Padre d'unica figlia,

di tua figlia il tuo sangue.
 Padre, un tempo...
 ch'invocar non soleva indarno mai,
 così le nozze fai de la tua cara figlia?
 Sposa il mattino, e vittima la sera?

17. Ombrose e care selve,
 Se sospirando in flebili susurri

Selve beate,

¹² This variation in the spelling of "abbandoni" resembles Salviati's suggestion that Guarini change "abonda" to "abbonda" in II,5: "Fac. 68. ver. 6. *abonda*, *abbonda*" ("Le Annotazione al «Pastor Fido,»" 220).

Al nostro lamentar vi lamentaste,
Gioite anco al gioire, e tante lingue
Sciogliete quante frondi
Scherzan'al suon di queste¹³
Piene del gioir nostro aure ridenti.
Cantate le venture e le dolcezze
D'Amarilli e di Tirsi,
Aventurosi amanti.

De' duo beati amanti.

¹³ Marenzio's setting, in fact, departs from the versification of the play in vv. 1340-42. These verses in the madrigal, as indicated by musical phrasing and capitalization, are divided:

Gioite anco al gioire	7
E tante lingue sciogliete	8
Quante frondi scherzan'al suon di queste	11

c) Eighth Book¹⁴

10. Deh, Tirsi mio gentil non far più stratio
 Di chi t'adora. Oime, non se' già fera,
 Non hai già il cor di marmo ò di macigno.
 Eccomi a piedi tuoi. Se mai t'offesi,
 Idolo del mio cor, perdon ti chieggio.
 Per queste belle, care e sovrahumane
 Tue ginocchia ch'abbraccio, a cui m'inchino
 Per quell'amor che mi portasti un tempo
 Per quella soavissima dolcezza
 Che trar solevi già da gl'occhi miei,
 Che tue stelle chiamavi, hor son due fonti,
 Per queste amare lagrime, ti prego,
 Habbi pietà di me, misera Filli.

15. Se tu, dolce mio ben, mi saettasti,
 Quel ch'è tuo saettasti,
 E feristi quel segno
 Ch'è proprio del tuo strale.
 Quelle mani, a ferirmi,
 Han seguito lo stil de tuoi begl'occhi.
 Ecco, Silvio, colei che in odio hai tanto,
 Eccola in quella guisa
 Che la volevi a punto.
 Bramastila ferir: ferita l'hai,
 Bramastila tua preda: eccola preda,
 Bramastila al fin morta: eccola à morte.
 Che vuoi tu più da lei? che ti può dare
 Più di questo Dorinda? Ah garzon crudo,
 Ah cor senza pietà, tu non credesti
 La piaga che per te mi fece Amore:
 Poi quest'hor tu negar della tua mano?
 Non hai creduto il sangue
 Ch'io versava da gl'occhi:
 Crederai questo, che 'l mio fianco versa?

Dorinda, ah, dirò «mia» se mia non sei
 Se non quando ti perdo e quando morte
 Da me ricevi, e mia non fusti all'ora
 Ch'i ti potei dar vita?
 Pur «mia» dirò, che mia
 Sarai mal grado di mia dura sorte;
 E se mia non sarai con la tua vita,
 Sarai con la mia morte.
 Ti fui crudele, ed io
 Altro da te che crudeltà non bramo.
 Ti disprezzai superbo:
 Ecco, piegando le ginocchi' a terra,
 Riverente t'adoro
 E ti chieggo perdon, ma non già vita.
 Ecco gli strali e l'arco;

Deh Satiro gentil non far più strazio
 Di chi t'adora. oimè non sè già fera,

Per queste nerborute, e sovra humane

Habbi pietà di me. lasciami, homai.

Se tu mi saettasti

..., e mia non fosti allora

¹⁴ The texts taken from the 1598 edition of the Eighth Book (Venice, Angelo Gardano) held in the Civico Museo Bibliografico Musicale in Bologna.

Ma non ferir già tu gl'occhi ò le mani.
Ferisci questo cor che ti fù crudo:
Eccoti il petto ignudo.

Ferir quel petto, Silvio?
Non bisognava a gl'occhi miei scovrirlo,
S'havevi pur desio ch'io tel ferisci.
O bellissimo scoglio,
Già da l'onda e dal vento
De le lagrime mie, de miei sospiri
Si spesso in van percosso,
E pur ver che tu spiri
E che senti pietade? ò pur m'inganno?
Ferir io te? te pur ferisca Amore,
Che vendetta maggiore
Non sò bramar che di vederti amante.
Sia benedetto il dì che da prim'arsi!
Benedette le lagrime e i martiri!
Di voi lodar, non vendicar, mi voglio.
Sia pur di me quel che nel cielo è scritto;
In te vivrà il cor mio,
Ne, pur che vivi tu, morir poss'io.

...ferissi.

Bibliography

- Agee, Richard. *The Gardano Music Printing Firms, 1569–1611*. Rochester, NY: University of Rochester Press, 1998.
- Allaire, Gaston G. *The Theory of Hexachords, Solmization, and the Modal System*. Musicological Studies and Documents 24. American Institute of Musicology, 1972.
- d’Ancona, Alessandro. *Le origini del teatro italiano, libri tre con due appendici sulla rappresentazione drammatica del contado toscano e sul teatro mantovano nel sec. XVI*. 2 vols. Turin: E. Loescher, 1891.
- Aron, Pietro. *Trattato della natura et cognitione di tutti gli tuoni*. Venice: Vitali, 1525; facsimile ed. Utrecht: Musical Revindicata, 1966.
- Arnold, Denis. *Marenzio*. Oxford Studies of Composers. New York: Oxford University Press, 1965.
- _____. “‘Seconda pratica’: a Background to Monteverdi’s Madrigals.” *Music and Letters* 38 (1957): 341–52.
- Artusi, Giovanni Maria. *L’Artusi, ovvero Delle imperfettioni della moderna musica*. Venice: Giacomo Vincenti, 1600; facsimile ed. Bologna: Forni, 1968.
- Baldwin, Charles Sears. *Renaissance Literary Theory and Practice: Classicism in the Rhetoric and Poetic of Italy, France, and England, 1400–1600*. Ed. D. Clark. Gloucester, Mass.: Peter Smith, 1959.
- Balsano, M. A. and T. Walker, eds. *Tasso: la musica, i musicisti*. Florence: Olschki, 1988.
- Bashour, Frederick. “Towards a More Rigorous Methodology for the Analysis of the Pre-Tonal Repertory.” *College Music Symposium* 19 (1979): 140–53.
- Battaglin, Deanna. “Il linguaggio tragicomico del Guarini e l’elaborazione del *Pastor fido*.” *Lingua e strutture del teatro italiano del rinascimento*. Ed. G. Folena. Padua: Liviana, 1970. 291–353.
- _____. “Leonardo Salviati e le ‘Osservazioni al Pastor fido’ del Guarini.” *Atti e memorie dell’Accademia Patavina di Scienze, Lettere, ed Arti* 77 (1964–65): 249–84.
- Bembo, Pietro. *Prose della volgar lingua*. Venice: Tacuino, 1525. Reprinted in C. Vela, ed. Bologna: Cooperativa Libreria Universitaria Editrice, 2001.

- _____. *Prose e Rime*. Ed. C. Dionisotti. 2nd ed. Turin: Tipografia Temporelli, 1966.
- Bergquist, Peter. "Mode and Polyphony around 1500: Theory and Practice." *Music Forum* 1 (1967): 99–161.
- Bianconi, Lorenzo. "Ah dolente partita: espressione ed artificio." *Studi musicali* 3 (1974): 105–30.
- Bizzarini, Marco. "L'ultimo Marenzio: tipologie di committenza e di recezione." *Studi Marenziani*. Ed. I. Fenlon and F. Piperno. Venice: Fondazione Ugo e Olga Levi, 2003. 67–87.
- _____. "Marenzio and Cardinal Luigi D'Este." *Early Music* 27 (1999): 519–32.
- _____. *Marenzio. La carriera di un musicista tra rinascimento e controriforma*. Coccaglio: Promozione Franciacorta, 1998. Trans. J. Chater as *Luca Marenzio: The Career of a Musician between the Renaissance and the Counter-Reformation*. Aldershot: Ashgate, 2003.
- Blackburn, Bonnie. *Composition, Printing, and Performance: Studies in Renaissance Music*. Aldershot: Ashgate, 2000.
- Blackburn, Bonnie, Edward Lowinsky, and Clement Miller, eds. *A Correspondence of Renaissance Musicians*. Oxford: Clarendon Press, 1991.
- Brown, Howard M. "Genre, Harmony, and Rhetoric in the Late Sixteenth-Century Italian Madrigal." *Renaissance Culture in Context: Theory and Practice*. Ed. J. R. Brink and W. F. Gentrup. Aldershot: Ashgate, 1993. 198–225.
- _____. "Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance." *Journal of the American Musicological Society* 35 (1982): 1–48.
- Bullen, J. B. *The Myth of the Renaissance in Nineteenth-Century Writing*. Oxford: Clarendon Press, 1994.
- Burckhardt, Jacob. *Die Cultur der Renaissance in Italien*. Basel: Schweighauser, 1860. Trans. S. G. C. Middlemore as *The Civilisation of the Renaissance in Italy*. 3rd ed. Oxford: Phaedon, 1995.
- Burke, Peter. *The Italian Renaissance: Culture and Society in Italy*. Princeton, NJ: Princeton University Press, 1986; rev. ed. 1999.

- _____. "Representations of the Self from Petrarch to Descartes," *Rewriting the Self: Histories from the Renaissance to the Present*. Ed. Roy Porter. London: Routledge, 1997. 17–28.
- Calcagno, Mauro. "Imitar con canto chi parla': Monteverdi and the Creation of a Language for Musical Theater." *Journal of the American Musicological Society* 55 (2002): 383–431.
- _____. "The Emergence of Subjectivity in Arcadelt's Madrigals." *Pensieri per un maestro: Studi in onore di Pierluigi Petrobelli*. Ed. S. La Via and R. Parker. Turin: Edizioni di Torino, 2002.
- Caraci Vela, Maria. "Osservazioni intorno al *Settimo libro dei madrigali a cinque voci*." *Luca Marenzio musicista europeo: miscellanea di studi in memoria di Federico Mompellio*. Ed. M. T. Rosa-Barezzani and M. Sala. Brescia: Storia Bresciana, 1990. 9–48.
- Carter, Tim. *Music, Patronage and Printing in Late Renaissance Florence*. Aldershot: Ashgate, 2000.
- _____. "'Sfogava con le stelle' Reconsidered: Some Thoughts of the Analysis of Monteverdi's Mantuan Madrigals." *Claudio Monteverdi: studi e prospettive*. Ed. P. Besutti, T. Gialdroni, and R. Baroncini. Florence: Olshki, 1998. 147–70.
- _____. "Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi." *'Con che soavità': Essays in Italian Opera, Song, and Dance, 1580–1740*. Ed. I. Fenlon and T. Carter. Oxford: Clarendon Press, 1995). 118–34.
- _____. "Artusi, Monteverdi, and the Poetics of Modern Music." *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*. Ed. N. K. Baker and B. R. Hanning. Stuyvesant, NY: Pendragon Press, 1992. 171–94.
- _____. *Music in Late Renaissance and Early Baroque Italy*. Portland: Amadeus Press, 1992.
- _____. "'An Air New and Grateful to the Ear': The Concept of 'Aria' in Late Renaissance and Early Baroque Italy." *Music Analysis* 12 (1989): 127–45.
- Chafe, Eric T. *Monteverdi's Tonal Language*. New York: Schirmer, 1992.
- Chater, James. "Editorial." *Early Music* 27 (1999): 517.
- _____. "«Un pasticcio di madrigaletti»? The Early Musical Fortune of *Il pastor fido*." *Guarini: la musica, i musicisti*. Ed. A. Pompilio. Lucca: Libreria Musicale Italiana, 1997. 139–55.

- _____. "Musical Patronage in Rome at the Turn of the Seventeenth Century: the Case of Cardinal Montalto." *Studi musicali* 16 (1987): 179–227.
- _____. "Luca Marenzio: New Documents, New Observations." *Music and Letters* 64 (1983): 2–11.
- _____. *Luca Marenzio and the Italian Madrigal, 1577–93*. Studies in British Musicology. 2 vols. Ann Arbor, Michigan: UMI Research Press, 1981.
- _____. "Fonti poetiche per i madrigali di Luca Marenzio." *Rivista italiana di musicologia* 13 (1978): 60–103.
- _____. "'Cruda Amarilli': A Cross-Section of the Italian Madrigal." *Musical Times* 116 (1975): 231–34.
- Chew, Geoffrey. "The Platonic Agenda of Monteverdi's 'Seconda Pratica': A Case Study from the Eighth Book of Madrigals." *Music Analysis* 12 (1993): 147–68.
- _____. "The Perfections of Modern Music: Consecutive Fifths and Tonal Coherence in Monteverdi." *Music Analysis* 8 (1989): 247–73.
- Clubb, Louise George. *Italian Drama in Shakespeare's Time*. New Haven and London: Yale University Press, 1989.
- Cusick, Suzanne G. "Gendering Modern Music: Thoughts on the Monteverdi–Artusi Controversy." *Journal of the American Musicological Society* 46 (1993): 1–25.
- _____. *Valerio Dorico: Music Printer in Sixteenth-Century Rome*. Ann Arbor, 1981.
- Dahlhaus, Carl. *Untersuchungen über die Entstehung der harmonischen Tonalität*. Kassel: Bärenreiter, 1968. Trans. R. O. Gjerdingen with revisions as *Studies on the Origins of Harmonic Tonality*. Princeton: Princeton University Press, 1990.
- DeFord, Ruth. "Musical Relationships between the Italian Madrigal and Light Genres in the Sixteenth Century." *Musica disciplina* 39 (1985): 107–68.
- _____. "The Evolution of Rhythmic Style in Italian Secular Music of the Late Sixteenth Century." *Studi musicali* 10 (1981): 43–74.
- Einstein, Alfred. "Orlando furioso and La Gerusalemme liberata as Set to Music during the Sixteenth and Seventeenth Centuries." *Notes* 8 (1950–51): 623–30.
- _____. *The Italian Madrigal*. Trans. A. H. Krappe, R. H. Sessions, and O. Strunk. 3 vols. Princeton: Princeton University Press, 1949.

- _____. "Narrative Rhythm in the Madrigal." *Musical Quarterly* 29 (1943): 475–84.
- Engel, Hans. *Luca Marenzio*. Florence: Olschki, 1956.
- Fabbri, Paolo. *Monteverdi*. Trans. T. Carter. New York: Cambridge University Press, 1994.
- Fenlon, Iain. "Texts for Music: The Case of Tasso." *L'edizione critica tra testa musicale e testo letterario: atti del convegno internazionale (Cremona 4–8 ottobre 1992)*. Ed. Renato Borghi and Pietro Zappalá. Lucca: Libreria Musicale Italiana, 1995. 129–39.
- _____. "Cardinal Scipione Gonzaga (1542–1593): 'Qual padrone confidentissimo.'" *Journal of the Royal Musical Association* 113 (1988): 223–49.
- _____. *Music and Patronage in Sixteenth-Century Mantua*. 2 vols. Cambridge: Cambridge University Press, 1980 and 1982.
- _____. "Music and Spectacle at the Gonzaga Court, c. 1580–1600." *Proceedings of the Royal Musical Association* 103 (1976–77): 90–105.
- Foster, Kenelm. *Petrarch: Poet and Humanist*. Edinburgh: Edinburgh University Press, 1986.
- Freedman, Richard. "Marenzio's *Madrigali a quattro, cinque et sei voci* of 1588: A Newly-Revealed Madrigal Cycle and its Intellectual Context." *Journal of Musicology* 13 (1995): 318–49.
- Gagné, David. "Monteverdi's *Ohimè dov'è il mio ben* and the Romanesca." *Music Forum* 6 (1987): 61–91.
- Gargiulo, Piero. "'An Aristocratic Dilettante': Notes on the Life and Works of Antonio Bicci (1552–1614)." *Early Music* 27 (1999): 600–607.
- Gerbino, Giuseppe. "Luca Marenzio and the Shepherds of the Tiber Valley." Paper presented at the conference Music, Poetry, and Patronage in Late Renaissance Italy: Luca Marenzio and the Madrigal. Harvard University, April 2007.
- Glarean, Heinrich. *Dodecachordon*. Basel: Heinrich Petri, 1547. Facsimile ed. New York: Broude Brothers, 1967. Trans. Clement Miller. *Musicology Studies and Documents* 6. 2 vols. American Institute of Musicology, 1965.
- Guarini, Battista. *Delle opere del Cavaliere Battista Guarini*. 4 vols. Verona: Giovanni Alberto Tumermani, 1738.

- _____. *Annotazioni sopra il pastor fido*. Verona: Giovanni Tumermani, 1737.
Facsimile in *La questione del 'Pastor fido'*. La scena e l'ombra: collana di testi e studi teatrali 2. Rome: Vecchiarelli, 1997.
- _____. *A Critical Edition of Sir Richard Fanshawe's 1647 Translation of Giovanni Battista Guarini's "Il pastor fido."* Ed. W. Staton and W. Simeone. Oxford: Clarendon, 1964.
- _____. *Lettere del signor Cavaliere Battista Guarini nobile ferrarese*. Venice: Ciotti, 1593. Revised in *Lettere*. Ed. A. Michele. Venice: Ciotti, 1615.
- _____. *Il pastor fido: tragicomedia pastorale*. Venice: Bonfadino, 1590; revised ed. Venice: Ciotti, 1602.
- Haar, James. "Marenzio after Four Hundred Years." *Studi marenziani*. Ed. I. Fenlon and F. Piperno. Venice: Fondazione Levi, 2003. 1–30.
- _____. *Essays on Italian Poetry and Music in the Renaissance*. Berkeley: University of California Press, 1986.
- _____. "False Relations and Chromaticism in Sixteenth-Century Music." *Journal of the American Musicological Society* 30 (1977): 391–418.
- _____. "Self-Consciousness about Style, Form, and Genre in 16th-Century Music." *Studi musicali* 3 (1974): 219–31.
- Hammond, Frederick. "Cardinal Pietro Aldobrandini, Patron of Music." *Studi musicali* 12 (1983): 53–66.
- Harran, Don. "'Mannerism' in the Cinquecento Madrigal?" *Musical Quarterly* 4 (1969): 521–44.
- _____. "Verse Types in the Early Italian Madrigal." *Journal of the American Musicological Society* 22 (1969): 27–53.
- Hartman, A. "Battista Guarini and 'Il pastor fido.'" *Musical Quarterly* 39 (1953): 415–25.
- Herrick, Marvin T. *Tragicomedy: Its Origin and Development in Italy, France, and England*. Urbana: University of Illinois Press, 1955.
- Jackson, Roland. "Two Newly-Found Motets by Marenzio(?)." *Journal of the American Musicological Society* 24 (1971): 103–12.

- Janz, Bernhard. *Die Petrarca-Vertonungen von Luca Marenzio: Dichtung und Musik im späten Cinquecento-Madrigal*. Frankfurter Beiträge zur Musikwissenschaft 21. Tutzing: H. Schneider, 1992.
- Judd, Cristle Collins. "Modal Types and *Ut, Re, Mi* Tonalities: Tonal Coherence in Sacred Vocal Polyphony from about 1500." *Journal of the American Musicological Society* 45 (1992): 428–67.
- Klein, Jane Tylus. "Purloined Passages: Giralaldi, Tasso, and the Pastoral Debates." *PMLA* 99 (1984): 101–24.
- Kurtzman, Jeffrey. "A Taxonomic and Affective Analysis of Monteverdi's *Hor che'l ciel e la terra*." *Music Analysis* 12 (1993): 169–95.
- Ledbetter, Steven. Introduction to *Luca Marenzio, The Secular Works*. Vol. 7. Ed. S. Ledbetter. New York, 1977. xiii–xviii.
- _____. "Marenzio's Early Career." *Journal of the American Musicological Society* 32 (1979): 304–20.
- _____. "Luca Marenzio: New Bibliographic Findings." Ph.D. diss. New York University, 1971.
- Lester, Joel. "Root Positions and Inverted Triads in Theory around 1600." *Journal of the American Musicological Society* 27 (1974): 110–18.
- Linfield, Eva. "Modulatory Techniques in Seventeenth-Century Music: Schütz, a Case in Point." *Music Analysis* 12 (1993): 197–214.
- Lloyd, Angela. "Modal Representation in the Early Madrigals of Cipriano de Rore." Ph.D. diss. Royal Holloway and Bedford New College, University of London, 1996.
- Lockwood, Lewis. *Music in Renaissance Ferrara, 1400–1505*. Cambridge, Mass.: Harvard University Press, 1984.
- Lowinsky, Edward. *Tonality and Atonality in Sixteenth-Century Music*. Berkeley: University of California Press, 1961.
- Mabbett, Margaret. "The Italian Madrigal, 1620–1655." Ph.D. diss. University of London, 1989.
- Mace, Dean. "Pietro Bembo and the Literary Origins of the Italian Madrigal." *Musical Quarterly* 55 (1969): 65–86.

- Macy, Laura. "Speaking of Sex: Metaphor and Performance in the Italian Madrigal." *Journal of Musicology* 14 (1996): 1–34.
- _____. "The Late Madrigals of Luca Marenzio: Studies in the Interactions of Music, Literature, and Patronage at the End of the Sixteenth Century." Ph.D. diss. University of North Carolina, Chapel Hill, 1991.
- Mann, Brian. *The Secular Madrigals of Filippo di Monte, 1521–1603*. Studies in Musicology 64. Ann Arbor, Michigan: UMI Research Press, 1983.
- Marenzio, Luca. *The Complete Five Voice Madrigals for Mixed Voices*. Ed. John Steele. 6 vols. New York: Gaudia, 1996.
- _____. *The Complete Four Voice Madrigals for Mixed Voices*. Ed. John Steele. New York: Gaudia, 1995.
- _____. *Il settimo libro de' madrigali a cinque voci*. Venice: Gardano, 1595.
- _____. Ed. P. Myers. *The Secular Works*. New York: Broude Bros., 1980. Vol. 14.
- _____. *The Secular Works*. Ed. S. Ledbetter and P. Myers. New York: Broude Brothers, 1977–.
- _____. *Madrigale für fünf Stimmen. Publikationen älterer Musik*. Ed. A. Einstein. 2 vols. Weisbaden: Breitkopf and Härtel, 1929–1931.
- Mazzotta, Giuseppe. *The Worlds of Petrarch*. Durham, NC: Duke University Press, 1993.
- McClary, Susan. *Modal Subjectivities: Self-fashioning in the Italian Madrigal*. Berkeley: University of California Press, 2004.
- _____. "Constructions of Gender in Monteverdi's Dramatic Music." *Cambridge Opera Journal* 1 (1989): 203–23.
- _____. "The Transition from Modal to Tonal Organization in the Works of Monteverdi." Ph.D. diss. Harvard University, 1976.
- Meier, Bernhard. *Die Tonarten der klassischen Vokalpolyphonie*. Utrecht: Oosthek, Scheltema, and Holkema, 1974. Trans. E. Beebe as *The Modes of Classical Vocal Polyphony*. New York: Broude Brothers, 1988.
- Mitchell, William. "The Prologue to Orlando di Lasso's *Prophetiae sibyllarum*." *Music Forum* 2 (1970): 264–73.
- Newcomb, A. *The Madrigal at Ferrara, 1579–97*. 2 vols. Princeton: Princeton University Press, 1980.

- Novack, Saul. "The Analysis of Pre-Baroque Music." *Aspects of Schenkerian Theory*. Ed. David Beach. New Haven: Yale University Press, 1983. 113–34.
- _____. "Tonality and the Style of Palestrina." *Music and Civilization: Essays in Honor of Paul H. Lang*. Ed. E. Strainchamps and M. R. Maniates. New York: Norton, 1984. 428–43.
- _____. "The Analysis of Pre-Baroque Music." *Aspects of Schenkerian Theory*. Ed. David Beach. New Haven: Yale University Press, 1983. 113–34.
- Ossi, Massimo. *Divining the Oracle: Monteverdi's seconda prattica*. Chicago: University of Chicago Press, 2003.
- _____. "'L'ordine novo e la via naturale all'immitatione': Struttura e rappresentazione nei madrigali concertati del *Quinto libro* di Monteverdi." *Claudio Monteverdi: studi e prospettive*. Ed. P. Besutti, T. Gialdroni, and R. Baroncini. Florence: Olshki, 1998. 113–31.
- _____. "Claudio Monteverdi's Concertato Technique and Its Role in the Development of His Musical Thought." Ph.D. diss. Harvard University, 1989.
- Owens, Jessi Ann. "Marenzio and Wert Read Tasso: A Study in Contrasting Aesthetics." *Early Music* (1999): 555–74.
- _____. *Composers at Work: The Craft of Musical Composition 1450–1600*. New York: Oxford University Press, 1997.
- _____. "Mode in the Madrigals of Cipriano de Rore." *Altro polo: Essays on Italian Music in the Cinquecento*. Ed. R. Charteris. Sydney: Frederick May Foundation for Italian Studies, 1990. 1–15.
- Palisca, Claude V. "The Artusi–Monteverdi Controversy." *The New Monteverdi Companion*. Ed. D. Arnold and N. Fortune. London: Faber, 1985. 127–58.
- Pesce, Dolores, ed. *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*. New York: Oxford University Press, 1997.
- Perella, Nicolas J. *The Critical Fortune of Battista Guarini's "Il pastor fido"*. Florence: Olshki, 1973.
- Pirrotta, Nino. "Notes on Marenzio and Tasso." *Music and Culture in Italy from the Middle Ages to the Baroque*. Cambridge, MA: Harvard University Press, 1984. 198–209.
- Pompilio, Angelo, ed. *Guarini: la musica, i musicisti*. Lucca: Libreria Musicale Italiana, 1997.

- Powers, Harold. "Anomalous Modalities." *Orlando di Lasso in der Musikgeschichte*. Ed. B. Schmid. Munich: Bayerische Akademie der Wissenschaften, 1996. 221–42.
- _____. "Is Mode Real? Pietro Aron, the Octenary System, and Polyphony." *Basler Jahrbuch für Historische Musicpraxis* 16 (1992): 9–52.
- _____. "Modality as a European Cultural Construct." *Secondo convegno europeo di analisi musicale*. Ed. R. Dalmonte and M. Baroni. 2 vols. Trent, Università degli Studi, 1992. Vol. 1. 207–19.
- _____. "Monteverdi's Model for a Multimodal Madrigal." *In cantu et in sermone: For Nino Pirotta on his 80th Birthday*. Italian Medieval and Renaissance Studies 2. Ed. F. della Seta and F. Piperno. Florence: Olschki, 1989. 185–219.
- _____. "Modal Representations in Polyphonic Offertories." *Early Music History* 2 (1982): 43–86l.
- _____. "Tonal Types and Modal Categories in Renaissance Polyphony." *Journal of the American Musicological Society* 34 (1981): 429–70.
- Privitera, Massimo. "Malinconia e acedia: intorno a *Solo e pensoso* di Luca Marenzio." *Studi musicali* 23 (1994): 29–71.
- Quillen, Carol. *Rereading the Renaissance: Petrarch, Augustine, and the Language of Humanism*. Ann Arbor: University of Michigan Press, 1998.
- Rossi, Vittorio. *Battista Guarini ed "Il pastor fido": studio biografico-critico con documenti inediti*. Turin: Loescher, 1886.
- Salviati, Leonardo. "Le Annotazioni al «Pastor fido» di Leonardo Salviati." *Poeti estensi del rinascimento con due appendici*. Ed. Silvio Pasquazi. 2nd ed. Florence: Felice le Monnier, 1966. 191–233.
- _____. *Prose inedited del Cav. Leonardo Salviati*. Ed. Luigi Manzoni. Bologna: G. Romagnoli, 1873.
- Salzer, Felix. "Heinrich Schenker and Historical Research: Monteverdi's Madrigal *Oimè, se tanto amate*." *Aspects of Schenkerian Theory*. Ed. D. Beach. New Haven: Yale University Press, 1983. 135–52.
- _____. "Tonality in Early Medieval Polyphony: Towards a History of Tonality." *Music Forum* 1 (1967): 35–98.
- _____. *Structural Hearing: Tonal Coherence in Music*. 2 vols. New York: Dover, 1952.

- Sampson, Lisa. "The Mantuan Performance of Guarini's *Pastor fido* and Representations of Courtly Identity." *Modern Language Review* 98 (2003): 63–83.
- Schenker, Heinrich, *Der freie Satz. Neue musikalische Theorien und Phantasien III*. 2nd ed. Vienna: Universal, 1956. Trans. E. Oster as *Free Composition*. Ed. E. Oster. New York: Longman, 1979.
- _____. *Der Tonwille*. 10 vols. Vienna: A Gutmann Verlag, 1921–24.
- _____. *Kontrapunkt. Neue musikalische Theorien und Phantasien II*. Vienna: Universal, 1910. Trans. J. Rothgeb and J. Thym. as *Counterpoint*. Ed. J. Rothgeb. New York: Schirmer, 1987.
- _____. *Harmonielehre. Neue musikalische Theorien und Phantasien I*. Vienna: Universal, 1906. Trans. E. Borgese as *Harmony*. Ed. O. Jonas. Chicago: University of Chicago Press, 1954.
- Schrade, Leo. *Monteverdi: Creator of Modern Music* (New York: Norton, 1950).
- Schubert, Peter. "The Fourteen-Mode System of Illuminato Aiguino." *Journal of Music Theory* 35 (1991): 174–210.
- Schulenberg, David. "Modes, Prolongation, and Analysis." *Journal of Musicology* 4 (1985–86): 303–29.
- Schulz-Buschhaus, Ulrich. *Das Madrigal: Zur Stilgeschichte der italienischen Lyrik zwischen Renaissance und Barock*. Bad Homburg: Verlag Gehlen, 1969.
- Smith, Roger. "Self-Reflection and the Self." *Rewriting the Self: Histories from the Renaissance to the Present*. Ed. R. Porter. London: Routledge, 1997. 49–57.
- Stern, David. "Schenkerian Theory and the Analysis of Renaissance Music." *Schenker Studies*. Ed. H. Siegel. Cambridge: Cambridge University Press, 1990. 45–59.
- _____. "Tonal Organization in Modal Polyphony." *Theory and Practice* 6 (1981): 5–39.
- Stras (Paget), Laurie. "*Le nonne della ninfa*: Feminine Voice and Modal Rhetoric in the Generations before Monteverdi." *Gender, Sexuality, and Early Music*. Ed. T. Borgerding. New York: Routledge, 2002. 123–65.
- _____. "Monteverdi as *Discepolo*: Harmony, Rhetoric, and Psalm-tone Hierarchies in the Works of Ingegneri and Monteverdi." *Journal of Musicological Research* 15 (1995): 149–75.

- Strunk, Oliver. *Source Readings in Music History: From Classical Antiquity to the Romantic Era*. London: Faber, 1952.
- Tasso, Torquato. *Tasso's Dialogues: A Selection, with Discourse on the Art of Dialogues*. Trans. C. Lord and D. Trafton. Berkeley, California: University of California Press, 1982.
- Tomlinson, Gary. *Music in Renaissance Magic: Toward a Historiography of Others*. Chicago: University of Chicago Press, 1993.
- _____. *Monteverdi and the End of the Renaissance*. Oxford: Clarendon Press, 1987.
- _____. "Madrigal, Monody, and Monteverdi's *via naturale alla immitatione*." *Journal of the American Musicological Society* 34 (1981): 60–108.
- Vogel, Emil, Alfred Einstein, François Lesure, and Claudio Sartori. *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*. Staderini: Minkoff, 1977.
- Vogel, Emil. *Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500–1700*, mit Nachträgen von A. Einstein. 2 vols. Hildesheim: Olms, 1962. Vol 2.
- Watkins, Glenn and Thomasin La May. "Imitatio and Emulatio: Changing Concepts of Originality in the Madrigals of Gesualdo and Monteverdi in the 1590s." *Claudio Monteverdi: Festschrift Reinhold Hammerstein zum 70 Geburtstag*. Ed. L. Finscher. Laaber: Laaber Verlag, 1986. 453–87.
- Weinberg, Bernard. *A History of Literary Criticism in the Italian Renaissance*. 2 vols. Chicago: University of Chicago Press, 1961; repr. 1963.
- Wilde, Howard. "Towards a New Theory of Voice-Leading Structure in Sixteenth-Century Polyphony." Ph.D. diss. Royal Holloway and Bedford New College, University of London, 1994.
- Wilkins, Earnest. *Life of Petrarch*. Chicago: University of Chicago Press, 1961.
- _____. *The Making of the 'Canzoniere' and Other Petrarchan Studies*. Roma: Edizioni di Storia e letteratura, 1951.
- Zarlino, Gioseffo. *Le institutioni harmoniche*. Venice: Pietro da Fino, 1558. Part three trans. G. Marco and C. Palisca as *The Art of Counterpoint*. New Haven: Yale University Press, 1968. Part four trans. V. Cohen as *On the Modes*. Ed. C. Palisca. New Haven: Yale University Press, 1983.