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Text Expression and Tonal Coherence in the Printed Madrigals of Tommaso Pecci (1576-1604): A Sienese Perspective on the Second Practice

Two Volumes

Volume I: Text and Appendices

Wilfred Thomas Foxe

A thesis submitted in candidacy for the degree of
Doctor of Philosophy

University of Durham, Department of Music, 1990

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28 AUG 1991

Abstract

Wilfred Thomas Foxe, Text Expression and Tonal Coherence in the Printed Madrigals of Tommaso Pecci (1576-1604): A Sienese Perspective on the Second Practice (University of Durham, Ph.D. thesis, 1990).

Tommaso Pecci is known today owing to his inclusion in G. C. Monteverdi's list of composers writing in the style of the so-called Second Practice. Pecci's contemporary standing is also reflected by Marino's sonnet praising the composer's skill in setting words to music. Thus, study of this particular madrigalist reveals a unique window on the five-part madrigal of the late Cinquecento and early Seicento.

After a brief discussion of Siena and the Pecci the musical context of Tommaso Pecci is considered. Monteverdi's and Marenzio's fields of poetic choice provide the background to Pecci's own selection, and Butchart's poetic trends in contemporary Florence focus matters still further.

Chapter two presents a method, predicated upon structural analysis, which forms the backbone of the thesis. It is argued that in composing out the Structural Diapente (a scaffolding device similar to Schenker's Urlinie) the composer has two distinct purposes. First, the fulfilment of text intelligibility, and second, the granting of special status to a deconstructed version of text. These responses are termed the 'Pragmatic level' and 'Aesthetic level' respectively. Furthermore there are two sources of expression at the aesthetic level: 'Analogue Expression', in which connotations are realized, and 'Signified Expression' which operates using the following mechanism. A stylistic norm is contradicted (thereby creating 'strangeness' similar in principle to Viktor Shklovsky's ostranenie) and the same forms an arbitrary bond with the concept expressed. Thus, a well-placed caesura can be as effective as the most acrid dissonance.

The method is used to analyse all Pecci's printed madrigals as well as selected works by Agazzari, Caccini, Fontanelli, Gagliano, Gregori, Monteverdi, Pallavicino, Vecchi et al. The author concludes that text expression permeates all structural levels of a composition, and that Pecci is a madrigalist of the first order.

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* * *

The material contained in this thesis has not previously been submitted for a degree at this or any other University.

* * *

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Acknowledgements

My thanks are due to Dr Jerome Roche who supervised the production of this thesis at the Music School, University of Durham; Hugh Shankland of the Department of Modern Languages who lent assistance with the translations and who shared with me his knowledge of Italian literature; and Dr Tim Carter of the University of London who first suggested Pecci to me as a possible avenue for research. I also offer my gratitude to the following libraries:

Berlin	:	Deutsche Staatsbibliothek
Bologna	:	Civico Museo Bibliografico Musicale
Florence	:	Biblioteca Nazionale Centrale
London	:	The British Library
Oxford	:	Christ Church Library
Siena	:	Biblioteca Comunale degli Intronati

I acknowledge too, the financial assistance received from the British Academy, both for my Major State Studentship and their funding a research trip to Italy in the Spring of 1989; the Graduate Society and the trustees of the Council Fund for Students Travelling Abroad, both of the University of Durham; and the Royal Musical Association.

Finally, I wish to express my gratitude to Beth Rainey, Keeper of Rare Books at the University of Durham, for my carrel in Bishop Cosin's Library, where this thesis was written and whose scholarly atmosphere was always an inspiration to me.

Abbreviations

CMM	Corpus Mensurabilis Musicae
NV	E. Vogel, A. Einstein, F. Lesure, C. Sartori, Bibliografia della musica italiana vocale profana (Il Nuovo Vogel), 3 vols (? Geneva, 1978).
RISM	F. Lesure, ed., Répertoire international des sources musicales, recueils imprimés XVI^{e}-XVII^{e} siècles (Munich, 1960) and Répertoire international des sources musicales, Einzeldrucke vor 1800 (Kassel, 1971-80). The two references are distinguishable by format: RISM 1615[14] for the former and RISM P 1105 the latter.

The titles of all Italian music prints are shortened in this thesis, but their original formats can be gleaned from NV and RISM.

Introduction : Siena, the Pecci and the Musical Context of Tommaso Pecci (1576-1604)

Siena and the Pecci

In 1560 when the arms of the Medici and their grand-ducal crown were erected at the Palazzo Pubblico, the extinction of Siena as an independent republic was both total and complete. Moreover, this 'aggressive secular symbol [so] arrogantly placed'[1] provoked acute discord with the Sienese belief in Sena vetus civitas Virginis[2] given that 'official recognition of the Virgin as Queen of the city is normally dated from the battle of Montaperti in 1260'.[3] The Sienese defeated the Florentines in that engagement and, although the Florentines reversed their loss some nine years later, neighbourly rivalry, which had existed for centuries before the fall of the republic, has prompted such a degree of pride in that victory that it now has 'mythological status for the Sienese'.[4] Thus, if in 1560 Siena had no need of another monarch, she had yet less need of a Florentine one. It is hardly surprising then that there was 'positive hostility [on the part] of the Medici towards Siena, especially in the years immediately after the conquest. Cosimo I, in particular, launched an all-out war on all manifestations of cultural independence. Under [him] the Sienese printing presses were closed down and the city's academies treated with hostility'.[5] The Medici were, however, politically expedient for 'successive Grand Dukes deliberately

encouraged the Sienese aristocrats to think of themselves as a caste or class apart, and to bind their interests first to the Florentine court and only subsequently to the city of Siena'.[6] In due course it will become apparent that the aristocratic Pecci family were closely tied to the Florentine court and their political fortune was unimpaired by the fall of the Sienese republic.

Siena formerly 'had been divided more by territory than by rank, class or occupation. In the fifteenth and sixteenth centuries this position was reversed as the ruling class came to identify their interests as lying with their own class'.[7] Hence, the Medici effectively inherited a social dichotomy which they were able to turn to their own advantage. Furthermore, 'another important structural change in the cultural life of Siena, related to the changing mode of life of her aristocrats, was the creation of that totally novel institution the Tuscan academy'.[8] Hook further informs us that the Accademia degli Intronati, the earliest modern European academy, founded before 1525, was exclusively restricted to aristocrats and that the non-aristocratic Sienese had their own academy; that of the Rozzi.[9] Thus, fraternization between social classes was restricted and this may have had ramifications for Sienese musicians in particular. The professional musician, who was not normally of a high social status, would probably have belonged to the Rozzi. Considering that a significant proportion of the Sienese musicians born in the late Cinquecento were either born noble or attained nobility, it is likely that the Sienese renaissance in music, which

occurred during the period in question, and included Tommaso Pecci as one of the main protagonists, received some of its stimulus from outside the city walls. The implications of this will be discussed in greater detail below.

The loss of independence was much less unnerving for the middle and lower strata of the Sienese aristocracy than to the uppermost subdivision, for the former groups had little power to lose and by pledging their allegiance to Florence they could conceivably improve their political fortune. The Pecci belonged to this group. They were not one of the leading Sienese families, a fact attested to by the location of the Pecci palace in the Via de Capitano,[10] but some of their number did achieve standing in the latter part of the Cinquecento. Ermonide Pecci, father of the composer, was one of the Grand Duke's one hundred men-at-arms and was known as 'Cavaliere della vicina stella'. In addition, he is recorded as an executor of taxes in 1604.[11] Thus the Siena into which Tommaso Romulo Maria Pecci was born in 1576 had undergone significant social and political upheaval but the Pecci had been successful in retaining their aristocratic privileges and forming ties with their Florentine peer group.

One of the most fecund periods in Sienese cultural history is that during which the so-called 'Nine' held office. This group of ruling magistrates 'from which the nobility, the judges and the notaries were specifically excluded'[12] came to power in 1287 and 'gave to the city the Campo, the Palazzo Pubblico, the Torre del Mangia, the

project for the new cathedral, and the new buildings of the hospital of Santa Maria della Scala'.[13] It is during the period of the Nine that Tommaso di Ventura chiamato Pecci is found at the magistracy for the months of March and April in 1313-1314.[14] As Hook informs us: 'a high proportion of the moderately wealthy must have sat on the ruling magistracy or Consistory at the time of the Nine for this was rotated on a bi-monthly basis'.[15] The Pecci are further linked to the Consistory not only by Ermonide (March-April 1566)[16] but, more interestingly from the point of view of this study, in 1597 the twenty-year-old Tommaso is recorded there too.[17] This fact, according to Mazzeo, differentiates him from other Sienese composers who involved themselves mainly with music-making.[18] Thus some two years before his first musical publication,[19] under the pseudonym of 'L'Invaghito', Tommaso Pecci had involved himself in the local judiciary and embarked upon a course that gave equal priority to civic duty and music. This is borne out by his becoming, like his father, one of the Grand Duke's one hundred men-at-arms in 1604,[20] the year of his death.

Amongst the other Pecci, whose marks upon Siena are more visible than those of Tommaso, may be counted the following. 'Master Pietro de' Pecci, a doctor of law and a teacher at the University [along with] Ser Cristoforo di Andrea, who with occasional brief interruptions had been Chancellor of Siena since 1404, were two leading scholars who devised a programme for [Taddeo di Bartolo's] fresco in the antechapel of the Palazzo Pubblico'[21] in the early

Quattrocento. A yet more prominent mark of the Pecci is that found in Siena cathedral where 'close to the pulpit is the Cappella di S. Ansano. Within is the magnificent bronze tomb of Bishop Pecci, made in 1426, by Donatello. It is a triumph of technique, exquisite in workmanship keeping about it too ... a sense of calm and repose'.[22] Nearer our own time the historian Giovanni Antonio Pecci (d.1768) is remembered for his history of Siena[23] and Bernadino Pecci (fl. early 18th century) with his La vita della serafica S. Caterina[24] continued an association between the Pecci and this particular saint which had itself included the composer as a member of the Compagnia di S. Caterina at Fontebranda.[25] The zenith of the name Pecci, however, is reached with the Frosinone-born Gioacchino Vincenzo Pecci who, as Pope Leo XIII, held office from 1878 to 1903.

* * *

The Musical Context of Tommaso Pecci (1576-1604)

Having established that Tommaso was born of a family with political, ecclesiastical, literary and musical affiliations which traversed many centuries, we must now turn our attention to music and to the scant evidence which has come down to us regarding the influences which helped to fashion the style of the composer. Although Pecci wrote neither of the dedications in his two madrigal books[26] they do inform us that he, along with his close

friend and fellow composer, Mariano Tantucci, were members of the Accademia de' Filomeli. This particular academy has yet to be fully researched but to the above can be added Filippo Santi who was 'principe della Accademia'[27] and possibly the Sienese poet Gismondo Santi.[28] This poet composed two threnodic sonnets following the death of Tommaso and may also have been a member of the above academy given the nature of the relationship implied by the poems. Desiderio Pecci,[29] a younger relative of Tommaso, is styled 'Ghiribizzoso Intronato' in his publication of 1626,[30] the contents of which were chosen by Alessandro Della Ciaia of the Accademia Filomato. Tommaso and Desiderio, however, seem not to have been members of the same academy which may be due to the fluctuating fortunes of the Intronati for, after being suppressed by the Medici, it regained full autonomy only in December 1603; a matter of months before the untimely death of Tommaso Pecci. Annibale Gregori's volume of 1617,[31] which includes a madrigal by Desiderio Pecci, informs us that he too was a member of the Intronati. It is known that tuition was offered by members of the Intronati for Alessandro Della Ciaia was taught composition by Desiderio Pecci,[32] and thus Desiderio's activities were not limited to those of a composer-cum-doctor. Furthermore Agostino Agazzari is often styled 'Armonico Intronato' in the dedications of his published works[33] and Claudio Saracini alludes to the 'Ardito Accademico Felice' in his Le seste musiche.[34] Thus there was a flourishing musical life at Siena in the late Cinquecento and the early Seicento and the likelihood is

that members moved between academies considering the small population of Siena and the restrictions enforced at the higher ranking establishments.

The fact that Tommaso Pecci was related by marriage to the Agazzari, the Della Ciaia and the Saracini is indicative of his having had access to a great deal of music-making and in all probability his musical education was acquired in part at one of the above-mentioned academies. This appears the most likely explanation given that in the late sixteenth century 'noble children received a separate and exclusive education at the Academy of the Arrischiati, where they were taught the arts most appropriate to noble life: rhetoric, philosophy, oratory, poetry, dancing, fencing and horsemanship'.[35] The absence of music on the above curriculum raises doubts as to the universality of Castiglione's model courtier if music was not deemed an essential part of a noble's life. Moreover, it is obvious from this that the aristocratic Sienese composers must have received their musical education on a private basis. Perhaps this is the reason why the city's most prominent musicians were admitted to the Intronati during the time in question even if they lacked noble birth.

Neither of the two secular publications of Francesco Bianciardi,[36] maestro di cappella at the cathedral, nor those of his predecessor, Andrea Feliciani,[37] mention either man belonging to a specific academy although Lederer has discovered that Bianciardi 'was responsible for musical affairs in the Accademia degli Intronati'.[38] This confirms that musicians of non-noble birth were admitted to the

Intronati for in his Sacrarum modulationum[39] of 1596 Bianciardi explicitly states that he is of humble origins. and would have been excluded from membership of this academy had the rules not been relaxed in some way. Hence, there was a change in the social standing of Sienese musicians during this period, which is borne out by Agostino Agazzari, who was ennobled in January 1600/1, beginning his tenure as organist at the cathedral during the 1590s. The case of Tommaso Pecci, however, may well be different.

We have seen that Pecci had family ties with Florence and that there is no information which firmly links him to the Intronati even though, as a noble, he would have been eligible for full membership. The most provocative question posed by considering Pecci's musical development is not how he became a competent composer but from where did the influence of the seconda prattica come? His closest Sienese musical associate was the decidedly conservative Mariano Tantucci who cannot warrant consideration as an influence that would have contributed significantly to Pecci's avant-garde style. Moreover, Tommaso's noble contemporary, Claudio Saracini, although a monodist, displays similar avant-garde tendencies even if they are perhaps less well-controlled than in the hands of Pecci. The implication here is that these two nobles were both subjected to outside influence for their styles cannot reasonably be attributed to an association with musicians of the calibre of Feliciani and Bianciardi both of whom veered toward more conventional idioms. Although Mazzeo has indicated that there is no solid information regarding the teachers who

guided the musical formation of Tommaso,[40] there is circumstantial evidence which links Pecci with Luca Marenzio which we shall now consider.

The Biblioteca Comunale degli Intronati of Siena contains a manuscript[41] which bears the following title on the flyleaf: 'Primo, e secondo libro di madrigali a 5. voci del Sig:r Tommasso Pecci: E dopo vi sono aggiunti due madrigali a 5. voci del Sig:r Dottor Desiderio Pecci 1630'. In order to simplify matters I shall call the two madrigal books of the manuscript, L.V.34, book A and book B respectively. The other contents are not central to the present discussion and are therefore disregarded. Book A is in reality Marenzio's ninth book of five-part madrigals, published in 1599,[42] whereas book B is the first book of madrigals by Tommaso Pecci, first published in 1602.[43] Apart from dropping the Tantucci madrigal, book B contains no significant variants from the printed version, which is also the case with Marenzio's book. The postscript 'Laus Deo finis 1630' is recorded on f.51 at the end of book A, thereby indicating the date of completion of that particular part of the manuscript. As Chater has noted 'the manuscript has many of its more prominent dissonances marked with an asterisk which suggests that it may at some time have been the subject of a survey of dissonance usage'.[44] In addition to the manuscript proper, however, a small addendum is attached to f.37 which also has dissonances clearly marked, but on this occasion a cross is substituted for the asterisk. It is not possible to state with any degree of certainty whether the addendum was copied by the main

scribe of the manuscript on the grounds that this person had to compress his writing in order to fit incipits from several madrigals on to a tiny piece of paper. This may account for the differing appearance of the writing as well as the substitution of a cross for an asterisk to mark the dissonances. Something new, however, does emerge here which is that the scribe of the addendum attributed the respective incipits from book A to 'Luca Mar.' and those from book B to Tommaso Pecci. Thus the person in question was aware that the manuscript contained madrigals which were not the work of either Tommaso or Desiderio Pecci.[45] Furthermore, we cannot rule out the possibility of the addendum having been affixed to the manuscript some considerable time after 1630 for there are indications that the manuscript was used either for performance or study in quite recent times. It is certain, though, that the late madrigals of Marenzio were still in vogue at Siena during the late 1630s and some Sienese musicians thought the ninth book of five-part madrigals to be the work of Tómmaso Pecci.

How this state of affairs came to be is a matter for conjecture, but there are several feasible explanations. We know from the posthumously published second book of madrigals that Pecci left works in manuscript form[46] which were sent to the press some eight years after his death and it is possible that L.V.34 was compiled from manuscripts once owned by the composer. This would account for the misattribution and the title 'Primo, e secondo libro di madrigali' could have meant to the compiler simply 'two books of madrigals from the manuscripts of Tommaso

Pecci'. Moreover, it is known that some of Marenzio's work circulated in manuscript form[47] and it is not beyond reason to suggest that Pecci owned a copy of Marenzio's ninth book particularly when one considers the sophisticated use of dissonance exhibited in these works. As a composer of canzonette and liturgical music influenced by the style of Palestrina, Pecci must have studied the work of a mature second-practice composer in order to bridge the gap between the level of compositional technique required to produce those works published under the pseudonym of 'L'Invaghito' and that of his two madrigal books. Moreover, the absence of a secular patron to provide a professional composer with permanent employment dictated the necessity for Pecci, and presumably Saracini too, to seek the means of overcoming their musical isolation. We know that Pecci's civic duties at Siena ruled out the possibility of spending long periods at centres such as Ferrara or Mantua to study composition. One possible agency for him to have acquired his skill was to study the madrigals of an established composer. Marenzio is a likely source since Pecci's development occurred simultaneously with that of the Florentine madrigalists who were themselves influenced by Marenzio and the Ferrarese style of the late Cinquecento.[48]

Against the above-mentioned hypothesis one has to balance the possibility that the misattribution in L.V.34 itself is part of an enduring display of grief occasioned by the untimely death of Tommaso at a mere 28 years of age. This sense of loss may have continued in the musical circles of Siena for many years and in some ways it parallels the

regard in which the British composers killed in World War I are held in contemporary Britain. Because L.V.34 appears to have been used for the purposes of study, it may suggest that Sienese madrigalists working in the 1630s learned their craft at least in part by studying the work of Tommaso Pecci. Moreover, any madrigals of quality circulating at Siena in the early Seicento may automatically have been assumed to be the work of Tommaso, so revered was he by his townsman. The Sienese have always been careful to ensure that their own people received their just rewards which can be detected from the petition of the Sienese General Council who in 1531 proclaimed that 'men of skill increase the honour and fame of republics'.[49] Pecci had certainly achieved that end with his madrigals and perhaps his standing was increased all the more by the loss of independence, the tragedy of his short life and the quest to establish a father figure in Sienese secular music.

Siena's geographical location on the old road from Rome, which stretched northwards through Florence and beyond, is a factor which may account for other influences both on Pecci and Sienese music in general. This was an advantageous position because it dictated that anyone moving between Florence (or other more northerly cities) and Rome would pass through Siena, thereby providing a source of musicians not directly attracted by Sienese patronage but who, for reasons of mutual benefit, may have made contact with one or other of Siena's academies. Orazio Vecchi, for example, went with Cardinal Alessandro d'Este to Rome in 1600 and remained there for three months.

By October of the same year, Jacopo Peri was able to boast that Vecchi attended a performance of the former's Euridice at Florence.[50] Hence Vecchi passed through Siena in that year, and accordingly, Le veglie di Siena[51] appears in print in 1604 showing, according to W. R. Martin,[52] influence of the kind of games played at the Intronati gatherings. Furthermore, in the late 1580s when Ferdinando de' Medici succeeded his brother as Grand Duke many changes ensued in the musical personnel employed at the Florentine court. In particular, musicians were attracted from Rome to replace those formerly engaged by Francesco de' Medici.[53] These artists would have temporarily swollen the musical population of Siena and brought with them new musical expertise. Such knowledge was imperative to fill the lacuna which exists between the style of the composers known to have been employed at Siena and the stimulus required to produce a crop of musicians whose collective expertise outstripped that of any other Sienese group. These individuals, and Pecci in particular, raised the city's music to a level which bears comparison with the great era of Sienese visual art during the time of the Nine.

Siena's cultural ties with Florence were at one of their strongest points when Girolamo Bargagli's play La Pellegrina was performed as part of the nuptial entertainments to celebrate the marriage of Ferdinando de' Medici to Christine of Lorraine in 1589. The play was performed by the Intronati of Siena[54] (Bargagli had been a member) and the music for two of the intermedi was composed by Luca Marenzio. Ermonide Pecci, as one of the men-at-arms of

the Grand Duke, would probably have been in attendance and, given that La Pellegrina was one of the most spectacular festivities of the entire Cinquecento, it would have been surprising if the youthful Tommaso had not accompanied his father. This would have presented an ideal opportunity for Tommaso to have met Marenzio and to have heard his music at first hand. Recent biographical studies[55] record Marenzio's residence intermittently during the 1590s at Rome and locations north of Siena. Hence, Marenzio passed through Siena on a number of occasions during the decade, which must have provided Tommaso with opportunities simply too good to miss. We have then, circumstantial evidence which links Pecci and Marenzio in three ways. First, the manuscript L.V.34, discussed above; second, the time, place and means for the two to have met on a number of occasions; third, and most important of all, the stylistic similarity which exists between the late style of Marenzio (itself influenced by Ferrarese models) and that of Pecci. In the absence of evidence to suggest any other composer, the balance of probability favours Marenzio as the source of the influence which provided Siena with a group of young avant garde composers in the late six-teenth and early seventeenth centuries. Thus the group in which Pecci and Saracini were the main protagonists, absorbed the external influence of the second practice into the indigenous Sienese musical culture so that a Sienese musical renaissance flowered barely a generation after the loss of political autonomy. If the 'golden age' was short-lived it serves principally to indicate that

Sienese music-making was primarily a participant diversion which ultimately yielded to seventeenth-century tastes more dominated by the virtuoso musician.

Pecci is also linked to Alfonso Fontanelli by dint of the former's mention in a letter of 1603 from Fontanelli to Cardinal Alessandro d'Este 'in which is documented Tommaso's participation in the "Roman musical Thursdays" '.[56] These were presumably held at the cardinal's home for it was he who took Vecchi to Rome upon the former's appointment in 1600. Moreover, the similarity which exists between Pecci's setting of Era l'anima mia (a text by Guarini) and that of Fontanelli has prompted Watkins to assert that there was 'a relationship between Fontanelli and Pecci more specific than the one suggested by Monteverdi'[57] in the Scherzi musicali of 1607. Indeed, it is mainly through Giulio Cesare's mention of Pecci in the 'Declaration' of his brother's work that the name of Pecci is known today. For he, along with 'the Signor Prencipe di Venosa, Emilio del Cavaliere, Count Alfonso Fontanelli, the Count of the Camerata, and the Cavalier Turchi',[58] is there named as a member of the 'heroic school' of gentlemen composers who followed the 'divine Cipriano de Rore' in the style of composition which came to be known as the seconda prattica. Pecci was therefore, incontrovertibly perceived by the leading composer of the day, Monteverdi, as an artist whose works gave primacy to the words over their music.

The sonnet dedicated to Pecci by Cavalier Marino casts an interesting light on the composer and the effect of his music upon the poet. The text is as follows.[59]

A Tommaso Pecci, gentiluomo e compositore senese,
che aveva messo in musica la Canzone de' baci.
(1601)

Quelle de' miei piacer dolci e lascivi,
Ma di piacer, ma di dolcezza vote,
E di vitali baci impresse note,
Baci però di vita indegni e privi;
Or tu, fatte soavi, orni ed avivi,
Pecci, e concento a le celesti rote
Egual ne traggi, ed armonia, che pote
Dar le piante a le piante e torle ai rivi.
Malgrado omai del tempo e de l'oblio,
Spero, vivrà, se ben morrà lo stile,
Immortal nel tuo canto il mio canto.
Tal suole, in licor dolce, amaro e vile
Frutto addolcirsi, e tal rozza vid'io
Pianta innestarsi, e divenir gentile.
(Marino)

To Tommaso Pecci, Sienese Gentleman and composer who set the Canzone de' baci. Those of my lines born of sweet wanton pleasures and of living kisses though they have not pleasure or sweetness and their kisses are lifeless and unworthy, you in giving them grace adorn and revive them Pecci, and from them draw forth harmony equal to that of the heavenly spheres and harmony which causes trees to move and rivers to stand still. Notwithstanding time and oblivion I hope my song, though the pen shall perish, will live forever in your song. And thus from bitter and base fruits a sweet liquor is distilled and I have seen a crude plant grafted and become noble.

The fact that Marino wrote this at all may well be a reflection of Pecci as a 'gentleman and composer' for it is unlikely that the noble poet would have written such lines to a musician of non noble stock. Although the text contains many standard images, such as harmony that can move trees and halt rivers (in addition to a good deal of false modesty on the part of the poet), the notion of

harmony 'equal' to that of the heavenly spheres is most significant. This implies a new style of harmony commensurate with that of the spheres as recorded in mythology or, in other words, a harmonic technique which in Marino's view was the true harmony of the spheres and not dependent upon a series of consonances punctuated with the occasional dissonance. Moreover, the use of the two words 'concento' and 'armonia', illustrating the dichotomy of heavenly and earthly harmony, itself has connotations which parallel the first and second practices of Monteverdi. However, there is within the sonnet a clear endorsement of the composer's modus operandi manifested in the salutation 'I hope my song ... will live forever in your song'. Hence 'Marino [who] was destined to enter the annals as the most celebrated poet of the [seventeenth] century'[60] proffered approbation of Pecci as a madrigalist in a manner which compliments his membership of Monteverdi's 'heroic school'.[61] Thus Tommaso Pecci has the published testimony of both the greatest musician and the 'most celebrated' poet of his age. The re-establishment of his reputation in our century is long overdue.

Pecci's virtual anonymity may be a direct consequence of his independent means; for he would, as a matter of course, have slipped through the net of scholars working on musical patronage. Moreover, the fact that Siena lacked a court has meant that musicological interest in this city is much less than that attracted by the courts of Ferrara and Mantua. In addition, although there were many Sienese academies flourishing in the late Cinquecento and early

Seicento, these did not bear fruit akin to that of the Florentine Camerata. Thus Tommaso Pecci is now almost unknown owing to a musicological sense of priorities, and one cannot help but wonder if Pecci had been born at Ferrara or Mantua whether his aura popularis would have been regained much sooner.[62]

The dedication of Marino's sonnet provides us not just with the approximate date of the two meeting, but implies the basis upon which Marino made his assessment; the setting of the Canzone de' baci. We know that Marino was journeying to Venice from Rome in 1601-2 and he made long stops at Siena, Florence, Bologna and Ferrara.[63] As his sonnet Nel giungere a Fiorenza [64] is also dated 1601, it is likely that Marino spent less than a year at Siena. This poet unquestionably brought about a change in Pecci's poetic tastes for he formerly seems to have favoured the work of Guarini.[65] There is, however, a problem regarding which Canzone de' baci Pecci actually set as the work has not come down to us. Many of Marino's texts feature 'baci' in some guise and so it is tempting to accept without further consideration that the poet refers to his own work; particularly in view of the 'my song in your song' conceit. However, when Marino arrived at Siena Pecci had a clear preference for the work of Guarini and so it is possible that the Canzone de' baci under discussion is the work of Guarini and not Marino. Hence, the latter may have heard another of his texts in a setting by our composer for Pecci would surely have published a madrigal which had the clear approbation of the poet. There is but one setting of

Marino in the first book of madrigals, Pallidetto mio sole, which does not feature 'baci' in any guise, and this, in my view, is the subject of the above-mentioned conceit.

This conjecture raises a further point relating not only to the authorship of the text of the Canzone, but to the musical setting which Pecci may have imitated. It is unusual for Pecci to have allowed to be published any work which parodies another composer, and so the loss of the Canzone may be due to the author's concious decision not to publish despite Marino's approval. Given the length of the text of the Canzone, any musical setting represents a considerable amount of work on the part of the composer, which makes its omission from the first book of madrigals even more curious. If Pecci censored his setting then, the most likely reason would be that it resembled the work of another composer. There are extant three settings of Marino's Canzone de' baci which all post date the poet's time at Siena;[66] whereas Guarini's work reached the press in two complete editions which both predate Marino's Sienese visit.[67] Thus, if Pecci's setting parodied that of a printed model it must have been either Belli's setting of 1583 or Marenzio's, published some eight years later. Belli, who was born near Ferrara, was perhaps 'a musician for one of the numerous academies that were flourishing [at Ferrara] in the last decades of the sixteenth century'[68] and may have ventured to Siena at some time during the 1590s. However, Marenzio once more appears as a composer whose influence on Pecci was greater than we can assess by considering the latter's extant work. Either way, the

Canzone de' baci is a long and demanding text for a composer to master[69] and it remains a puzzle as to why Pecci's setting never reached the press (even posthumously) given the enthusiasm of Marino. There are exceptions to Pecci's censorship of madrigals which make use of parody but works such as Era l'anima mia are the exception rather than the rule.[70] Perhaps this particular exception is a reflection of Fontanelli's standing as a Count for a young noble may have thought it acceptable to parody the work of one of greater social status. It should be noted however, that this work was sent to the press by Ermonide Pecci and might not have been published had Tommaso survived.

We know from the many tributes to Pecci which followed his death in 1604 that he was 'a man of rare virtue' (in the words of Mazzeo).[71] Furthermore, the fact that he was enlisted into the one hundred men-at-arms of the Grand Duke some six months prior to his death despite being too ill to attend the ceremony, is both an indication of Pecci having suffered a protracted illness and testament to the influence of Ermonide Pecci at the Florentine court. The description of Pecci's enlistment bears the hallmark of having been arranged by his father, with the complicity of Ferdinando de' Medici, in order that Tommaso might depart this life as a man of yet greater rank.[72] Pecci's standing as a musician and soldier is attested to in the following tribute by Gismondo Santi which graphically illustrates the regard in which Tommaso was held by his literary contemporaries.[73]

Chiudesti i lumi qui, m'an Ciel gli apristi,
Tommaso, e'l tuo mortal se fe' di gelo,
Ma s'accese la mente in santo zelo,
E festi, ancor cadendo, eccelsi acquisti:
Torbidi i nostri di si fero, e triste:
Gioia s'accrebe, e maggior lume al Cielo;
Che dal grave disgiunto, e fosco velo,
Lieve spirito, e lucente a Dio t'unisti,
E s'hor non se' tra nobile, ed altero
Squadra di Marte, e, s'hai Cigno canoro
In duol Euterpe, e'n veste nera,
Con altr' armi se' già, con altro alloro,
Nuovo guerrier tra più sublime schiera,
Nuovo cantor tra più soave Choro.

(Santi)

You closed your eyes here, but in heaven you opened them, Tommaso, and your body turned to ice, but your mind was enflamed with holy zeal and even as you fell you attained the sublime. Our gloomy days are turbid and sad: Joy is increased and greater light is in heaven; for separated from the weighty and sombre veil, Spirit, light and shining, with God you are united. And if you are not now amongst the noble and proud Squadron of Mars, and if you, singing swan, have abandoned Euterpe to her grief robed in black, you now bear other arms and another laurel; new warrior amidst a more sublime troop, new singer amidst a yet sweeter choir.

Chapter 1 : The Printed Madrigal Books: Their Chronology, Dedications and Poetic Choice

Chronology

Although the peak in madrigal publication had passed when Pecci's work reached the press,[1] the frequent reprinting of his madrigal books illustrates how well his work was received particularly when one considers its avant-garde nature. The first book ran to four editions (1602, 1605, 1609 and 1616) whereas the second volume was printed three times, but only the first and third (1612 and 1617) are now extant. Furthermore, two works, Ahi che'l mio cor si fugge and Io disleal?, were included in an anthology[2] of 1615, and these are both drawn from the first book of 1602. Thus Pecci's two madrigal books represent his entire output in this genre that has come down to us and are, therefore, the sole basis upon which any assessment can be made of him as a madrigalist.

The books provide us not simply with an insight into the Sienese madrigal, but illustrate beyond question that this genre flourished well away from the northern courts of Ferrara and Mantua. Moreover, centres such as Venice and Rome, although justly famed for their liturgical music, made a highly significant contribution to the stylistic development of the mature madrigal. Florence, acclaimed for the invention of the music-drama and in part the development of monody, left, in the view of Butchart, 'the city's richest musical legacy'[3] in the madrigal. Hence,

if the statistics of publication were to dictate the relative importance of these centres of madrigal production, then Siena is unimportant. If quality is the sole criterion of assessment; the 'city of the Virgin' is of consequence. Pecci's two volumes of five-part madrigals are both amongst the jewels in the Sienese crown and he is to the Sienese madrigal what Beccafumi is to Sienese mannerist painting.

* * *

The Dedications

When Del Sig. Tommaso Pecci madrigali a cinque voci novallamente stampati left the press of Angelo Gardano in 1602 the cloak of anonymity was lifted from Tommaso. In his only previous publication[4] he was styled 'L'Invaghito' but his name was put before the public with his compostions for the first time in the above mentioned print. The reasons for this apparent change are plain to see from the dedication of the first book, given below.[5]

To the most illustrious gentleman, Tommaso Pecci of the Accademia de' Filomeli L'Invaghito

I am firmly convinced, most precious Sir, that admiration for you is so great that the time has come for me to reveal to Your Grace that a bold and noble subterfuge, prompted by my most fervent affection for you, has moved me - contrary to your most modest decision - to proceed to publish your divine madrigals. I have been induced to take this step out of a friendly desire for your glory, which my true and devoted love for you compels me to esteem as though it were my own. I have, moreover, received worthy encouragement from persons doubly illustrious and greatly esteemed for their knowledge of music, who have

deemed your musical compositions worthy of total commendation, being deeply appreciative of your gracious gifts and rare sentiments in the art of modern composition. However, my action stems most of all from a generous desire that they should bring delight to others and be of benefit to those who love and appreciate this divine art, not troubling myself overmuch that I might perhaps cause some displeasure to one person - namely yourself - when I perceived that by bringing the public good I could give pleasure to all, or at least to the majority of music-lovers. In taking this step I have allowed myself to be counselled and ruled by reason, not appetite, since it seems to me that Your Grace, whose laudable achievements elevate you so far above the base crowd, would scarcely permit yourself to fall into so base an error as to forego rightful praise, defrauding Siena - your homeland - of its splendour and the world of your glory. I beseech you, in any case, to excuse the excessive boldness of my most fervent will and to receive with good heart this poor proof of my richest affection, not ceasing to grant me your most sought-after favour, while I for my part offer you the best part of my being and will hold you always deep in my heart and my affections.

From Siena, 20th June 1602

Your fondest friend and servant,

Mariano Tantucci.

The sentiments expressed by Tantucci, although common enough in dedications, do underscore the widely held view of Tommaso as a self-effacing individual, almost reluctant to receive his just praise. However, so plentiful are these praises, and from such diverse sources, that one must conclude there to be an element of objective truth in the remarks of Tantucci. Moreover, the wish to grant Siena her due 'splendour' by publishing the volume accords well with the proclamation 'men of skill increase the honour and fame of republics';[6] indeed, Tantucci appears to hold the view that he is fulfilling his duty to his homeland.

The most important musical information to be gleaned from this dedication, however, refers to the 'doubly illustrious persons esteemed for their knowledge of music' and the possible reasons behind Tantucci preserving their anonymity. If these people are 'illustrious' for two reasons (which appears to be the case from the wording) why did Tantucci not reveal their identity? Certainly, he may have felt it imprudent to risk embarrassing the individuals in question assuming them to have been noblemen with a highly developed ability in music, but this may not be the only reason. It is apparent from the dedication that Tantucci is honouring both Pecci and Siena and, in view of this, perhaps the people under discussion were not named simply because they were not Sienese. To my mind this is the most plausible explanation since it is unlikely that Siena had sufficient musical noblemen of her own to judge the true quality of Pecci's work, and in any event Tantucci wants the best of both worlds. On the one hand, he sought the approval of presumably non-Sienese nobles whilst, on the other, he is unwilling to name them for fear of its undermining the purity of Pecci's musical donation to the greater glory of his homeland.

The identity of the nobles is a matter of conjecture but, in view of the proximity of Siena and Florence, the likelihood is that some of these people were resident at Florence in the late 1590s or the first years of the Seicento. Alfonso Fontanelli[7] is a strong candidate particularly in view of the similarity between his and Pecci's setting of Era l'anima mia by Guarini in addition

to the known association of these two composers after the publication of the first book of madrigals. Jacopo Corsi's Camerata[8] might possibly have been the forum where Pecci and Tantucci rubbed shoulders with other members of Monteverdi's 'heroic school'[9] including the likes of Emilio del Cavaliere and Giovanni del Turco, although the best judge of the madrigal at Florence during this period would have been Marco da Gagliano. All of these may have given their pronouncements on the work of Pecci; they are amongst the most likely candidates for Tantucci's anonymous nobles, and in Marco da Gagliano we have a potential source of professional opinion. However, a note of caution should be sounded at this point with regard to the development of the Florentine and Sienese madrigal. Butchart informs us that 'the two new patrons who stand as figure-heads for the Florentine madrigal in particular, after 1590, are both outsiders: Alfonso Fontanelli and Prince Ferdinando Gonzaga'[10] and in view of this, it must be concluded that though some of the same stimulus reached Siena it did not necessarily contain any influence of the native Florentine madrigal. Thus, given that the madrigal developed simultaneously in Florence and Siena, the influence of the above-mentioned outsiders dictates that the Sienese madrigal should not be considered as an off-shoot of the Florentine. Perhaps this is a further reason for Tantucci to have preserved the anonymity of his 'doubly illustrious' persons.

Although eight years elapsed between the death of Tommaso and the publication of his second book of madrigals,

there is clear evidence to suggest that he was planning to send this work to the press since the volume had received the 'author's final touches'. The dedication is given below.[11]

To the most illustrious and most excellent prince Don Francesco Medici

Since these musical compositions by my son, Tommaso, were born in the principality of the great Ferdinand, Your Excellency's serene father, and since you have now become the most harmonious perfection of every most admirable virtue, they most aptly bear your most illustrious name upon the frontispiece; and I should not have been so bold as to commend them to your protection had they not had (as they say) their author's final touches, and had not many of my friends informed me that those works printed in his lifetime - under the pseudonym of 'Invaghito' and under his own name - had received uncommon praise by connoisseurs of music. Now, most excellent prince, if you will be so kind as to esteem them and accept them as you would objects of rare value, I know that they will be greeted with general applause. I beseech you, therefore, to approve the effect and pardon the desire - which does not fear to endanger the offspring of a son's genius in order to gratify a father's wish - wherefore I hope to be praised for my intention and not charged with presumption by Your Excellency, whose natural goodness is so great that already the splendour of the felicity of your genius and other rare qualities is manifest, and must shortly bring to you the immortal glory from which these compositions will draw life, and they will be the more commendable the more they enjoy your favour. May Our Lord grant you every perfection of prosperity and grace, and I pay you most humble hommage.

From Siena, 1st February 1612

Your Illustrious and Excellent Lordship's
most humble and obedient servant,

Ermonide Pecci.

Francesco de' Medici was the second son of Grand Duke Ferdinand and so the crown passed to his elder brother, Cosimo, on the death of their father in 1609. Indeed, the respective plights of Ermonide Pecci and Francesco are antithetical and the publication may have been offered as a source of comfort to the latter. Ermonide Pecci, a bereaved father, offers the fruits of his late son's labour to Francesco, a bereaved son, in return for the protection conferred by the name of Medici appearing on the frontis-piece. Thus the influence of Ermonide at the Florentine court is reflected both by this dedication and by Tommaso attaining the rank of man-at-arms to the Grand Duke despite being unable to fulfil the ceremonial commitments.[12] The fact that Ermonide regards the second book of madrigals as having been 'born in the principality of the great Ferdinand' attests to his regard for Florence and the Medici; for this sentiment is entirely opposite to that of Mariano Tantucci in the first book. Thus Tantucci presents the first book as an emblem of Sienese culture whereas Ermonide Pecci is content to offer the second as the product of a more cosmopolitan Tuscan environment dominated culturally and politically by the Medici.

Although the madrigal books reached the press through hands other than those of the composer, the ordering of their contents may be an important factor in understanding their proper context. The second volume, which had the 'author's final touches', was probably printed with the individual pieces ordered according to the choice of the composer. However, Tantucci must have chosen the order of

madrigals in the first book for Pecci was unaware (if Tantucci is to be believed) of the intention to print them, which gives rise to a further question regarding the opening madrigal, Madonna un tuo sospiro. The very first word of the first book of madrigals (itself the first publication under the author's real name) is 'Madonna'; its expression takes the form of an invocation which is detached from the rest of the work by means both stylistic and structural.[13] The effect is one of acute propriety, for a Sienese madrigalist would probably wish to make some offering to the queen of his city. Thus, the first book carries a 'secret' dedication directly from the composer. This may parallel the observation of Powers that 'one cannot help but wonder if the musical setting of a cycle of pious texts according to the prescribed musical system of the church was not an affirmation of faith every bit as compelling as the choice of a pious cycle of texts in the first place'.[14] For Pecci to have composed the work under discussion without noticing its suitability to commence a book of madrigals is simply not credible. Either Tantucci prompted the composition of the madrigal or Pecci had a hand in the publication of the first book which is not acknowledged in the preface. The former view is the most probable and thus, to a Sienese, the first book of madrigals is dedicated to the Virgin, queen of the city.

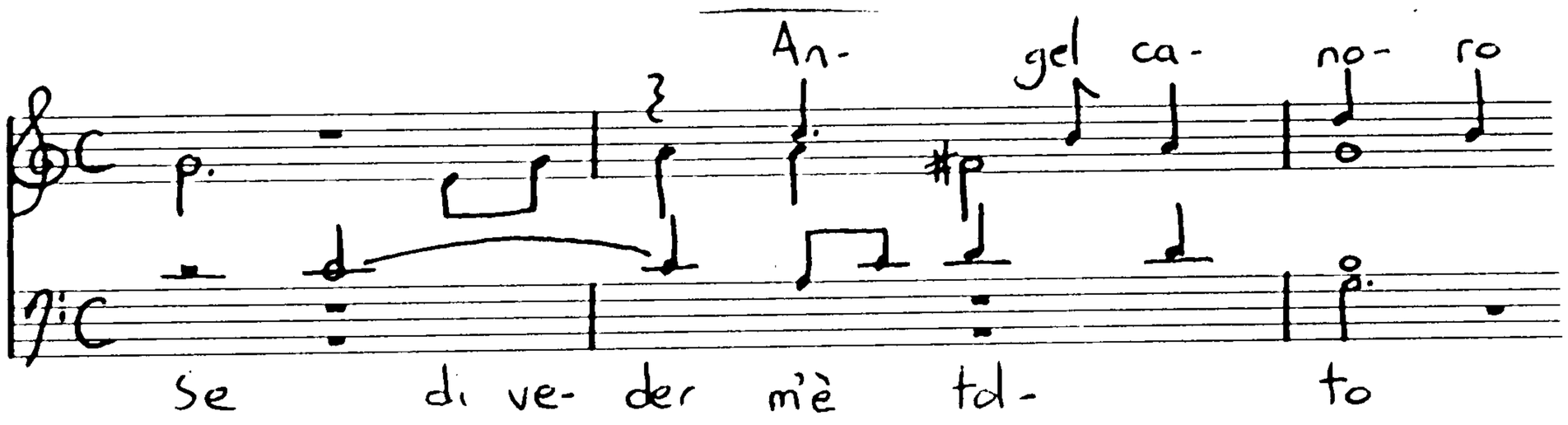
The final madrigal of the second book, Se di veder m'è tolto, may pose a problem of authorship. Consider the nature of the text.

Se di veder m'è tolto,
Angel canoro, il sol del vostro viso
Mentre il canto n'ascolto
Godo almen per l'orecchie il Paradiso.
Ma come di tal sole
Sento l'incendio e non veggio la luce?
Paradiso crudel che morte adduce!

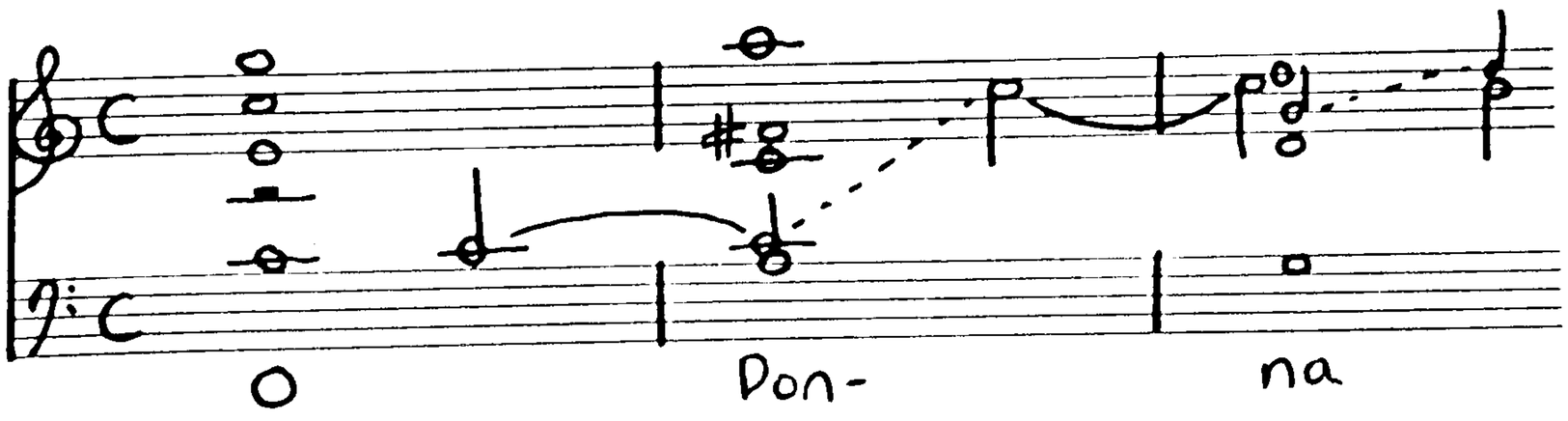
If I may not see, singing angel, the sun of your face
while I hear your song at least my ears enjoy Paradise.
But how from such a sun do I feel the burning and not see
the light? Cruel Paradise who bears death!

Did Pecci really compose this or is he the 'singing angel'? Could this be the work of a madrigalist whose name is not recorded in the dedication? The problem is complicated yet further by comparing the openings of Se di veder and O Donna troppo cruda e troppo bella, from the first book, which are given in Examples 1 and 2.

Example 1



Example 2



The former clearly alludes to the latter, and the similarity between these two ties the 'Donna cruda' to the work under discussion so that the cause of the 'singing angel's' disappearance is in some way related to the earlier madrigal. Moreover, since the text of Se di veder appears to be the work of an amateur, it is reasonable to suggest that its author was Ermonide Pecci, for only he had full control over the book's contents which was clearly necessary to secrete this work amongst the authentic Pecci madrigals.

There is, however, no information to indicate that Ermonide was a composer, which confronts us with the possibility of the music having been provided by a close associate of Ermonide and Tommaso. There are two possibilities. First, Mariano Tantucci is undoubtedly the composer most firmly linked to Tommaso both by their joint publications and by dint of Tantucci's involvement in the first book which ran to the inclusion of a madrigal of his own. Indeed, it is curious that no mention is made of this composer in the second volume. Second, Desiderio Pecci might have composed the music, thereby keeping the arrangement within the Pecci family, but he, in my view, is a less likely candidate than Tantucci.

The parody of O Donna troppo cruda has to be understood within the context of both madrigal books. The first opens with a 'secret' dedication to the Madonna. The second, Pecci's opus ultimum, draws to a close with an additional madrigal which laments a singing angel who can be heard but not seen and whose absence may have produced

something of a crisis of faith which is manifested in the exclamation 'cruel Paradise who bears death'. The musical reference to the 'cruel donna' may therefore, be an indication of the author's feeling toward the Madonna for her failure to spare Tommaso.

* * *

Poetic Choice

Marenzio and Monteverdi, the two most important madrigalists of Pecci's period, both drew on the work of a great many poets,[15] which may in part be the result of their having to please a patron. Pecci, however, was not subjected to that pressure since he had independent means and could therefore simply choose the poetry that he preferred. Marenzio set the work of Alamanni, Alighieri, Ariosto, Beccuti, Bembo, Caro, Casone, Cassola, Celiano, Della Casa, Gambara, Gotifredi, Grillo, Groto, Guarini, Guicciardi, Guidi, Marcellini, Molza, Moscaglia, Ongaro, Orsi, Paoli, Parabosco, Pavesi, Petrarch, Pocaterra, Poliziano, Quirino, Sacchetti, Sannazzaro, G. B. Strozzi, Tansillo, B. Tasso, T. Tasso, Troiano, Zuccarini and various unidentified authors. Monteverdi's field of choice was only slightly smaller with Achillini, Agnelli, Alberti, Allegretti, Bembo, Bentivoglio, Casone, Celiano, Chiabrera, Degl'Atti, G. A. Gesualdo, Guarini, Marino, Petrarch, Rinuccini, Stella, Striggio, Giulio Strozzi, G. B. Strozzi, B. Tasso and T. Tasso in addition to diverse anonymous

poets. Hence, although there was no shortage of suitable material for the madrigalists of the late Cinquecento and early Seicento, Tommaso Pecci was highly selective in his choice of poetry and poets. Indeed, this is but another difference which exists between Pecci and the professional madrigalists.

The narrowness of Pecci's choice is in stark contrast to the fertility of imagination displayed in the musical settings of his chosen texts. Moreover, his favouring of first Guarini and subsequently Marino is reflected not only in his madrigal books since the canzonette reveal exactly the same trait. The number of anonymous texts found in the madrigal books is perhaps indicative of Tommaso associating with a local poet and, given the nature of the two sonnets he composed following Pecci's death, Gismondo Santi may well be the author of some of these. Moreover, there are indications that Pecci followed some of the trends identified by Butchart regarding the madrigal at Florence, but we know that Tommaso set the work of Marino before the poet moved on to Florence. Hence Pecci anticipates this particular Florentine fashion.

Butchart informs us that 'after 1590 Petrarch no longer appears as a significant poet for the Florentine madrigal-ists'[16] and accordingly, there are no extant Petrarch settings by Pecci. However, in the late Cinquecento the name Laura had still pronounced Petrarchan connotations particularly in the poet's native Tuscany, and considering that Tommaso's mother and two of his daughters were christ-ened Laura[17] (the eldest presumably died in infancy), this

state of affairs would surely not have come about if the Pecci family had no regard for the poet. Moreover, the poetry of Petrarch had been so widely set by Pecci's time that he, and possibly his Florentine counterparts too, were searching for something new which they subsequently found in the work of Guarini and Marino. For as Arnold has stated 'composers who set [the work of Guarini] tended to become melodramatic and mannerist, and until they discovered the even more exaggerated emotional verse of Marino, they found in his climaxes the starting point for a hitherto unsurpassed musical intensity'.[18] This sentiment is so appropriate to the work of Pecci that it could have been written with him in mind.

A further feature of Pecci's poetic choice closely resembles that of his Florentine counterparts since 'two common sources of later madrigal texts - Tasso's Gerusalemme liberata and Guarini's Il pastor fido - remain relatively neglected by Florentines';[19] these are both completely ignored by Tommaso. Indeed, there are but four poets whose work is found in the two books of madrigals and whose names are known to us. These are Guarini (eight settings), Marino (eight settings), Rinuccini (three settings, including one by Tantucci) and one setting of Giovanni Battista Leoni. Thus of Pecci's 26 extant madrigals (assuming Se di veder m'è tolto to be the work of someone else) more than a quarter of his chosen texts are from anonymous poets. His tastes in poesia per musica range from settings of extended madrigals and one sonnet of Guarini to the wittiest of epigrams by Marino. Pecci is

thus very much a child of his time whose extant madrigal output is redolent of the changing poetic and musical tastes of the late Cinquecento and early Seicento.

Chapter 2 : Tonal Coherence and Text Expression in the Second-Practice Madrigal

Tonal Coherence

> By Second Practice ... he [Claudio Monteverdi] understands the one that turns on the perfection of the melody, that is, the one that considers harmony not commanding, but commanded, and makes the words the mistress of the harmony.

Giulio Cesare Monteverdi's famous statement[1] in defence of his brother, Claudio, is directly relevant to Tommaso Pecci for earlier Giulio Cesare had, in the same place, named Pecci as a gentleman composer who followed the 'divine Cipriano de Rore'. Thus, in the view of G. C. Monteverdi, and Marino also, the madrigals of Tommaso Pecci give primacy to the text over the music. What precise level of autonomy is granted to a particular text is a matter for the individual composer, but a sense of musical propriety must accompany any setting of a text if the final product is to be of artistic merit. Although this last point is so obvious that G. C. Monteverdi neglected to mention it, it does pose the important question of at what structural level should the text exert control over the composition? One point is abundantly clear; there are no grounds whatsoever for assuming the expression of a text purely to be a feature of the foreground. Hence, the inescapable conclusion must be drawn that a hierarchically organized structure is modified to accommodate the exigencies of text expression at one or more structural levels in the

second-practice madrigal.[2] If this structure is to overcome the apparent foreground effect of the mature madrigal as a mosaic of heterogeneous text-music relationships, then the background level of the composition must possess tonal coherence. Tonal coherence is achieved through the progressive realization of directed motion toward a pitch-defined goal. 'In regard to a complete piece it can be expressed in three ways, either through a contrapuntal structure or a harmonic structure or a combination of both'.[3] Tonality, per se, is thus one means of achieving tonal coherence.

As Novack has stated:[4]

> The dramatic madrigal, from Cipriano de Rore to Monteverdi, is a most fascinating genre for the study of tonal structure. Since there are no formal divisions, the madrigal must be considered as a continuous form. The composers' responses to the sensitivity of text meanings, however, clearly create inner changes which reflect groupings of text meanings and even specific words within groups. Indeed it is in the madrigals of Monteverdi that we finally witness great masterpieces in the sublime expression of texts through inner tonal form. The representation of the text through chromaticism results in a constant expansion of the tonal palette. It is misleading to regard most of the examples of such chromaticism as experiments which reach out towards atonality. A linear analytical approach will cast aside such misunderstandings.

Implicit in Novack's remarks is the notion of a goal-directed contrapuntal process, elaborated at various levels to meet the demands of text expression. Although much of the scholarly interest in the madrigal has centred upon the use of chromaticism and dissonance,[5] these do not present the entire picture regarding the expression of a text. Moreover, dissonance and chromaticism, although normally functions of foreground and occasionally middleground, play a subordinate role to consonance and diatonicism, for tonal

coherence, which is a background function, relies on the consonant explication of goal-directed motion. Extremely refined examples of this are to be found in the graphs of Heinrich Schenker at the Ursatz level.[6]

Salzer's analysis of Oimè, se tanto amate by Monteverdi,[7] which in my view represents the biggest step forward that madrigal criticism has undergone since Einstein, explicates a background descent of $\hat{5}$-$\hat{4}$-$\hat{3}$-$\hat{2}$-$\hat{1}$ above an arpeggiation of the tonic chord. Each of the structural degrees is supported by a consonance and the analysis illustrates that the dissonance about which Artusi complained is an effect of the foreground. The significance of the background descent through the perfect fifth - the structural diapente - was recognized by McClary[8] with regard to Monteverdi, but it is , without doubt, Pecci's most favoured structural device. Hence, the employment and explication of the structural diapente is as important a feature of Pecci's style as is his choice of poetry.

The similarity between the structural diapente and the Urlinie of Schenker is at once apparent, but the function of tonality at the Ursatz level does not coincide exactly with the contrapuntal explication of the structural diapente as exemplified in the madrigals of Pecci. Thus there is a need to establish a set of criteria by which a taxonomy of the various different explications can be assembled and ultimately compared with their tonal counterparts of the eighteenth and nineteenth centuries. One of the primary aims of this study is to define Pecci's structural style by this very means. Powers has laid a useful foundation in

the following statement.[9]

> That which all members of a class of polyphonic pieces minimally characterized by some particular combination of system, cleffing, and final sonority have in common should be terminologically distinguished. It should be distinguished from 'tonality', which might be mistaken as the equivalent of 'key' in music of the 'tonal period' of the eighteenth and nineteenth centuries; and it should be distinguished from 'mode', since a 'mode' is a music-theoretical construct, an inherited category in a fixed set of categories.

This scholar then designates 'any class of polyphonic composition minimally characterized by a particular combination of system signature, cleffing, and final sonority' as a 'tonal type'.[10] Hence, Monteverdi's[11] Oimè, se tanto amate, for example, is a C1-flat-G tonal type; Wert's[12] Solo e pensoso, a G2-natural-C tonal type; and Marenzio's[13] Cruda Amarilli, a G2-natural-E tonal type. Furthermore, in the words of Chew, 'the octave defining the tonal type, the modal octave, in the mode-bearing voice is divided into a perfect fifth (diapente) and a perfect fourth (diatessaron); the final is the lowest note within the perfect fifth, which supplies the central note towards which tonal motion is directed'![14] The mode-bearing voice of the second-practice madrigal is normally the soprano and the disposition of the diapente and diatessaron is conveyed by the tonal type which must have given rise to a set of structural expectations in the eyes of the educated sixteenth-century musician. Indeed, Chew continues 'the clef combinations delineate the ranges available for essential tonal motion, both in the upper voice and in the bass'![15] Hence it is reasonable to suggest that a particular tonal type may be associated with a group of structural stereotypes whose

expected realization could form the point of departure for a second-practice madrigalist in pursuit of a close relationship between the text and the music. That Pecci was such a madrigalist, we have the word of G. C. Monteverdi; that his labours secured literary approval, we have the testimony of Marino.

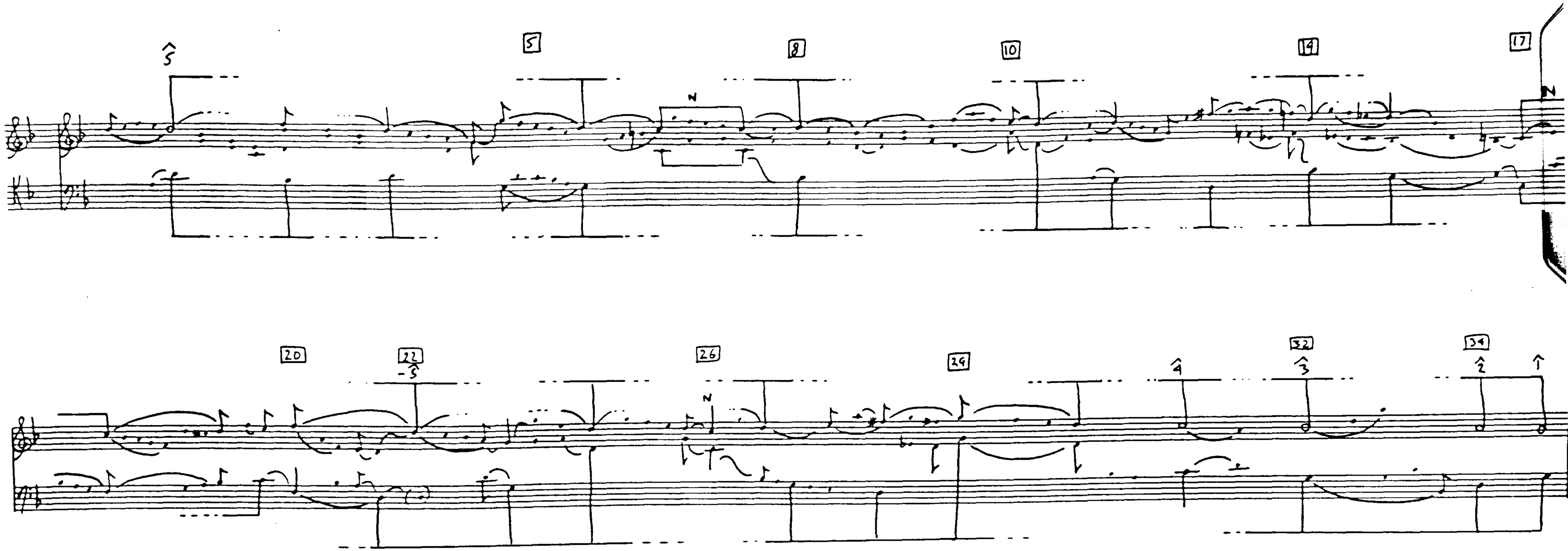
Although Pecci generally set texts that had not been published prior to his first madrigal book (1602) or his death (1604), Guarini's Era l'anima mia provides an interesting, if perhaps untypical, perspective on the choice of tonal type for a given text, and how it may have influenced composers. In the following six settings of this text the year of publication follows the composer's name and the tonal type of each composition is also given. These are: Pallavicino[16] (1600): G2-natural-A; Fontanelli[17] (1604): C1-flat-G; Vecchi[18] (1604): C1-natural-A; Monteverdi[19] (1605): C1-flat-D; Pecci[20] (posth. 1612): C1-flat-G and Gregori[21] (1617): C1-natural-A. Although these are all minor tonal types, the variety of finals indicates that the choice of tonal type for a specific text could have been an arbitrary decision on the part of the composer. Moreover, the settings by Gregori, Pecci and Vecchi, which all have strong Sienese connections, serve to indicate that the choice need not be influenced by geography either.

A further text by Guarini, Perfidissimo volto (which exists in two versions)[22] displays variant tonal types in the following settings: De Monte[23] (1586): G2-flat-G; Monteverdi[24] (1592): C1-flat-F; Caccini[25] (1601): C4-flat-G (equivalent to C1-flat-G); Pecci[26] (1602): C1-flat-G;

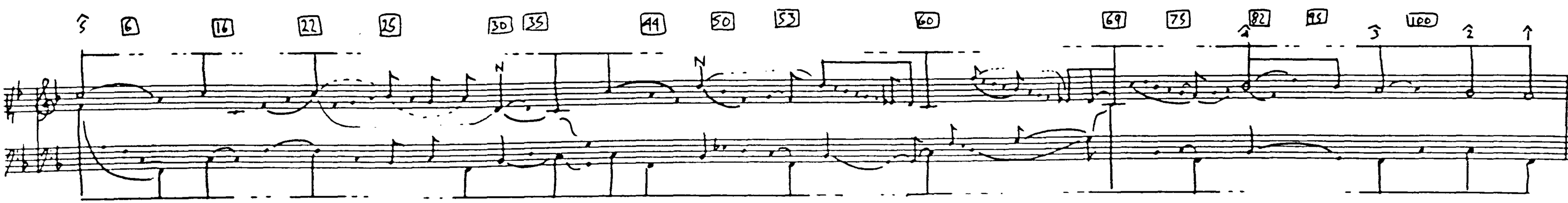
Gagliano[27] (1606): C1-natural-G. In this group, however, there is a variation in the system, for De Monte, Caccini and Pecci all use minor types whereas Monteverdi and Gagliano use major. Examples 3-7 give comprehensive middleground graphs of these composers' settings of Perfidissimo volto. Although the following discussion is not intended to be a rigorous analysis of these madrigals, it does provide an indication of the various methods of explication of the structural diapente within the parameters of the tonal type. Moreover, given that this group includes De Monte, a Franco-Fleming; Monteverdi, the most important composer of the period; Caccini, a monodist of significant historical importance; Pecci, the subject of this study; and Gagliano, the premier madrigalist of Florence; the selection does draw together a broad cross-section of the major musical figures of the period and includes a representative, De Monte, of a compositional style which was losing favour in secular music during the time of Pecci.

The background structure of each setting is a $\hat{5}$-$\hat{4}$-$\hat{3}$-$\hat{2}$-$\hat{1}$ descent. In terms of proportions, the $\hat{5}$ is prolonged for well over three quarters of the piece and it is elaborated by an upper or lower neighbour note figure which, in the case of Pecci, is chromatically altered. Only De Monte uses the chiavette configuration but, by beginning the bass arpeggiation of the G-minor triad with d', the initial effect is that of the plagal version of the mode. Furthermore, the diatessaron of the soprano part is first used to accentuate the $\hat{5}$ on its first appearance above the final of the piece. Thus its middleground function is to define,

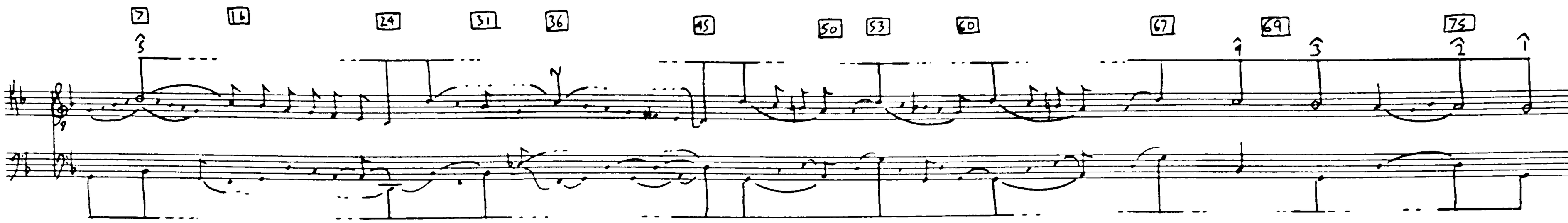
Example 3 Perfidissimo volto (De Monte, 1586)



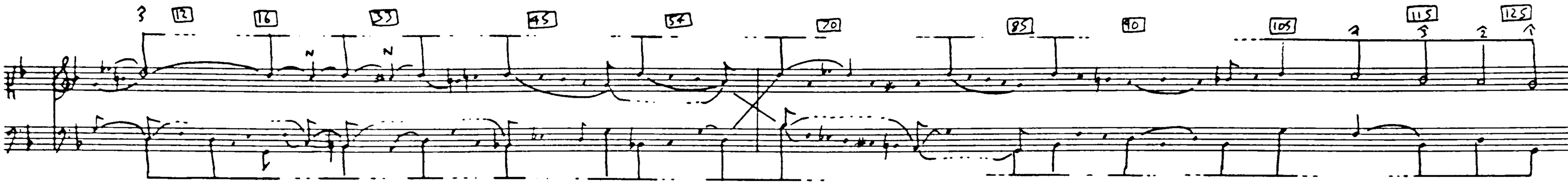
Example 4 Perfidissimo volto (Monteverdi, 1592)



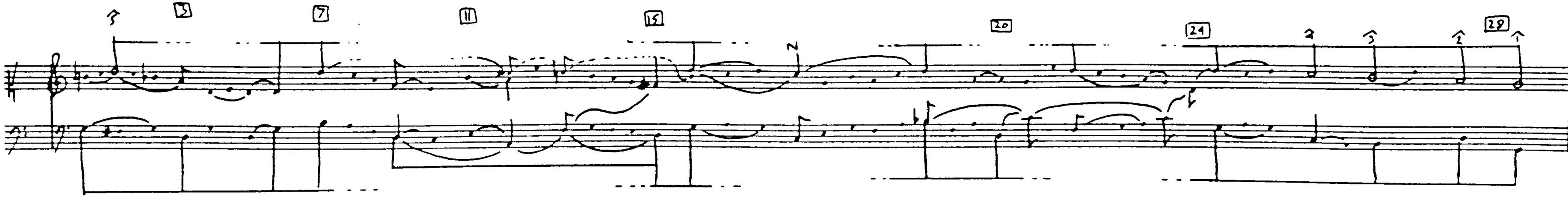
Example 5 Perfidissimo volto (Caccini, 1601)



Example 6 Perfidissimo volto (Pecci, 1602)



Example 7 Perfidissimo volto (Gagliano, 1606)
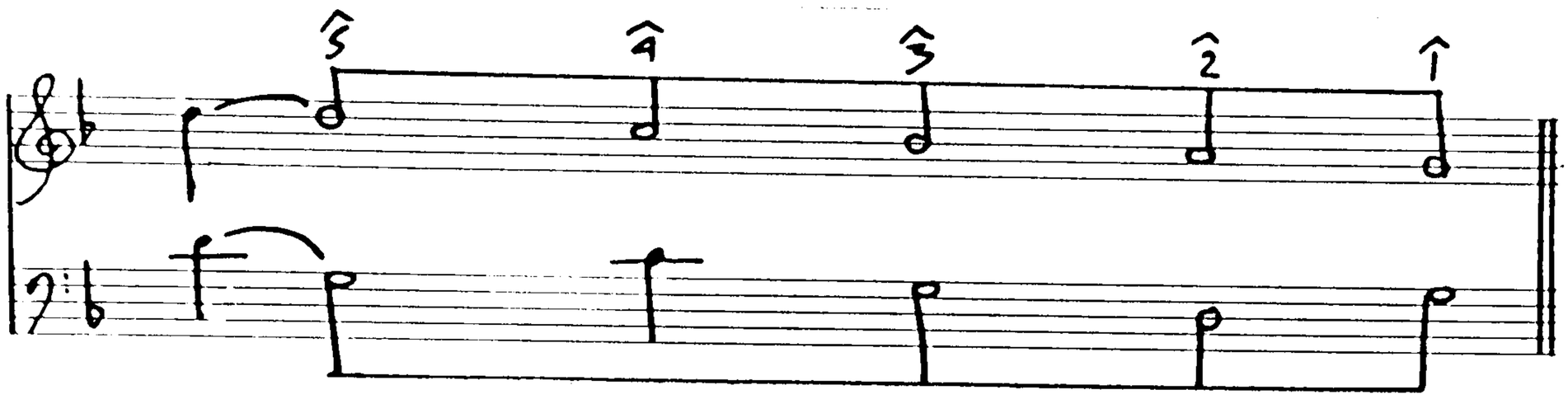


and to some extent rebalance, the boundaries of the modal octave. In essence, De Monte's version begins in the plagal and is subsequently centred in the authentic version of the mode by the descending diatessaron of the soprano part following b.5. In my view, the work is modal rather than tonal because the nature of the directed motion changes during the course of the piece. De Monte's predominantly consonant setting is ill suited to the imagery of the text and this perhaps reflects the composer's age when the work was published.

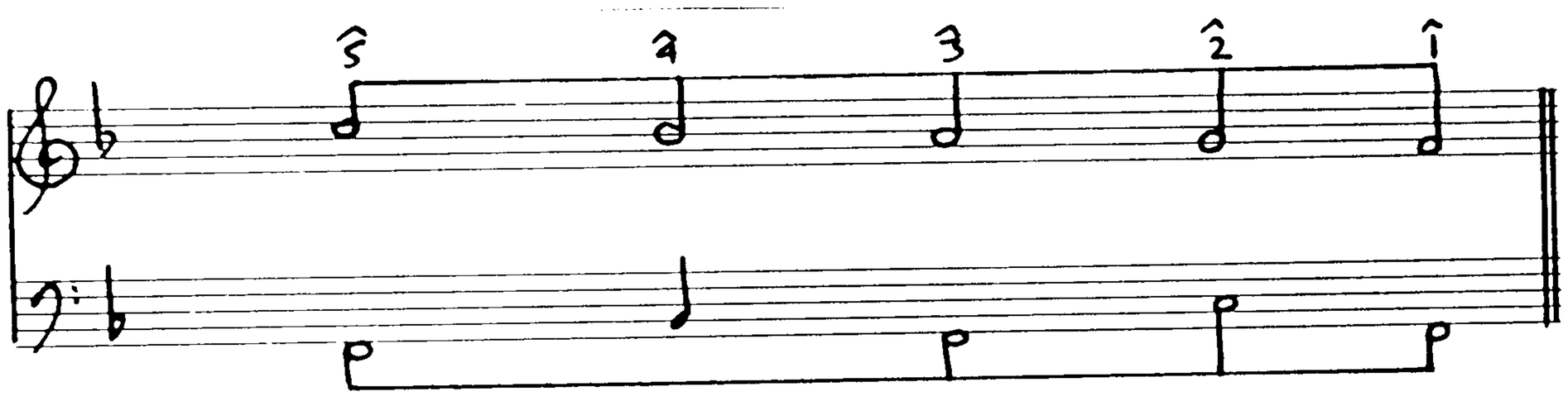
Each of the other four settings of this text makes use of the technique of mixture which is confined to the middleground level. Moreover, the settings of Caccini, Pecci and Gagliano all apply the technique to the tonic of the piece thus disrupting the system of the tonal type; this is doubtless inspired by the 'perfidissimo' of the poem's exordium. Monteverdi, however, by tonicizing $\hat{5}$ in the minor mode (most notably at b.69), observes the association of perfidissimo with mixture, but preserves the goal-directed motion of the structure to a much higher degree. Both Pecci and Gagliano employ consecutives at the background level but Pecci's assist the structure by tonicizing $\hat{3}$ whereas Gagliano's are probably inspired by the text.

The background levels of the madrigals under discussion are given in Examples 8-12.

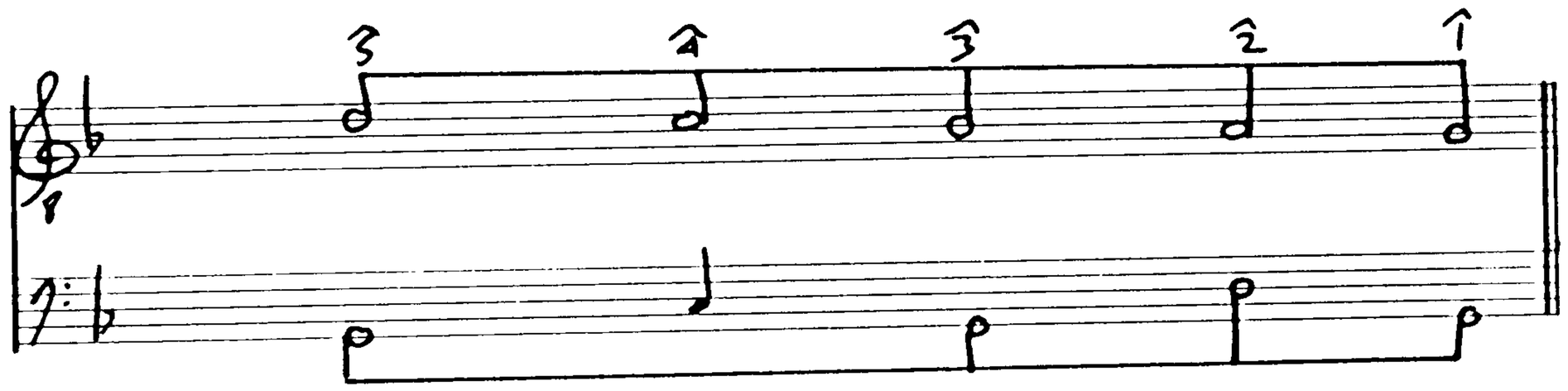
Example 8 Perfidissimo volto (De Monte)
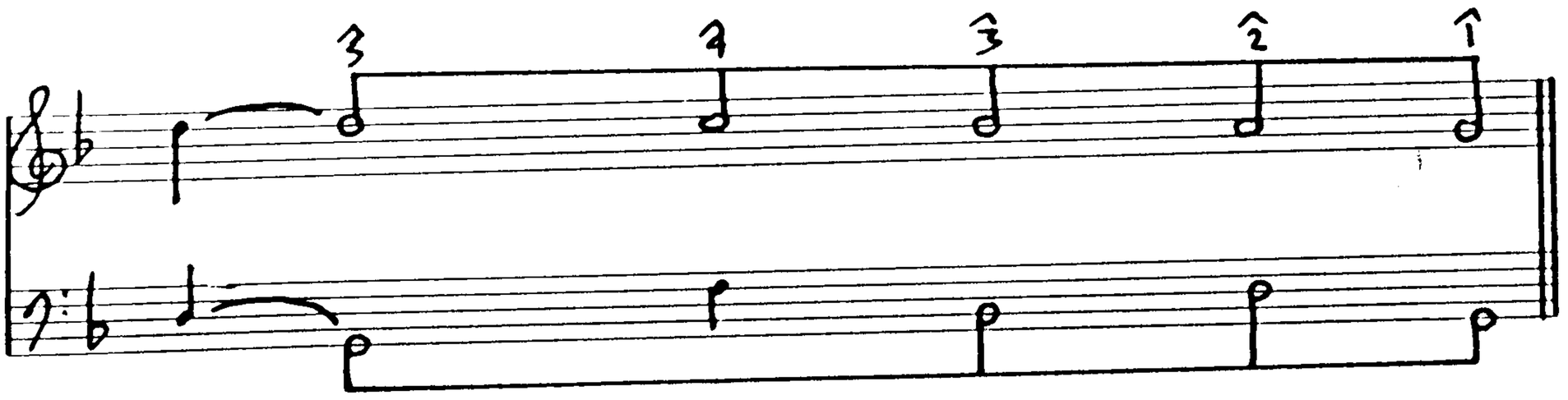


Example 9 Perfidissimo volto (Monteverdi)
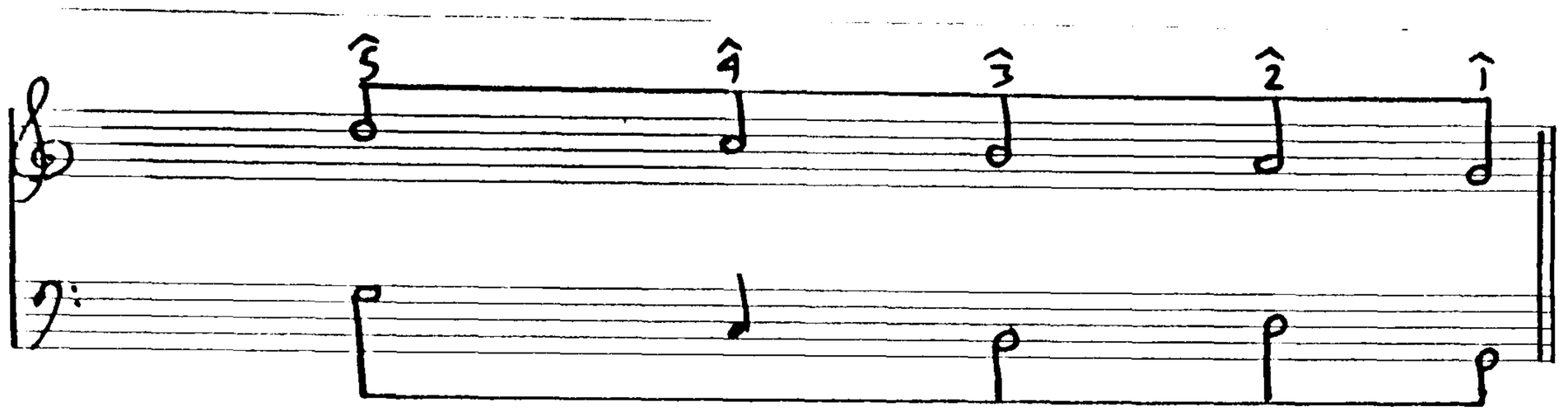


Example 10 Perfidissimo volto (Caccini)



Example 11 Perfidissimo volto (Pecci)



Example 12 Perfidissimo volto (Gagliano)



The versions by Monteverdi and Caccini are both directly analogous to the Ursatz level of Schenker; they are both tonal. De Monte and Pecci, however, support $\hat{5}$ initially with V and this, in my view, renders them less goal-directed from the outset owing to the change of modal emphasis. Moreover, Pecci's consecutive fifths, which clearly assist the harmonic sense of the composition, are regular, but Gagliano's consecutive octaves, having a weakening effect, are thus irregular. A further point of interest regarding the settings by Monteverdi and Caccini should be noted: the explication of the respective major and minor diapentes is identical at the background level. Thus the difference between these two tonal types is not as fundamental as one might have assumed. Indeed, Meyer's observations that the 'minor triad has no peculiarly affective significance, carries no sad connotations in non-Western music, in folk music, or in the music of the primitives [but,] like most musical responses, the one to the minor mode is not natural or universal but learned'[28] are of interest here. On the basis of Examples 9 and 10, the 'affective significance' of the minor mode had not been fully 'learned' during the late Cinquecento and early Seicento. Hence, the choice of the

major or minor tonal type may have been governed not by affectation but by the structural characteristics of each mode. In essence, the major diapente supports mainly major triads in the middleground whereas the minor, gives rise to a mixture, most notably on III (a major region) which is usually tonicized in extended compositions. This tonicization necessitates a perfect fifth supporting $\hat{4}$ and this gives rise to consecutive fifths such as those of Pecci's setting of Perfidissimo volto and Monteverdi's Oimè, se tanto amate.

Several conclusions can be drawn from the discussion of the various settings of Perfidissimo volto. First, although tonal type is a useful term it can be misleading in the madrigal particularly if there is a close correlation between music and text. Caccini and Gagliano both use mixture but they indicate different systems in their respective prints. Second, the initial response of these composers appears to have been the choice of the tonal type and structural diapente to provide a sense of directed motion to their composition. The structural diapente should, therefore, be considered as a precompositional option (amongst others such as the $\hat{3}$-$\hat{2}$-$\hat{1}$ background descent) upon which can be grafted music-text relationships. Third, $\hat{5}$, $\hat{3}$ and $\hat{1}$ are all supported by an arpeggiation of the tonic triad which need not commence with the tonic; but the sense of tonal coherence is strongest when $\hat{5}$ is supported by I.

Powers' definition of the tonal type can be expanded to take account of structural matters and I propose the

term 'complex tonal type' be applied in the following circumstances. Although the clef configuration remains constant during a piece the other two characteristics of the work may change under some conditions. Pecci's O come sei gentile caro augellino[29] (book 1, 14-15) begins with a natural system but reverts to the flat in the seconda parte. Hence, this madrigal is of the complex tonal type and can be expressed as C1-natural (flat)-G. Monteverdi's O Mirtillo in the view of Chew uses 'D as a closing sonority for this G-final piece'.[30] Hence this work is a C1-natural-D (G) complex tonal type.

* * *

Text Expression in the Second-Practice Madrigal

Finally, I come as I promised to the treatment of the most important and principal part of music, the imitation of the conceptions that are derived from the words.

Thus Vincenzo Galilei[31] proffers his opinion of the relationship between text and music, its status demanding pride of place in his Dialogo della musica antica e della moderna of 1581. Although this work is rich in propaganda devoted to publicizing what Galilei perceived to be shortcomings of polyphonic vocal music, the publication does provide insight into the general nature of word-music relationships during the late Cinquecento. Indeed, Galilei furnishes us with a concise definition of text expression: 'the imitation of the conceptions that are derived from

the words'. These 'conceptions', which appear to form a deconstructed version of the original poem, are to be imitated in the music. He then continues to condemn all forms of paronomastic transliteration in favour of a method - which he does not describe - of inducing the passions corresponding to the words. It is thus apparent that Galilei considered there to be at least two methods of expressing a text with music. These two forms of expression, which I will term analogue and signified expression, will be described in greater detail below.

Galilei also recognized the deconstructed version of a text to form an important subsystem of a composition.[32]

> [Certain composers] in the singing of this particular line from one of the sestinas of Petrarch 'And with his lame ox he will be pursuing Laura' have declaimed it to staggering, wavering, syncopated notes as though they had the hiccups.
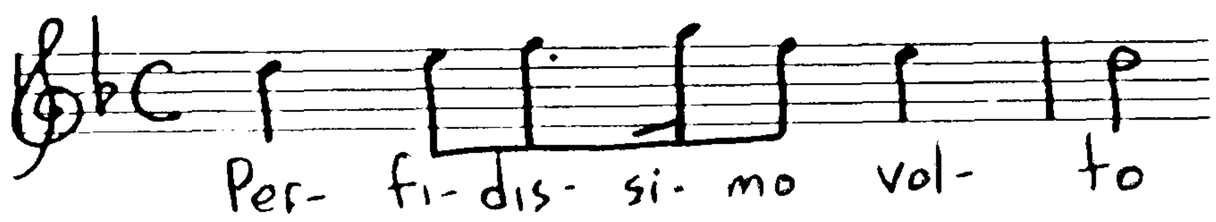
Leaving aside the method of expression, the author draws attention here to the change in status of the attributive clause 'And with his lame ox'. In terms of the line's semantics, the 'lame ox' is only of tertiary importance behind the subject, he, and the object, Laura. Thus the conception 'derived from the words' is at fault. Furthermore, Galilei's dictate parallels that of Thomas Campion:[33]

> 'we ought to maintaine as well in Notes, as in action a manly cariage, gracing no word, but that which is eminent, and 'emphaticall'. The 'lame ox' is neither 'eminent' nor 'emphaticall'.

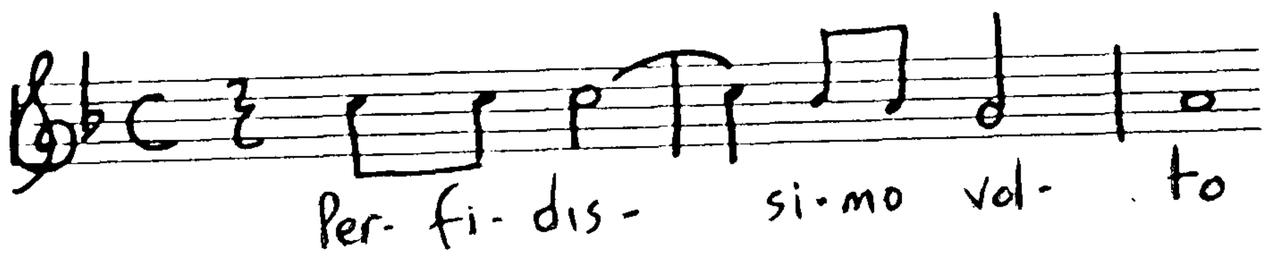
Any piece of aesthetically autonomous music, modified to convey intelligibly a poetic text, can be of artistic merit, but it is the general nature of the second-practice

madrigal that the relationship between text and music be as contiguous as possible. Moreover, the closeness of this relationship, a characteristic of the genre much admired by connoisseurs, is both an indication of the madrigalist's ingenuity and index of the work's artistic merit. In essence, a madrigal lacking the above characteristics is a substandard product. Even a matter as fundamental as the realization of rhythmic stress can give rise to a plenitude of differing effects dependent upon the composer's sense of priorities. Consider the responses to 'Perfidissimo volto', a heptasyllabic verse with stress on the third and sixth syllables, by the five composers discussed previously. Examples 13-17 give the settings of this verse found in the mode-bearing voice of each composition.
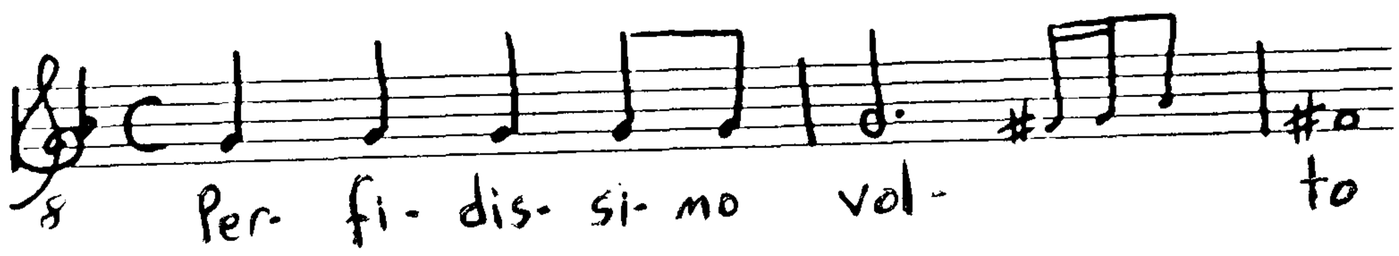
Example 13 (De Monte)



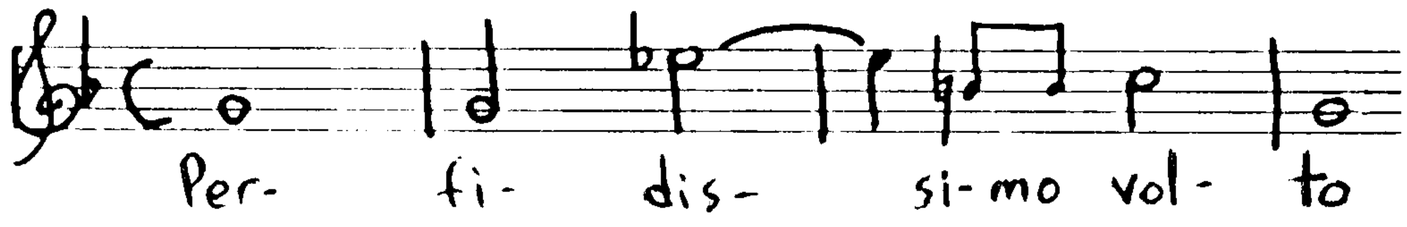
Example 14 (Monteverdi)



Example 15 (Caccini)



Example 16 (Pecci)



Example 17 (Gagliano)

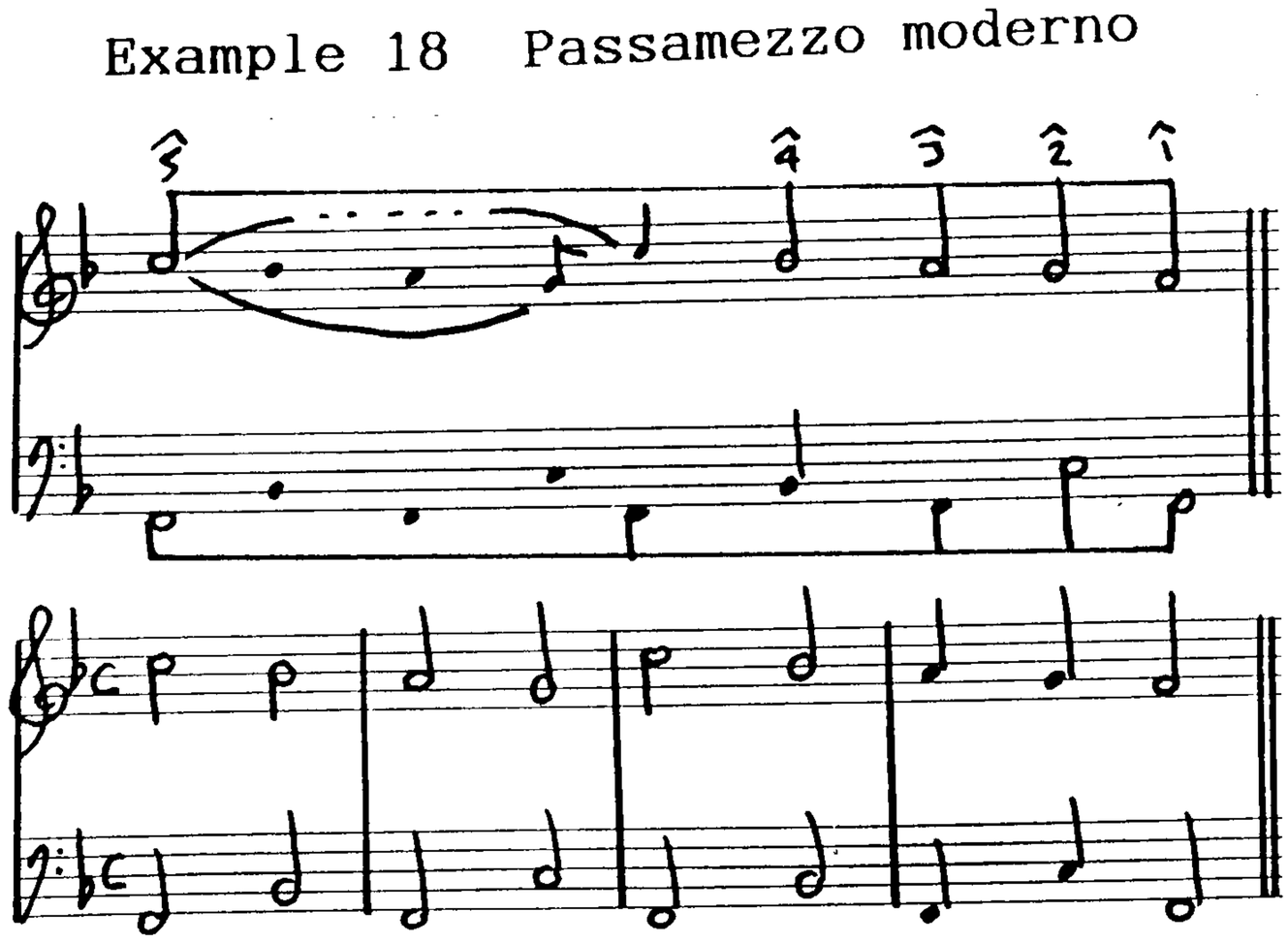


De Monte's syncopated rhythm achieves the goal of intelligibility but its incongruous melodic contour may reveal the hand of a non-Italian. Monteverdi's priorities lie with the contrapuntal juxtapositioning of this verse with its successor, 'ben l'usata bellezz'in te si vede', and he chooses the melodic contour which, in harmonic terms, yields the richest resources. Hence this setting is little more than the decorated figure of a fourth. Caccini's parlando style sets his version apart from the others since his priority is to produce musical speech; and he also uses a melisma to effect musical punctuation of the verse. Both Pecci and Gagliano, however, make use of melodic dissonance and the contour of their figures is arch-shaped with the apex of the phrase coinciding with the stressed third syllable and the sixth syllable stressed by harmonic means. Thus, although rhythm plays an important role, in the final analysis, the fulfilment of text intelligibility is a variable controlled by the melodic and harmonic artifice of the composer, who is guided more by the avoidance of rhythmic and melodic configurations that would

contradict those of natural speech, then by any formulaic approach to syllable length and inflexion. Moreover, this negative description illustrates the richness of musical resources which, even within the confines of a syllabic setting, give scope and latitude to the attainment of that most basic requirement of vocal music, making the text comprehensible.

Returning now to the concept of aesthetically autonomous music, by definition tonally coherent; it is apparent that if foreground rhythm is modified to convey a text, then the end result is totally dependent upon the quality of the music for its effect. There are, however examples of words set to pre-existing music that have actually enhanced the effect of the original,[34] but, at its most basic level, the relationship between music and words is effective even if the music serves only as a carrier of the text. This elementary relationship I will term the 'pragmatic level'. Example 18, a setting of the Passamezzo moderno with structural graph, illustrates the pragmatic level of the conjunction of music and text-potential.
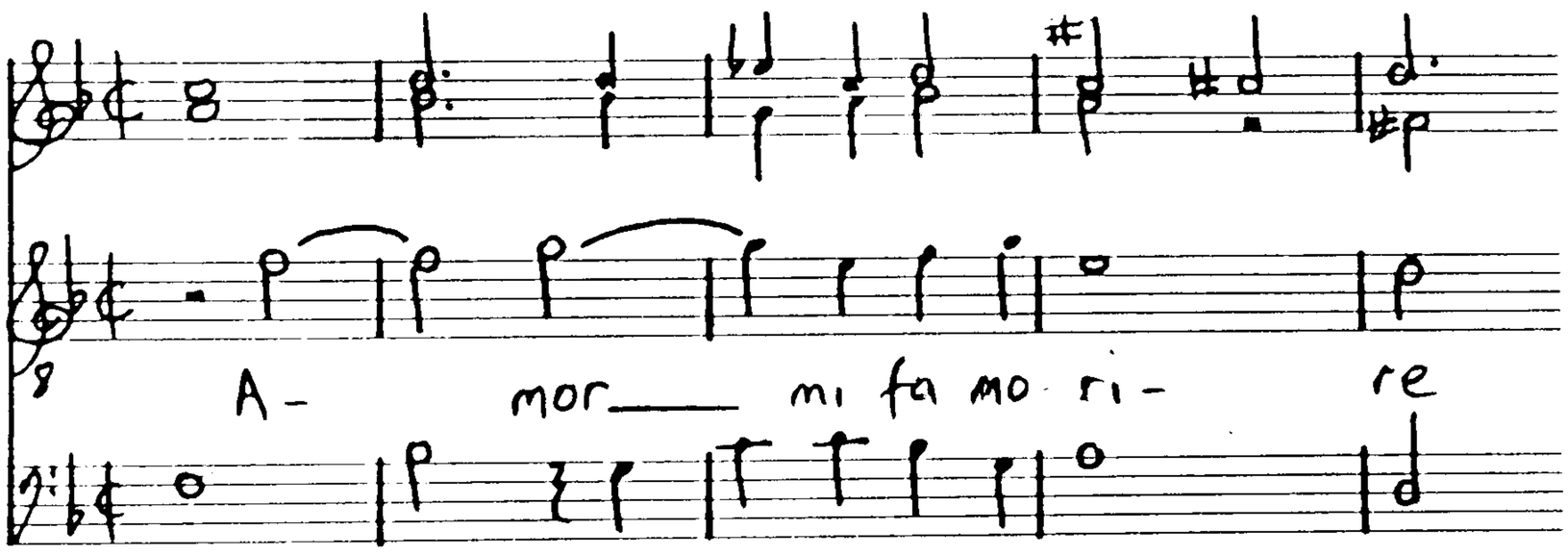
Example 18 Passamezzo moderno



The former is tonally coherent and the latter requires only elementary rhythmic control to create text intelligibility. Furthermore, this closely parallels the stock-in-trade harmonic formulae which underpinned Pirrotta's [35] 'unwritten tradition' since a singer need only divide the minims to fit the prosodic meter of the text in question to create an acceptable composition. Thus, under these circumstances, the harmony is clearly mistress of the words.

Galilei's comments regarding the 'imitation of the conceptions of the words' drew attention to the existence of at least two methods of expressing a text in music.[36] This expression takes place on what I shall term the 'aesthetic level' of the composition and operates on a deconstructed version of the original text. Example 19 gives the opening of Willaert's Amor mi fa morire[37] which will serve to clarify the meaning of 'aesthetic level'.

Example 19 Amor mi fa morire (Willaert)



The mode bearing voice (in this case the tenor), vocalizes mi fa and re to the corresponding pitches of the natural hexachord on c'. Two observations are of importance here; first, the placing of the solmization pun in the mode-bearing voice and second, the deconstruction of the verse.

In essence, a shortened version of the text is lent greater prominence by transliteration into music. Moreover, by fulfilling the prerequisite of text intelligibility, the linguistic message of the verse is conveyed at the pragmatic level and this makes for a great freedom of expression on the part of the madrigalist. Willaert draws attention to the fact that mi, fa and re have connotations in music when he places the solmization pun in the mode-bearing voice. Meyer defines connotations as follows.[38]

> Connotations are the result of associations made between some aspect of the musical organization and extramusical experience. Since they are interpersonal, not only must the mechanism of association be common to the given cultural group, but the concept or image must have the same significance for all the members of the group.

Thus Willaert's realization of the verse's connotations equates the musical organization (mi, fa and re as pitches of the hexachord) to the extramusical experience (knowledge of the hexachordal system) of informed madrigal consumers. In order that the connotations of any text are realized, the composer must create some kind of analogue enabling the consumer to identify and correlate the musical organization with his own musical experience. Hence this type of expression I will term 'analogue expression'.

Willaert's madrigal is wholly dependent for its effect upon the pre-existence of the solmization syllables ut, re, mi, fa and sol; but the same basic principle was extended to enable the madrigalist to represent various connotations. Galilei provides the following examples.[39]

> Finding the line 'He descended into Hell, into the lap of Pluto' they [the contrapuntists] have made one part of the composition descend in such a way that the singer has

sounded more like someone groaning to frighten children and terrify them than like anyone singing sense. In the opposite way finding this one: 'This one aspires to the stars' in declaiming it they have ascended to a height that no one shrieking from excessive pain, internal or external, has ever reached.

In Galilei's first example, 'descended' is pregnant with connotations which have in some way to be transliterated into the music. These particular connotations may have originated in musical notation but their potency is undeniable. Indeed, to set this line to music which either remains at the same pitch or ascends, produces on effect tailor-made for Galilean ridicule. This author's intolerance, however, may be fuelled not simply by the lack of artifice in representing the verse, but whether the verse is the material of <u>poesia per musica</u> in the first place.[40] If the latter view is accurate, then Galilei's polemic is not as well focussed as it might have been. The second example, regarding a melodic ascent, is in a lighter vein and Galilei's dogmatic condemnation may in part reflect performing pitch since it is unlikely that a composer would have purposefully included the effects of 'shrieking' in a work.

If music which 'descends' or 'ascends' represents a composer's response to a learned concept, then other descriptive names for abstract musical concepts can themselves form the basis for the musical representation of a given text. The salient point is that the text concept be expressed by the analogue of a term descriptive of music and recognized as such by madrigal consumers. Hence, music which 'descends' is a recognizable analogue,
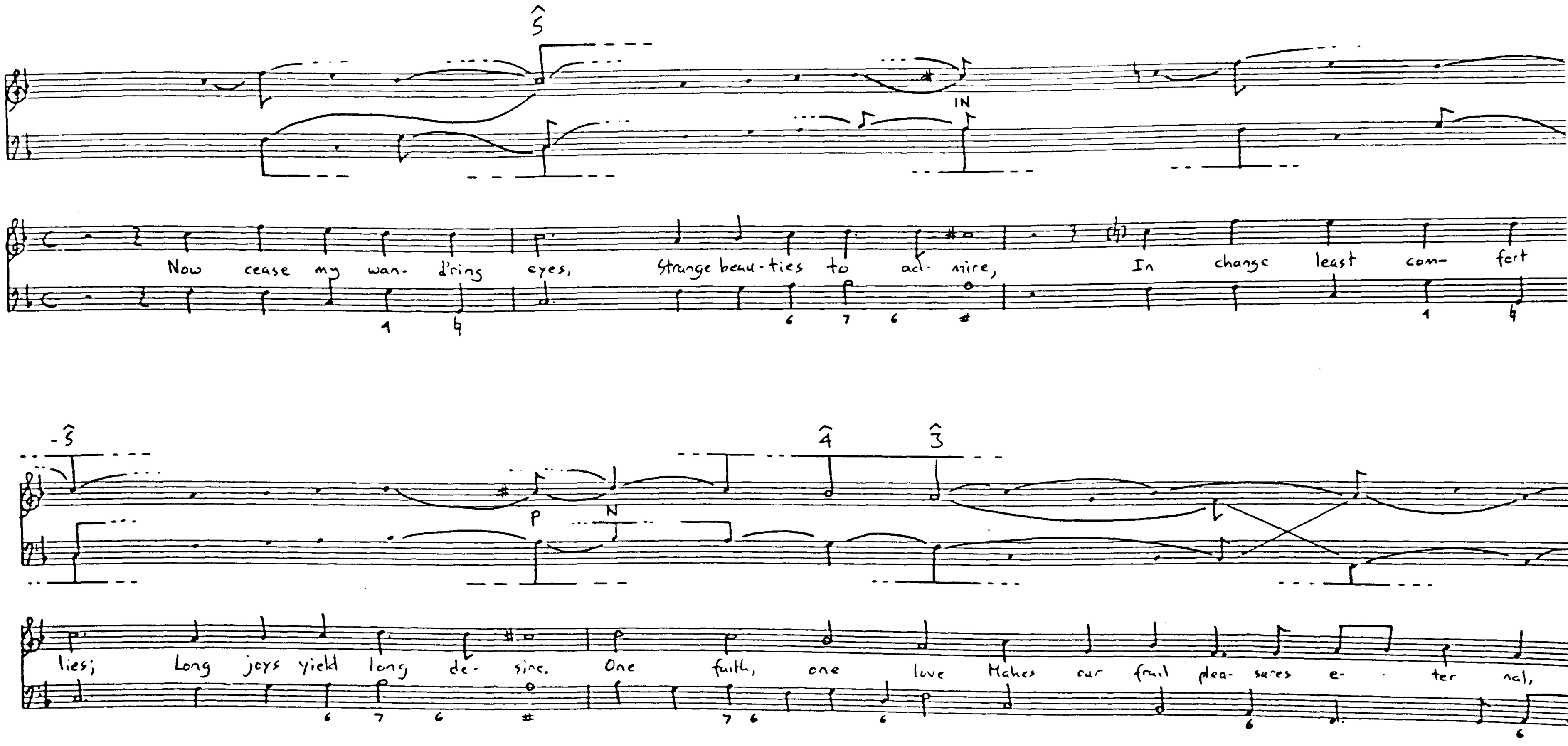
but music which progressively diminishes the frequency of a vibrating column of air is not. The fact that these two descriptions are synonymous is immaterial since only the former has significance for the cultural group of second-practice madrigal consumers. This kind of expression, analogue expression, probably originated in the pun which, in the view of Culler,[41] is 'not a marginal form of wit but an exemplary product of language or mind'. Furthermore, Beckett's[42] wry comment 'in the beginning was the pun' encapsulates the development of word-music relationships not only in the madrigal, but in any genre where these two elements are fused to create a single substance.

The concept of analogue expression can be further clarified by consideration of Now cease my wand'ring eyes, a song by John Dowland.[43] Example 20 gives the graph with the soprano and bass parts of the original and the essential harmonies are indicated by the figures beneath the bass. The text of the first stanza is as follows.

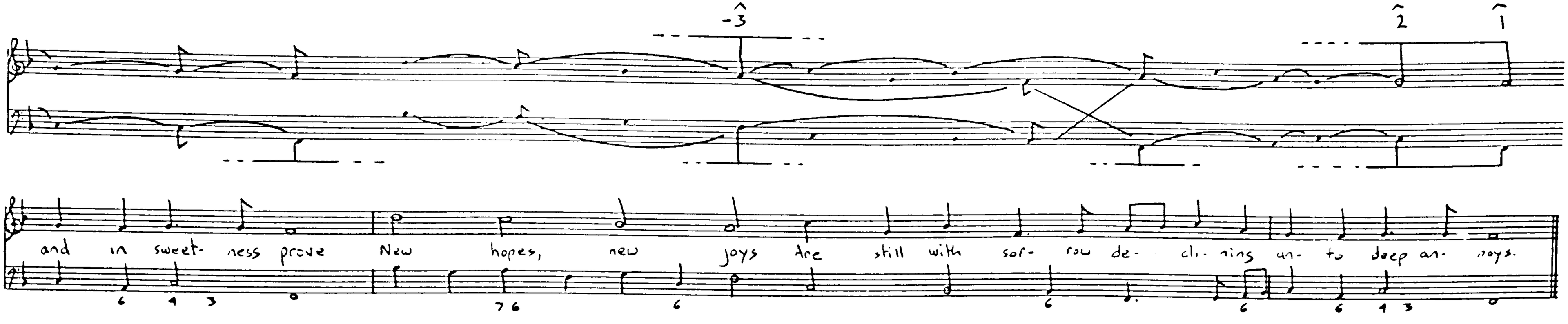
> Now cease my wand'ring eyes,
> Strange beauties to admire,
> In change least comfort lies;
> Long joys yield long desire.
> One faith, one love
> Makes our frail pleasures eternal,
> And in sweetness prove
> New hopes, new joys
> Are still with sorrow declining
> Unto deep annoys.

This work, which has the formal design of a canzonetta, is built upon the consonant explication of the structural diapente, as can be seen from Examples 20-2.

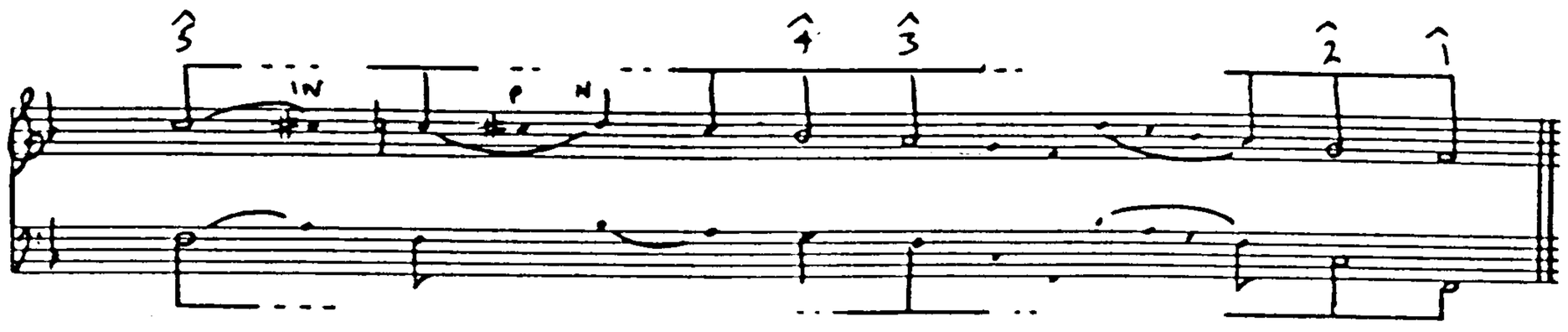
Example 20 Now cease my wand'ring eyes (Dowland)



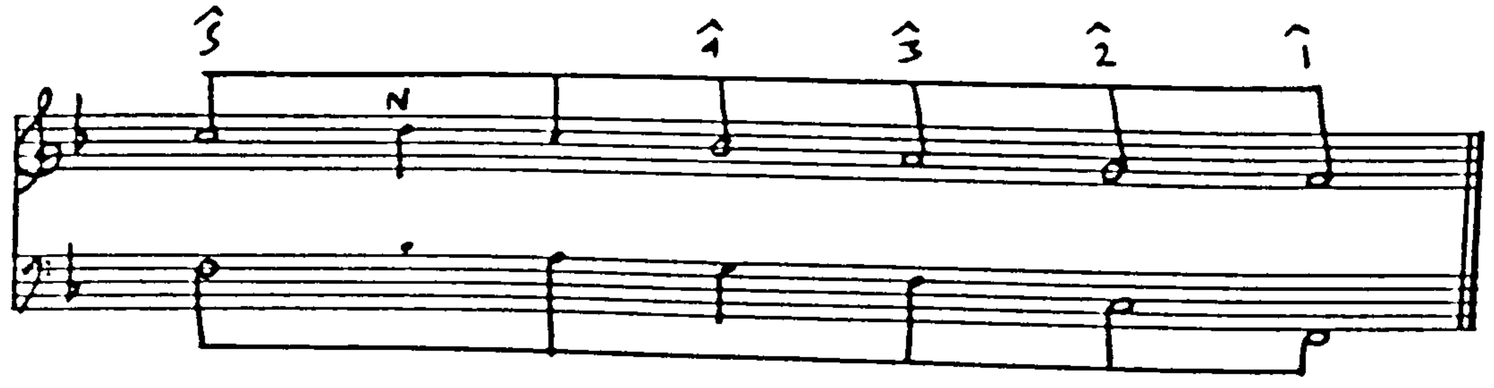
Example 20 continued



Example 21

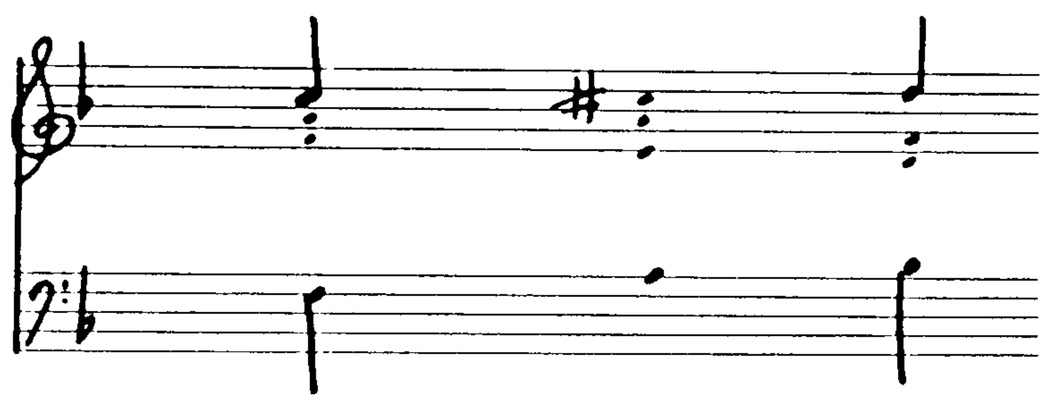


Example 22



Moreover, the use of an upper neighbour note figure to prolong $\hat{5}$ parallels Monteverdi's setting of Perfidissimo volto. Dowland's opening two verses are given music which, in the first instance, defines the upper boundary of the structural diapente and subsequently produces a middleground chromatic ascent to cadence on an A major harmony. Two observations are pertinent here: first, the music of the opening verse is geared toward setting up the chromatic ascent; second, the middleground progression contradicts the established norm given in Example 23.

Example 23



In essence, the A-major harmony is expected to be a passing chord, but the progression, truncated by Dowland's use of the caesura, makes the harmony into an incomplete neighbour note progression. The effect can be described in a number of ways; purists may be dismissive of a progression in which an incomplete chromatic neighbour note figure destroys, in part, the goal-directed nature of the structural diapente, but the effect clearly takes its cue from the text. Hence, Dowland's analogue of 'strange' is a standard progression rendered irregular by the use of the caesura - the strange use of the caesura. Moreover, when the same music is repeated the strongly implied continuation

to d" becomes an analogue of 'long desire'. Thus the text exerts an influence over the musical structure appropriately expressed by the slogan 'the words are mistress of the harmony'.

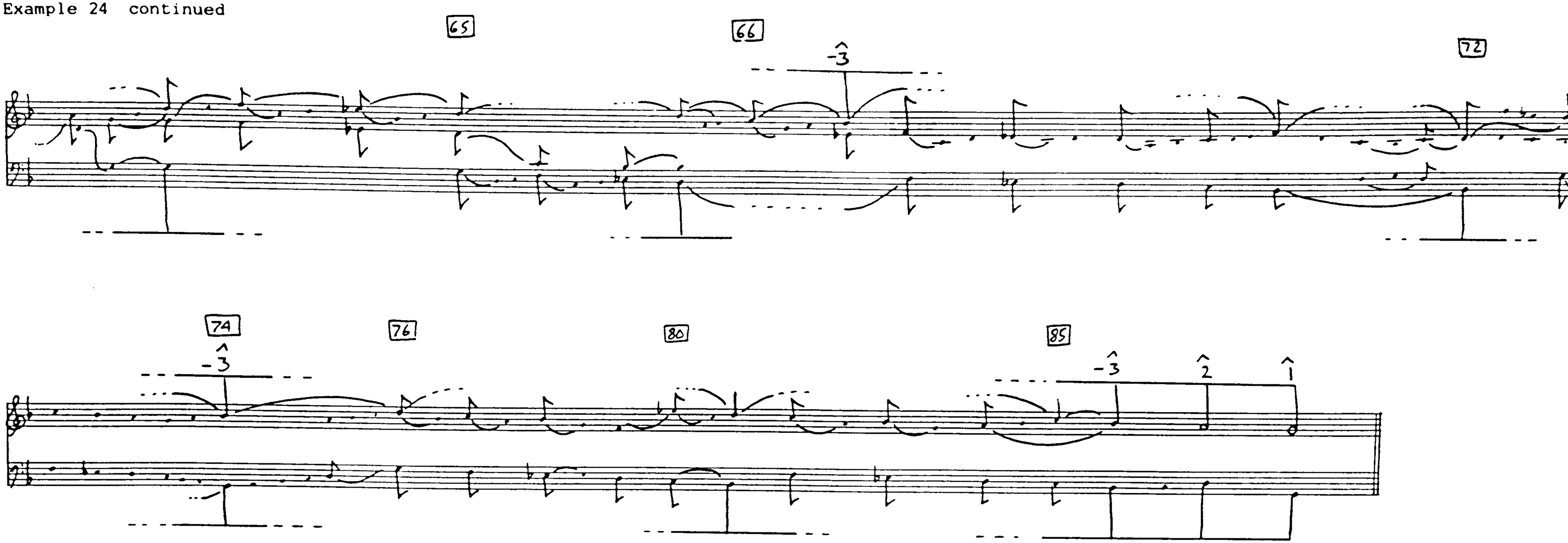
A further principle is demonstrated in Dowland's song, relating to the dominance of the chromatic progression, which is as follows. The above mentioned analogue is so complex to compose out that the second half of the work is almost entirely devoted to balancing the structure in order that the piece realizes all of its implied structural goals. Hence, the relationship between text and music in the second part of the piece is less close than that of the first. Indeed, only the middleground consecutive octaves of 'frail pleasures' play a role at the aesthetic level.

The contradiction of an established norm can be an important feature of the expression of a text. Moreover, the use of progressions involving consecutive fifths or octaves in the middleground can result in some ingenious analogues.[44] Consider, for example, Monteverdi's,[45] Io mi son giovinetta whose graphs are given in Examples 24-6. The plethora of middleground consecutives in this madrigal is probably due to a close correlation between text and music. The poem, given below, is typical of the bucolic verse popular in the late Cinquecento and early Seicento.

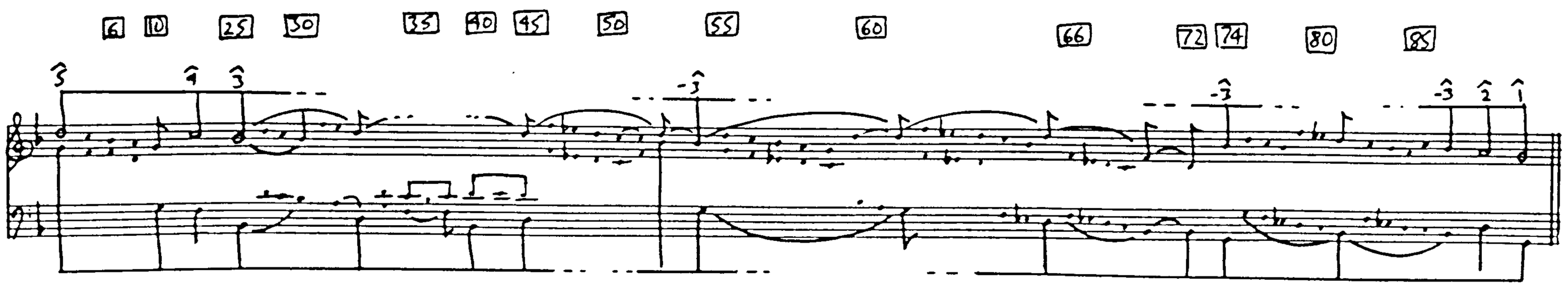
'Io mi son giovinetta
E rido e canto alla stagion novella',
Cantava la mia dolce pastorella;
Quando subitamente
A quel canto il cor mio
Cantò
Quasi augellin vago e ridente:

Example 24 Io mi son giovinetta (Monteverdi)
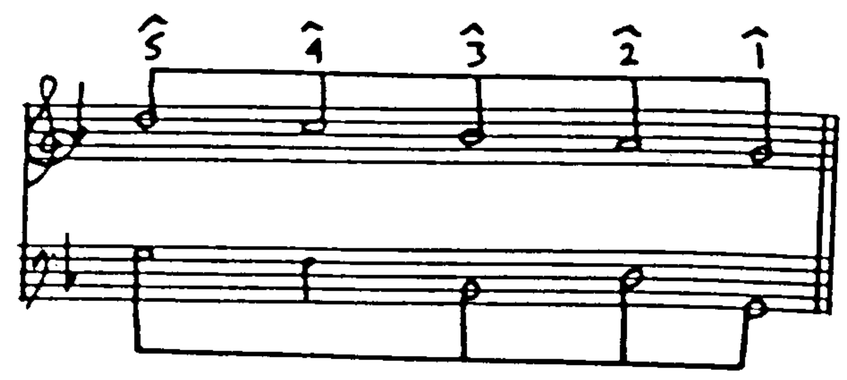
Example 24 continued



Example 25



Example 26



'Son giovinett'anch'io
E rido e canto alla gentil e bella
Primavera d'amore
Che ne begl'occhi tuoi fiorisce'.
Et ella: 'Fuggi se saggio sei!'
Disse l'adore:
'Fuggi, ch'in questi rai
Primavera per te non sarà mai'.

'I am young and I laugh and I sing to the new Spring'. Thus sang my sweet little shepherdess, and suddenly, when I heard that song my heart sang as a merry and pretty little bird: 'I too am young and I also laugh and sing to the sweet Springtime of love that blooms in your lovely eyes'. And she sang: 'Fly if you are wise!' Ardour said: 'Fly for in these eyes there will never be Springtime for you'.

In Monteverdi's view, the dominant concept of the text is 'giovinetta', and therein lies the key to the middleground consecutives. Although the letter of the law regarding parallel fifths and octaves is unbreached, the spirit is clearly violated. Hence, the youthful shepherd and shepherdess are represented by compositional naiveté and Monteverdi's analogue of 'giovinetta' is music with middleground consecutives.

Monteverdi's analogues (there are others such as the melisma for 'singing' on 'canto' at bb.21-3) are very localized and, in this instance, make no further demand upon the music beyond their exposition. This effect is in stark contrast to the piece by Dowland where the second half of the composition was dominated by the composing out of the analogue of 'strange'. Moreover, given the logistics involved, it is obvious that the position of a concept within a text can dictate the options available to the composer. Hence, if Dowland's text had ended with 'strange

beauty', then he could not have employed an analogue requiring subsequent composing out.

* *

If ingenuity in analogue expression represents but one important part of the madrigalist's aesthetic level palette, then the remainder may be said to comprise the sense of appropriateness governing the conjoinment of a text with its music. Moreover, the diachronic aspect of this relationship, having given rise to the polemics of Galilei and Artusi[46] during Pecci's time, reflects the compositional methodologies of both the first and the second practice. The nature of the difference between these two styles, however, defies precise definition since the stylistic features of the first practice are also to be found in the compositions of the second, even though the converse is not true. The first and second practices are not, therefore, two mutually exclusive categories of musical composition nor are they binary opposites. Thus, if all we can state with certainty is that the second-practice madrigalist was an artist who claimed freedom from existing compositional rules when he thought it appropriate and thus operated within the 'zodiac of his own wit';[47] it is from this vantage point only that we may proceed. In essence, the known rules of sixteenth-century counterpoint[48] must form the basis of any inquiry, and their contradiction, the evidence of a correlation between text and music. Moreover, it is not necessary that

the contradiction be outright for, as we have seen, Monteverdi's Io mi son giovinetta breaches the spirit but not the letter of the laws of counterpoint. Hence, our view of contradiction must remain flexible.

This sense of contradiction has a parallel in the writings of the Russian formalist Viktor Shklovsky; consider the following résumé by Terence Hawkes.[49]

> [Images] and all other literary devices such as phonetic patterns, rhyme, rhythm, metre, the use of sound not to 'represent' sense, but as a meaningful element in its own right, were assigned by Shklovsky to one central use: that of 'making strange' (ostranenie). According to Shklovsky, the essential function of poetic art is to counteract the process of habituation encouraged by routine everyday modes of perception. We very readily cease to 'see' the world we live in, and become anaesthetized to its distinctive features. The aim of poetry is to reverse that process, to defamiliarize that with which we are overly familiar, to 'creatively deform' the usual, the normal and so to inculcate a new, childlike, non-jaded vision in us. The poet thus aims to disrupt 'stock responses', and to generate a heightened awareness: to restructure our ordinary perception of 'reality', so that we end by seeing the world instead of numbly recognizing it: or at least so that we end by designing a 'new' reality to replace the (no less fictional) one which we have inherited and become accustomed to.

Ostranenie is thus a most helpful concept to the musicologist. The art of the second-practice madrigalist clearly disrupted the process of habituation engendered by other contemporary musical styles; thus achieving Shklovsky's primary concern. Indeed, were one to substitute second-practice madrigal for poetic art then Hawkes' résumé fits our needs rather well. Ostranenie may thus be equated to 'contradiction' or 'irregularity'. Moreover, the process of achieving ostranenie need not involve the use of dissonance since the sudden transfer of register, for example, may produce a similar effect of 'making strange'.
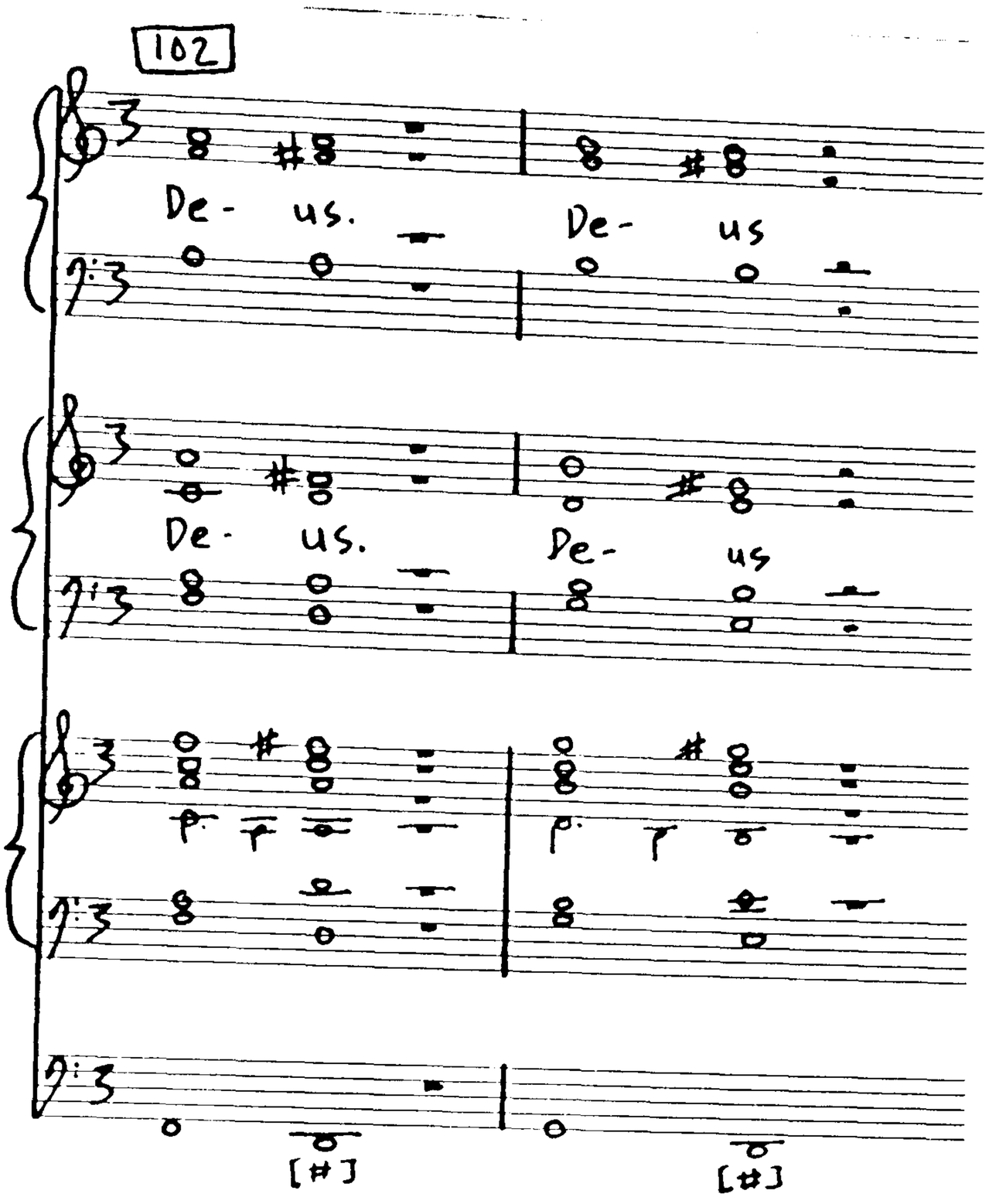
Within the context of word-music relationships the bond between the poetic image and the music 'rendered strange' accorded to that same image is, of necessity, an arbitrary one. Moreover, this phenomenon duplicates Saussure's following observation.[50]

> The linguistic sign unites, not a thing and a name, but a concept and a sound image. The latter is not the material sound, a purely physical thing, but the psychological imprint of the sound, the impression that it makes on our senses.

Saussure then designates 'the combination of a concept and a sound image a sign',[51] and, accordingly, I will term expression whose primary aim is to create strangeness, 'signified expression'. This principle is, therefore, similar to that of the Wagnerian <u>leitmotif</u> where a specific concept is associated with particular music whose nature is at thematic variance with the surrounding music.

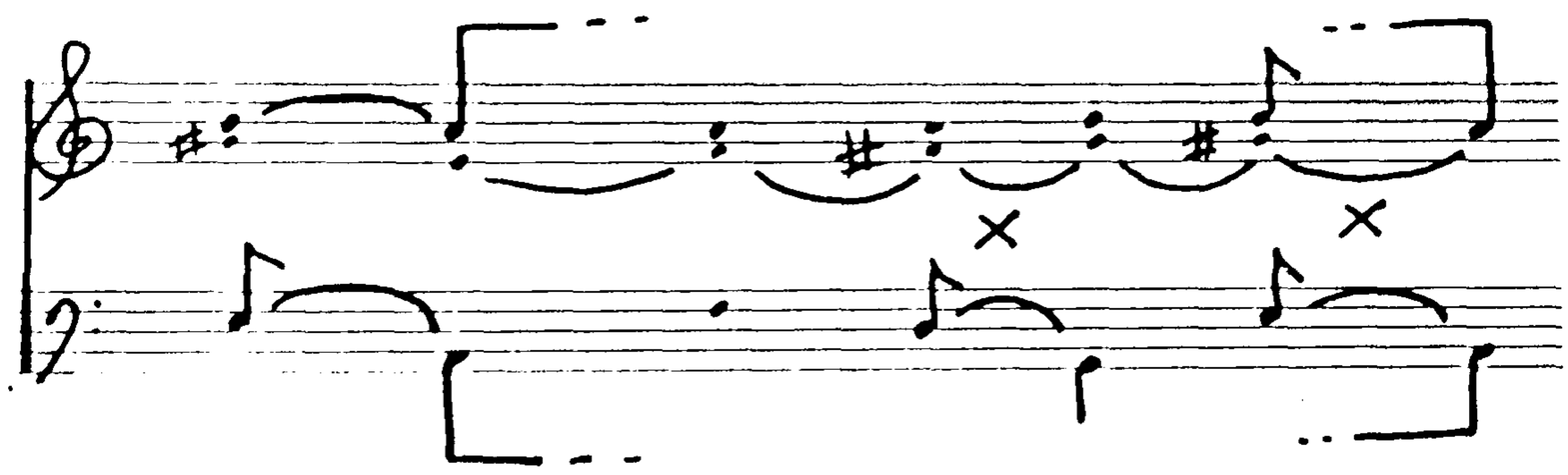
Returning now to the Dowland song discussed previously, we have seen from Example 23 that the regular musical progression, obeying the canon of sixteenth-century counterpoint, is contradicted. Furthermore, Dowland's expression of 'strange' is an analogue whereas a very similar progression in other circumstances, by dint of making the music 'strange', would give rise to signified expression. Consider the extract, given in Example 27, from Giovanni Gabrieli's motet <u>In ecclesiis</u>.[52] Gabrieli inserts caesuras following each 'Deus', thereby disrupting the contrapuntal sense of the passage since the D major harmony strongly suggests an uninterrupted move to the G major harmony.

Example 27 In ecclesiis (G. Gabrieli)



The regular progression is given in Example 28 and the crosses mark the occurrences of the caesura.

Example 28



The consequence of this is to generate a heightened awareness of 'Deus'; an effect entirely in keeping with the sense of the motet. Thus the musical similarity at

the middleground level between the Gabrieli fragment and Dowland's song belies the composers' differing responses to their texts and illustrates that sophisticated text expression is a phenomenon not solely confined to the madrigal.

The concepts described in this chapter, pragmatic level, aesthetic level, analogue and signified expression, are now to be used as tools to provide a detailed analysis of the extant printed madrigals of Tommaso Pecci. The procedure will be to undertake a structural analysis of each work, noting irregularities which function as signified expression and detailing analogues. This form of analysis may thus be used for any vocal music and has many advantages over traditional methods since the notes written by the composer (or what was printed in his name) play the most important role. The shortcomings of musical notation and the omission of what the composer expected the performers of the day able to supply dictate that such analyses can never achieve total accuracy, but they do represent a move forward. Moreover, by building on the foundations laid by Salzer - the first to break the virtual impasse of post-Einstein madrigal criticism[53] - and supplementing them with a more detailed approach to text expression, a more accurate description of the second practice is within our reach. Thus, if the words are mistress of the harmony, it is to the harmony that we must first turn to find her directives; only then will a truer picture emerge.

Chapter 3 : An Analysis of the First Book of Madrigals

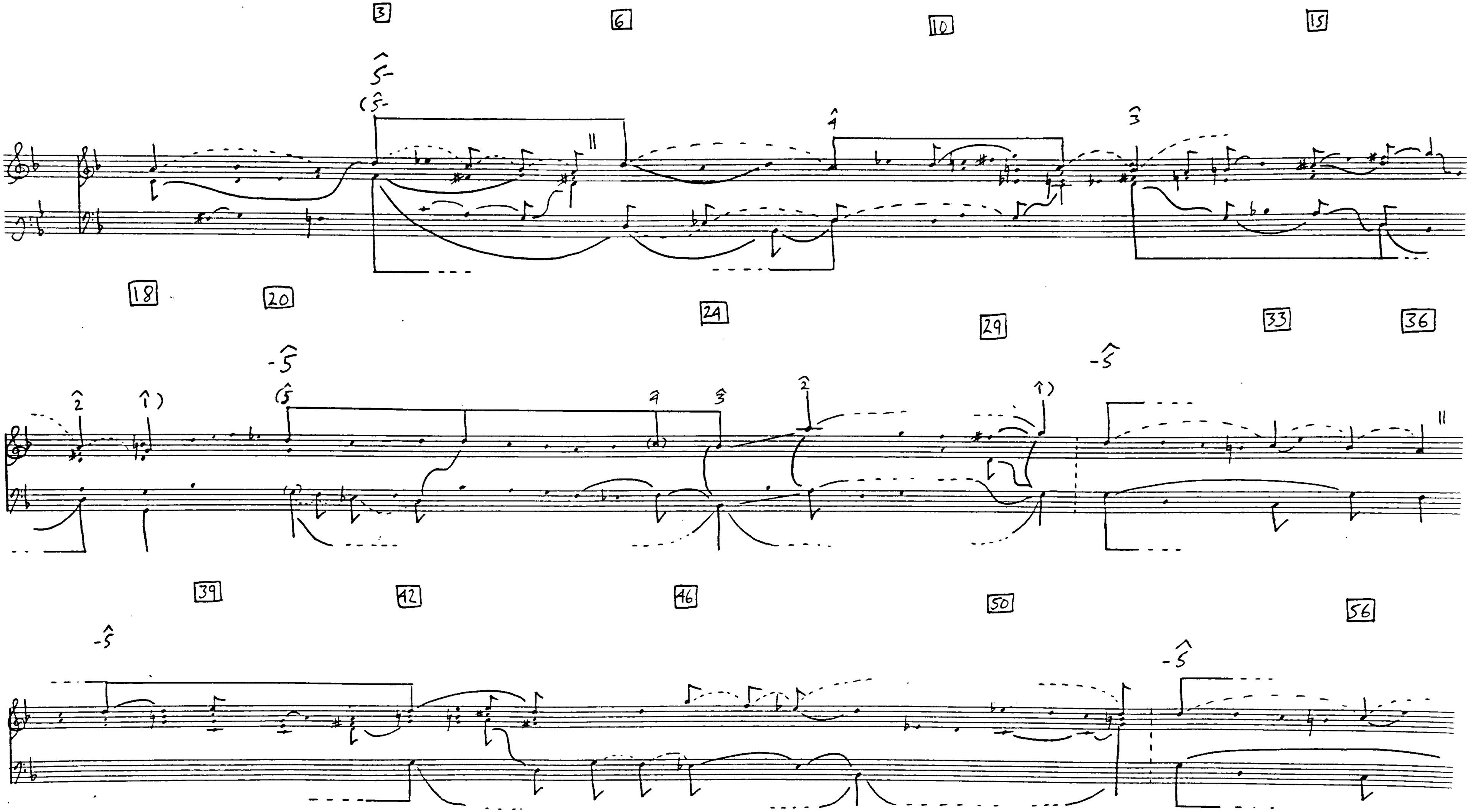
Madonna un tuo sospiro

Madonna,
Un tuo sospiro
Uccide'l mio martiro.
Ma se lieta respiri e d'Amor schiva
Sdegni la face e'l dardo.
Il mio martir s'anniva invida sorte:
Ch'ad un sospir respiro
E'ad un respir sospiro e chieggio morte.

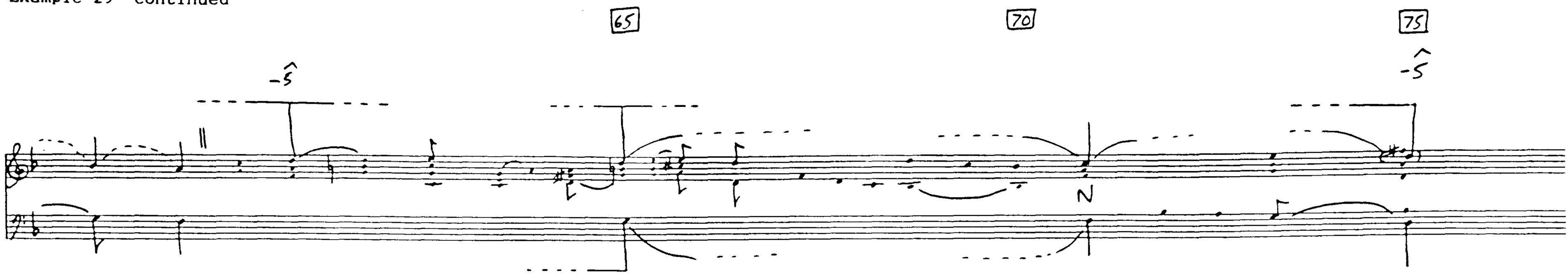
My lady, one of your sighs slays my torment. But, if while smiling you breathe and are loath to love, you disdain the flame and the arrow. My torment conceals an envious fate: for at a sigh I breathe and at a breath I sigh and ask for death.

The structure of Pecci's setting provides an example of how the expression of a text can give rise to analogues having effect at the background level. In essence, the work is a series of contrapuntal variations on a middleground diapente descent through d"-g', but the final background descent, which would have fully resolved all of the implied structural goals, never actually takes place. Thus the piece is of the complex tonal type G2-flat-D (G). Examples 29 and 30 give the structural graphs and Example 31 one possible resolution to the structure. The discrepancy between $\hat{1}$ and the final is caused by an analogue of 'morte', which, in leaving the structural diapente incomplete, represents the 'discontinuity' of the term. Hence the structure 'ceased to exist' before the loose ends could be tidied up and Pecci's analogue portrays this effect with dexterity.

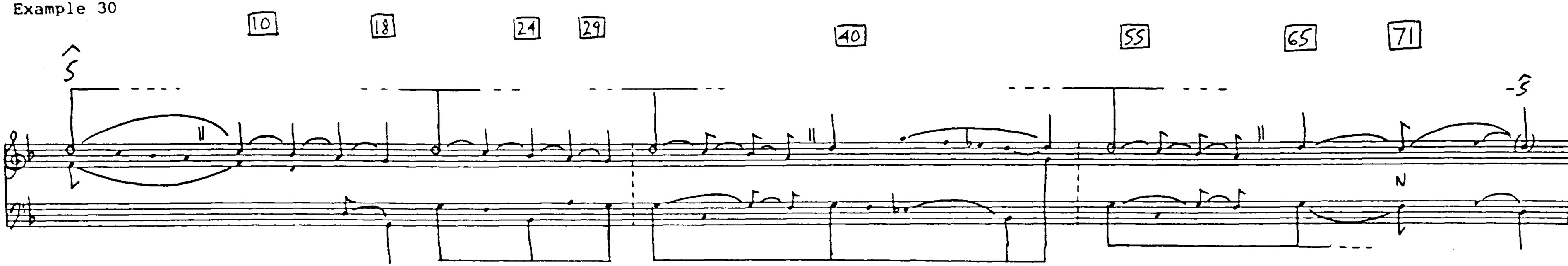
Example 29 Madonna un tuo sospiro



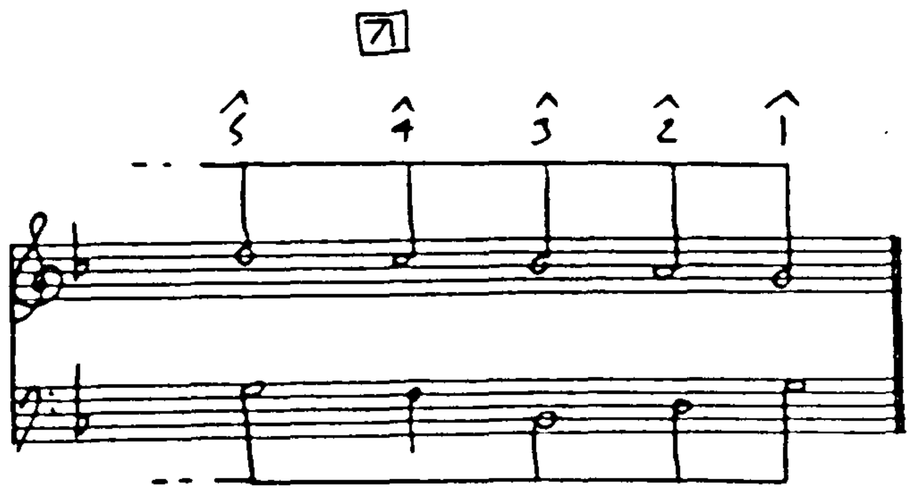
Example 29 continued



Example 30



Example 31

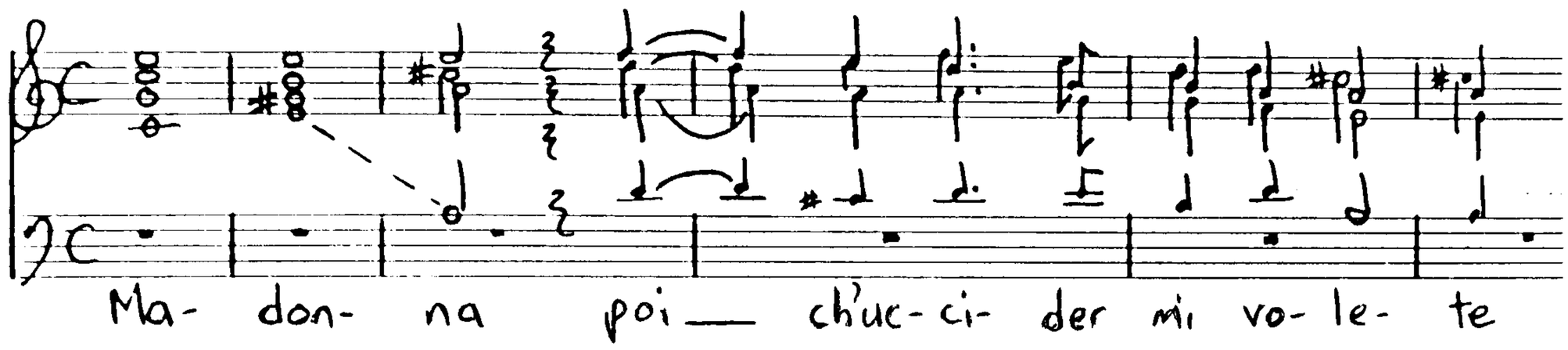


The opening of the work presents a bare perfect fifth, erroneously suggesting the a' to be some kind of $\hat{5}$, but this unusual occurrence is probably inspired by the text and, in particular, 'Madonna'. It was suggested in Chapter 1 that the first book of madrigals might carry a secret dedication to the Madonna, and to this we must now turn. The harmonic rhythm of bb.1-3 is redolent of misura di breve, traditionally associated with serious subjects, and the increase in rhythmic activity at b.4 suggests the influence of the note nere madrigal. This abrupt change effects an isolation of 'Madonna'. Indeed, the smooth melodic contour of bb.1-3, the gentle effect of the 4-3 suspension at b.3, and the erroneous diapente of the opening, conspire together to produce an atmosphere of benign tranquility, evocative of an invocation. The fact that the opening verse is the first word set to music to appear in print under the author's real name, together with the positioning of the work within the book and the above mentioned musical characteristics, suggests that Pecci took his obligation to the queen of his city seriously. Indeed, there is no other sequence of events which would account for all of these characteristics but that the first book of madrigals is dedicated to the Madonna. It is only from this perspective that a full comprehension of the madrigal is obtainable.

It is possible that Pecci and Tantucci took the idea for the dedication from Marenzio[1] whose Madonna poi ch'uccider mi volete opens his third book of five-part madrigals. Example 32 gives the opening of Marenzio's

madrigal and its similarity with the Pecci work extends as far as the rhythmic change after 'Madonna'.

Example 32



Returning now to structural matters, the chiavette configuration is extended by Pecci to include the G below the F3 clef at b.18. Its purpose is twofold: first, to help define the G as a potential final, and second, to introduce irregularity. The first of these could equally well have been achieved by using g instead of G at b.18 and Pecci's avoidance of the obvious is perhaps a harbinger of the intention to leave the structure incomplete. Moreover, the effect is further underscored by the subsequent closure of the middleground diapente at bb.24-9, where the middle-ground consecutive octaves are highlighted by transference to the upper register. Both complete appearances of the middleground diapente are, therefore, irregular and they are thrown into high relief by extremes of register. Perhaps the presentation is overt so that there could be no possible misinterpretation of them as mere accidents arising from a faulty technique. If so, this raises doubts as to whether Pecci intended his work to circulate solely amongst his own circle since these two irregular diapente progressions bear the hallmark of a built-in

defence against accusations of compositional remiss. Moreover, the consistency with which Pecci treats the middleground diapentes and the truncation of the background structural diapente conspire to produce an effect of unity which overrides the fragmentary nature of the background. In essence, if the 'morte' analogue dictates that the work should end with a D final, then Pecci, by dint of the irregular middleground diapentes, gives clear indication of the discrepancy between $\hat{1}$ and this final. The expression of 'morte' is, therefore, a major concern to the composer.

By confining the second verse almost entirely to the pragmatic level, Pecci is able to define d" as the upper boundary of the structural diapente and the foreground interrupted structure implies g' to be the ultimate tonal goal of the piece. Moreover, the neutral effect of the music of this verse helps to maximize the contrast with the more emotive 'Uccide'l mio martiro' of the following one. Indeed, only the rests before 'sospiro' in the second verse play any part at the aesthetic level and even these are mere clichés. The signifiers of 'Uccide'l' and 'martiro' are, by and large, augmented triads but their influence is not limited to the foreground. Pecci, by dint of having first used a major triad on d' functioning as a dominant, elides the middleground $\hat{3}$ with the major third above d' and this strident effect introduces dissonance into the middleground. Indeed, the setting is rendered more dissonant by the many foreground false relations in addition to the occasional 7-6 suspension. The first full appearance of the middleground diapente, then, presents the
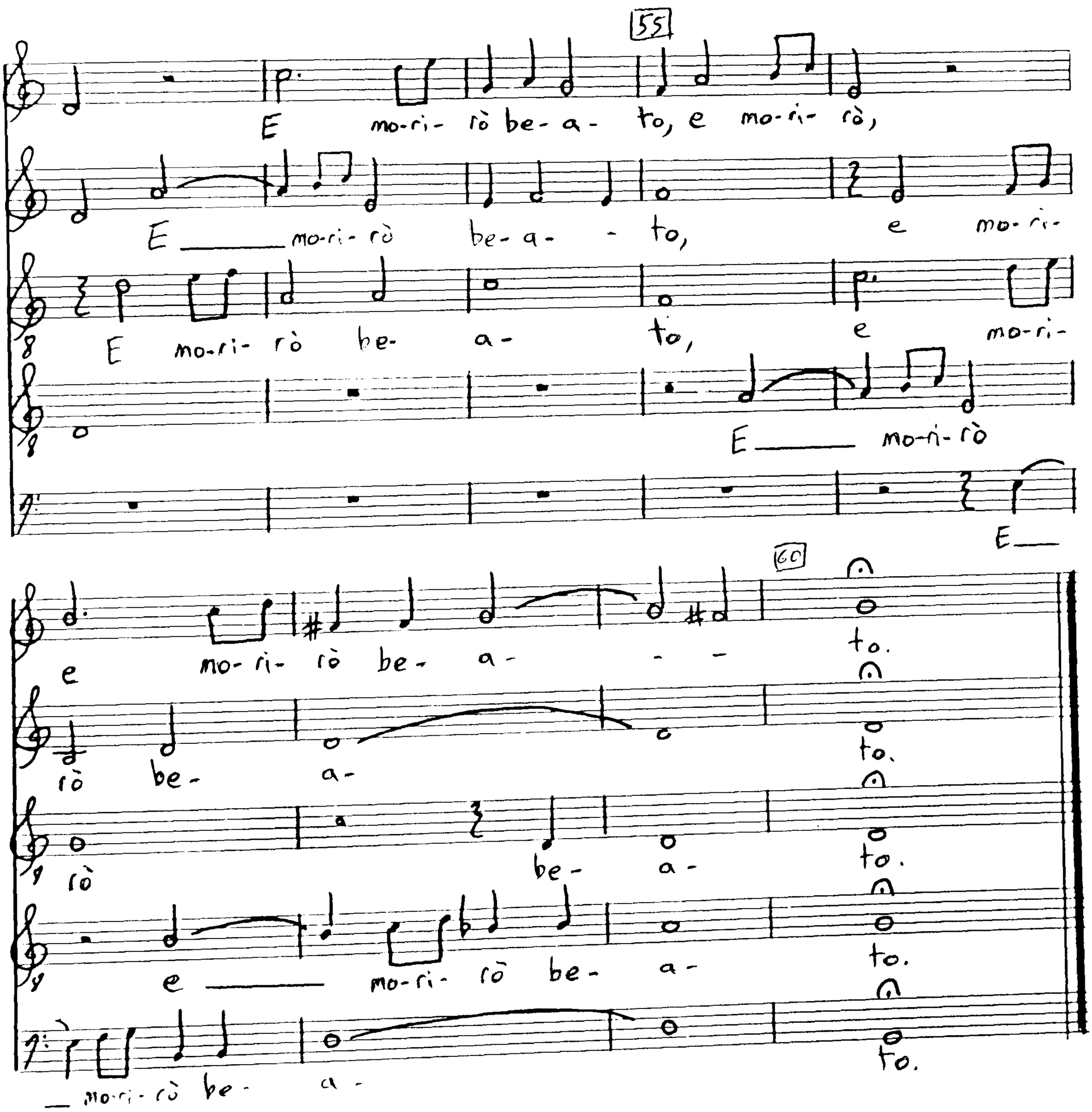
descent through two 6-5 progressions terminating with the rather ponderous cadence at b.18. Hence, there is the strong suggestion that the work will close with a G final.

The dramatic potential of the conditional 'Ma se lieta respiri e d'Amor schiva Sdegni la face e'l dardo' can best be fully realized through performance and Pecci's setting affords such an opportunity, particularly with the virtual homophony of bb.22-4 which concludes the sentence. The composer's analogue of 'dardo' in the quinto at b.23 appears in a much lighter vein especially when the course of the 'arrow' changes direction at the final moment thus depicting the 'Sdegni' of the fifth verse. Verse six, however, raises issues of an altogether different nature since the composer inserts a caesura which disturbs the flow of the text. Furthermore, this is but one facet of the verse's treatment warranting further scrutiny.

The subject of verse six, 'martir', exhibits anaphora with the object of verse three but Pecci, rather unusually, disregards this. It is possible, therefore, that the melismatic signifier of 's'anniva',[2] the verb of the sixth verse, 'conceals' the anaphora. However, the object, 'invida sorte', is itself subjected to a concealment since the music of this phrase is a quotation from Monteverdi's[3] Longe da te cor mio. Compare Example 33 with bb.30-6 of Pecci's Madonna. There can be little doubt that Pecci is referring to Monteverdi's madrigal even if the latter's work reached the press after Pecci's first book was published.[4] Pecci must, therefore, have had access to a manuscript copy. The text of Monteverdi's fragment is

important: 'E morirò beato', 'and I shall die blessed'. Clearly, the sentiment of the quotation is appropriate to the concept of this madrigal acting as a dedication. Moreover, Pecci, by combining his own text with a signifier of 'E morirò beato' implies that it is an 'envious fate' to 'die blessed'.

Example 33



Monteverdi's original point of imitation, featuring as it does the falling sixth which Redlich[5] found so emotional, moves through a complete diapente, and this contrasts with Pecci's treatment of the same which yields an interrupted middleground structure. Moreover, when Pecci repeats the final couplet[6] he begins with the phrase 'invida sorte' which thus becomes an exclamation on the second hearing. The beginnings of each appearance of the final couplet are marked in Examples 29 and 30 with a dotted bar line[7] and they present regular middleground interrupted structures. It is by means of these interruptions that Pecci affords maximum impact to the truncation of the structural diapente since regular interruptions are highly suggestive of subsequent closure with, in this case, a G final. To return to consideration of verse six, the composer's rather unusual fragmentation is well reasoned and the simplicity of the verse's syntax overrides the discontinuous nature of the music. Thus, any apparent loss in immediate text intelligibility is a small price to pay for the musical effect of the end product.

There are few aspects of musical style which compare to the anathema of using the same music for different words in the mature madrigal, but this is precisely what Pecci does in verses seven and eight. Here the chiasmus 'Ch'ad un sospir respiro E'ad un respir sospiro' is lent prominence by the composer's strident stylistic ruse. Although the chiasmus <u>per se</u> has a near equivalent in counterpoint (the rondellus or voice exchange), had Pecci chosen this option then the result might not have been prominent at all

amidst the counterpoint of the rest of the madrigal. Hence, this effect would have lacked ostranenie and the setting presented illustrates not simply the figure, but the like accentual patterns of the two parts are also given high relief by the same signifier.

The setting of the final phrase, 'e chieggio morte', has been discussed already in terms of the effect of the 'morte' analogue on the background structure, but the signified expression of the phrase is rich in both affectation and dissonance. In the four appearances of this, the first three contain acrid dissonance caused by 2-3 suspensions between the canto and one of the other parts. The final setting, however, has a 6-7-6 figure strongly suggesting a resolution to f" in the canto, but this is thwarted by the substitution of f"# above the D final at b.75; this effect would have done Gesualdo proud. At the background level, therefore, the c" of b.71 gives the clear impression of $\hat{4}$, and even as late as the penultimate bar this image is undeniably strong. Thus the truncation of the structural diapente is most strongly effected at the final bar and the exposed false relation of f-f"# adds to the overall expression which is at all times highly affective. Moreover, as the rate of harmonic change is once again redolent of misura di breve, the serious nature of 'morte' is clearly alluded to and the overtly consonant preceding music lends great prominence to the effects of the final phrase.

Pecci's reading of the text contains peculiarities above and beyond the general characteristics of the mature

madrigal, and the four main concepts are given below with their features.

'Madonna' - misura di breve, diapente of a'-d' implied, conjunct motion in upper voice.

'invida sorte' - parody of Monteverdi's 'E morirò beato', regular explication of a middleground $\hat{5}$-$\hat{4}$-$\hat{3}$-$\hat{2}$ interrupted structure, separation of this phrase from the rest of verse six.

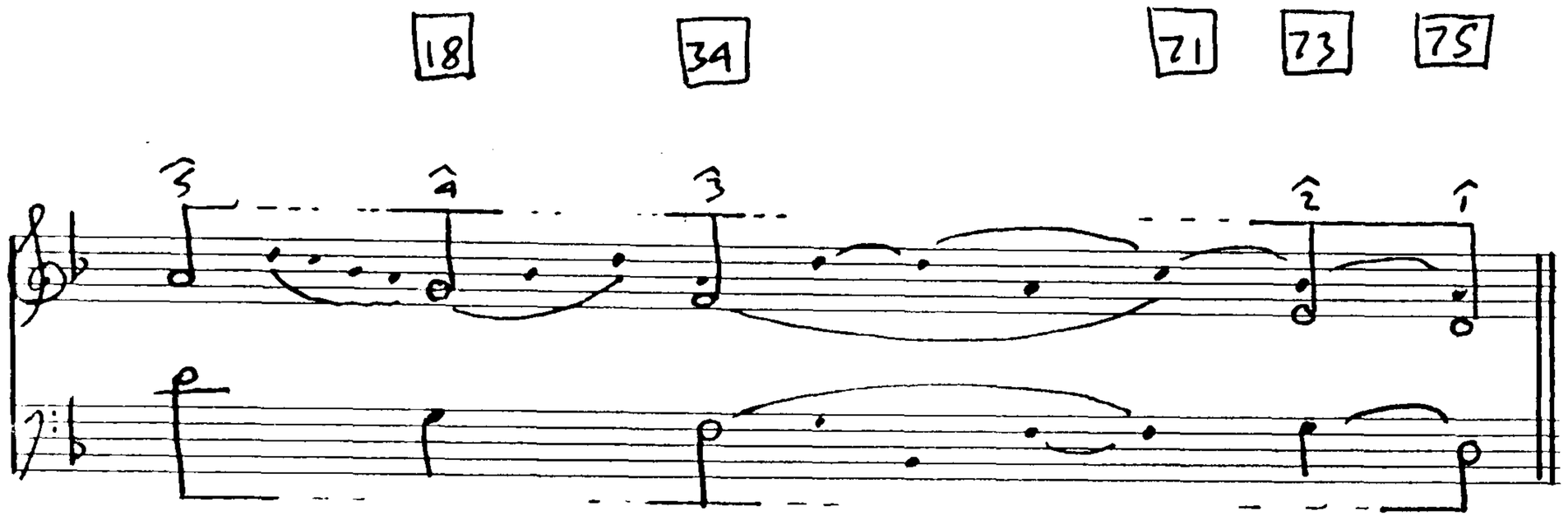
'Ch'ad un sospir ... sospiro' - irregular stylistic feature.

'e chieggio morte' - truncation of structural diapente, acrid dissonance, misura di breve.

These four items form a coherent deconstructed version of a text which, in its original form, treads the fine line between the erotic and the spiritual.[8] In this instance though, the madonna of the original text is an earthly figure to whom the poet addresses his rather transparent narrative and the 'envious fate' is clearly to experience death in the metaphorical sense of the word. Indeed, that could easily be misconstrued as the sum total of the madrigal were it not for the four items listed above. If the 'Madonna' dedication hypothesis is correct then, the sub-text should present some independent structural characteristic observable in the music. Example 34 gives a graph presenting an alternative reading of the structure

which is now considered as an explication of the a'-d' diapente, the 'Madonna' diapente.

Example 34



Each of the diapente degrees is associated with at least one of the lines of the sub-text: 'Madonna', $\hat{5}$; 'invida sorte' and Ch'ad ... sospiro', $\hat{3}$; and 'e chieggio morte', $\hat{2}$-$\hat{1}$. The only irregular aspect of the explication of the Madonna diapente concerns $\hat{4}$ which, as we have seen, is the implied final of the background structure. From the point of view of the Madonna diapente then, the structure is complete and, in essence, is a plagally conceived work with all structural goals fully realized. The tension existing between the reading of Examples 29 and 30 and that of Example 34 is itself an analogue of the tension between the Madonna of the text, a distinctly earthly creature, and her counterpart of Pecci's sub-text, a spiritual being. If the former appears to have the upperhand in the structure it is due to Pecci's deliberate ambiguity since the spiritual one offers the only resolved reading of the madrigal structure. Thus Pecci transforms the text to meet

the demands of his Sienese birthright and the esoteric richness of the final product must cast doubt on Tantucci's insistence that the composer was completely ignorant of the intention to send the first book of madrigals to the press.

Se gli amorosi miei

Se gli amorosi miei gravi tormenti
L'ardor dal viso e non dal sen m'han tolto,
Et s'un nembo di duol pallido e folto
V'asconde i rai delle mie fiamme ardenti,
Perché, stelle d'Amor chiare e lucenti,
Mirate il freddo incenerito volto?
Mirate il cor dove l'incendio accolto
Più chiare ha le faville e più cocenti.
Così in gelida scelce anco dimora
Chiusa favilla e talhor d'Etna il seno
Sotto faldo di neve arso fiammeggia.
Non ha folgori il Ciel quand'è sereno;
Ma, se livido nembo il discolora,
Gravido il sen di fiamme arde e lampeggia.
(Guarini)

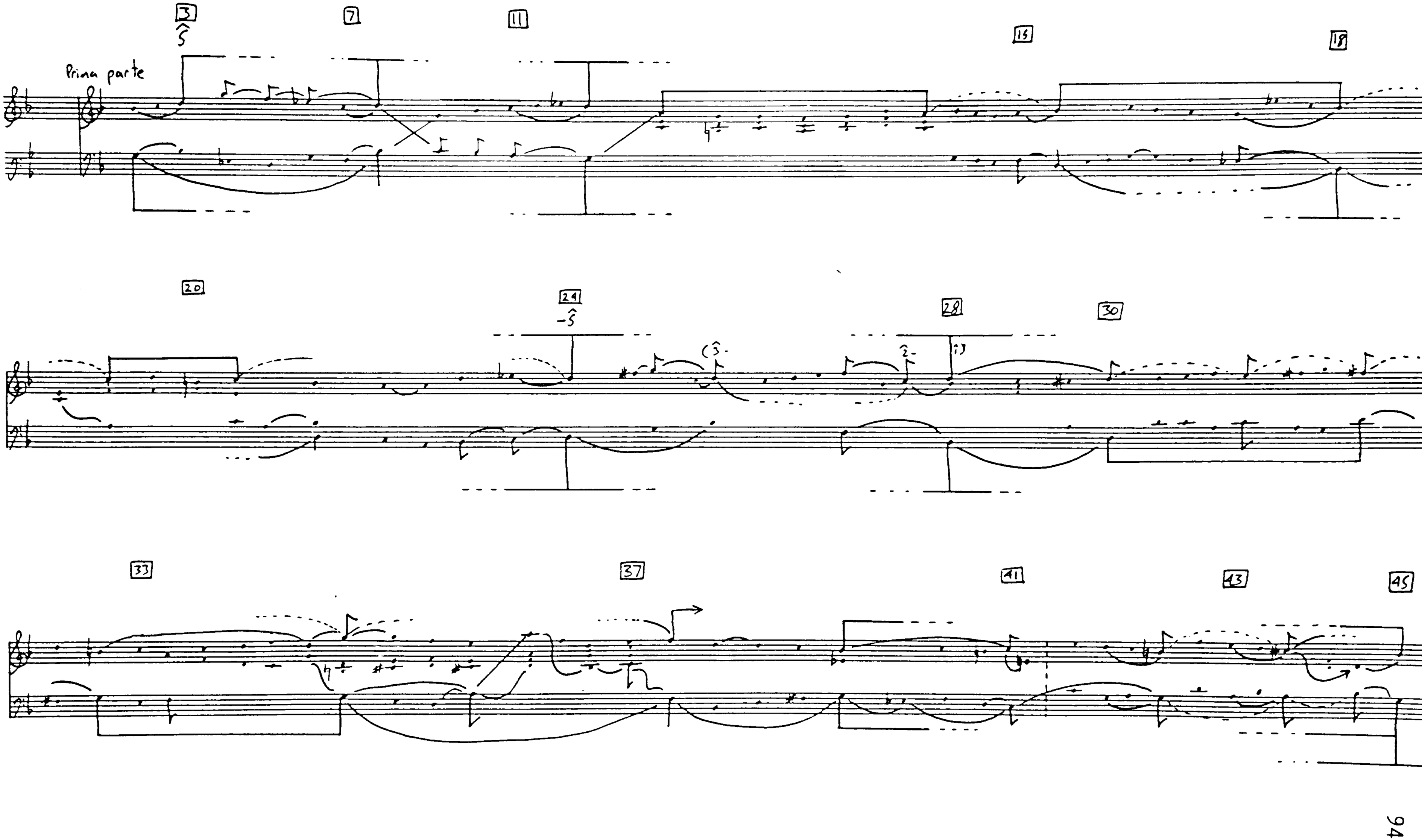
If my amorous woeful torments have removed the glow from my face but not from my breast, and if a thick and pale cloud of grief conceals the rays of my ardent flames, why then, bright and shining stars of love, do you look upon my cold ashen face? See into the heart where the welcome fire has its brightest and hottest sparks. Thus in icy flint the sealed spark still dwells and sometimes beneath a blanket of snow the burning breast of Etna glows. There is not lightning in the sky when it is clear; but, if a leaden cloud stains it, its heavy breast burns and flashes with flames.

In this, Pecci's longest extant madrigal, the structural dimensions suggest tonal coherence to be a <u>sine qua non</u> of the extended mature madrigal, and indicate that the epigrammatic style was not the universal vogue of the late <u>Cinquecento</u> and early <u>Seicento</u>. Guarini's sonnet, abounding as it does in <u>concettismo</u> though perhaps lacking <u>acutezza</u> and <u>brevità</u>, is the sole example of this poetic form found in Pecci's two madrigal books. Moreover, it is no mere coincidence that the composer chose a sonnet to display his prowess with musical structure since the sophisticated nature of the former serves to highlight the

refinement of the latter. Thus, if the previous madrigal demonstated that the expression of a text can cause background tonal goals to be left unresolved, then this composition is completely antithetical; so erudite is its craftsmanship, so reasoned is its conception.

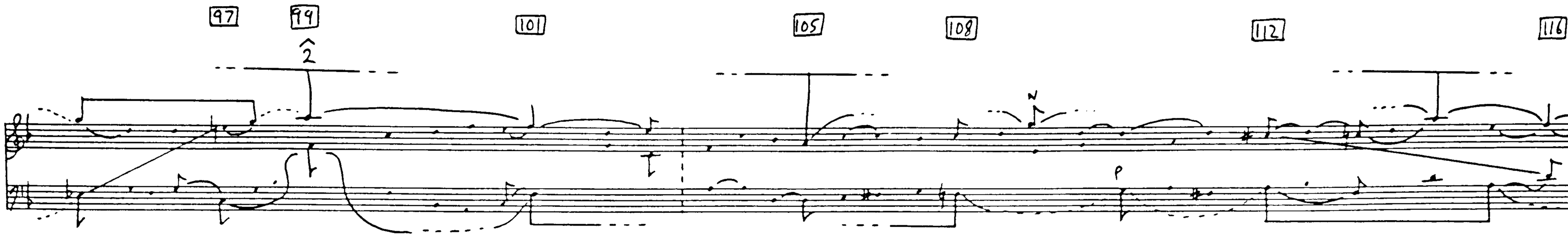
The work is built upon the structural diapente d"-g' (see Examples 35-7) and is a G2-flat-G tonal type. The prima parte consists of a prolonged $\hat{5}$ at the background in which B♭ and D are tonicized. In the subsequent descent to $\hat{3}$, the background consecutive fifths are regular since they assist the directed motion of the structure. The $\hat{2}$ is prolonged for over thirty bars and closure is irregular because the final bass note, G, lies below the range of the F3 clef. This gives a sense of directed motion to the bass (by dint of the octave arpeggiation) and the irregularity is, therefore, in the service of overall background structure. Moreover, the extended bass range is counterbalanced by the octave transfer of $\hat{2}$ in b.99, which also functions as an analogue of 'Ciel'. Thus, in exceptional circumstances the essential tonal motion need not be restricted to the ranges implied by the clef configuration. Furthermore, on both the occasions in the opening madrigals when Pecci has extended the range of the clef configuration to include structurally important notes, the extensions have been balanced so that the soprano and bass ranges have each included a leger line.

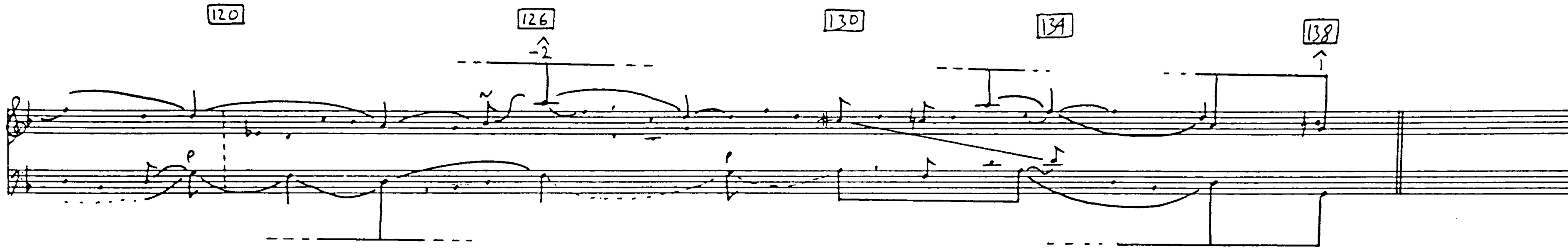
Example 35 Se gli amorosi miei



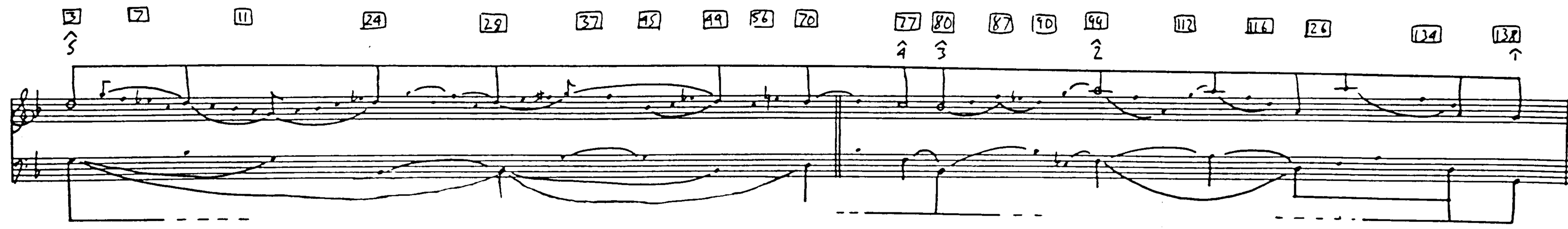
45
49
-3
56
58
60
P
65
70
-5
(3- 2- 1)
75
77
80
Seconda parte
4
3
83
87
90
92
N

Example 35 continued

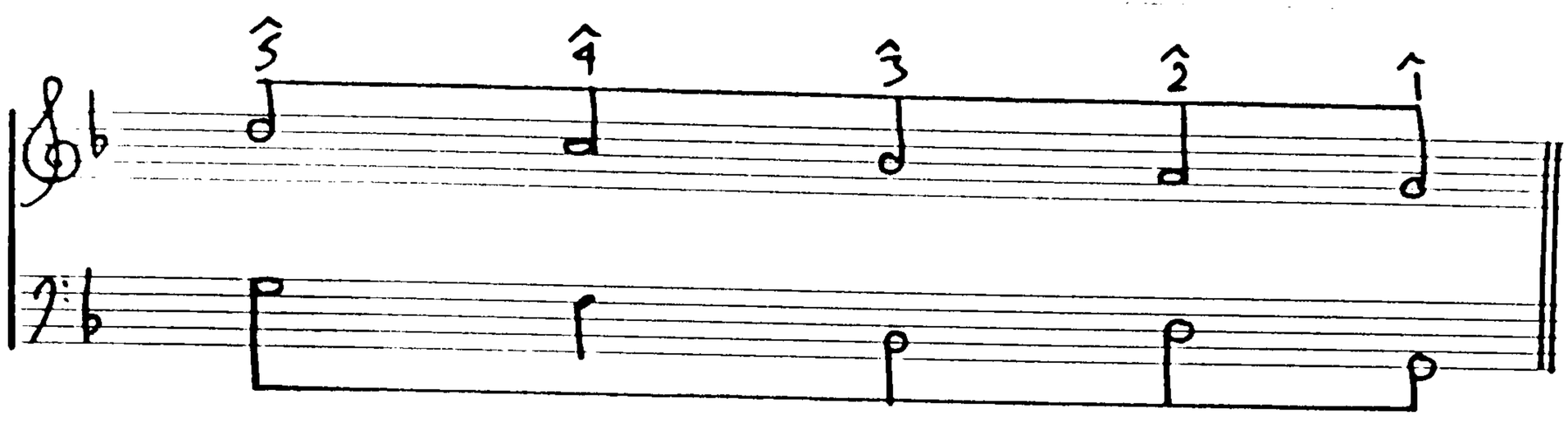




Example 36



Example 37



As is often the case in Pecci's work, the prolongation of $\hat{5}$, in a composition in the chiavette configuration, is characterized by middleground scalic ascents and descents through the soprano diatessaron and diapente. These help to create a sense of directed motion in the middleground and are an essential component of the text's dramatic pacing. Indeed, the background stasis of a prolonged $\hat{5}$ frequently assumes the role of a foil against which middleground episodes can be played off.

The opening verse of the text provides a fine example of how breaking a pattern can emphasize, and create, signifiers of concepts such as 'gravi tormenti'. The first part of the verse has music whose smooth melodic contour and wholly consonant formulation suggest a quasi parlando style, but this is intended to give maximum impact to 'gravi tormenti'. Moreover, when the Anstieg to d", $\hat{5}$, is immediately followed by a leap to the upper boundary of the soprano diatessaron, the ensuing music is lent great prominence. Thus the 'gravi tormenti' are first signified by the 4-3 suspension in the outer parts at bb.4-5, and, subsequently, by the more acrid dissonances of bb.5-6, themselves underscored by the middleground consecutives

between the bass and tenor at bb.6-7. Furthermore, the pattern of the outer voices, which suggests a 7-6 suspension will follow the 4-3, by truncating the diatessaron descent, creates an analogue of 'torment'. Indeed, the d" which would have completed the pattern is delayed by the addition of a middleground cambiata, and this particular figure in variant forms becomes a characteristic of the middleground of the entire piece.

When Pecci repeats the second verse three times he illustrates a problem arising out of the juxtaposition of two contrasting verses, both requiring expression at the aesthetic level. Any music following a section of text expressed at the aesthetic level will ipso facto create the impression of the pragmatic level, particularly if the former is rich in signifiers. Hence, the initial exposition of verse two is at the pragmatic level and the subsequent appearance (beginning at the end of b.11) initiates the verse's expression at the aesthetic level. The many 6-3 chords giving expression to the second verse are redolent of faburden and the middleground stasis of the same instigates an ascent through the g'-d" diapente, much slower than the soprano diatessaron descent of bb.4-9. Thus, the pacing has retarded and the middleground goal of d" is eventually reached at b.24; again terminating with a cambiata.

Once the pacing is reduced, the ascent becomes an analogue of 'nembo' and this forms part of a trio of analogues each of which rises higher in pitch than its predecessor. Hence, the middleground ascent to d" at b.24

is an analogue of 'nembo'; the diatessaron rise to g'' at b.34, an analogue of 'stelle'; and the appearance of $\hat{2}$ in the upper octave at b.99, an analogue of 'Ciel'. Thus the natural order of cloud, stars and heaven is depicted in the middleground structure of the madrigal. A further analogue from the third verse, pertaining to 'folto', is found at bb.18-24 where, after the scoring had been reduced to paired voices in imitation, the reinstatement of full vocal forces depicts 'density'. The treatment of the fourth verse, relating to the analogue of 'concealment', is entirely opposite to that encountered in the previous madrigal. In Se gli amorosi miei the 'rays of the poet's ardent flames' are 'concealed' so that the verse is presented at the pragmatic level, which contrasts with the previous madrigal when a meaningful quotation from Monteverdi was concealed in the music of 'invida sorte'. Thus the emotive language of the fourth verse is 'concealed' in the pragmatic level, and the full linguistic message of the same supersedes a deconstructed version giving prominence to 'fiamme ardenti'. Pecci's sensitivity to overall meaning, therefore, produces an analogue of the semantics of the verse in preference to its imagery.

The interrogative 'Perché', set homophonically, is a dramatic ruse and its combination with the 'stelle' analogue of verse five creates a middleground ascent to g''. This subsequently serves as preparation for the following verse, which is expressed by both the failure to continue the ascent and the irregular use of the 6-3 harmony at b.39. Thus the oxymoron 'freddo incenerito' releases the dramatic

tension generated by the ascent and its effect induces the passions corresponding to the text. Moreover, the juxtaposition of the opposites within the oxymoron is in too close a proximity for any analogue to be effected during the single exposition of 'Mirate il freddo incenerito volto'. Pecci's 'stelle' analogue, therefore, serves a dual function since it provides both an ascent for the 'stars' and a point of reference for the descent through a seventh in the mode-bearing voice during the music of verse six. Hence the oxymoron's music is prepared in the preceding verse and its opposition is expressed by the musical figure of an ascent followed by a descent in the canto.

When Pecci repeats the final two verses of the sonnet's octave, he draws attention to the fact that the octave forms a self-contained statement and, accordingly, combines this with the most formal characteristic of the madrigal, repeating the text of the final couplet. The musical process of the prima parte, however, is incomplete and this section cannot stand alone as an autonomous composition. The sequential setting of 'Mirate il cor' produces a middleground ascent in tenths at bb.42-3 but this is truncated on the first hearing; the effect being underscored by the 7-6 suspensions between the alto and bass at bb.42-3. Moreover, the anaphora of verses five and six is also expressed at the aesthetic level; here the descending melodic motif of 'Mirate' is presented in both verses. When the middleground tonal goal of d'' is reached at b.49, the cambiata figure, so prominent throughout the piece, is

chromaticized to c"♯-e"♭-d" and the descent through the soprano diatessaron, which began at b.35, resolves at the same point.

The repeat of the final two verses from the sonnet's octave is mainly at the pragmatic level (save for the 'e più' analogue in the canto at bb.63-7) and the middleground cambiata c"-e"-d" tonicizes D in closing the prima parte. On this occasion, however, the cambiata encloses a regular ascent in tenths in which c"♯ rises to d" in the same octave. Thus all of the musical activity described so far has taken place against a background stasis of the prolonged $\hat{5}$, and the rich resources of middleground structure, in the service of text expresssion, have been exploited to the full.

The sestet of Guarini's sonnet takes the form of a reflection upon the octave and the natural dichotomy existing in the poem is transliterated into the music since Pecci tonicizes $\hat{3}$, of the structural diapente, at the background. This produces an effect in which the prima parte is minor and the seconda parte predominantly major; thus the minor and major regions reflect the nature of the sonnet's octave and sestet respectively. Moreover, this phenomenon is only procurable from the minor tonal type since the relative minor region of a major tonal type lies outside the bounds of the structural diapente. Hence, Pecci's choice of tonal type was influenced more by the sonnet's structure than its affective sentiments.

Although at the beginning of the seconda parte Pecci's quasi declamatory setting is redolent of musical speech,

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it is the signifiers of 'gelida scelce' that dictate the employment of repeated notes in the canto. Here the d'' is elaborated by a complete neighbour note pattern, encompassing a 6-5-3 harmony, which resolves on to the B♭ major chord at b.74. Furthermore, the 9-8 and 4-3 suspensions, although clearly expressive devices in this context, assist the contrapuntal background motion from $\hat{5}$ to $\hat{4}$, and thus serve a dual function. Pecci's analogue of 'Chiusa' is the cadence on to B♭ at b.80 which, by introducing a caesura, creates an irregular twelve syllable line, highlighted by the structural importance of B♭ as $\hat{3}$ in the composition. Thus from here on, the <u>seconda parte</u> elaborates the major region of the tonicized $\hat{3}$ until b.99.

Prepositions such as 'sotto' generate forceful connotations and the phrase 'Sotto faldo di neve' is a problematic case in point. The phrase 'e talhor d'Etna il seno' is exposed at b.80 in the canto and closely imitated by the quinto in the next bar. The tenor enters beneath these two voices thereby creating double counterpoint with the previous phrase. In this arrangement, however, the relationship between the 'breast of Etna' and the 'blanket of snow' is inverted since the word order dictates that 'sotto' be presented 'under' the voices of 'Etna' phrase to comply with the connotations of the preposition. Thus, at the outset, the 'blanket of snow' lies beneath 'Etna'. This state of affairs has to be resolved and the double counterpoint progresses until 'Sotto faldo di neve' reaches the canto at b.86. Moreover, the subsequent repetition underscores the logical disposition of the text and

initiates an analogue of 'neve'. In essence, if 'nembo', 'stelle' and 'Ciel' rise, then 'neve' must fall, and, accordingly, the canto proffers a middleground descent through the diatessaron g"-d" in bb.86-90. Thereafter the phrase reaches the bass, depicting the natural order of things.

The anaphora of the latter part of the sestet dictates the need for signifiers which can be presented in variant forms, and, hence, the choice of melismas. Indeed, the consonant texture of the final tercet raises issues above and beyond the demands of anaphora since phrases such as 'arso fiammeggia' tend to suggest dissonance and irregularity, but are presented here in consonant formations. Thus, the implication is that the relationship between music and text is not rigid and that during the course of a madrigal dominion may shift from the text to the music.

Thus the exaggerated language of the final sentence, with its evocative meteorological metaphors, is presented mainly at the pragmatic level, and this is a frequent stylistic ploy on the part of the composer. Moreover, if the background structure is to be fully resolved (which is normal since Madonna un tuo sospiro is a rare counter example), then the commencement de la fin must give a high priority to musical demands in order for the work to achieve artistic merit. In essence, the pragmatic level rises in importance as the composition draws to a close. To that end, the analogue of 'Ciel', $\hat{2}$ in the upper octave; and the signifiers of 'arso fiammeggia', melismatic cadential patterns, do not disturb the progression toward the goal

of the G final at b.138. The achievement of this final goal sets the seal on an extended composition in which Pecci has displayed dexterous skills with tonality and word-music relationships.

Amarillide mia: A Contexted Study
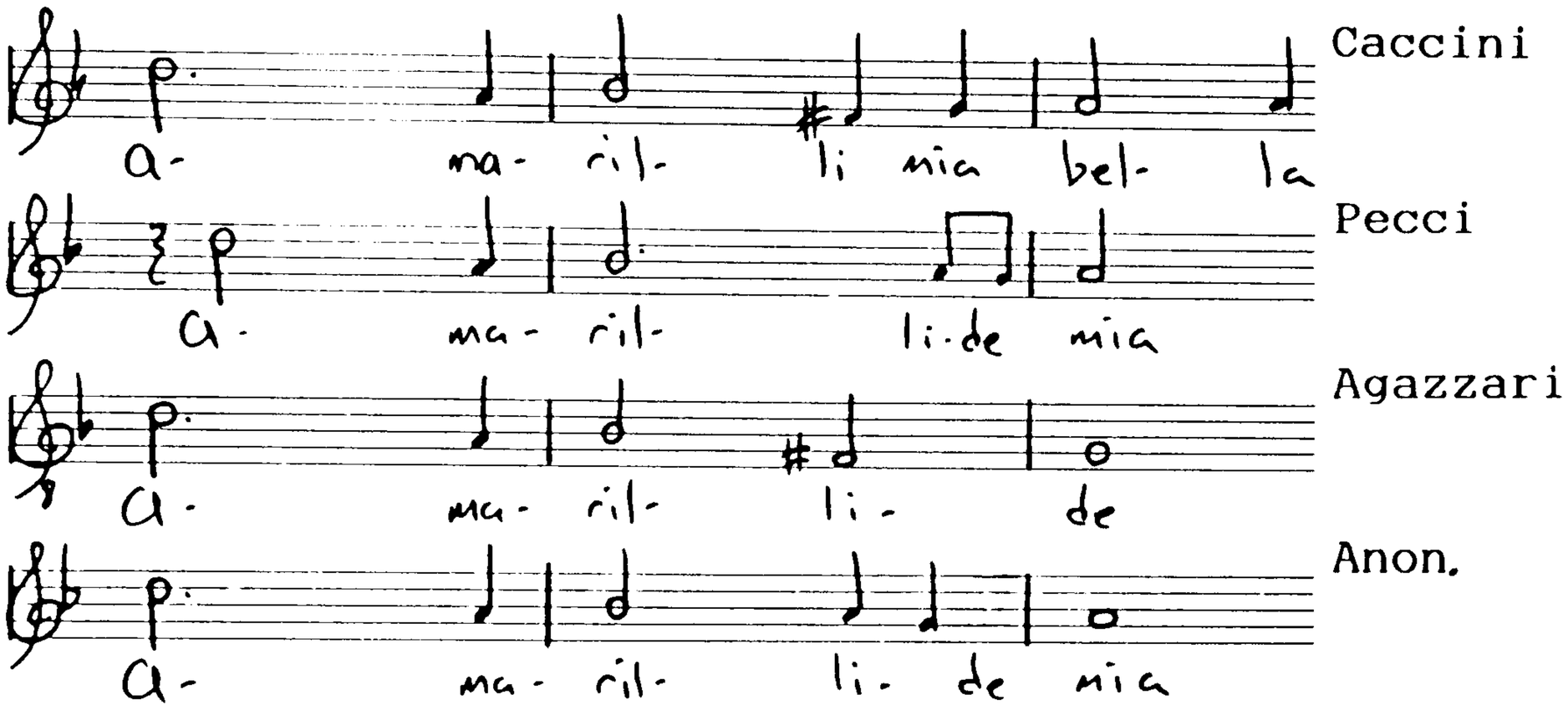
Amarillide mia, dirò mio Sole,
No! ch'i miei giorni oscuri
Più serenar più rallegrar non curi.
Dirò mio cor mio vita?
Ahi, che non vuole
Ne può dolci parole
Formar lingua dolente.
Dirò veracemente!
Foco dell'alma mia che m'ardi e fuggi
Risplendi a gli occhi almen se'l cor distruggi.
(Rinuccini)

My Amaryllis, I will say my sun, no! you darken my days for you no longer care to make them more bright or more cheerful. Shall I say my heart my life? Alas, a grieving tongue will not and cannot shape tender words. I will speak truthfully: fire of my soul who burns me and then flees, at least you blaze to my eyes though you destroy my heart.

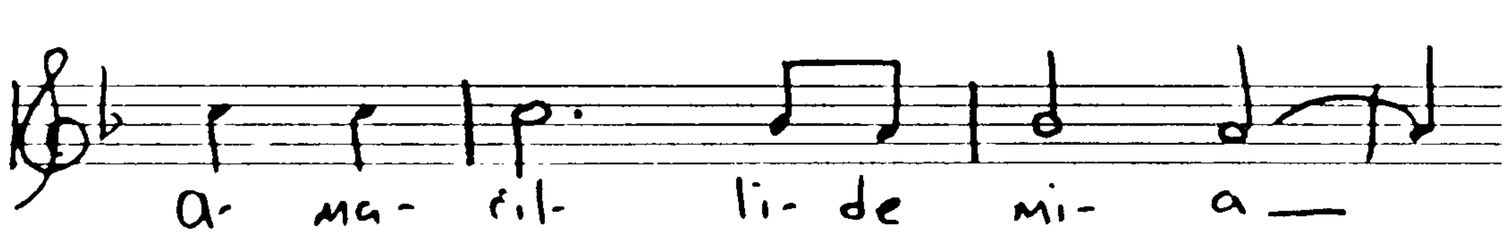
Pecci's setting of Rinuccini's text thrusts the composer into a tradition of madrigals and monodies which has at its focal point Caccini's most famous monody, Amarilli, mia bella.[9] The opening of the printed version of Amarilli[10] is given in Example 38 along with settings of Amarillide by Pecci, Agazzari[11] and an anonymous version[12] from B-Bc Ms 704, a manuscript of Florentine provenance. The melodic similarity between these four settings is quite striking, they are all minor tonal types beginning on the upper boundary of the structural diapente and, with the exception of Agazzari, each incipit ends with some kind of semi-cadence. Agazzari uses the Amarilli incipit as a point of imitation and his too, after the point reaches the canto, terminates in a semi-cadence. Moreover, each of these is of Tuscan origin and this geographic

location may partly account for the difference between Example 38 and 39, a setting of Amarillide by the Mantua-based Salamone Rossi.[13]

Example 38



Example 39



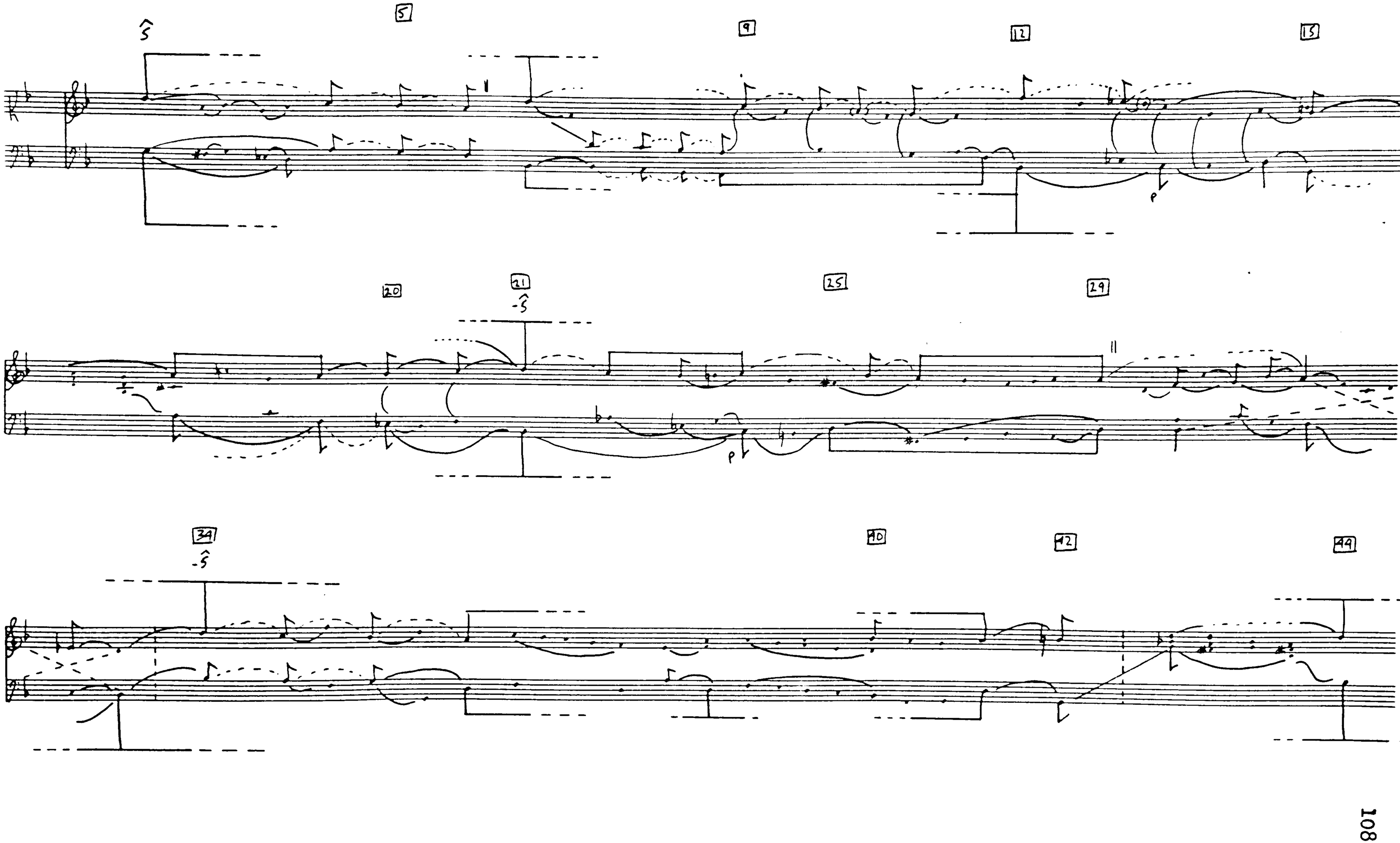
In Rossi's 1602 publication Amarillide is a major tonal type and this fact parallels the settings of Guarini's Perfidissimo volto discussed in Chapter 2 since Monteverdi's Perfidissimo is an F-final whereas Caccini, Gagliano and Pecci are all G-final tonal types. Thus the choice of tonal type need not necessarily be influenced by the nature of a text since both Amarillide and Perfidissimo are found in major and minor tonal type settings.

By the time Le nuove musiche reached the press many

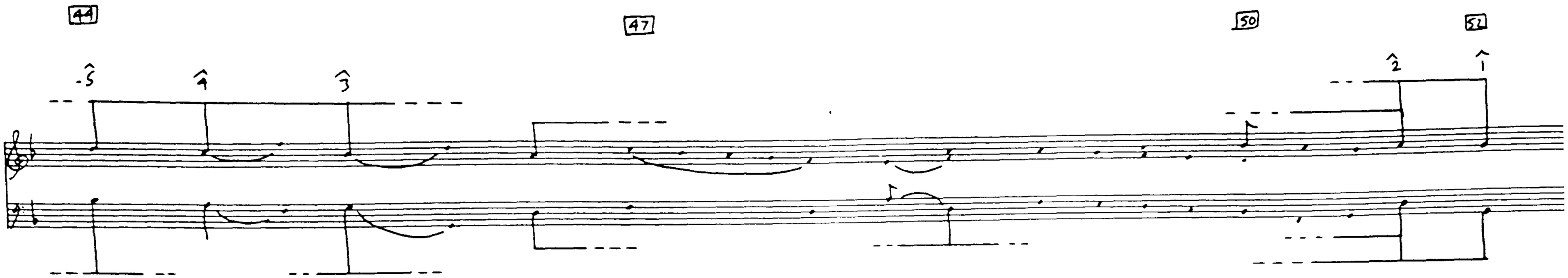
of Caccini's works had circulated widely in manuscript form and, hence, were not newly composed at the time of publication, 1601/2. Indeed, the various multi-part arrangements of Amarilli contemporaneous with Le nuove musiche suggest Amarilli to have been composed some considerable time before reaching the press in Caccini's authorized version. The six-part version printed in Phalèse's anthology[14] Ghirlanda di madrigali a sei voci (Antwerp, 1601) is a case in point. Hence, it is reasonable to suggest that Pecci's setting (and probably Agazzari's too) is a parody of Caccini's monody (assuming the latter does not make extensive use of material borrowed from a source no longer extant) since their similarity is yet greater than the opening incipit suggests. This will become apparent in due course.

The structure of Pecci's Amarillide is in many ways untypical of the composer. Examples 40-2 give the structural graphs and the entirely regular explication of the structural diapente contrasts with the composer's preference for a tonicized $\hat{3}$ in the minor tonal type which, ipso facto, produces background consecutive fifths. Moreover, the preponderance of middleground interrupted structures, and a near verbatim repeat of the final couplet conspire to produce something of the unexpected which is further underscored by the correspondence with Caccini's Amarilli. All of this suggests that the inclusion of the work, and its positioning within the volume as a whole, are intended to display compositional dexterity since a parody both fulfils this requirement and contributes to the 'Opus 1'

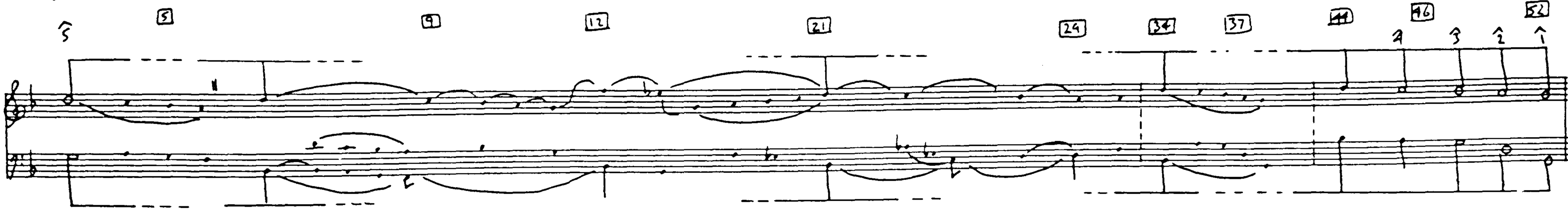
Example 40 Amarillide mia
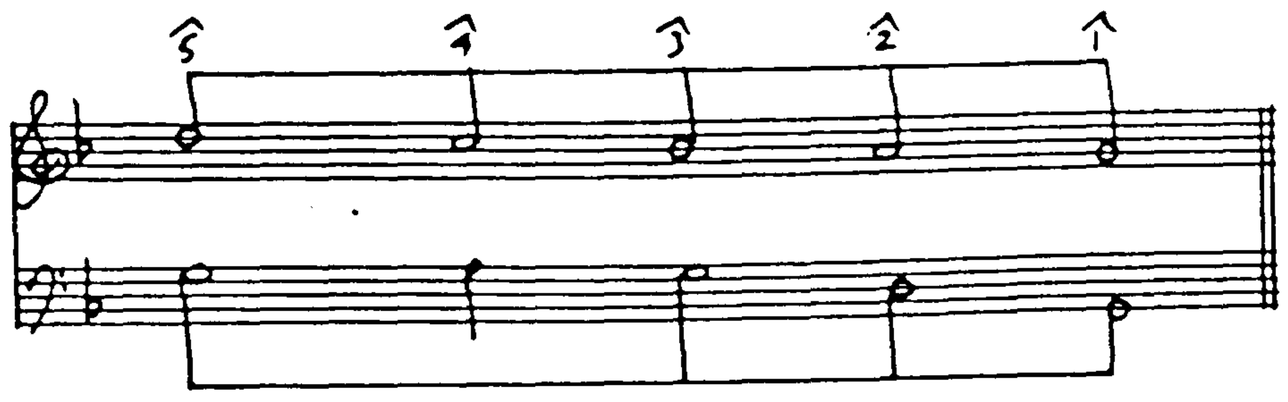


Example 40 continued



Example 41



Example 42



feel of the first book of madrigals. Thus the work is best appreciated within the Tuscan context of the 'Amarilli tradition', but matters such as the dissemination of Caccini's piece are central to the understanding of the relationship between Caccini, Pecci and Agazzari. These are discussed in greater detail below.

In Pecci's Amarillide the prolongation of $\hat{5}$ for well over three quarters of the work's duration means that there is no major region within the madrigal and, hence, no tonal variety analogous to that of Se gli amorosi miei. Moreover, the recurrence of consonant harmonies at first sight seems at odds with Rinuccini's rather dramatic epigram, but the restrained harmonic and melodic configurations themselves suggest the dramatization in performance of verses such as 'Dirò veracemente!'. But this is not to say that the madrigal is musically unimaginative; indeed, an antecedent of the classical Neapolitan Sixth is in evidence between bb.21-5 where a middleground $\hat{4}$ is supported by the arpeggiation of an A♭ harmony.

Rinuccini was not one of Pecci's more favoured poets; there are but two extant settings from the Florentine's pen, Amarillide and Dolcissimo sospiro, the latter found in Pecci's second book.[15] Moreover, considering the poet's involvement in early opera with its accompanying musical styles, and the nature of Tantucci's dedication to the first book,[16] it is perhaps surprising to find any Rinuccini at all in Pecci's output. Clearly then, the choice of Amarillide mia, dirò mio Sole was intended to bring both variety and musical context to the publication and these

are the main reasons behind the parody of Caccini. Thus by opening with a quotation from the monodist, Pecci is able to highlight the similarity between the texts of Rinuccini and Alessandro Guarini (the author of Amarilli and son of Giovanni Battista Guarini), and to allude to an apparently local Tuscan tradition in which Amarilli pieces were, for some time at least, associated with C1-flat-G tonal types. Curiously, although the print of Amarilli gives the monody a G2-flat-G tonal type, the essential range of the work is d"-d', the compass of C1-flat-G. Thus the clefs in Le nuove musiche do not delineate the vocal range in the way anticipated; particularly as the C1 clef was more the norm of the period and with the work making no use whatsoever of the soprano diatessaron. Indeed, a version of Amarilli is found with a C1 clef in at least one source: I-Bu 177/IV, f.49. The text of Amarilli is given below.[17]

Amarilli mia bella
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur, e se timor t'assale,
Prendi questo mio strale,
Aprim'il petto, e vedrai scritto il core:
Amarilli è'l mio amore.
(A. Guarini)

My lovely Amaryllis! O heart's desire, do you not believe you are my love? Believe it! and if doubts assail, take this arrow of mine, open my breast, and you shall see written on my heart: Amaryllis is my love.

The broad similarity of theme in the two texts of Amarilli and Amarillide suggests some kind of link. Both are firmly in the tradition of bucolic verse popular in Pecci's time

and both are well suited to the role of Mirtillo in the elder Guarini's Il pastor fido. Moreover, the greater extremes of Rinuccini's text might indicate his to be the later of the two and, if so, there is the possibility of a literary parody accompanying the musical one.

Returning now to Pecci's madrigal, the opening verse contains what was at the time a dramatic metaphor, 'Sole'.[18] The composer, however, at first glance seems to disregard this at the aesthetic level since an analogue of 'Sole' should rise in a manner akin to the imagery of the previous madrigal. Moreover, the overall middleground descent overtly contradicts the above expectation and may be seen as an ironic musical gesture. It is not until the exclamation 'No!' that the equilibrium is restored for here it becomes obvious that Amarillide is not 'mio Sole' and, hence, Pecci has anticipated that state of affairs. The middleground interruption at b.5 subsequently posits 'Sole' at the aesthetic level since it becomes a point of reference for the octave transfer of $\hat{5}$ at b.7 expressing 'giorni oscuri' in the low register. Indeed, the 'Sole-giorni oscuri' antithesis is given an analogue expressing the binary opposites both by registral difference and also the change from void notes to black at b.7. Had 'Sole' risen then, Pecci would have needed to make 'giorni oscuri' fall, which clearly lacks the finesse of the chosen solution.

There is a further antithesis found in the first sentence, 'giorni oscuri - più serenar più rallegrar', and this too demands representation at the aesthetic level which is effected by restoring the registral status quo.

Similarly, the qualifier 'più' is depicted by the repetition of the third verse. In the analogue of 'non curi', however, middleground consecutive fifths and octaves, between bb.12-21 and the rather ponderous cadence at b.15 all equate 'non curi' with cultivated compositional remiss. Both analogues can readily be associated with 'not caring' but it is interesting to note that Caccini's Amarilli also has a heavy cadence at the end of the first sentence although his is weakened by the interrogative nature of the opening verses. Thus the similarity between these works by Pecci and Caccini extends beyond their opening verses and tonal types.

Of the four verses containing 'dirò' only verse four is an interrogative demanding a sentient response from the composer. Thus the signifiers of verse four, the high-voice trio texture and the 7-6 suspension of b.17, create contrast within the textural anaphora of verses one and four and the corresponding texture thereafter becomes a signifier of the 'dirò' verses. As the linguistic message of verses five, six and seven unfolds over some considerable time, Pecci is able to assemble a variety of signifiers the most notable of which is the antecedent of the Neapolitan Sixth. Thus the arpeggiated A♭ harmony supporting the middleground $\hat{4}$ unfolds as a complete neighbour note figure, chromatically elaborated, resolving to c'' at b.24. This effect is clearly designed to produce pathos and the end product is enhanced by overlapping $\hat{3}$ with the D major harmony of b.25. Indeed, the latter is something of a favoured device of Pecci; a middleground

descent from $\hat{5}$ in which $\hat{3}$ is elided with a dominant harmony. Under normal circumstances, however, the D harmony would substitute $\hat{3}$ for $\hat{2}$ thereby creating an augmented triad akin to that of b.28. In this bar, $\hat{2}$ is prolonged by means of a secondary dominant and within this context (a middle-ground D tonicization) $\hat{3}$, f, clashes with c'# to produce an augmented harmony, itself a signifier of 'dolente'. Moreover, all of the above has occurred within a middle-ground interrupted structure, highly suggestive of imminent resolution to G which, for yet greater pathos, is considerably delayed.
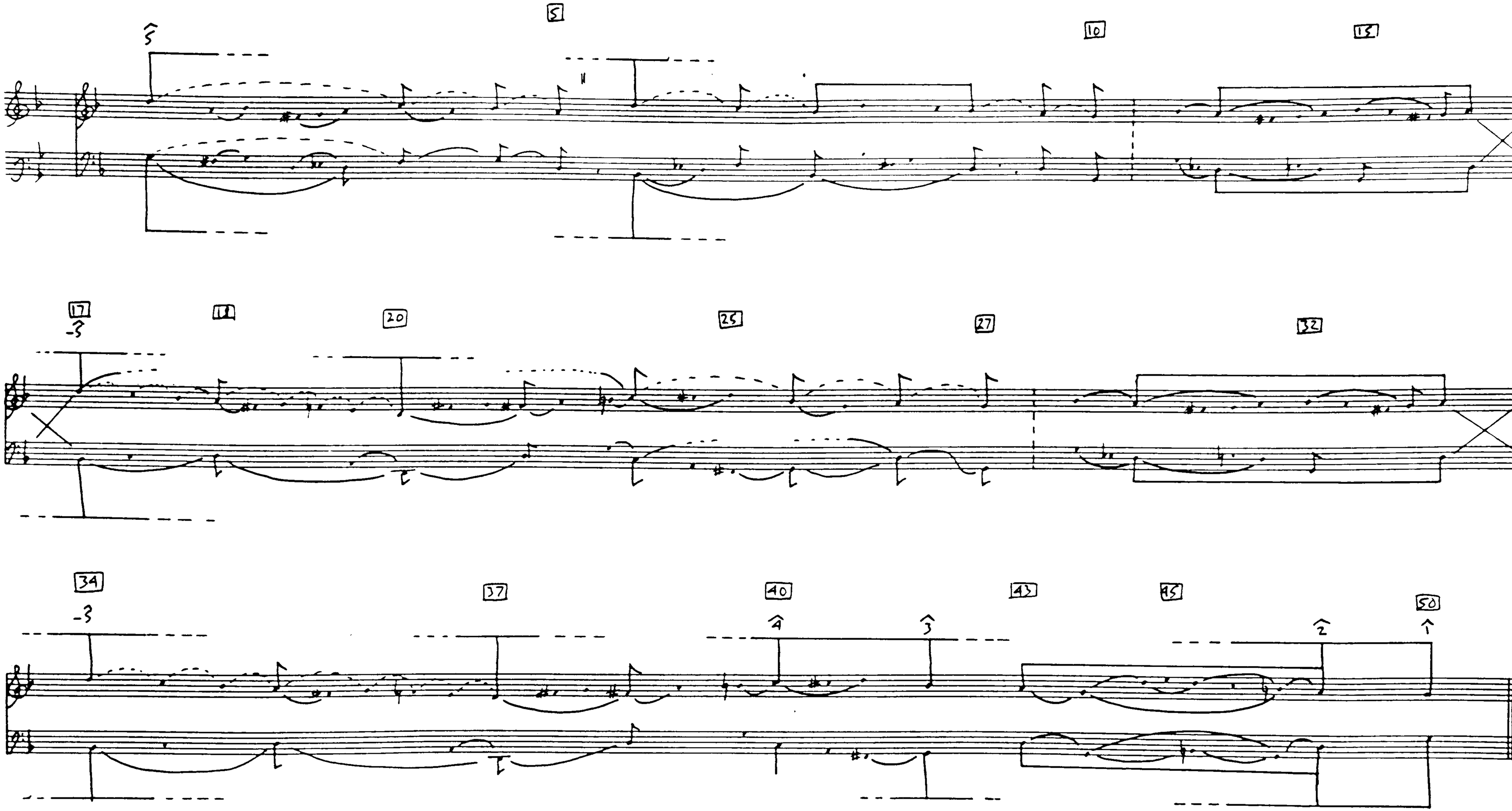
In prolonging the middleground $\hat{2}$ of the interruption, bb.29-31, Pecci creates a stasis in which to prepare the eighth verse, a high-voice trio texture 'dirò' exclamation. The subsequent repetition, having a middleground descent to d', is designed to maximize the impact of the final couplet. Moreover, the music of the final couplet, despite the colourful imagery of the text, is almost entirely consonant and composed at the pragmatic level. Thus the two equal voices, tenor and quinto, exchange for the repeat and the interpolation of an additional 'Foco dell'alma mia' at bb.42-3 helps to regenerate musical interest in the sequel. The texture of the added phrase, however, is a high-voice trio which, as we have already seen, is habitually associated with 'dirò' phrases. This irregularity is an interpretive act on the part of the composer since the alteration can be understood to mean 'dirò foco dell'alma mia'. Hence, Amarillide is the 'fire of the poet's soul' despite her apparent recalcitrance.

Similarly, the variation in the melismatic signifiers of 'distruggi' (in the canto at bb.41, 49 and 51) also serve as analogues by 'destroying' the anticipated homogeneity.

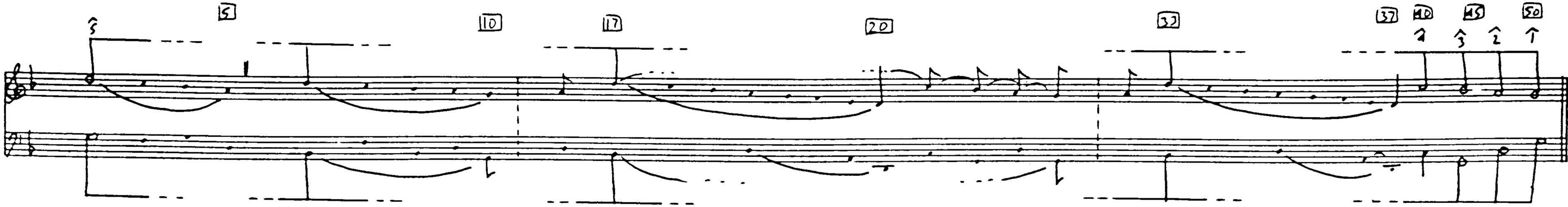
The musical structure of Caccini's Amarilli[19] shares many common characteristics with Pecci's work as can be seen in Examples 43-5. Despite Caccini's differing clef configuration, his middleground structure is similar to that of Pecci. Both have somewhat unwieldy cadences at the end of the first sentence, the final couplet prolonging $\hat{5}$ supported by B♭, and an almost verbatim repeat of the music for the final couplet. Caccini, however, prolongs $\hat{2}$ with the use of middleground mixture, the material of which is unique to the sequel. Thus the relationship between Caccini's monody and Pecci's five-part madrigal is more substantial than that suggested by style analysis. Moreover, the affinity between Pecci's Amarillide and that of Agazzari[20] is yet more pronounced. Examples 46-8 give the graphs of Agazzari's setting from his second book of 1606, the dedication of which indicates the author to have been resident at Rome during that year.[21]

With Pecci and Agazzari both setting the same text, it is a simple matter to compare them and, as expected, their kinship extends well beyond that illustrated in Example 38. Moreover, the points of structural congruence are so plentiful as to suggest Agazzari to have known in some detail the setting by Pecci, his fellow Sienese. Compare, for example, the exclamation 'No!': both composers support $\hat{5}$ above B♭ following a semi-cadence with an F harmony. Pecci's interrupted structure differs in detail

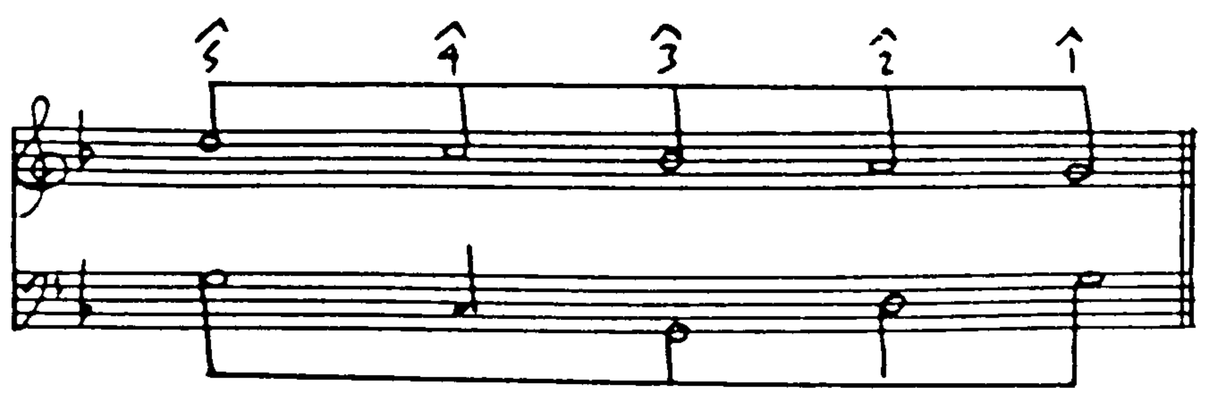
Example 43 Amarilli, mia bella (Caccini)



Example 44

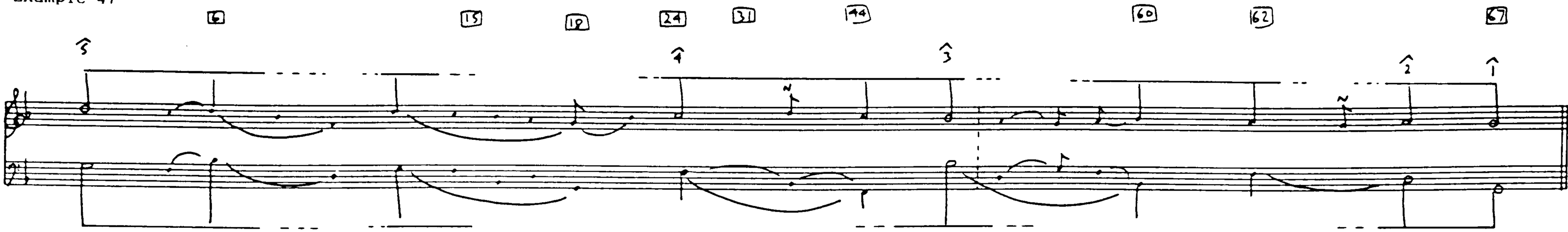


Example 45
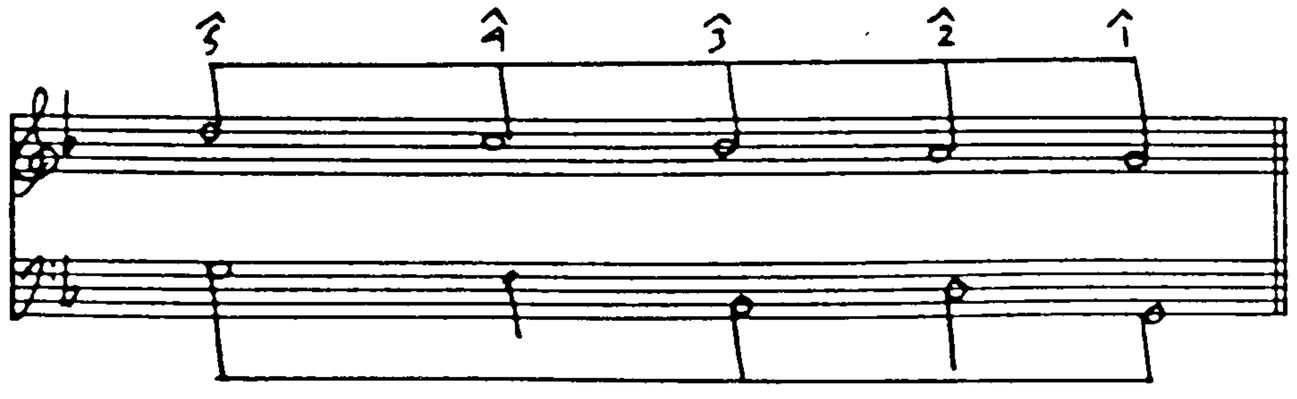


Example 46 Amarillide mia (Agazzari)

Example 47



Example 48



from Agazzari's middleground consecutive fifths and yet both in their own way are irregular. Pecci, in not realizing the local connotations of 'Sole', produces irregularity for purposes of irony which equates to the more overtly irregular consecutives of Agazzari.

Agazzari's handling of the 'Sole-giorni oscuri' antithesis also parallels that of Pecci; the coloration in the former's setting contrasts with the preceding void notes as does the low-voice texture with the earlier high. Moreover, the similarity of vocal scoring in the opening bars, and the setting of the third verse suggest Agazzari to have been intent upon emulating Pecci rather closely. A fuller comparative analysis of the Amarillide settings by these two Sienese would further underscore the recognition of Agazzari having parodied the work of Pecci, and, given the date of publication (1606), it is reasonable to suggest Agazzari's setting to be a tribute to Pecci since its publication follows so closely the death of Tommaso Pecci in 1604.

The relationship between the three works discussed is highly complex and I propose a new perspective which will, I believe, shed a little more light on the subject. The main source of the 'Amarilli problem' is, in my view, the fact that there are two tributaries intertwined which are at the heart of a good deal of misunderstanding. First, the popularity of Guarini's Il pastor fido is the main source - or most visible characteristic - of a tradition having at its focal point the Amarilli-Mirtillo relationship, itself an embodiment of the conceit of unrequited love so

widespread in the madrigal verse favoured by Monteverdi, Marenzio, Caccini et al. This, however, does not fully account for the problem since the extraordinary dissemination of Caccini's Amarilli suggests there to be something unique to the piece; this is the second factor to be considered. In order to understand this latter phenomenon, however, our thoughts must temporarily be turned away from matters purely musical.

John Lemprière's Biblioteca Classica, first published in 1788, gives the following entry for Amaryllis:[22]

> the name of a countrywoman mentioned by Theocritus and Virgil. Some suppose that the name is meant to signify Rome.

Moreover, in his article concerning Caccini's best-known work Carter makes the following observation.[23]

> Antwerp was an important staging post for the transmission of music from England to Italy, not just because of its geographical proximity but also because the city, and indeed the Spanish Netherlands as a whole, was host to a large English community, including Catholics who, whether out of choice or necessity, had left Protestant England.

Antwerp, it will be recalled, was the place of publication for the six-part setting of Amarilli. Now, by combining the two above pieces of information, one plausible explanation is possible. Caccini's piece might have had extramusical significance for the recusant community, and the 'synonyms' of Amarilli and Rome combine in the composition to juxtapose high musical value with an esoteric extramusical message. Moreover, the failure to comprehend the precise nature of the disclosure could have been so transmogrified that the non-initiated individual, appreciating only the musical merits of the work, in

performing Caccini's piece was made to appear ridiculous in the eyes of those fully knowledgeable. Indeed, it is not difficult to imagine the effect of a non-knowing Protestant musician reciting 'Amarilli è'l mio amore'; a greater source of amusement for an oppressed group would be difficult to conceive of. The importance of this to the overall popularity of Amarilli should not be overstated, but the above hypothesis may account for the initial step which ultimately snowballed into an enduring appeal.

Caccini's full name, Giulio Caccini detto Romano,[24] also lends credibility to the aforementioned hypothesis as does the rather blazon imprimatur by Brother Francesco Tibaldi[25] stating that he found nothing in Le nuove musiche 'repugnant to the Catholic faith nor contrary to the prelates of the Holy Church, Republic or Princes'. Moreover, the consent of the Padre Inquisitore[26] (Cosimo, Vicar of Florence), so underscores the suitability of the publication for the general indulgence of all Catholics, recusants included, that it is not unreasonable to suggest Caccini to have known full well that certain of his works could be valued over and above their mere musical content. Indeed, this is consonant with what we know of his personality. Interestingly though, Nuove musiche e nuova maniera di scriverle (Florence, 1614)[27] contains no equivalent clerical approbation, and so the author may have assumed himself to have already secured ecclesiastical endorsement, which is reasonable given the similar titles of these two publications.

The popularity outside Italy of Caccini's Amarilli is

not, therefore, simply a consequence of its own intrinsic musical value, and any assumption that this phenomenon is related to the 'newness' (if, indeed, there is any) of Le nuove musiche is clearly erroneous. The link between Pecci's madrigal and Caccini's monody is, in consequence, simply musical since what is true for 'Amarilli' is not so for 'Amarillide', the latter having no extramusical significance whatsoever.

In composing Amarillide mia, dirò mio Sole, then, Pecci sought to present his work within a well established tradition, that of the Amarilli-Mirtillo vogue, and in so doing he took Caccini's monody as his model. Perhaps the two composers were acquainted. Rinuccini's text, moreover, may be said to be to A. Guarini's what Pecci's madrigal is to Caccini's monody. Hence, the tradition Pecci appealed to encompasses both literature and music. Agazzari enters the picture, however, solely as the author of a musical tribute to his fellow Sienese composer, and, in choosing Amarillide as a subject, he secured the widest available context for his endeavours which, curiously enough, also happened to be one of Pecci's least original printed madrigals.

Perfidissimo volto

Perfidissimo volto,
Ben l'usata bellezz'in te si vede,
Ma non l'usata fede.
Già mi parevi dir: 'Queste amorose
Luci che dolcemente
Io volgo a te sì belle e sì pietose,
Prima vedrai tu spente
Che si spenga il desio ch'a te le gira'.
Ahi, che spent'è'l desio,
Ma non è spento quel per cui sospira
L'abandonato core.
O volto troppo vagh'e troppo rio,
Perché se perd'Amore,
Non perd'ancor vaghezza,
O non hai pari alla beltà fermezza?
(Guarini)

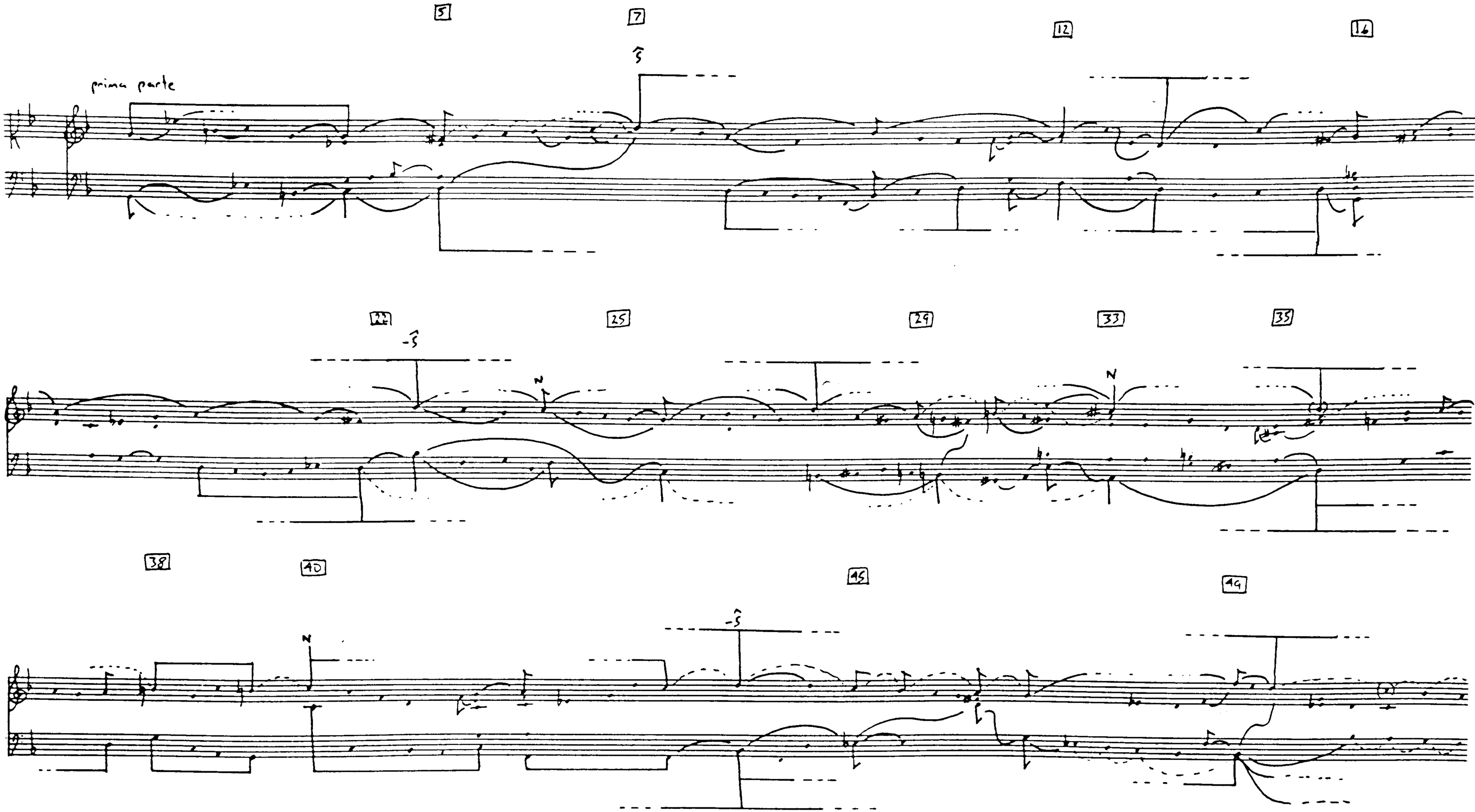
Most treacherous of all faces, indeed the customary beauty can be seen in you but not the customary trust. Before you seemed to say to me: 'These affectionate eyes which sweetly I turn to you, eyes so beautiful and so tender, you will see them extinguished before the desire is extinguished which turns them to you'. Alas, that desire is extinguished, but yet unextinguished is that which causes my abandoned heart to sigh. O face too charming and too wicked, why, if love is lost, is not your charm also lost, or is your constancy no match for your beauty?

In any setting of a text, the exordium of which contains the absolute superlative of the adjective 'treacherous', one would naturally expect to find a plenitude of dissonances, both melodic and harmonic; but the complex correspondence between text and music in Pecci's Perfidissimo volto transcends mere expectation. Indeed, the aesthetic level of this composition is so exuberant that it must be considered one of the author's finest; perhaps even one of the richest madrigals of the second practice. Moreover, Pecci's stylistic choice in the explication of the structural diapente is a direct

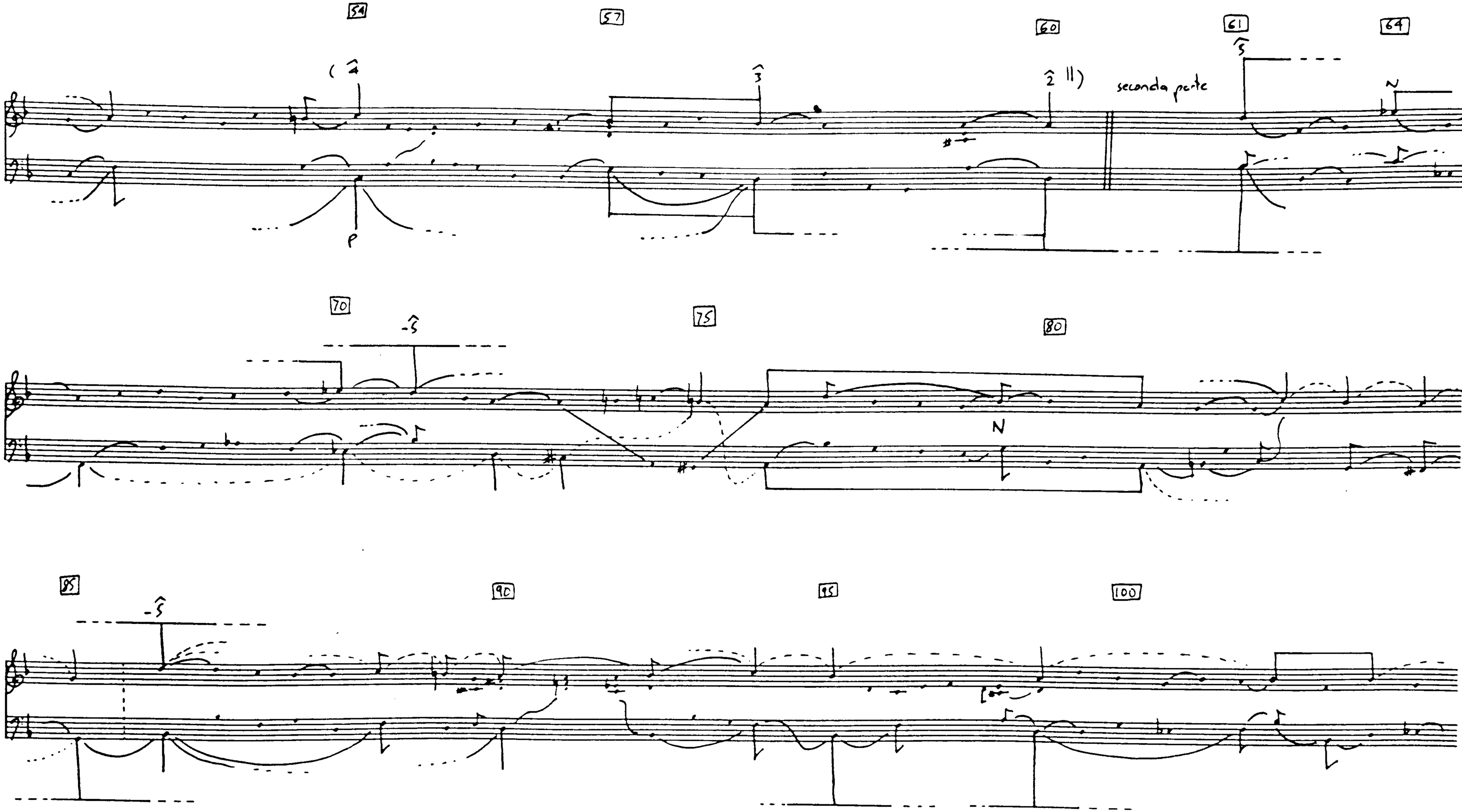
consequence of the poem's exordium. The plagally emphasized $\hat{5}$ (see Examples 49-51) gives rise to many dissonances centred upon the chromatic elaboration of this structural degree. Thus, d" is presented with e"♭ and c"♯ neighbour note patterns antedating a typical dissonance usage of the Tonal period. Pecci's $\hat{5}$, prolonged in the plagal manner, is directly analogous to dominant prolongation in the Classical era, and the e"♭ -c"♯ dissonances ultimately transmute into the augmented sixths of the First Viennese School. Pecci's priority, however, is the expression of his text and the projection of ambiguity through the changes between the plagal and authentic species of the mode. In essence, e"♭ -d" implies the authentic, and c"♯ -d" the plagal; both subject to the background stasis of d" as the upper boundary of the structural diapente. Moreover, the proportion of this madrigal (the second longest of the two books) devoted to prolonging $\hat{5}$ indicates that background stasis can continue unabated for some considerable time since $\hat{5}$ is first strongly supported by G at b.85. Hence, the exposition of the final couplet coincides with the firm establishment of the authentic species, thereby indicating the pragmatic level to have risen in importance in this C1-flat-G composition.

The imagery of Guarini's text, representing as it does the tension between real and apparent beauty, is potentially problematic. If 'real' beauty, for argument's sake, is expressed as agreeable music and the opposite of beauty as disagreeable music, how can a madrigalist be freed from the constraints of these binary opposites to express beauty

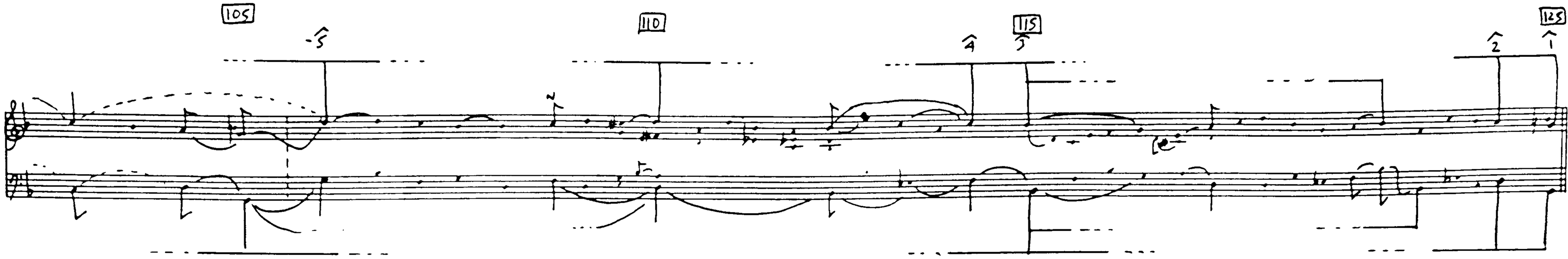
Example 49 Perfidissimo volto



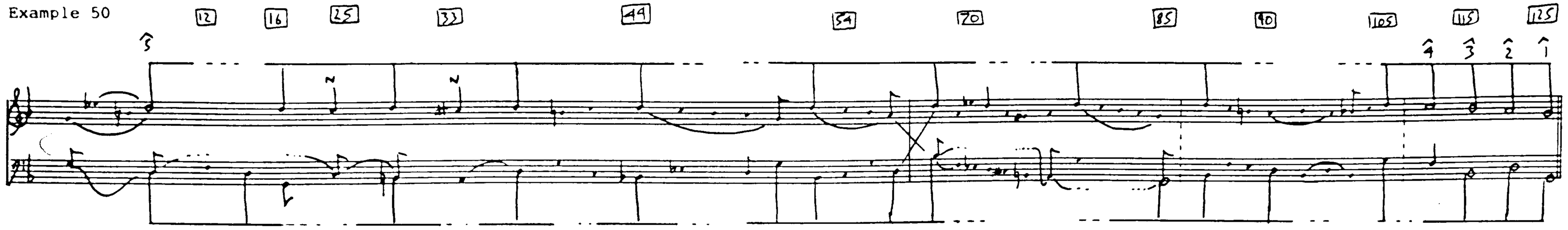
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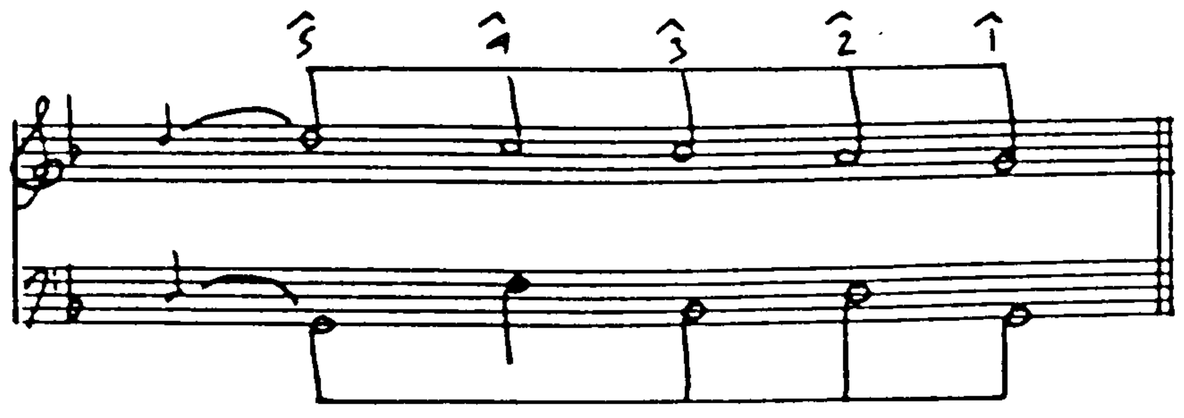


Example 49 continued



Example 50



Example 51



apparent but not real? There are two possible solutions: either the composer chooses to make clarity of declamation the overriding issue with such nuances of expression left to the listener to correlate the full implications of the text, or, and this is what Pecci does, text declamation has to be balanced with musico-poetic cross-referencing. In essence, signified expression is associative within the madrigal and much of this takes place against the stasis of the prolonged $\hat{5}$.

The importance of 'perfidissimo' to the structure has already been stated, but the composer also presents further analogues. Indeed, the opening of the work suggests the initial harmony to be that of G minor, but the leap to e"♭ in the canto at b.2 effects an analogue of 'perfidissimo' since the implication of the melodic line is that d" will appear rather than e"♭. This also points to the modal balance as authentic at the outset, but this too is thwarted, and when the upper boundary of the structural diapente is established at b.7 (following a delayed Anstieg), it is firmly supported by D. Hence, the listener is fooled into expecting the authentic species but the 'perfidious' middleground structure presents the plagal. Two other signifiers are presented in the opening verse; melodic and harmonic dissonance, and imitative counterpoint between the canto and basso. Thus, in a text rich with antitheses, Pecci has generated two kinds of signifiers, one based on dissonance, the other, on texture. The employment of these is the key to the aesthetic level of this madrigal.

The analogue of the antithesis contained in verses two

and three is effected by presenting the second verse initially at the pragmatic level (to expose the Anstieg) and subsequently with a consonant aesthetic level repeat, thereby underscoring the 'non perfidious' nature of the second verse. Dissonant melodic intervals express the third verse since to be 'without trust' is to be 'perfidious' and, in consequence, the signifiers of the opening verse are presented. A subtle textural analogue of the antithesis is also to be observed. 'Ben l'usata bellezz'in te si vede' commences in double counterpoint with the voices related by inversion; they are then dyadically paired and their subsequent final entries are in single voices. By comparison, 'Ma non l'usata fede' commences with a dyadic pairing and terminates with double counterpoint, the voices related by inversion. Hence, the opposing nature of the antithesis is represented by texture without intrusion into the contextual expression of each verse. Moreover, the full blooded cadence at b.16 is merely a half close within the context of the background plagal species of the mode; thus preserving the introductory nature of the first three verses.

The five-part equal-voiced polyphony of 'Già mi parevi dir' is a new texture and, with its regular dissonances, is employed as an interpretive device since subsequent usage is suggestive of the past tense. Moreover, the leap to d" (supported by B♭) at b.22 for the beginning of the direct speech not only reproduces an effect observed in Amarillide,[28] but is subsequently used as a structural cue to highlight the beginning of new sentences at verses nine

and twelve also. The sequel of the final couplet supports d'', $\hat{5}$, with G and this counter example, as we have already seen, is a consequence of pragmatic level considerations.

Arguably, the most treacherous part of the text is that of 'che dolcemente' where the poet's beloved, as we shall see later, tells lies 'with sweetness'. The content of the phrase dictates a consonant texture but, contextually the phrase is allied to the opening verse. Pecci solves the dilemma with two-part counterpoint between the canto and basso, a signifier of 'perfidissimo', thereby giving the phrase its proper significance. Similarly, the sentiments of verse six demand a signifier of 'perfidissimo' and the middleground prolongation of the dominant chord of E (with prepared seventh) at b.29 introduces mixture into the middleground. Hence, the cycle of fifths commencing at b.29 includes a harmony above B♮ which extends the implications of the effect of 'perfidissimo' in the middleground structure. Moreover, the equal-voiced polyphony, a signifier of the past tense, is used by Pecci to imply that 'sì belle' and 'sì pietose' are no longer believed by the poet. Indeed, this last point is extended to complete the final verses of the <u>prima parte</u> since the antiphonal exchanges of bb.33-60 are stylistically irregular within the framework of the direct speech of a single persona. Thus once again Pecci, by means of contradicting a stylistic norm, proffers a creative interpretation of his text in which the poet's rejection of his beloved's speech is anticipated in the music.

At the outset of the <u>seconda parte</u>, clarity of

declamation is of importance and the dramatic repetition of the ninth verse befits the sentiments. Moreover, when d'' is elaborated at b.64 with a middleground upper neighbour note figure, there is a strong implication of a switch to the authentic species of the mode, which can most readily be seen in Example 49, bb.64-70. This preparation for the eleventh verse overrides the anaphora of verses ten and three since 'abandonato' is given priority. In addition to the soloistic analogue of the twice exposed eleventh verse, the middleground structure is subjected to another analogue. Thus the middleground linear descent through a sixth observable in Example 50 around b.70, begins in the authentic species but subsequently 'abandons' this for the plagal,[29] cadencing on A at b.76. Furthermore, this effect is itself 'abandoned' since, for pragmatic level reasons, Pecci has to re-establish some semblance of musical order so that the structure may make ultimate sense. Thus, the repeat of verses ten and eleven is primarily to define the final tonal goal of G.

Of the four verses comprising the final sentence 'O volto troppo vagh'e troppo rio' contains an antithesis expressed at the aesthetic level. Hence, the middleground consecutive fifths of bb.88-9 are analogues of 'rio', 'wicked', and, in addition, the middleground bass progression b♭-e♮ signifies 'perfidissimo'. Moreover, the change of texture from homophony to melismas in two of the parts at bb.87-9 provides a textural analogue similar to that of verses two and three. On the presentation of the

sequel, the same verse appears at the pragmatic level, stripped of its consecutives, dissonant bass progression, but retaining the melisma. There remains but one small problem for Pecci regarding the 'beltà' of the final verse and he solves this with the passing chromaticism of the initial point of imitation, thus tarnishing the 'beltà' with one of the signifiers of 'Perfidissimo'. Other analogues, such as the melismas of 'ancor vaghezza', are to be found in the final couplet and the composer conforms to his stylistic preference for exchanging the material of the two equal voices on the repeat of the final couplet.

By no stretch of the imagination can this madrigal be termed a tonal composition. Indeed, it derives a good deal of its effect from thwarting tonal suggestions and hovering between the plagal and authentic species of the mode. It is only at b.85, well over half way, that rigid goal directedness begins to hold sway. Thus, like Madonna un tuo sospiro, Perfidissimo volto demonstrates that text expression can have an effect on background structure, and tonality per se was but one option available to the madrigalist.

The opening four madrigals of the first book are all unique in their own particular way: Madonna, a dedication; Se gli amorosi miei, a large scale tonal structure; Amarillide, a parody; Perfidissimo, an extended essay in the projection of a text through music. Thus Pecci, having fully established his credentials as a madrigalist, turns to lighter subjects and to major tonal types for the next group of madrigals.

O Donna troppo cruda

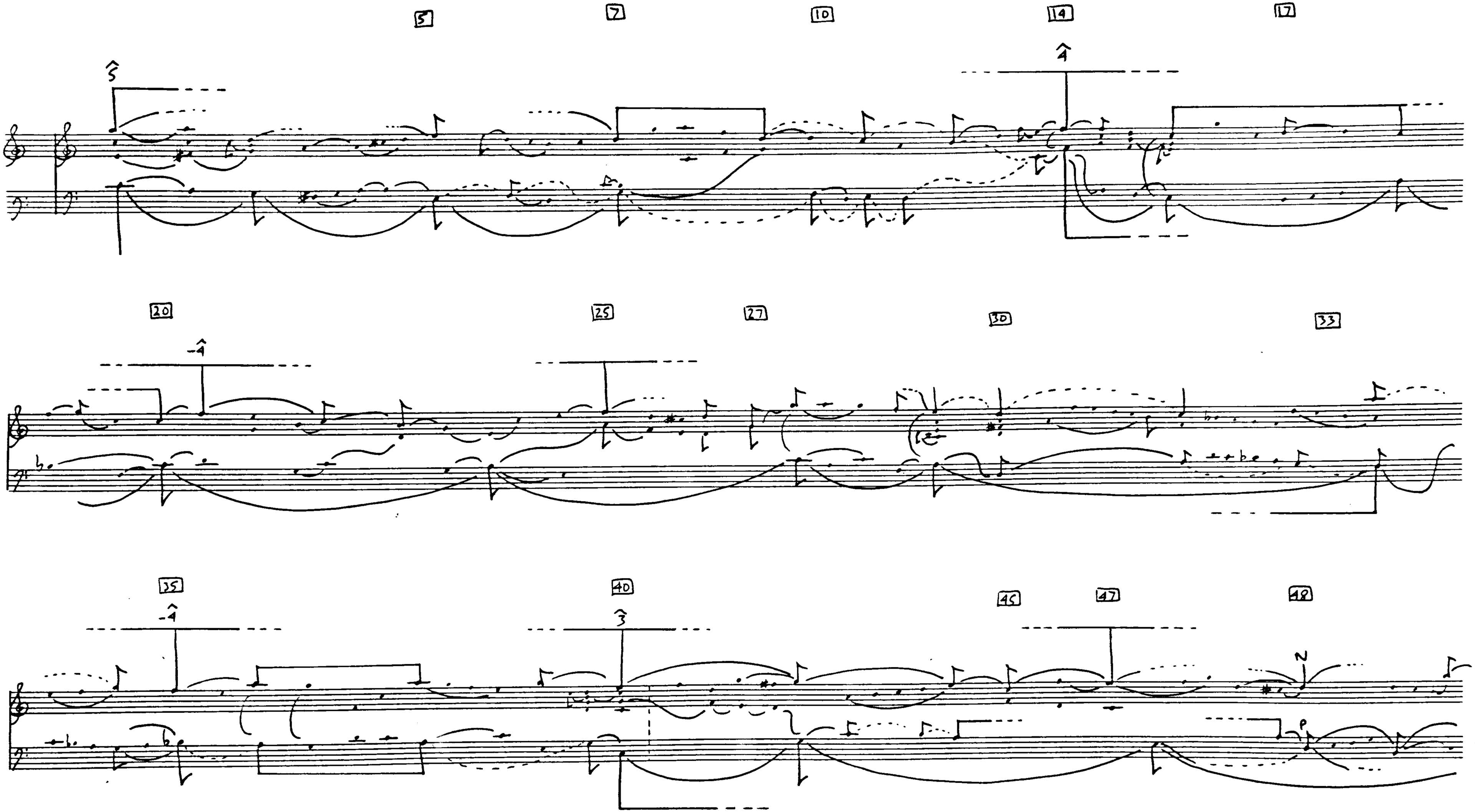
O Donna troppo cruda e troppo bella,
Da voi vien la mia sorte.
Voi sete la mia vita e la mia morte.
Ma se la morte sete,
Perché la vita ne begli occhi avete?
E se sète la vita,
Che non me date aita?
(Guarini)

O lady too cruel and too beautiful, my destiny comes from you. You are my life and my death. But, if you are my death, why do your beautiful eyes have life in them? And, if you are my life, why don't you give me help?

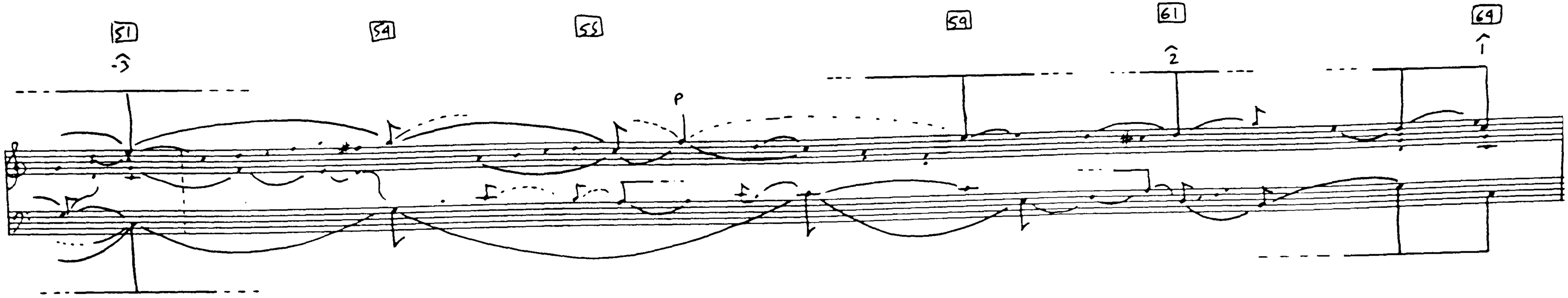
Although Guarini's epigram[30] contains many juxtaposed opposites, recalling the imagery of the same author's Perfidissimo volto, Pecci's responses to these texts could hardly be more contrasted. Indeed, that contrast may in part be due to the differing lengths of the respective poems, rather than their literary content, since both are quite similar in this latter respect. Moreover, the contrast of tonal types is also marked: Perfidissimo volto is a C1-flat-G tonal type whereas the present is a G2-natural-C. Hence, the former yields a minor mode structure and the latter, a major.

The explication of the structural diapente g"-c" differs from anything we have seen thus far in the first book. The prolongation of $\hat{4}$, for instance, is on a grander scale than that previously encountered (see Examples 52-4), and the use of a leger line to extend the upper range is regular since a" is the auxiliary of the structural diapente. Indeed, just as an auxiliary a minor second

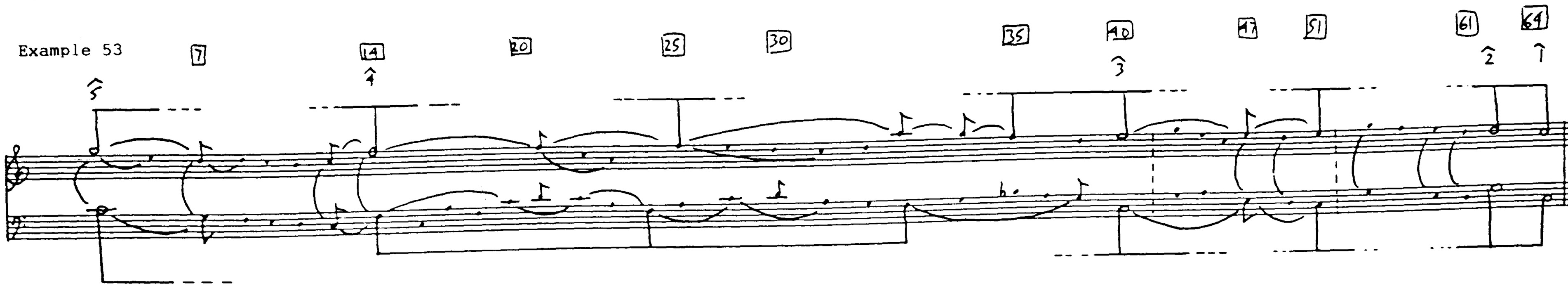
Example 52 O Donna troppo cruda
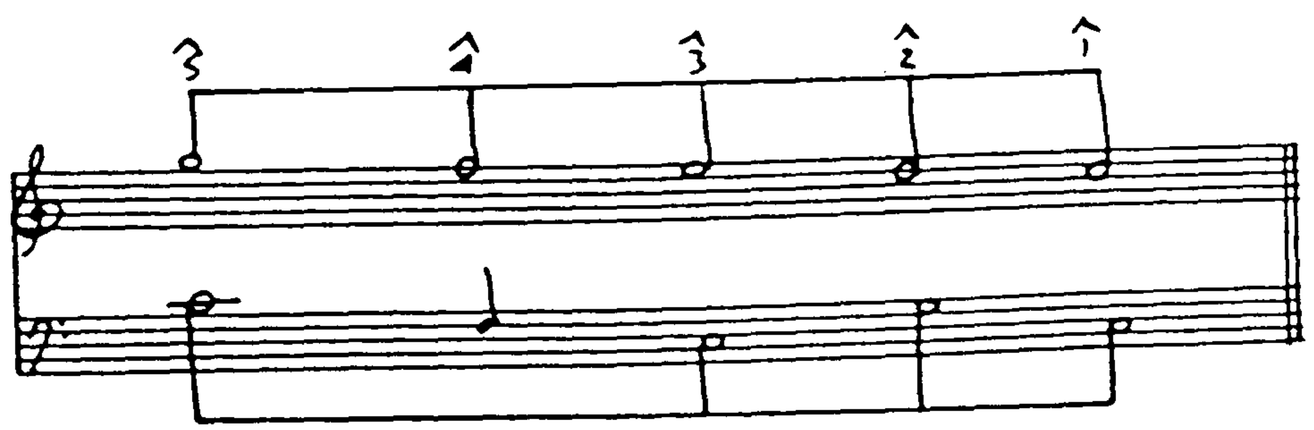


Example 52 continued



Example 53



Example 54



above $\hat{5}$ defines the minor diapente, then similarly a major second above $\hat{5}$ defines the major diapente. Hence, a" on the leger line above the G2 clef is of significant middleground importance, and thus, completely regular. Moreover, the fact that the structurally important notes are all in the diapente above c" reflects the high tessitura of the work since the upper notes of previous compositions in the chiavette configuration were all either part of the soprano diatessaron or registral transfers from the structural diapente.

The text makes great play of the antitheses 'cruda-bella', and 'vita-morte'. As expected, the signifiers of 'cruda' are false relations, suspensions and augmented triads but these are, in the main, of only foreground importance. 'Cruda', as well as meaning 'cruel', has overtones of 'raw' and the middleground consecutives which permeate the entire composition recognize this. Indeed, the wholescale repetition of the first sentence may itself reflect this other side of 'cruda' since the formal characteristic AA' is that of the canzonetta, traditionally viewed as an art form inferior to the madrigal. Moreover, because both appearances of the first sentence close with an evaporated cadence, Pecci proffers a creative reading of his text since the cadences become analogues of 'sorte'. Hence, 'fate' holds nothing for the poet. Thus the 'Donna' of Pecci's madrigal is a good deal more 'cruda' than 'bella' and this perspective is anticipated in the first two bars where the melodic tritone of the quinto is at variance with the stylistic norm of a

consonant presentation of the addressee.

There is no textural analogue of the paradox 'Voi sete la mia vita e la mia morte', but this omission may be a consequence of the epigrammatic style considering that this kind of analogue requires a significant amount of time to effect. Moreover, in addition to the middleground consecutive fifths of bb.27-9 signifying the 'cruda' aspect of 'morte', the cadence on D at b.30 is irregular since the linear descent through a fourth, which commenced at b.25 with f", is terminated prematurely. This is an analogue of 'morte'. Hence, the texture of verse three is chosen so that the signifiers and analogues are audible: an effect most readily achieved by a homophonic setting.

Although the paradox of verse three is lacking a textural analogue, the remainder of the text is devoted to the elaboration of this verse's conceit, and it is this elaboration which secures the textural analogue. Thus the descending melodic motives of verses four and five 'oppose' the ascending features of the final couplet, thereby producing an analogue of the paradox in its elaborated form. Moreover, when the prolongation of $\hat{3}$ begins at b.40, immediately prior to the exposition of the final couplet, the remaining one third or so of the piece is devoted to rebalancing the music after the long prolongation of $\hat{4}$. Indeed, it is within the context of the prolonged $\hat{4}$ that Pecci is able to secure a modicum of tonal variety since this structural degree can be prolonged by a D minor subregion providing major-minor contrast, albeit of a much lesser amount than that of the minor tonal type.

The appearance of the middleground consecutives (signifiers of 'cruda') in the music of the final couplet supplies the madrigal with a consistent musical corollary since the refusal to offer help is itself an act of cruelty. This can most readily be observed in Example 53.

Pecci's response to a text containing 'cruda' and 'morte' has perhaps been more moderate than one might have expected but his musical structure is every bit as concise as Guarini's epigram. As Example 54 illustrates, this madrigal is a tonal composition.

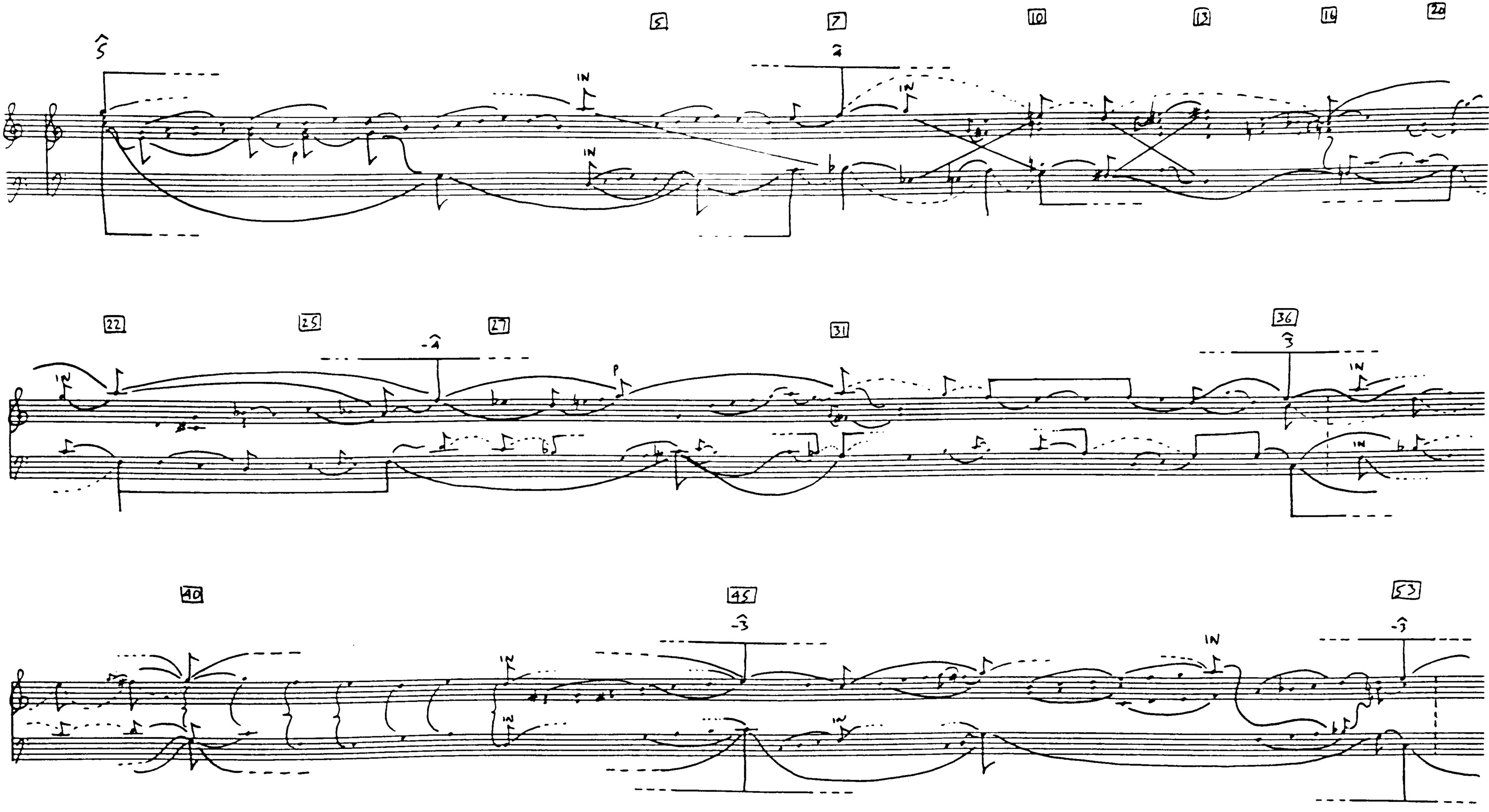
Ahi, che'l mio cor

Ahi, che'l mio cor si fugge
E rest'il corp'essangu'e si distrugge:
Da chi tanto penare?
Il dirò pur, ah' cruda,
Lo ricev'io da te, per troppo amare.
Dhe, movit'a pietà del mio martire
Ch'io vivrò liet'e non potrò morire.

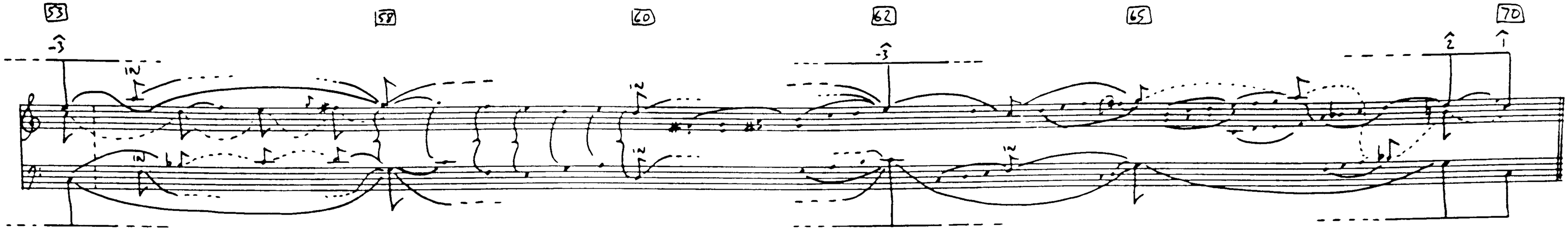
Ah, my heart flees and my body remains bloodless and is destroyed: who causes such torment? I shall tell, ah cruel one, it comes from you as I love too much. O, take pity on my suffering then I will live contented and shall not die.

This madrigal was included in G. G. Carlino's anthology Nuova scelta di madrigali di sette autori,[31] and this fact recognizes the wide appeal of the work. Indeed, the somewhat playful opening, the harsh dissonances for the second verse and the declamatory nature of the final couplet all contribute positively to the overall accomplishment of the setting. The skill of the text's expression, however, indicates that this madrigal is also of interest to the connoisseur since its structure is significantly modified at the middleground level to accommodate the exigencies of the words. Thus, Pecci's madrigal presents a structure dominated by the expression of a rather trite text, and the aesthetic level of the composition reverberates with analogues and signifiers of 'fugge', 'essangue', 'distrugge' etc. The structural graphs of this G2-natural-C tonal type are presented in Examples 55-7 and the work's many irregularities are clearly visible at the middleground. These will be discussed in due course.

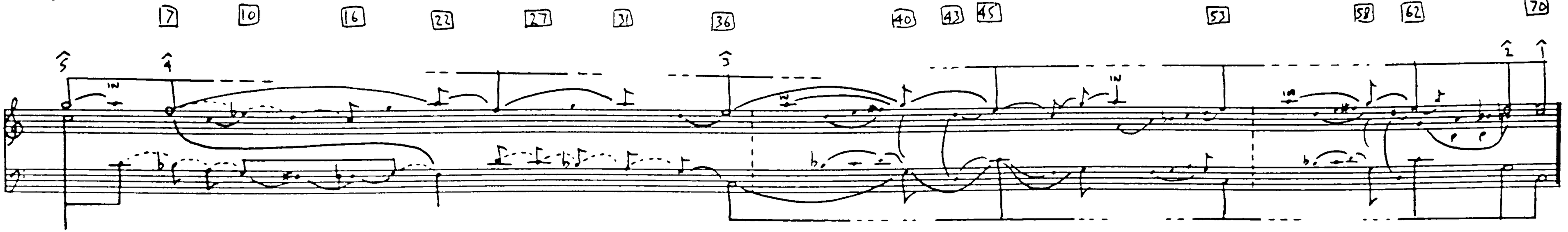
Example 55 Ahi, che'l mio cor



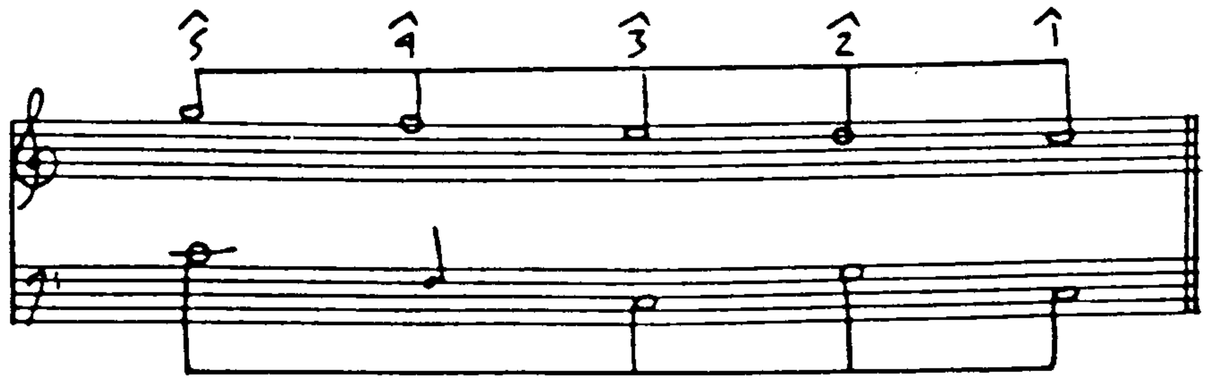
Example 55 continued



Example 56



Example 57



In opening the work with falling sixths, an 'emotional' ploy in the view of Redlich,[32] Pecci advances the exclamation 'Ahi' and produces both a signifier (the sixths) and a point of reference (the semibreves) from which the poet's heart may 'flee'. Hence, the quaver movement of bb.1-5 is a foreground analogue of 'fugge'. Similarly, once the heart has 'fled', the second verse reverts back to slower notes thereby completing one of the analogues of 'fugge'. The structural status quo, however, does not return since the discrepancy, which is manifest in the support of $\hat{4}$ by b♭, causes the middleground progression of canto and bass to move at different rates. Thus the middleground linear descent through a perfect fifth, c'-f, in the bass is only fully synchronized with the canto at b.22 and the effect is thrown into high relief by the consecutive middleground fifths (see Example 56) in the descent from $\hat{5}$ to $\hat{4}$. This is a much more subtle analogue of the effect of 'fugge': the mode-bearing voice is caused to jump ahead of the bass and the effect achieves ostranenie by the consecutive middleground fifths.

The music of the second verse is also rich in signifiers. Moreover, phrases such as 'corp'essangue', a veritable delight to the second-practice madrigalist, provoke signifiers whose musical reasoning is most fully appreciable with reference to the middleground structure. We have already observed the linear descent through a fifth in the bass, but the movement from b♭ to g brings a contrapuntal logic to a progression which at the foreground appears incongruous. The e♭ in the bass of b.8 brings

mixture to the middleground and this has been prepared by the secondary dominant progression of B♭-E♭ at bb. 7-8. The e♮ in the bass of b.8, however, which suggests motion to f, is, in effect, a secondary dominant to the a of the following bar and this a subsequently resolves on to g at b.10. All of this takes place against the backdrop of a voice exchange (see Example 55, bb.7-10) and the voice leading is logical when viewed from this perspective. Indeed, Pecci, by smoothing the e♭-e bass progression has achieved ostranenie in a way antithetical to that encountered in Chapter 2 in the pieces by Dowland[33] and Gabrieli.[34] Here it is irregular to bind together what appears to be part of a chromatic progression (e♭-e♮-f) but in reality, is a middleground descent from b♭ to g with the intervening a prolonged by an applied dominant, e. The 7-6 suspension of b.9 and the augmented harmonies of bb.10-11 further underscore the inventiveness of this progression and the cadence on D at b.13, by means of halting the linear progression through a fourth, f"-c", is an analogue of 'distrugge'.

Following the above richness at the aesthetic level, it is no surprise when the interrogative 'Da chi tanto penare?' is presented at the pragmatic level thereby providing both stability after the dissonance of the previous verses and a terminus for the linear progression f"-c". Moreover, the pragmatic level continues unabated until b.22 since it is only here that equilibrium is fully restored. Thus $\hat{4}$ is prolonged at the middleground by f in the bass for the first time at b.22.

The exposition of 'ah' cruda' following b.22, although rich in suspensions, is entirely regular and the reasons for this may be as follows. First, the juxtapositioning of this phrase with the fifth verse dictates the necessity for a response more moderate than, say, that of the second verse. Second, 'cruda' was associated with consecutive fifths in the previous madrigal and Pecci, it appears, preferred variety in the expression of his texts. Thus the texture grows in richness as the cadence at b.36 approaches and as the structural diapente reaches $\hat{3}$. Like the previous madrigal, the final couplet of the text (in this case a final couplet <u>per se</u>) begins with $\hat{3}$ supported by c, the final of the work. Moreover, the auxiliary of the upper boundary of the structural diapente, a", takes on a new role. Incomplete neighbour note patterns have been a feature of the middleground structure throughout the piece, which can be seen from Example 55. Their first usage helped to highlight the irregularity of supporting $\hat{4}$ with b♭ since the b♭ can be seen as an apex of a palindromic third progression subjected to registral transfer. The exposed a" at bb.37, 50, 54 and 67 is used to counterbalance that of the above. Pecci, furthermore, is fastidious with this progression since the pitch of a" within the context of a prolonged $\hat{3}$ is very prominent and the composer uses this to effect a resolution to the progression g"-a"-b♭. Thus the composer completes a middleground diatessaron, g-c', in which the b'♭ rises chromatically to c" at the final cadence.

Pecci presents a highly inventive analogue for the

antithesis of the final couplet, 'pietà, martire'-vivrò, non morire'. From b.40, the repeat of 'Dhe, movit'a pietà del mio martire', until the cadence on D at b.43, Pecci sets the text with a plethora of middleground consecutive fifths and octaves, which can most readily be observed in Example 55 following b.40 and the sequel, b.58. This patent irregularity contrasts with the thirds and tenths of the music for the final verse. Thus the antithesis is expressed by the transition from irregularity to regularity. Moreover, the setting of the final verse so evokes the music of the first that it presents, on reflection, a creative reading of the text. Hence, should the poet 'live contented and not die' then his 'heart will flee'. Pecci, therefore, draws from the text a wit not apparent in the original poem and produces a madrigal enjoyable to the dilettanti and cognoscenti.

Fui preso, fui ferito

Fui preso, fui ferito, ars'e gelai,
Effetto non d'Amore
Che tant'egli non ha forza o valore;
Fu la forza maggior nelle parole
Che cortesi mi disse il mio bel Sole:
E nel soave sguardo
Fu'l ghiacci'e'l foco e la prigion e'l dardo.

I was taken, I was wounded, I burned and froze, not because of Cupid for he has not such strength or power; it was the greater force of the courteous words that my beautiful sun said to me. And in her tender gaze was the ice and the fire, the prison and the dart.

The nature of the relationship between the first and final verses of this anonymous epigram provides both a major source of its elegance and a prime reason as to why that relationship is not expressed in the music. Pecci has already demonstrated significant compositional dexterity with highly complex word-music relationships, but these were not within the confines of the epigrammatic style. Moreover, the amount of time required to generate such relationships dictates that, in the present madrigal, should the affinity between verses one and seven be expressed at the aesthetic level, then the result ceases to be epigrammatic, and thus one of the major attributes of the work is destroyed. In passing over this relationship then, Pecci's goal is to provide concise music for a concise text. Indeed, we have already seen, in other tonal types, that the pragmatic level rises in importance as the composition progresses and music appropriate for the opening of a madrigal is, ipso facto, ill suited to final closure.

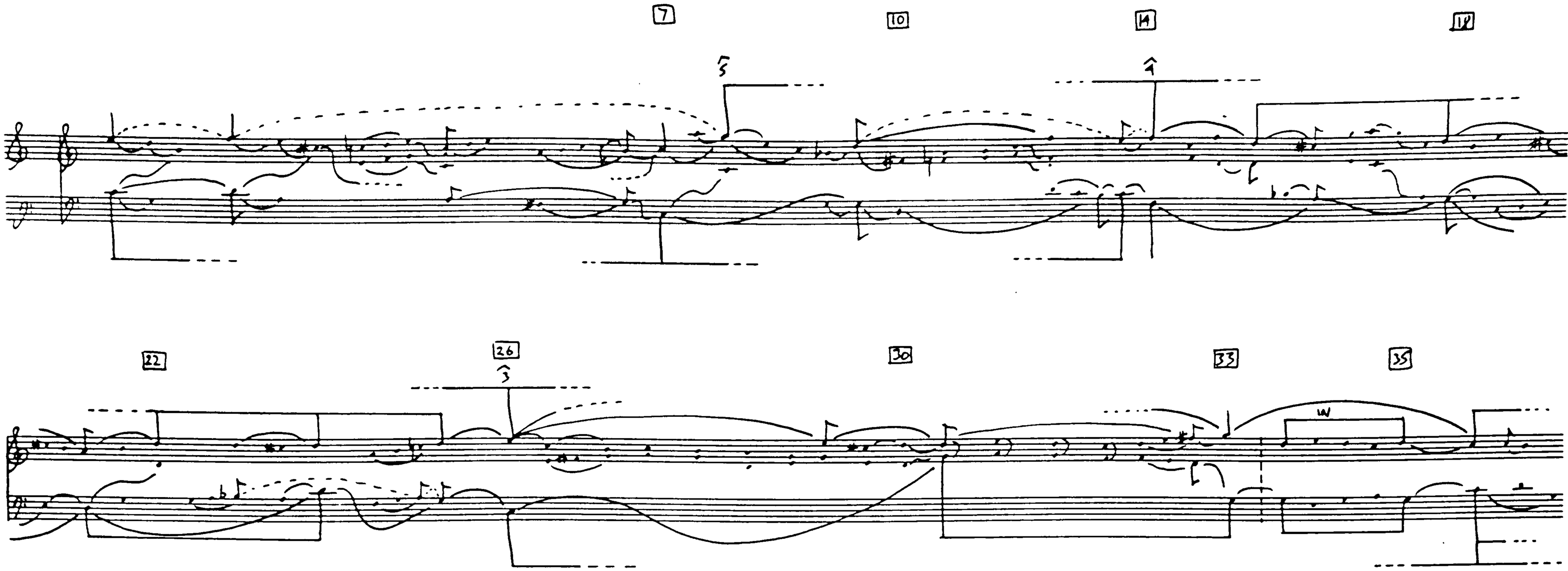
Hence, the anaphora of verses four and seven, plus the signifiers and analogues of 'dardo' are the features uppermost in the mind of Pecci, since all of these are attainable without producing side effects for the work as a whole.

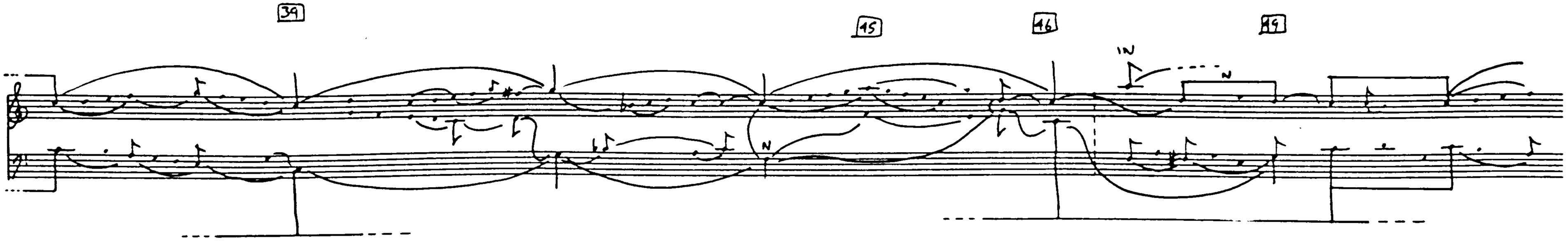
Like its two predecessors, this G2-natural-C tonal type repeats the music of the exordium (with modifications) and the two presentations are a perfect fourth apart. Thus, works of this particular tonal type frequently conform to an A A' B ... Z Z' formal pattern with A and A' separated by a perfect fourth.[35] The explication of the structural diapente is entirely regular (see Examples 58-60) and the upper boundary is defined by means of an Anstieg. Thus Fui preso is a tonal piece.

One unusual feature of the work is the fact that each structural degree (save for $\hat{3}$ in the sequel of the final couplet) is sounded only once. Indeed, the $\hat{4}$ region is mainly prolonged by d", and thus gives rise to tritonal relationships in the middleground since d" is itself prolonged by c"♯, a tritone lower than f".

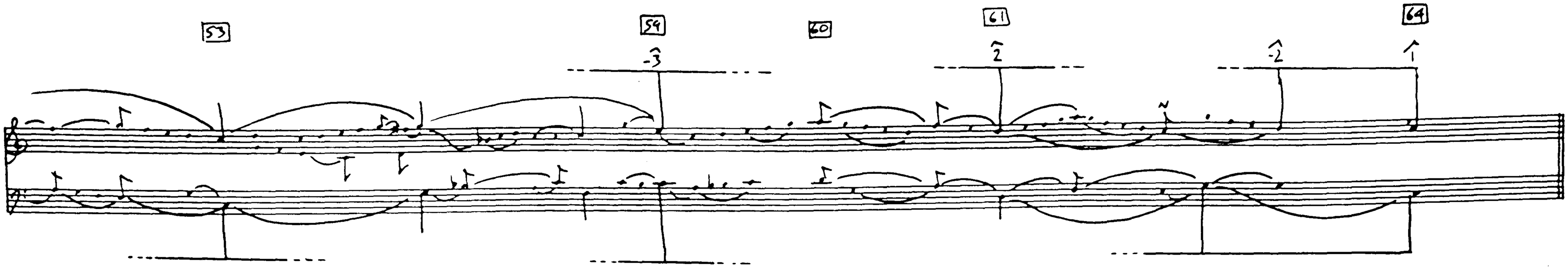
The opening verse is rich in affective sentiments and Pecci is conscious of its caesuras which he turns to musical advantage. Thus, the two bar phrases of 'fui preso' and 'fui ferito' are individual units but the oxymoron 'ars'e gelai' is treated as a single figure. Moreover, the rather abrupt caesura following the opening phrase is the kind of analogue which would not have impressed Vincenzo Galilei[36] since the effect of being 'taken' is perilously close to the comical. However, the exposed tritone f"-c"♯, a

Example 58 Fui preso, fui ferito

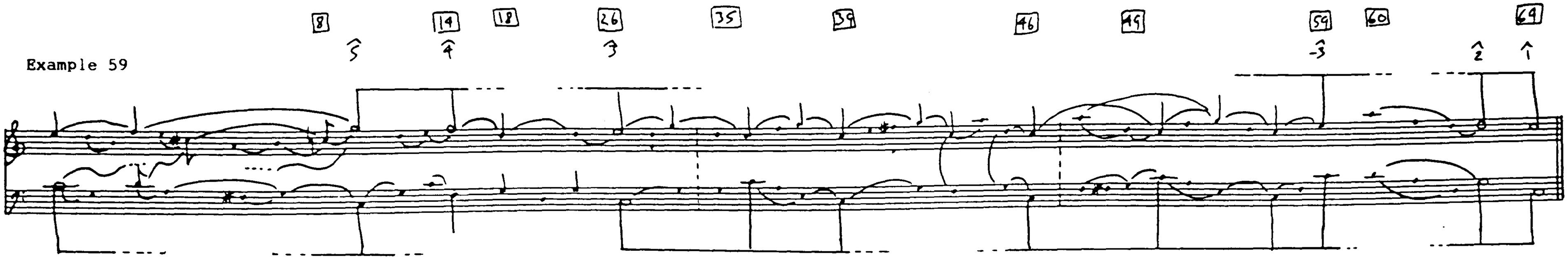




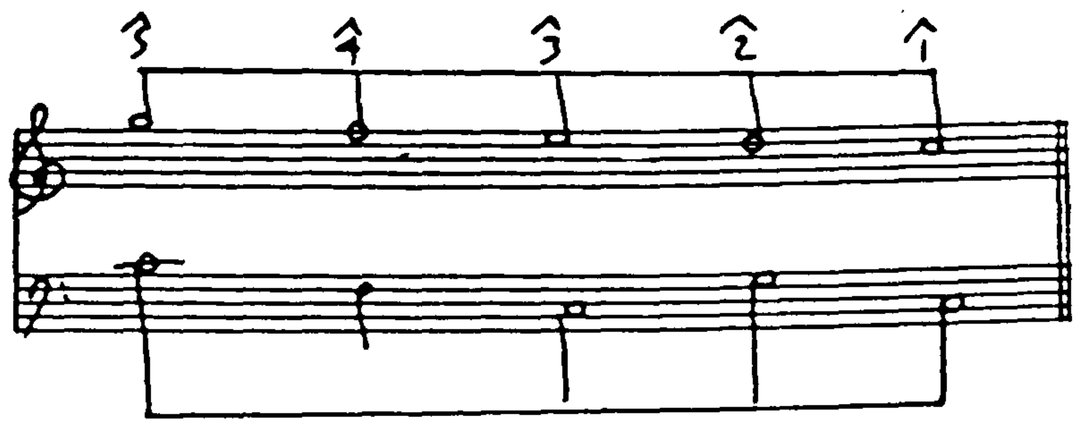
Example 58 continued



Example 59



Example 60



signifier of 'ferito', introduces a more serious expressive gesture, and the musical caesura following c"♯ (which generates the expectation of d") posits the oxymoron of the first verse at the aesthetic level. Thus, in the space of a mere seven bars Pecci has, so to speak, moved from the quasi-ridiculous to the acutely sublime, and, in repeating his expressive design, the purely musical consideration of defining $\hat{5}$ resolves the contrapuntal implications of the opening bars. Hence, in the middleground, the caesura following c"♯ at b.4 becomes part of an overall descending chromatic progression resolving to c"♮ (see Example 58) at b.7. Moreover, the falling sixth of 'ferito' at b.10 injects further emotion into the opening of the work.

The expression of 'Effetto non d'Amore', with its signifiers of 'ferito' (f"-c"♯), is an interpretive gesture since the 'effects of Cupid' are 'not wounds'. The repetition of this verse, however, is at the pragmatic level, for the c"♯ is made to resolve to d" thereby creating a musically coherent progression. Moreover, the pragmatic-level setting of the third verse provides respite from Pecci's exuberant beginning. Even this, though, is subject to a prominent position within the prolongation of $\hat{4}$, f", by a D minor subregion, but the support of d" by G is clearly preparation for the background descent to $\hat{3}$ at b.26. Hence the music of the third verse is used both to tie up loose ends and to prepare the background descent to $\hat{3}$.

High-voiced trio textures are a favourite device for Pecci, particularly when the persona changes within the course of a madrigal. In the setting of verses four and

five, however, the contrivance is used to highlight the source of the poet's torment. The above also underscores the analogue of 'Sole', a rising middleground diapente to g" at b.33, and the consecutive middleground fifths (see Example 58 bb.30-3) are an ironic gesture since the poet's 'bel Sole' is thus associated with untidy musical practices and, by implication, is lacking 'cortesi'. Consecutive middleground fifths are also employed as signifiers of 'dardo' (see Example 58 b.44-6) and it is Pecci's ploy to give prominence to 'dardo', the agent of the poet's torment, in order to eclipse the peroration of the final verse. Thus the work draws to a close with a plentitude of melismatically signified 'darts' and with its tonal goals fully resolved. The latter would have been unattainable had the words been mistress of the music up until the final cadence.

Parlo misero o taccio?

Parlo misero o taccio?
S'io taccio, che soccorso havrà il morire?
S'io parlo, che perdono havrà l'ardire?
Taci: che ben s'intende
Chiusa fiamma talhor da chi l'accende.
Parla in me la pietade,
Parla in lei la beltade;
E dice quel bel volto al crudo core:
'Chi può mirarmi e non languir d'amore?'
(Guarini)

In my misery shall I speak or keep silence? If I am silent, what comfort for my dying? If I speak, what pardon for my daring? Be silent: for one who ignites a secret flame often perceives it most clearly. Pity speaks within me, beauty speaks within her, and that beautiful face says to its cruel heart: 'who can look at me and not pine for love?'

Of the 31 printed settings of this text,[37] only those by Rossi[38] (1600), Stivori[39] (1601), Del Turco[40] (1602) and Orlandi[41] (1602) reached the press either before or in the same year as Pecci's first book. The reason behind the text's popularity is plain to see since this particular 'unattainable woman' is patently arrogant about her inaccessibility, and hence, Guarini's Stella compels an aggregation of madrigalian Astrophils to pay her due homage..

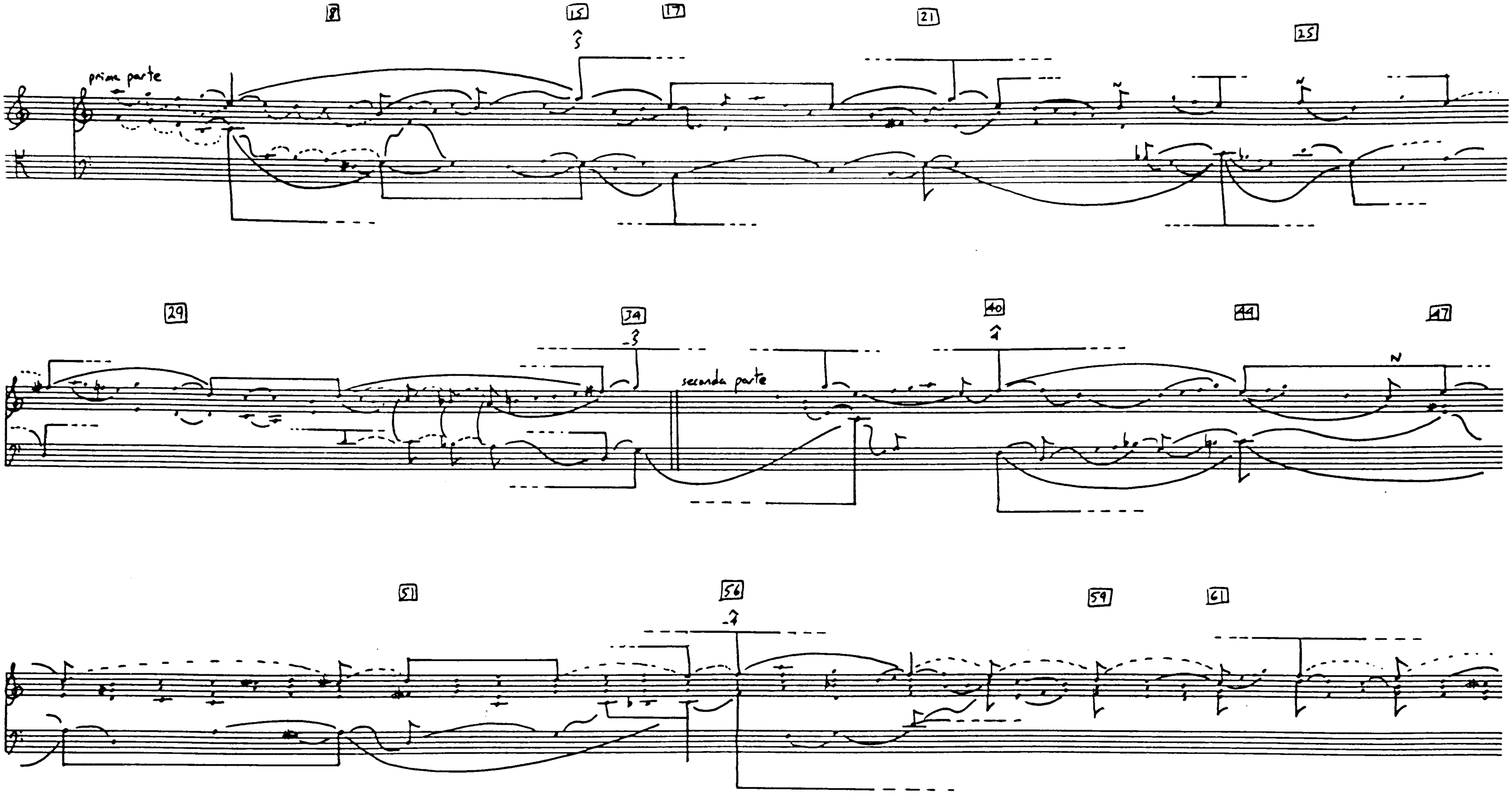
The coup de grâce of the text is potentially problematic for the madrigalist since the most expressive line of the poem falls at the very end, where it is commonplace for the madrigalist to be concerned with pragmatic rather than the aesthetic level considerations. Pecci's solution is commendable, for right up until three bars from the end of the composition's 99 bars, the work is a regularly explicated G2-natural-C tonal type, but, at

b.97, ♭$\hat{3}$ is substituted for the expected e" as ♮$\hat{3}$. Hence, the madrigal presents mixture at the background level. Moreover, the effect is heightened by the extended prolongation of $\hat{4}$ which, in delaying the arrival of ♭$\hat{3}$, provides scope for the display of inventive prolongational techniques (see Examples 61-3).

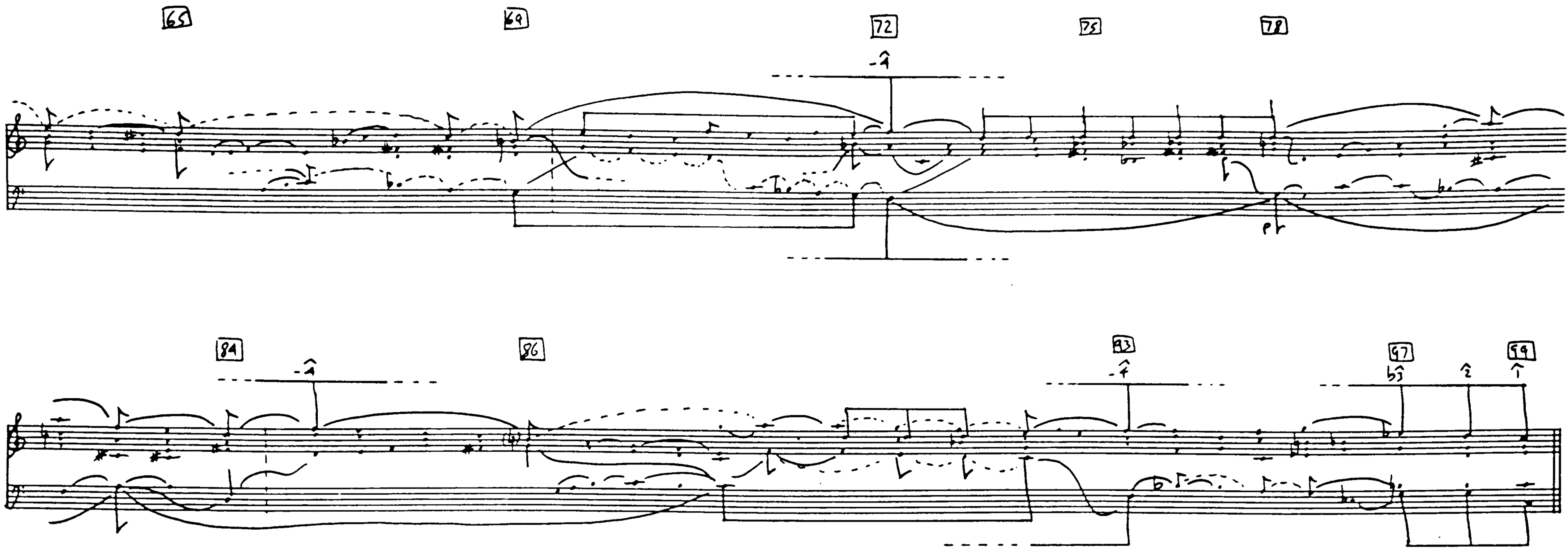
In a composition of this tonal type, a lengthy prolongation of $\hat{4}$ might suggest a shift of modal emphasis, particularly if this structural degree is supported by C at the middleground. Pecci, in order to offset the above, prolongs f" with diminished arpeggios (f"-d"-b‘) which are in evidence following b.56, and their effect is underscored by the linear descents through a diminished fifth most readily observed in Example 61, bb.61-9 and 84-6. Hence, the ramifications of introducing background mixture at the final cadence are felt midway through the madrigal and the signified expression of 'Chi può mirarmi e non languir d'amore? is clearly uppermost in the mind of Pecci.

The unusually high clef configuration is suggestive of three female voices and this poses a most provocative question: who performed this work if Pecci did not intend it to be published? A trio of sopranos modelled on the Ferrarese concerto delle donne is an intriguing possibility but there is no evidence to support the hypothesis that a Sienese group ever existed. Moreover, if the madrigal had been performed publicly by such an ensemble, surely Tantucci would have alluded to this in order to enhance the saleability of the first book. The likelihood is, therefore, that the work was produced for performance in private,

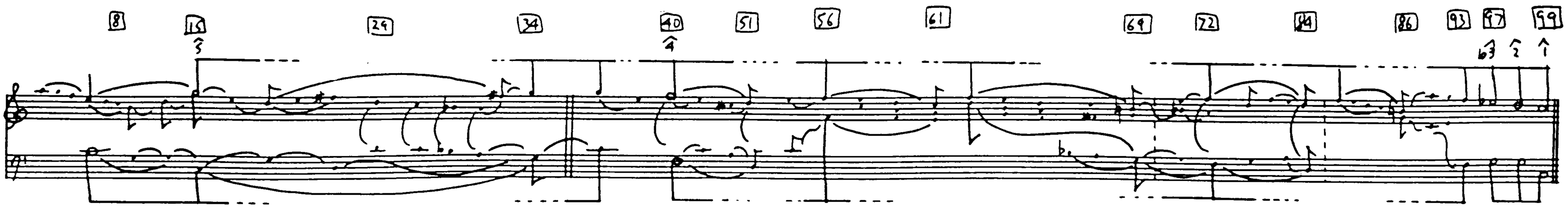
Example 61 Parlo misero o taccio?



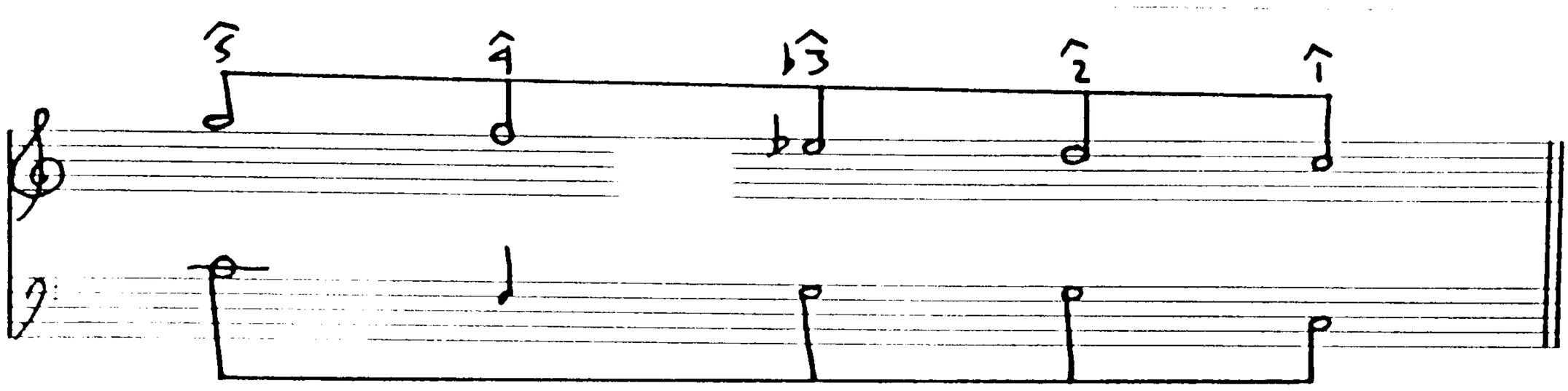
Example 61 continued



Example 62



Example 63



perhaps by an ad hoc group of sopranos.

This madrigal is the final in a group of four G2-natural-C tonal types, all of which conform to the A A' B ... Z Z' pattern. Indeed, this group forms an autonomous collection within the publication, paralleling that of the opening four works. Within this group, however, it is the final madrigal that is the most adventurous at the aesthetic level as opposed to the first, Madonna, of the former group.

The way in which Pecci defines the upper boundary of the structural diapente differs from that of the previous madrigals in this tonal type. By beginning with the auxiliary, a", of the diapente the composer exposes the opening verse and strongly implies both C to be the final, and that the explication of the structural diapente will include e"♭ as $\hat{3}$, probably supported by C. As we have already seen, such is not the case, and all expression at the aesthetic level is moderated so that the background mixture achieves full prominence, which, given the text, is an effect of acute propriety.

The antithesis 'Parlo-taccio' is presented at the pragmatic level, but the latter constituent has an analogue

in the rests following bb.5 and 10. This pragmatic level setting provides Pecci with a creditable solution to the problem of the first verse, and it also obviates a similar problem existing between verses two and three. Thus to Pecci the anaphora of verses two and three overrides the anithesis and the avoidance of the stylistic impropriety of setting 'parlo' and 'taccio' to the same music is achieved by modifying the point of imitation from an ascending fifth or third for 'taccio' (see bb.11-12) to an ascending sixth for 'parlo' (see bb.21-3). The antithesis proper is expressed by the transition from regularity to irregularity effected by the middleground consecutive octaves from bb.29-32 (see Example 61).

When the persona changes at the opening of the <u>seconda parte</u>, so too does the approach to 'Taci' since the soloistic analogues portray the concept stripped of its pairing with 'parlo'. Moreover, the juxtaposing of 'Taci' with the remainder of verses four and five presents an agreeable setting as the reason for being silent, 'che ben ... l'accende', obscures the imperative 'be silent' thereby indicating the poet's inability to accede to the demand of his conscience. The analogue of this effect also sets up the descent from $\hat{5}$ to $\hat{4}$, and the latter is firmly established at b.40.

The fact that Pecci accords expression at the aesthetic level to both the anaphora and the antithesis of verses six and seven is indicative of his musical priorities. In essence, if the sentiment is obvious, then there is little need to state it. Thus, in the music, the status of the

'pietade-beltade' antithesis is of a higher degree than 'parlo-taccio', which is diametrically opposed to their importance within the text. The expression of the anaphora is achieved through textural similarity but the harmonic framework of these two verses could hardly be more contrasted. Verse six, a middleground chromatic progression through c''-c''♯-d'', contains many dissonances, particularly the diminished seventh harmony of b.49. By contrast, the ascending linear progression through a fourth is completed diatonically, and the end neatly coincides with the end of verse seven. Thus, the consonant harmonies of 'beltade' oppose the dissonant of 'pietade', as the diatonic segment of the middleground ascent through a fourth does the chromatic, and the divergence is thrown into high relief by its containment within a single musical gesture, the linear progression through a fourth.

The verse which paves the way for Pecci's most important musical expression is 'E dice quel bel volto al crudo core' and this juxtaposes two of Guarini's favourite images, beauty and cruelty. Moreover, this antithesis finds expression at the aesthetic level in a variety of ways. First the black notes of 'quel bel volto' oppose the white of 'cruda core'. Second, the middleground 6-3 chords are used to highlight a linear descent through a fourth, and, subsequently, a diminished fifth. Thus, verse eight cadences at b.69 with a G major harmony supporting a background $\hat{4}$ and this effect is lent prominence by the setting which, on second hearing, suggests the f''-c'' descent to have been an interrupted f''-b'♮ descent.

Pecci separates the two clauses of the final text so that 'Chi può mirarmi' and 'e non languir d'amore' assume the role of a final couplet. Indeed, the pragmatic-level setting of the first of these restores the equilibrium after the expression of the previous verse, and the b'♮ of b.69 ultimately falls, via b'♭, to a' in the cadence at b.72. The signifiers of the verse's second clause are the augmented harmonies of bb.75-6, and 'languir' has an analogue in the implied change from misura comune to misura di breve which accompanies the settings of the two clauses. The consecutive middleground octaves of the second clause (see Example 62, bb.72-84) introduce further irregularity into the setting and their similarity to the progression of bb.40-51 pairs the final clause of the final verse with the sentiment of verse six. Hence, Pecci interprets the text so that the poet's 'languir d'amore' is the retrospective cause of 'Parla in me la pietade', which adds further finesse to the work.

In the repeat of the final verse, the setting of the opening clause is based upon a linear descent through a diminished fifth, but this time the b'♮ will ultimately rise to c'', $\hat{1}$, at the final cadence. Moreover, the parallel progression of verse eight injects a further interpretive reading since the middleground similarity suggests 'Chi può mirarmi, crudo core, e non languir d'amore'. The final cadence which, as we have already seen, introduces mixture into the background, sets the seal on a first rate madrigal in which Pecci's music has achieved parity with Guarini's poem. Example 63 indicates that the work is not

tonal (although clearly tonally coherent), and this fact is due, in my view, to the poem. Hence, the role of the poet in the development of tonality is a factor of great significance. Pecci, in following Guarini's lead, forsook his normal sense of priorities with regard to the final couplet, but his ultimate solution fulfilled all of the piece's structural goals whilst retaining its artistic merit as a piece of music.

Io disleal?

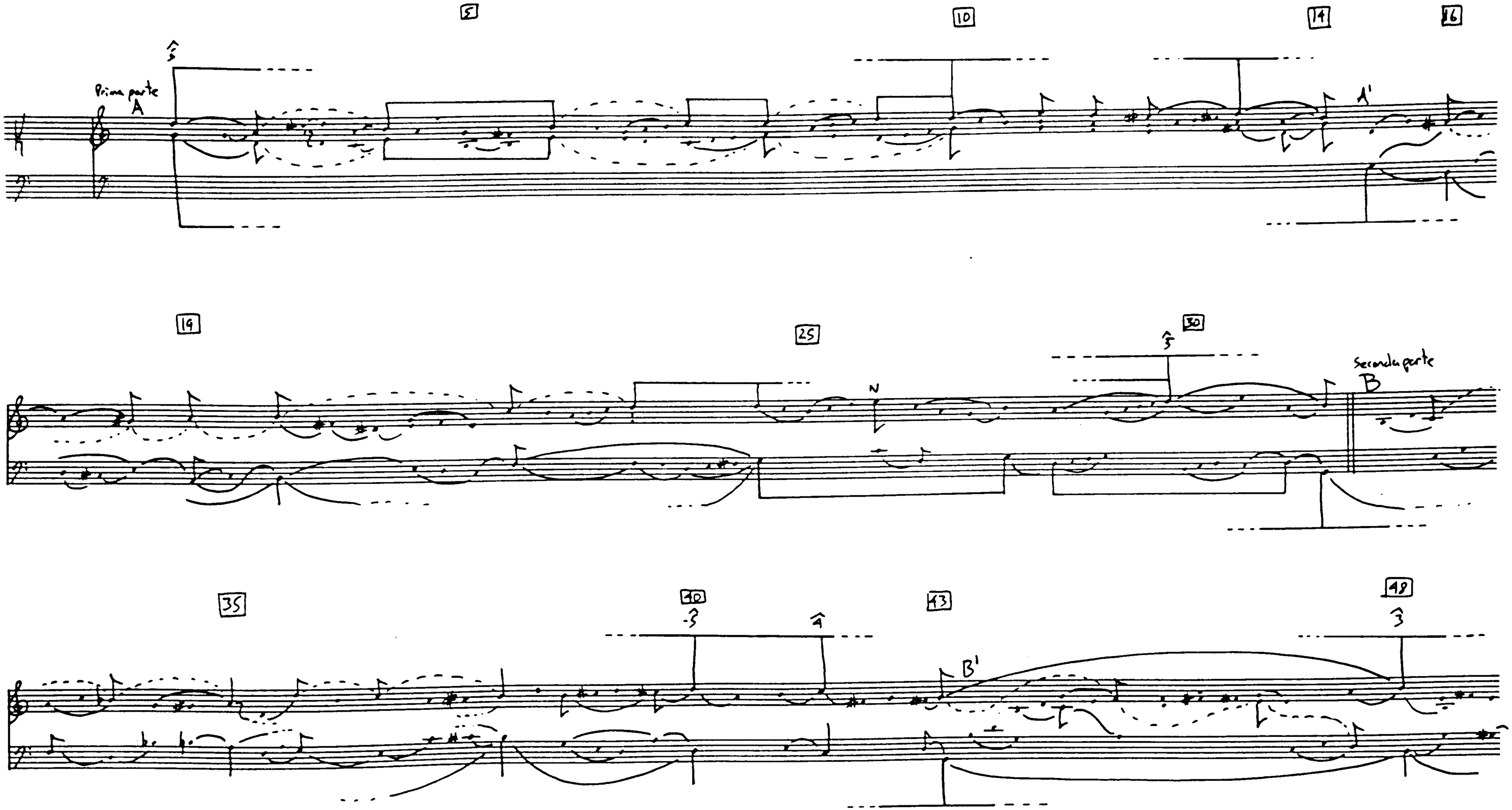
Io disleal? Ah' cruda,
Voi negate la fede,
Per non mi dar mercede.
Se non basta il languire
Provatemi al morire;
E se ciò ricusate,
Perchè la fè negate,
Che provar non volete?
O provate, o credete.
(Guarini)

I am disloyal? Ah cruel one, you deny my faith in you so as not to heed my plea. If my languishing is not enough, test me to the death; and if you decline that, how can you deny my trust if you will not test it? Either test me or believe me!

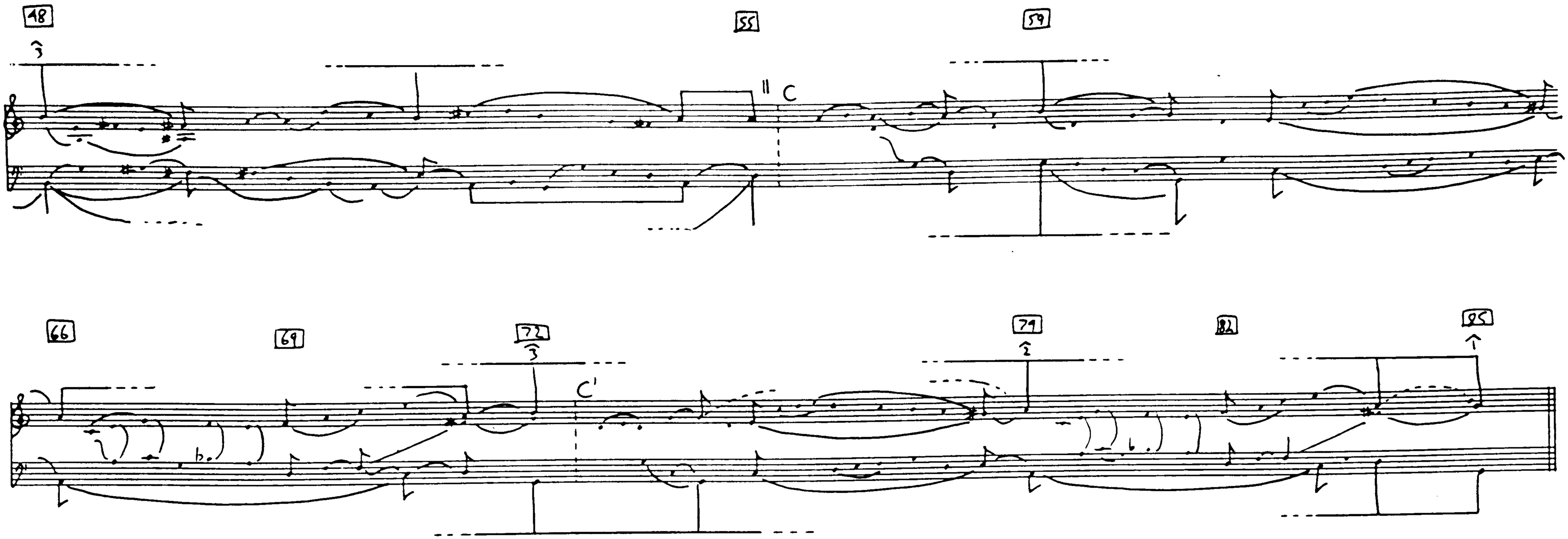
Like Ahi, che'l mio cor si fugge, this madrigal was also printed in Carlino's Nuova scelta anthology of 1615 and, therefore, was deemed to be one of the more widely appealing of the first book. Although the text proved to be a firm favourite with madrigalists, only Pallavicino's setting of 1600 preceded that of Pecci. Unlike most of Pecci's other madrigals, however, this is dominated by the expression of one phrase 'Io disleal?'. Here the composer addresses his particular narrative specifically to the 'Lady Music' rather than the object of his previous compositions. Moreover, this may be a significant factor in the madrigal's selection for Carlino's print, since any esoteric message ipso facto enhances the saleability of an already accomplished composition.

The way Pecci set about his task is plain to see from Examples 64-6, the structural graphs of the work. The madrigal, a C1-natural-G tonal type, is not only riddled

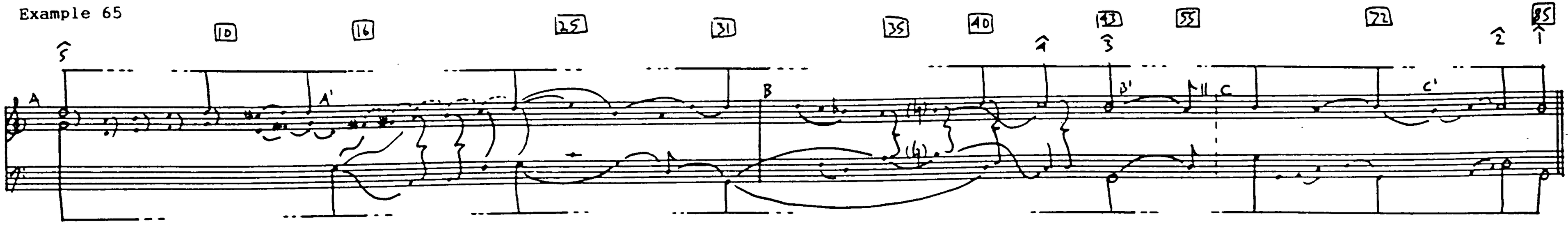
Example 64 Io disleal?



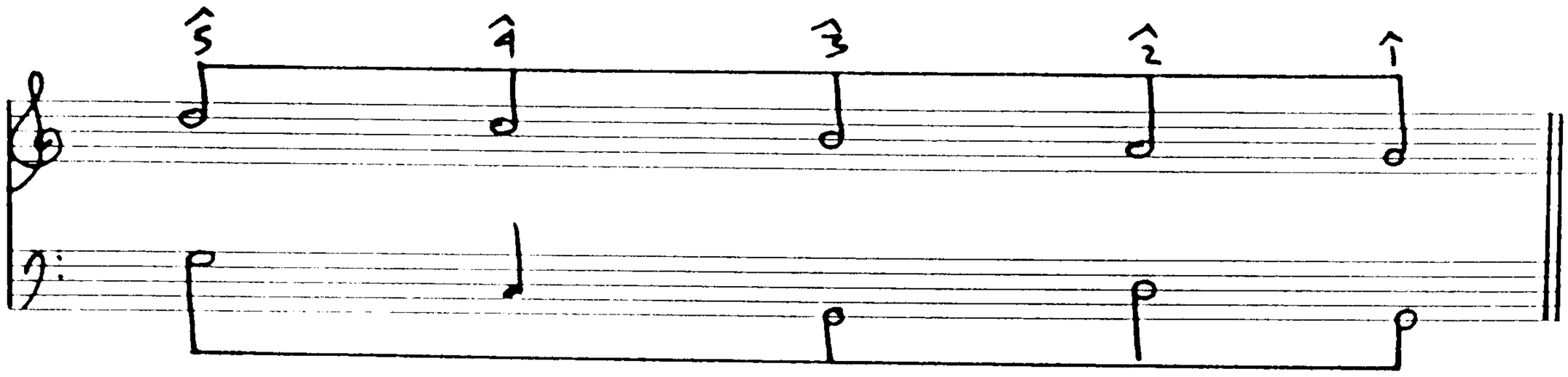
Example 64 continued



Example 65



Example 66



with middleground consecutive fifths and octaves, but each section of the text is repeated to music which is similar, but not identical, in both presentations of the section. The repeat of the final couplet, a favourite device for Pecci, is transformed so that the final four verses of the text (two rhyming couplets), usurp this role. Thus the work's formal characteristic is A A' B B' C C'. We have seen in previous madrigals of the major tonal type the feature A A', in which A' was subject to transposition on the second hearing. In this work, however, A and A' remain within the same framework since A' is transposed down an octave and modified, but retains the middleground prolongation of $\hat{5}$ by g. Hence, the opening of the work is very close to the formal characteristics, A A B B , of the canzonetta; very close but not identical. This is the key to one of the analogues of 'Io disleal?', the near substitution of a canzonetta-like working of a madrigal text.

Pecci's analogues of 'disloyalty' are focussed at both the madrigal genre and sixteenth-century contrapuntal practices. The setting certainly suggests the canzonetta since it eradicates the only formal characteristic of the madrigal, even though the final couplet is tailor-made for

regular treatment. The middleground consecutives, however, are much more pointed since they sail very close to the wind. Indeed, like Monteverdi's Io mi son giovinetta,[42] Pecci's Io disleal? breaches the spirit but not the letter of the law regarding consecutives. Thus, he is able to express not simply absolute 'disloyalty', but potential 'disloyalty' for the musical 'transgressions' are themselves subject to interpretation. In consequence, if the object of Guarini's verse is unsure of the poet's loyalty, so too is the Lady Music uncertain of Pecci's fealty.

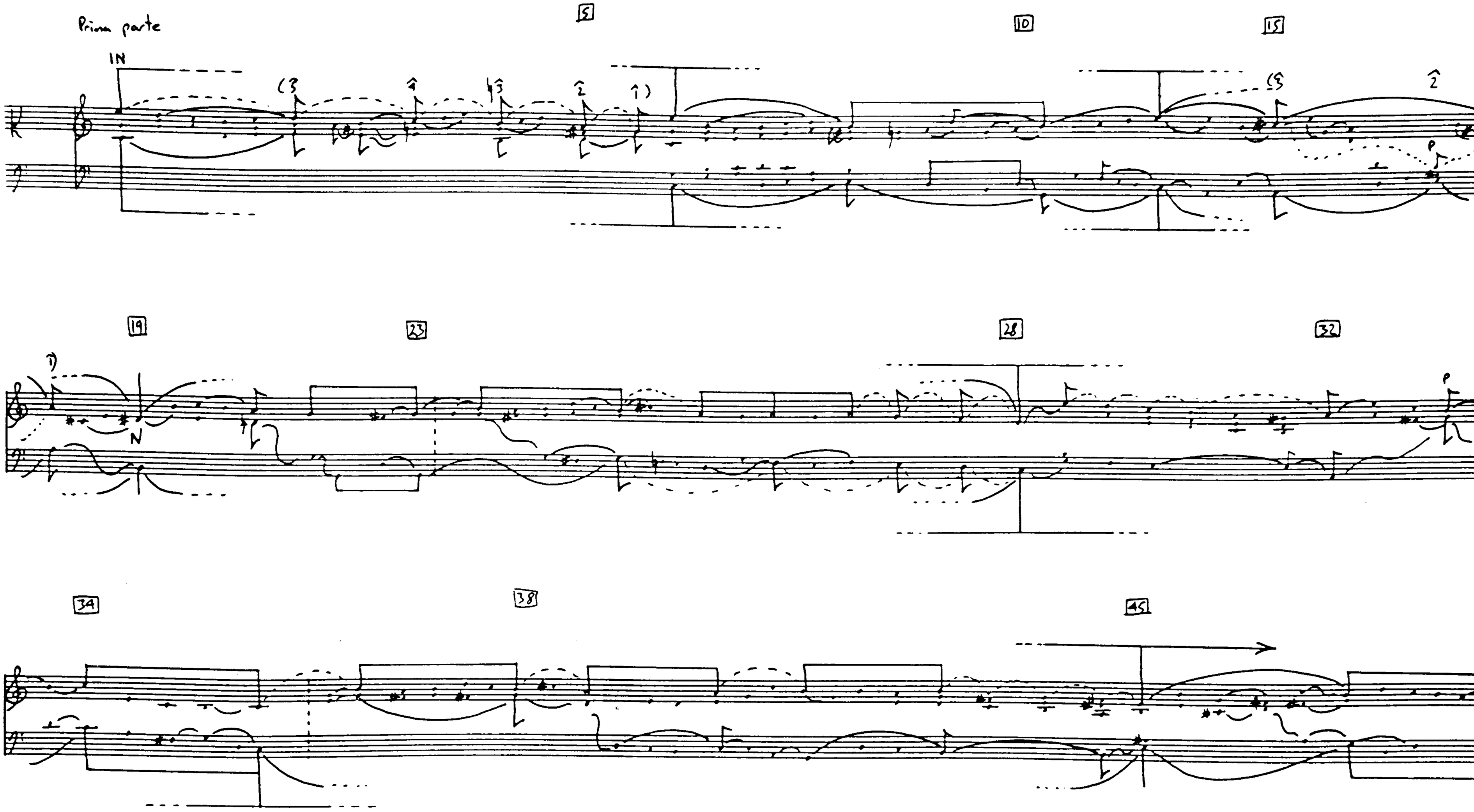
O come sei gentile

O come sei gentile,
Caro augellino! O quanto
E'l mio stato amoroso al tuo simile!
Tu prigion, io prigion; tu canti, io canto,
Tu canti per colei
Che t'ha legato, et io canto per lei.
Ma in questo è differente
La mia sorte dolente:
Che giova pur a te l'esser canoro.
Vivi cantando, et io cantando moro.
(Guarini)

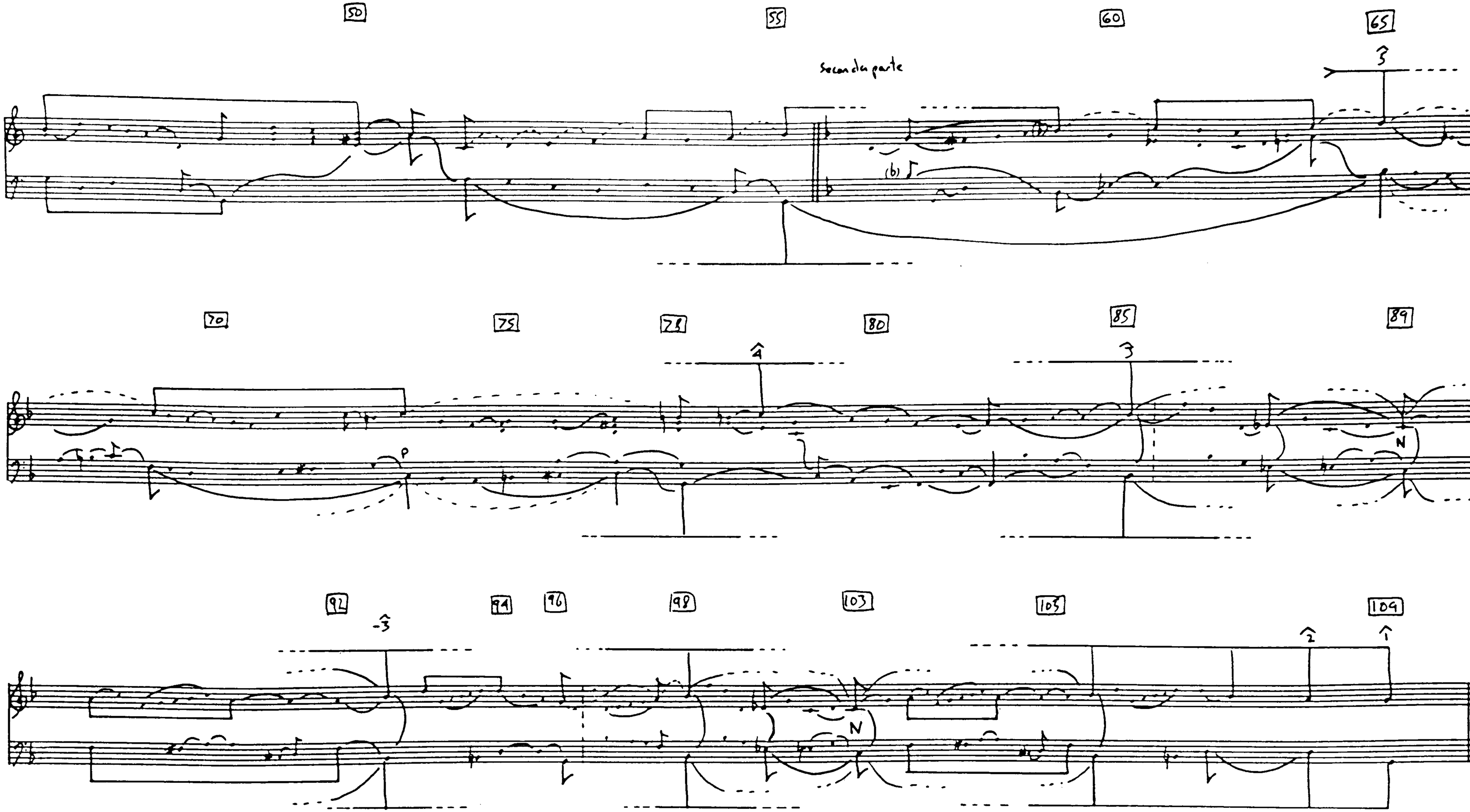
O how gentle you are dear little bird! O how my amorous condition is so similar to yours! You are imprisoned, I am imprisoned; you sing, I sing; you sing for she that has captured you and I too sing for her. But in this my sad fate is different: for to be a songbird brings happiness to you. By singing you live, and by singing I die.

This madrigal is of the C1-natural (flat)-G complex tonal type, and much of its effect stems directly from the tritonal clash between e"♮, the upper boundary of the major diapente, and b'♭, $\hat{3}$ of the structural diapente. Examples 67-9 illustrate the structure of the work. Pecci begins with a middleground descent through a major sixth, thereby indicating g to be the final of the work, and the structure to be of the major tonal type. Thus, the mixture presented in this composition is of a different order than that previously encountered, since the prolongation of the auxiliary of the structural diapente, which extends throughout the prima parte, is the principal source of the major-minor conflict. The only B♮s of any significance are those of the prima parte which function either as complete neighbour note patterns (see Example 67, bb.5-10 and 15-19) or form part of linear descents such as those following

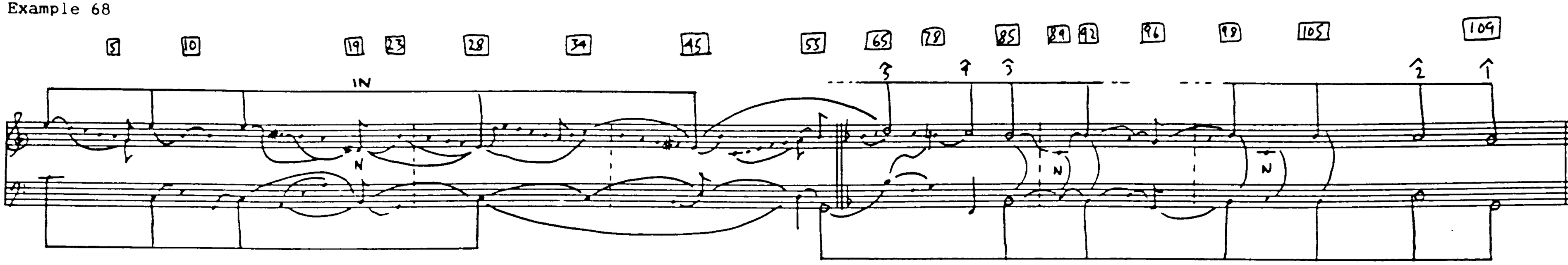
Example 67 O come sei gentile
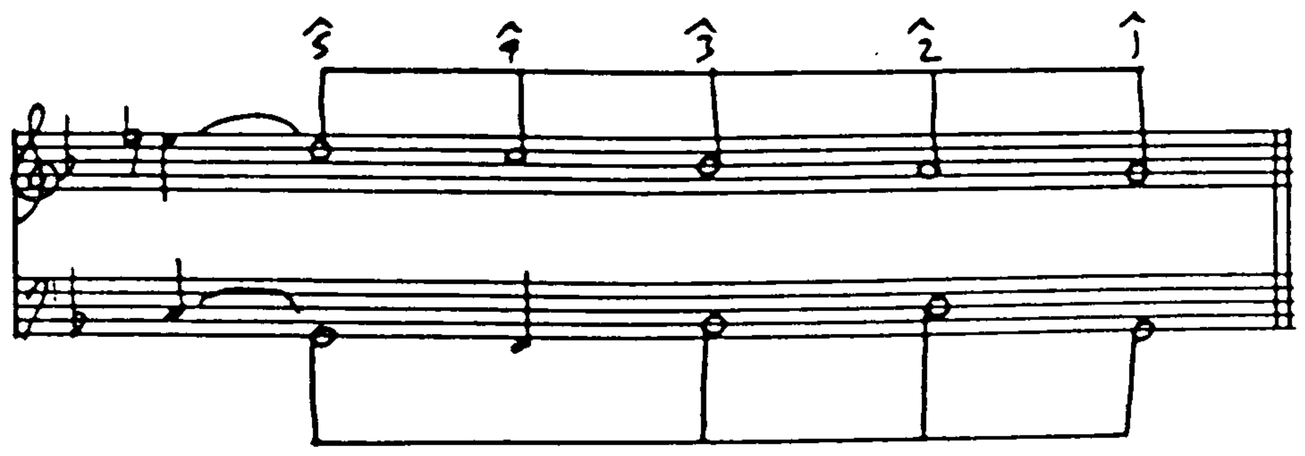


Example 67 continued



Example 68



Example 69



bb.23 and 34. Indeed, the cadence at b.19 is effective in suggesting B not to be part of the structural diapente; which is a consequence of the d'# leaning heavily toward the e"♮.

In order to obviate the structural suggestion of e" as $\hat{3}$ of a C final piece, Pecci frequently harmonizes e of the bass arpeggiation with a major triad, thereby disrupting the tonicizing effect of e" above c. Moreover, the disruption is underscored by tonicizing A following b.15. Hence, for the entire prima parte, the composer proffers a state of suspended animation; for the stasis is an analogue of the 'augellino' and poet both having been bound by their mistress. Pecci, by dint of defining e" as the auxiliary, prolongs the note to express the 'legato' of the text and, within this framework, he displays his prowess with bird imitations.

The natural order of things is that the augellino should have the upper register, and so the exposition of the opening address, 'Tu prigion' and 'Tu canti' have each a high tessitura. Moreover, the fact that the poet and the little bird have things in common grants license to the madrigalist to re-use material. The beginning of the differences between them, however, emerge when the little bird sings for the mistress. Now, the tessitura is extended to cover all voices and the absence of the melismatic analogue in 'et io canto per lei' signifies that the poet's song is fundamentally different. Indeed, the similarity between the music of this phrase and that of the 'prigion' phrases suggests the poet cannot sing because of his

incarceration. Moreover, the local analogues of 'legato', conjunct movement above a static bass, highlight the arrival of the 'non canto'.

Thus, when the seconda parte begins, the transition to the minor structural diapente is a signifier of 'sorte dolente' rather than 'different' since the latter had reached the aesthetic level in the 'Tu canti ... et io canto' of the prima parte. Other signifiers of 'sorte dolente' include the striking approach to the cadence at b.78 in which two successive 6-5-3 chords are to be found. The pragmatic level setting of the penultimate verse, a prolongation of $\hat{4}$, yields to the final which takes the role of a final couplet. The 'vivi-moro' antithesis finds aesthetic level voice in the respective settings of 'cantando'. Indeed, the melodic mixture of 'cantando moro' not only features both the major and minor thirds of its various cadential chords, but the consecutive middleground octaves also provide a 'regular-irregular' analogue of the antithesis.

In this, the final text by Guarini in the first book, Pecci demonstrates that a single musical gesture, the particular form of mixture used in O come sei gentile, can supplant the expressive mosaics of previous works so as to distill the essence of a poem. Moreover, the use of mixture as a signifier demonstrates that one of the madrigalist's most potent effects has no counterpart for the poet. Hence this work indicates the incipient subservience of analogue expression to the broader strokes of signified expression, itself conditioned by the arbitrary link between the two aesthetically autonomous entities of text and music.

Pallidetto mio Sole

Pallidetto mio Sole
A'tuo' dolci pallori
Perde l'Alba vermiglia i suoi colori.
Pallidetta mia morte,
Alle tue dolc'e pallide viole
La porpora amorosa
Perde, vinta, la rosa.
O, piaccia a la mia sorte
Che teco dolce impallidisca anch'io,
Pallidetto Amor mio!
(Marino)

My pale sun, next to your sweet pallor the vermilion dawn loses her colours. My pale death, next to your sweet and pale violets, the rose, vanquished, loses the amorous purple. O, may it be my fate that I sweetly turn pale with you my pale love!

Marino's mildly erotic epigram occupies a unique position

in Pecci's first book; not only because it is the sole example of a G2-flat-F tonal type, but, as was stated in the introduction, it may form the basis of the conceit 'I hope my song will live forever in your song', found in the poet's sonnet to Pecci.[43] The style of this poem is in marked contrast to the rest of the texts selected by Pecci for inclusion in the first book. Moreover, Marino's fondness for alliteration produces a strand of literary unity which cannot be reproduced at the aesthetic level of the composition without creating side effects. Thus, Marino's alliteration (itself a quasi musical device) forms part of the pragmatic level of the composition.

In essence, the text elaborates the paradox that the pallor of the sun (a metaphor for the poet's lady) possesses greater power than do colours more striking to our eyes.

Pallor, having connotations with death, is subsequently converted to the corresponding metaphor and the second sentence elaborates the metaphorical conceit with imagery redolent of the 'dawn' of the first sentence, and a transparent allegory of carnal pleasure. The final sentence expresses the poet's wish that he might also turn pallid and, hence, experience metaphoric death. It is no surprise, then, that this text won favour with madrigalists; Pecci's setting, however, reached the press well before any of the others and it is possible that Marino produced this epigram specifically for him.

The pivotal images of the text are 'pallidetto' and 'Sole'. The former is elaborated within the text by means of alliteration and anaphora, but 'Sole' remains the most potent for the madrigalist. Indeed, in 1601-2 (the probable year of composition) 'Sole' was a dramatic metaphor associated with contemporary Copernican zealotry (for which Giordano Bruno had recently paid the ultimate price) and its appearance in the poem's exordium is both an indication of the term's currency and a potential source of analogue expression provided by the poet specifically for a musical setting. Pecci seizes upon the latter, which is readily understood by considering Mason's following translation from Copernicus:[44]
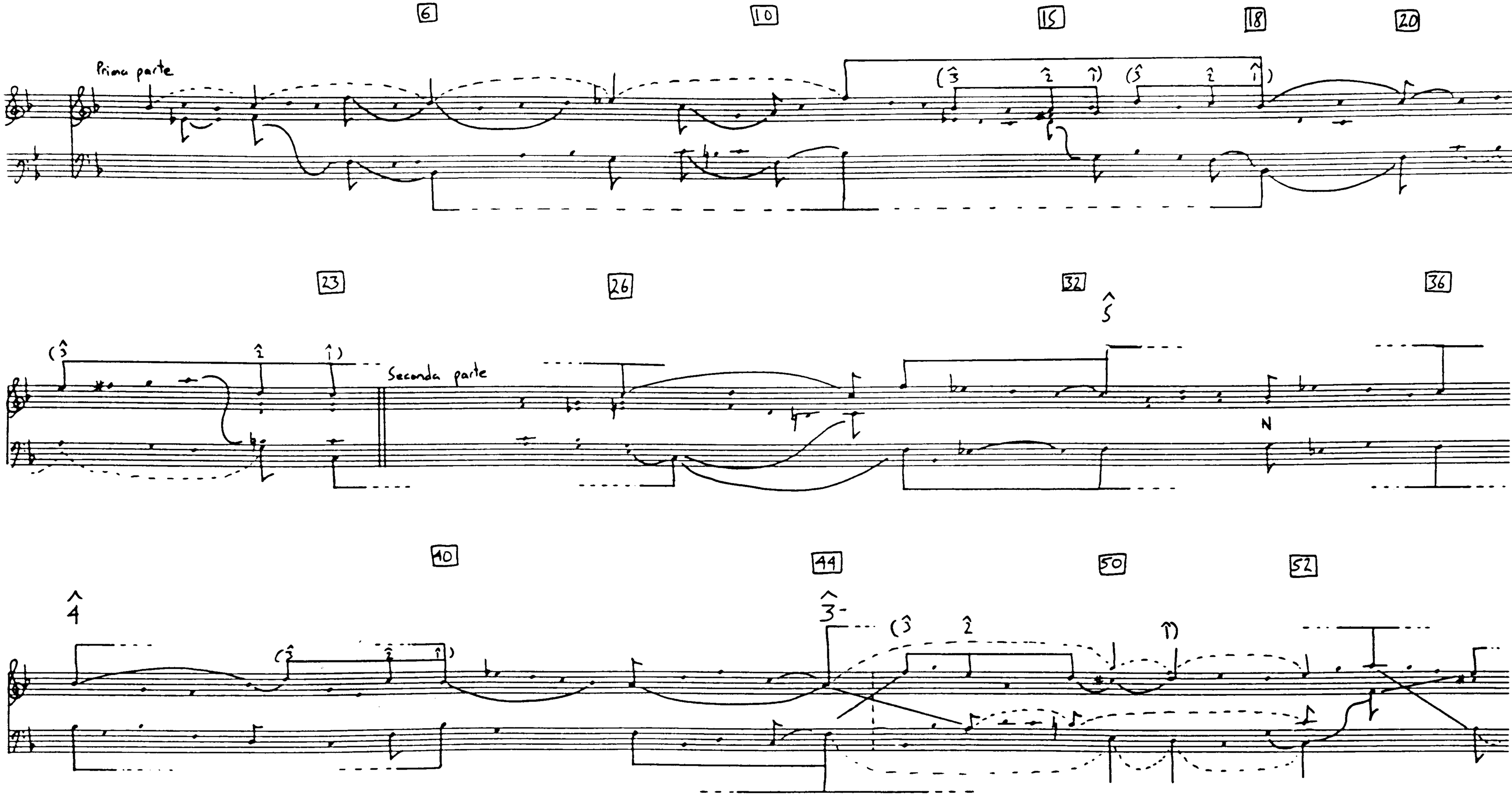
> In the centre of everything rules the sun; for who in this most beautiful temple could place this luminary at another or better place whence it can light up the whole at once? In fact, the sun sitting on a royal throne guides the family of stars surrounding him, the earth conceives by the sun and through him becomes pregnant with annual fruits. In this arrangement we thus find an admirable harmony of the world, and a constant harmonious connection between the motion and the size of the orbits as could not be found otherwise.

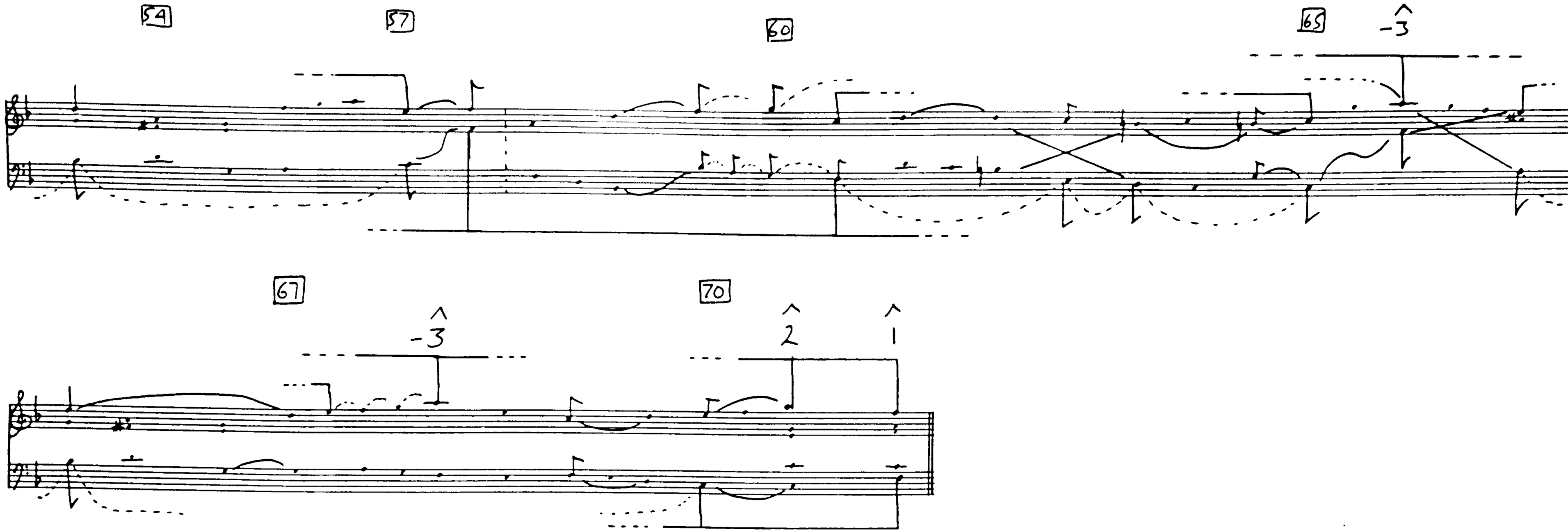
It is easy to see from the above precisely why 'Sole' became a favourite metaphor for poets and, moreover, why such firmly held beliefs would bring Copernican devotees into conflict with the church. Marino, then, provided Pecci with a topical metaphor rich with both musical connotations (harmony of the spheres) and emotive sentiments. The composer's response is at once appropriate and intensely imaginative for the metaphor 'Sole' becomes the dominant issue of the madrigal's aesthetic level.

Examples 70-2 give the structural graphs of Pallidetto mio Sole and the extended prolongation of an incomplete neighbour note to $\hat{5}$ is readily observable in Example 71. Thus, the analogy with the previous madrigal, O come sei gentile, is inescapable since both elevate a single concept to a pre-eminent status at the aesthetic level. Moreover, the incomplete neighbour note is supported plagally in both instances, but the approach to $\hat{5}$ from below in Pallidetto is a consequence of its aesthetic level expression. Indeed, expression of 'Sole', using both analogues and signifiers, may be said to be the prime structural concern on the part of the composer, for, once this has been achieved, the rest of the madrigal is almost entirely regular.

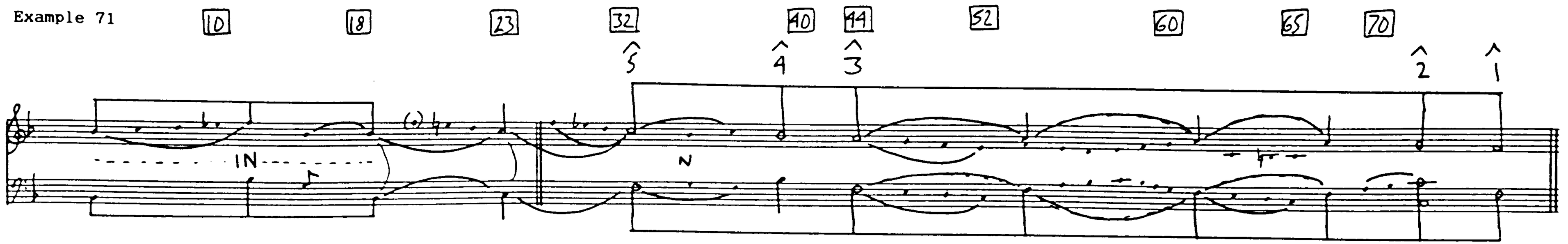
Expressive analogues of 'Sole', as we have already seen, tend to occur as rising middleground figures which reach some stable consonant position at their fullest extent. Hence, although linear ascent through a perfect fifth reaches f" at b.12 its ascent is not simply through the soprano diatessaron which might have been expected. This is due to the composer creating a signifier of 'Sole'.

Example 70 Pallidetto mio Sole

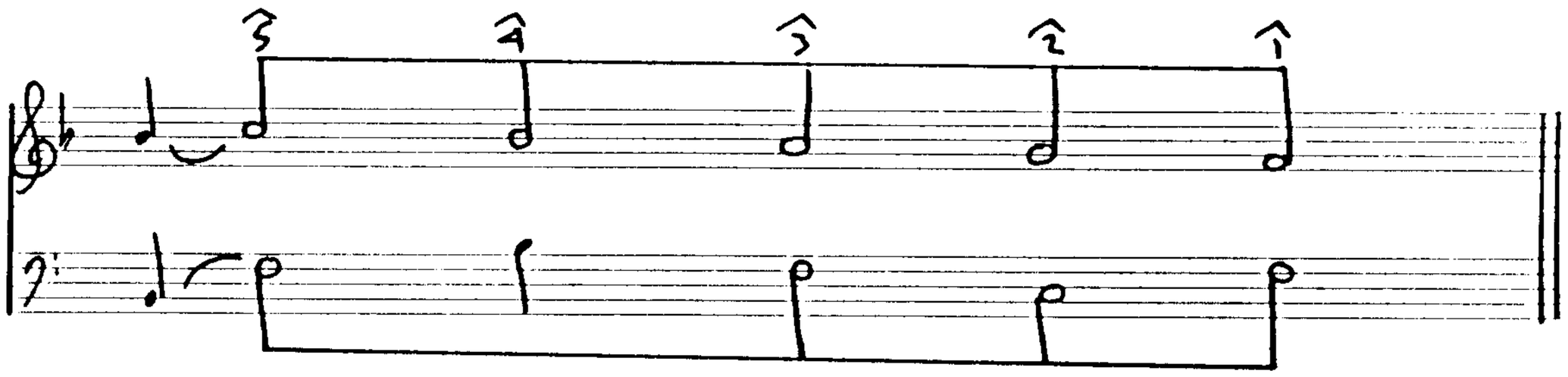




Example 71



Example 72



In Example 73 the mechanism of Pecci's signifier is apparent and, hence, the b'♭ -c" motif is used to elevate the status of the metaphor beyond that of mere analogue expression.

Example 73



Indeed, it is apparent from Example 71 that the composer creates a morphological gesture, by means of the b'♭ -c" motif, which replicates the semantic importance of 'Sole' and brings to the composition a kinship between text and music that undoubtedly impressed Marino. It is, therefore, reasonable to suggest that the Pecci sonnet was inspired, at the very least partly, by the poet's reaction to this madrigal since both share astronomical images and this is the only madrigal to a Marino text printed during the composer's lifetime.

Because the <u>prima parte</u> is dominated by the first verse there is little room for the expression of other

images, but the musical connotations of 'colori', a synonym of 'cromatico', and the tonicization of g at b.15, in conjunction with the use of b♮ as a leading note to c', posit 'colori' at the aesthetic level by means of the middleground chromatic progression b'♭-b♮-c' supported by g, and g-c respectively.

The anaphora of verses one and four prompts a response from Pecci highly exquisite in the way that it expresses the relationship within the context of the antithesis, 'Sole-morte', which also exists between the verses. First, the imitative counterpoint signifies the anaphora but all other devices are the result of the antithesis. Thus the literal augmentation of note values (cf. bb.1-3 and 24-9) is an analogue of 'morte' whereas the dyadic pairings are signifiers of the same. Indeed, the framework gives rise to some notable harmonies: at b.25 the effect can be described as a regular double suspension in the bass although this, in my view, is inadequate. Moreover, considering that 'morte' is being expressed at the aesthetic level, the harmony at b.25 should be regarded as a minor seventh harmony, chosen for its irregularity as a signifier of 'morte'. Thus the 6-5-3 harmony of b.28 continues the pattern so that the aesthetic level of the fourth verse is exuberant with melodic and harmonic dissonances.

Another of Pecci's favourite interpretive devices, the juxtapositioning of verses, is in evidence at bb.33-44. Here the erotic relationship of the 'rose' and the 'amorous purple' finds voice at the aesthetic level and the increase in rhythmic activity for verses six and seven lends a

further air of excitement to the work. With the cadence at b.44 the remainder of the madrigal is presented at the pragmatic level. This is a typical ploy since the musical matters of producing a satisfactory conclusion to the piece rise in importance as the work reaches its end. Indeed, the 'Pallidetto' of the final verse bears no aesthetic-level relationship to verses one and four, which contrasts with the anaphora of verses two and five, clearly expressed at the aesthetic level (cf. bb.4-6 and 29-33). Pecci, it seems, varied the balance of influence between text and music. It would appear to be the case that, in this instance, the poet approved.

Dolce tormento mio

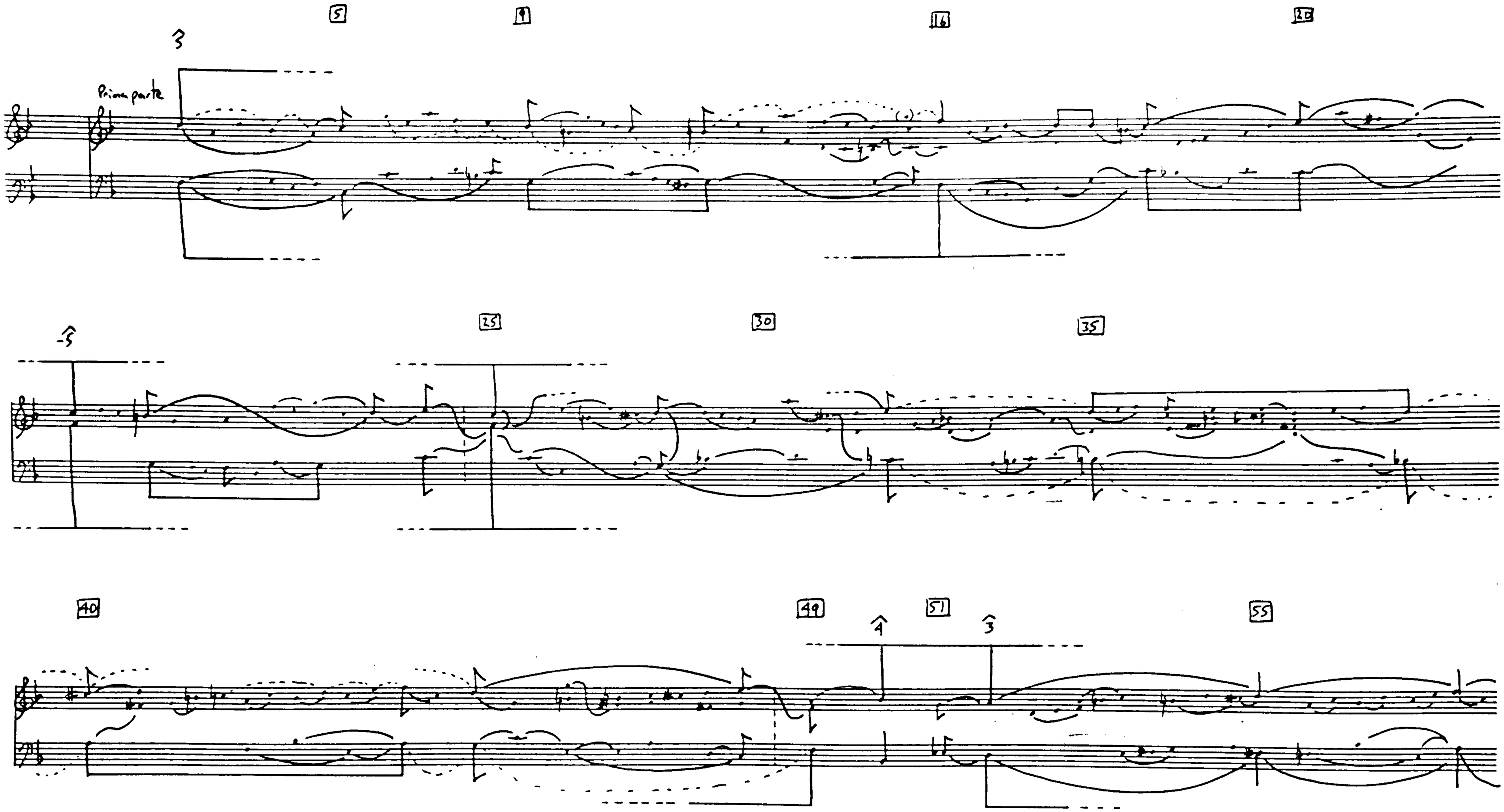
Dolce tormento mio, fiamma mia cara,
Ecco di nuov'il core,
Esca fatale al tuo benign'ardore;
Dhe, riconosc'in lui
Le novelle ferite
Del folgorar di que' begl'occhi tuoi.
Così pietosa i colpi rinovella
In lui con le dolcissime quadrella
De tuo' sguardi cortesi, onde sovente
Fulminato da te mor'e rinasca,
E'l foco che l'ancide egli lo pasca.
(Leoni)

My sweet torment, my dear flame, here again is my heart, fatal tinder for your benign ardour; alas, observe the new wounds within it from the flashing thunder of those, your lovely eyes. Thus, be merciful and renew the blows which stab it with the sweetest of daggers from your gracious glances, so that again and again it may die and revive at the flashing of your eyes, and may it feed upon the fire that kills it.

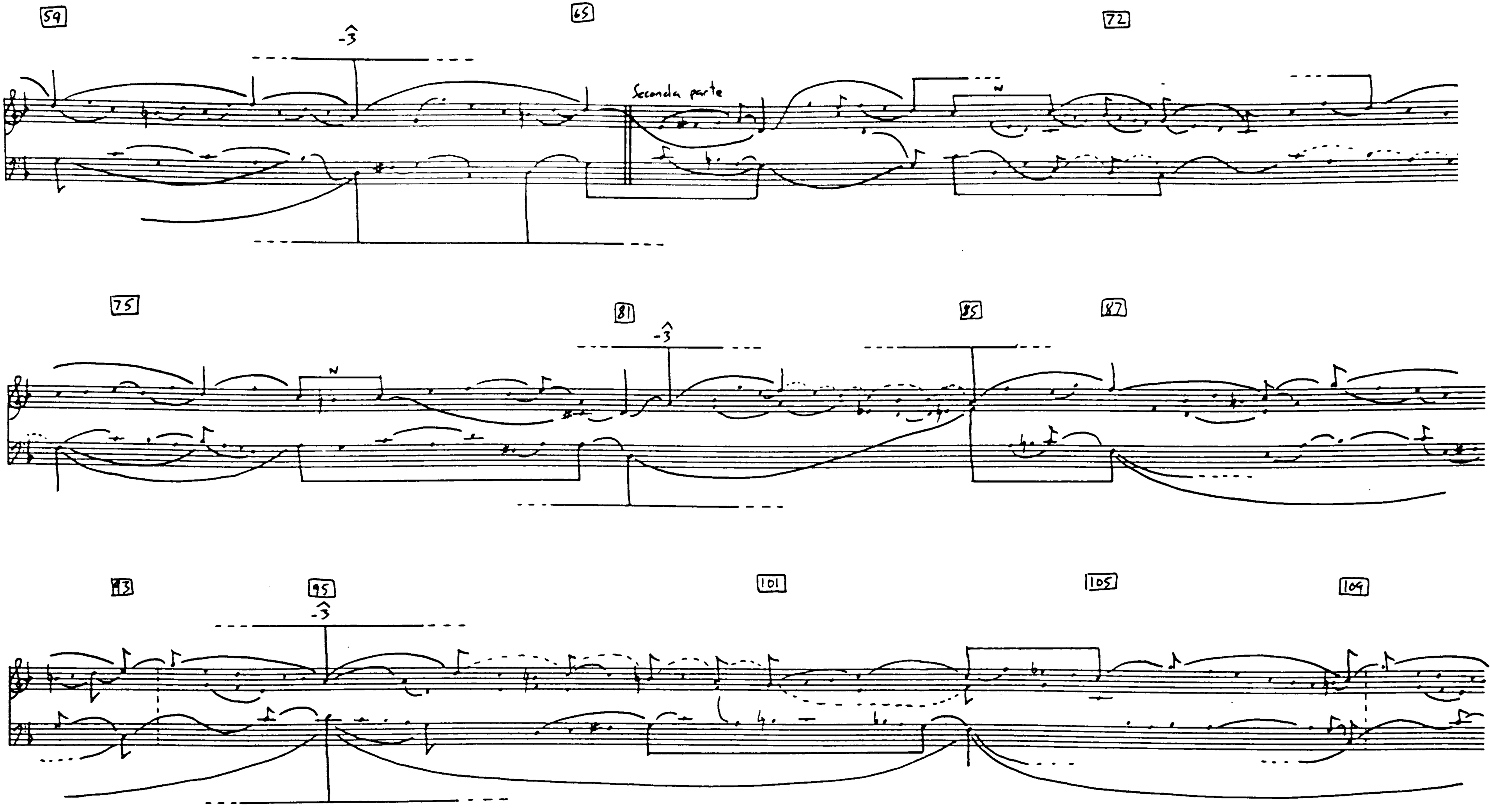
In this, the final of Pecci's works in the first book, the composer turns to a new poet, Leoni. Leoni's text does not compare favourably with those encountered by Guarini, Rinuccini or Marino, and the likelihood is that Pecci saw something unique in the poem that he could readily express through his composition. In fact there are probably two conceits within the text which readily lend themselves to expression at the aesthetic level. First, the concept of 'Dolce tormento', suggestive of some kind of cultivated compositional malpractice, predominantly consonant; and, second, the conceit of returning to the status quo so that things may begin again. Both of these draw a response from the composer perhaps worthy of a better poem.

Examples 74-6, the structural graphs of the work, reveal Dolce tormento mio to be of the G2-flat-C (F)

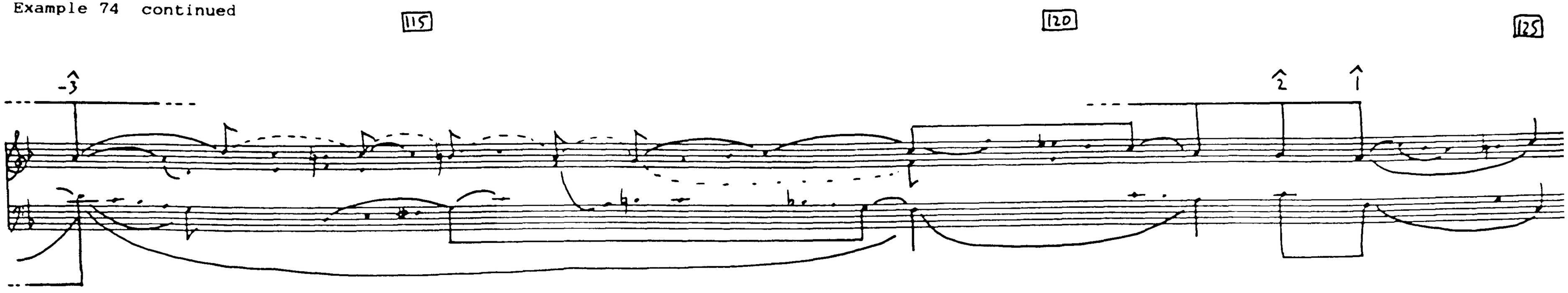
Example 74 Dolce tormento mio



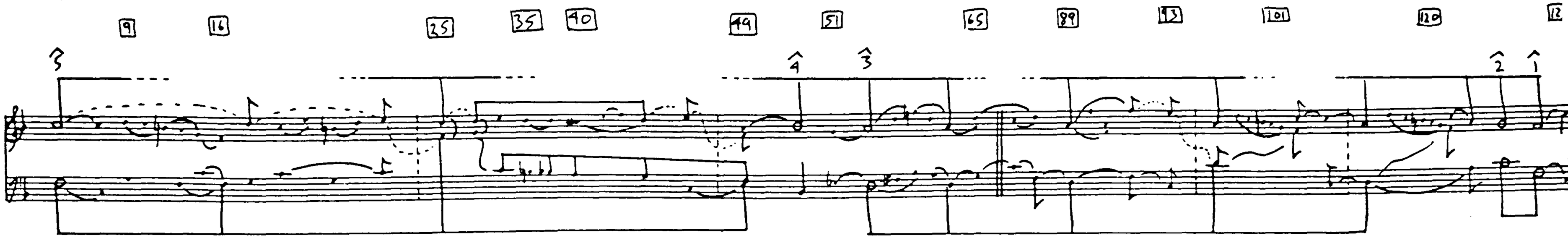
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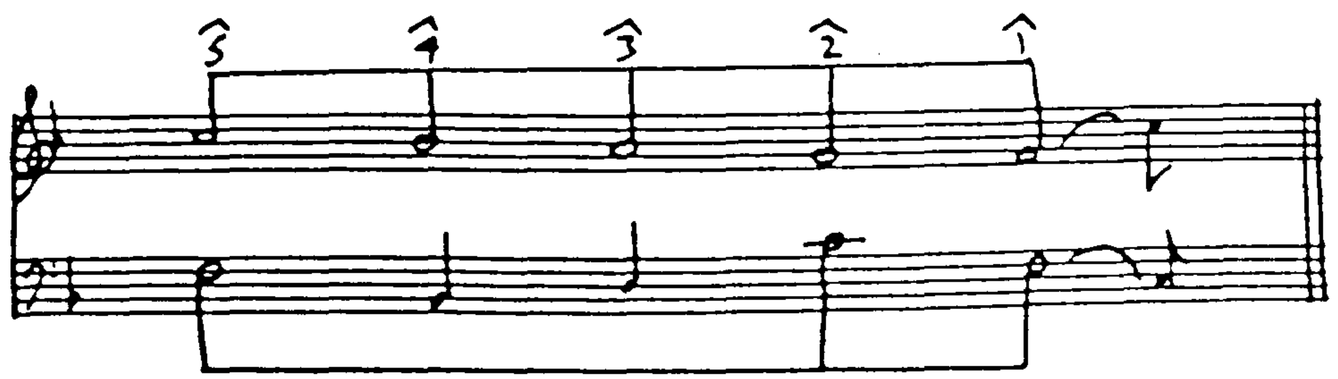


Example 74 continued



Example 75



Example 76



complex tonal type. Moreover, the structural diapente, c''-f', is not fully resolved because when $\hat{1}$ is reached and supported by f, a semi-cadence on c extends the structure The suggestion is that another F harmony will follow the final C harmony, but this is not forthcoming. Thus, the implication is that the descent through the structural diapente is one of a set of contrapuntal variations on the middleground diapente c''-f' and that the C harmony of b.125 prolongs $\hat{5}$ of the next variation. This is an analogue of the seventh verse's 'colpi rinovella', since the poet's request to 'renew the blows' is articulated at the aesthetic level by the strong suggestion of more music following b.125. Hence, the structure shares characteristics with Madonna un tuo sospiro, the first madrigal in the book, and, in consequence, Pecci creates symmetry in the book as a whole since the first and last of his madrigals involve truncated background structures in one form or another. A further consequence of the final Pecci madrigal leaving the music unresolved is that there is a need for a further madrigal, with a fully resolved structure, to bring the publication to a satisfactory musical conclusion. Hence Tantucci's Filli, mirando'l Cielo is an integral part of Pecci's first book and not simply an addition by a friend.

Example 76 displays another form of irregularity, for the phrygian cadence of b.51 introduces $\hat{3}$ prolonged above d (with mixture) and, hence, the progression to $\hat{2}$, supported by c', introduces consecutive fifths into the background structure. These fifths do not assist the directed motion of the structural diapente, and, thus, they form part of

the aesthetic level expression of 'Dolce tormento'. Indeed, although the work makes sense at the background level as a plagally conceived madrigal of the transposed hypoionian species, the prolongation of $\hat{3}$ mitigates against such a view, and the final suggested by the voice leading is clearly F, not C. The bass diapente progression c'-f (see Example 74, bb.30-49) strongly implies the authentic species as do the middleground soprano diatessaron progressions c"-f" in which the f' is substituted as an analogue of 'Dolce tormento'. The indecision between the authentic and plagal species of the mode, heightened by the many b'♮s, is the main source of the 'Dolce tormento' analogue, and this pervades much of the work. Moreover, 'Dolce', having connotations with consonance, dictates that the analogues are almost free of dissonance. Hence, the 6-5-3 harmonies of bb.4 and 8 are the only dissonances directly associated with the opening verse, and even these are entirely regular.

Although the first setting of verses four and five is at the pragmatic level, on their subsequent repeat (cf. bb.25-36 and 46-55) the use of the chromaticism of bb.46-8 accords well with the need for signifiers acting within an overall consonant framework. Indeed, Pecci displays a high measure of contrapuntal invention in this work and the choice of Leoni's text may well have been influenced by the wish to parade his artifice with these techniques.

In the twelve madrigals by Pecci which constitute his part of the first book of madrigals, the composer has demonstrated the richness of his imagination, which is

manifest both in the fecundity of each madrigal's artistry and the diversity of structure underpinning the explication of the structural diapente. Thus, it is for good reason that Pecci secured the approval of Monteverdi and Marino.

Del Sig. Mariano Tantucci, Filli, mirando'l Cielo

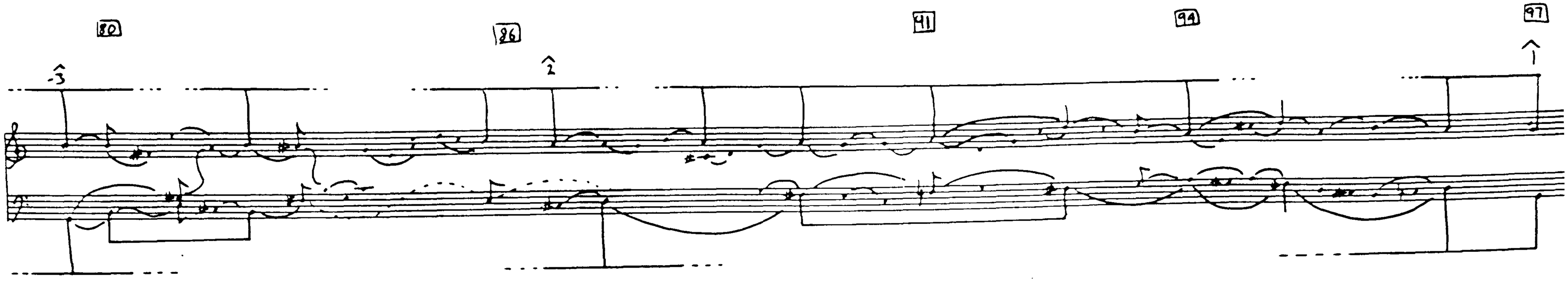
Filli, mirando'l Cielo
Dicea dogliosa e'n tanto
Empia di calde perle un bianco velo:
'Io mi distillo in pianto,
D'Amor languisc'e moro,
Nè ritrovo pietà, o Ciel', o stelle!
Io pur son giovinetta e'l crin ho d'oro
E colorite belle,
Sembran le guancie mie rose novelle.
Ahi, qual sarà'l tormento
Quand' havrò d'oro il volto e'l crin d'argento?'
(Rinuccini)

Phyllis, gazing to the heavens in a white veil soaked with warm pearls says with sorrow: 'I am distilled in tears, I pine and I die from love, in this I find no pity, O heaven, O stars! I am yet but a maiden and I have hair of golden curls, a beautiful complexion and my cheeks seem like fresh roses. Alas, what shall be my torture when my face is gilded and my hair silver?'

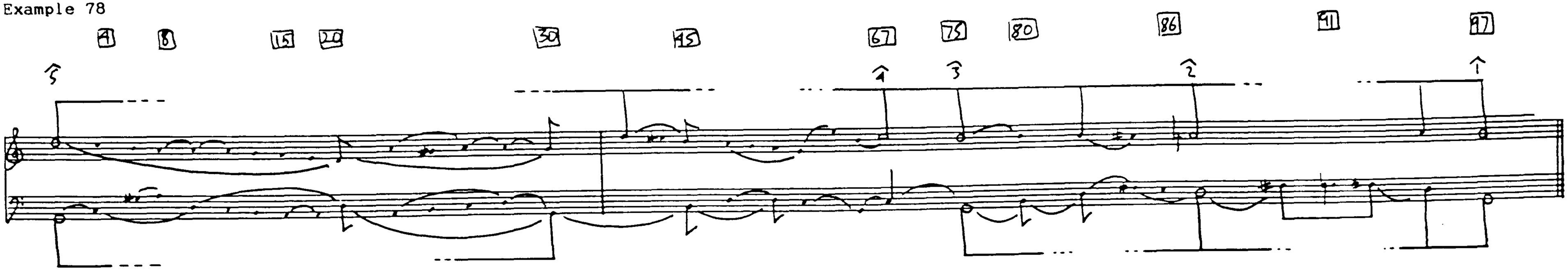
In addition to the authorship of this madrigal, another feature marks its contrast to the book's other contents: Rinuccini's text is written from the perspective of a lovelorn nymph. This unique feature is undoubtedly designed to highlight the difference between the two composers, Pecci and Tantucci. Indeed, the fully resolved structure of Tantucci's madrigal (see Examples 77-9) brings the book to a musically satisfying conclusion and the neatness of the same casts yet further aspersion against the validity of this composer's remarks in the dedication. Thus, it appears to be the case that Pecci and Tantucci together assembled the first book of madrigals, and for some reason Pecci was diffident about its reaching the press. Tantucci, in consequence, overrode Pecci's timidity to present the work both for public consumption and under the author's

Example 77 Filli mirando'l Cielo

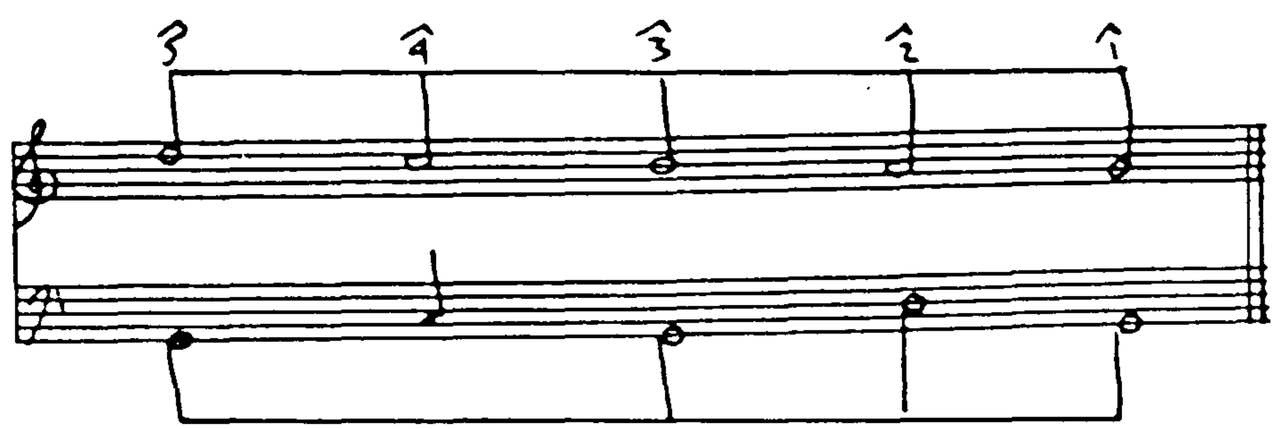
Example 77 continued



Example 78



Example 79



real name. Pecci and Tantucci, then, must have enjoyed a significant level of mutual rapprochement.

The madrigal's structure reveals Tantucci to have been a highly competent madrigalist. There are some delicate touches; the tonicization of B at b.45 is worthy of note, and the middleground consecutives of bb.67-71 suggest (rather unkindly) Phyllis' colouring to have been somewhat garish. 'Cielo' of the exordium, however, wantonly contradicts the stylistic norm of high notes for this concept. Indeed, this setting suggests Phyllis to be gazing at the earth rather than the heavens, and so Tantucci interprets the text, indicating Phyllis' problems to be temporal rather than spiritual. The exclamation 'o Ciel, o stelle' does adhere to the convention of a rising melodic analogue of these terms; see bb.58-61.

With the exception of the middleground consecutive fifths of bb.67-71, the structure of this work is entirely regular, and, unlike the Pecci madrigals, it does not contain a repeated final couplet. Moreover, the choice of ending the book with a major d"-g' structural diapente, after the opening group featured the minor version, provides a final touch of finesse since the effect is analogous to ending a minor-mode composition with a Picardy third. Thus the first book draws to a close with every conceivable musical item fully resolved to create an 'Opus 1' exuberant with precision and artistic merit.

Chapter 4 : An Analysis of the Second Book of Madrigals

Ch'io mora?

Ch'io mora? oimè ch'io mora?
Morrò, ma che fia poi?
Piangeretemi voi?
O mia morte felice,
Che morì più contento,
Se pur da voi mi lice
Sperar su l'ossa mie qualche lamento?
Forse, s'egli averrà mai, che mi tocchi
Stilla da si begli occhi,
Tornerò in vita ancora
Per haver poi mill'altre mort'ogn'hora.
(Marino)

Must I die? Alas, must I die? I shall die but what will then be? Will you weep for me? O my blissful death, what man died happier if I may hope that you will grieve a little over my bones? Perhaps, if it should ever be, that I receive a tear from those beautiful eyes, I shall return to life again to enjoy a thousand other deaths every hour.

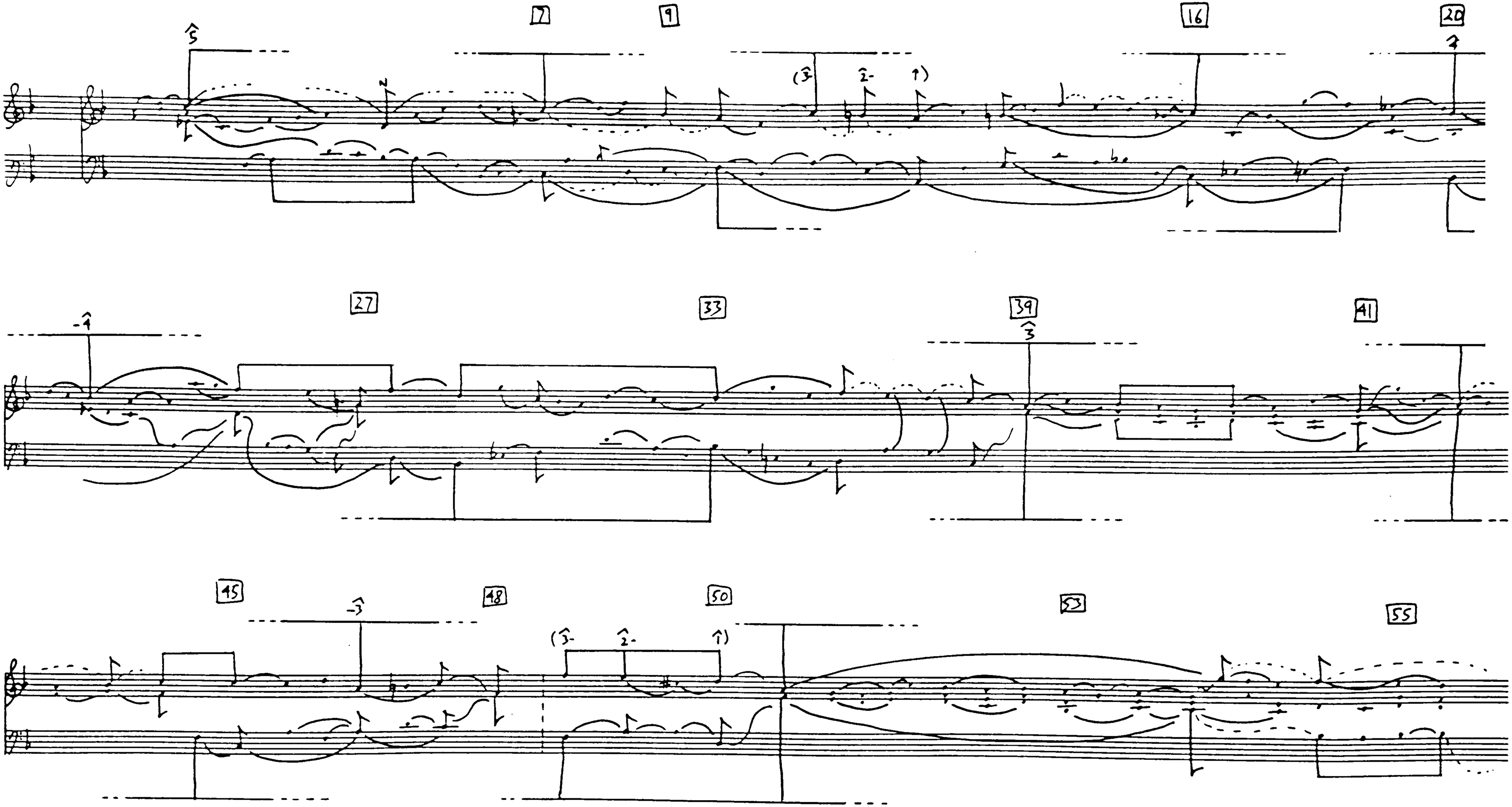
When Pecci selected texts for his second book, his allegiance moved from Guarini to Marino.[1] Moreover, the differing styles of these two poets provoked an equally differing response from the madrigalist, who seems to have had one set of expressive gestures for Guarini and another for Marino. This effect is perhaps to be expected, for any composer maintaining in his madrigals a close correlation between music and text must respond positively to poetic imagery and conceit; if these latter items are subject to variation then so too must be the music. Hence, to extend the second practice slogan, if the words are mistress to the harmony, then the poet is master to both the words and the harmony since his primacy yields the ultimate boundaries within which the madrigalist must operate. In practical

terms, the madrigalist retains autonomy over the background structure in the vast majority of instances, but the middleground and foreground levels accommodate most of the poet's directives realized through the inventiveness of the composer. Thus Ch'io mora?, a G2-flat-F tonal type, is built upon the structural diapente c"-f' (see Examples 80-2) and the composing out of that diapente is the result of Pecci's reading of Marino's text. Curiously, there are no F final settings of Guarini's texts in the madrigal books.

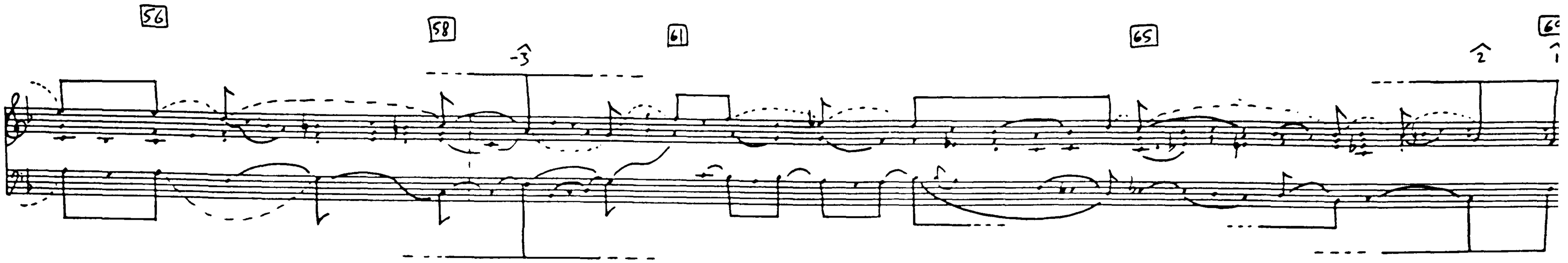
Marino's poem brims with concettismo; the conceit is a play upon the derivatives of morire which are further bolstered by the alliteration permeating much of the text. Although the poem can be understood simply as the outpouring of a lovelorn poet lamenting the indifference of his mistress, the sting in the tail of the final couplet is an ambiguous postscript necessitating a retrospective reinterpretation of the previous lines. Thus the reader, and madrigalist, are free to interpret the text either as a lament or a lascivious narrative; it is undoubtedly this characteristic which so endeared Marino to madrigalists.

Like Pallidetto mio Sole,[2] the alliteration of this text finds no voice at the aesthetic level and, hence, one of the major features of the poem is of no visible interest to the composer. However, the variety of signifiers and analogues employed in the expression of words derived from morire is an indication of where Pecci's priorities lie. The interrogative 'Ch'io mora?' of the first verse defines c" as $\hat{5}$ by means of a 2-3 suspension within the context of a diminished triad above e'♭ . Were this signifier not

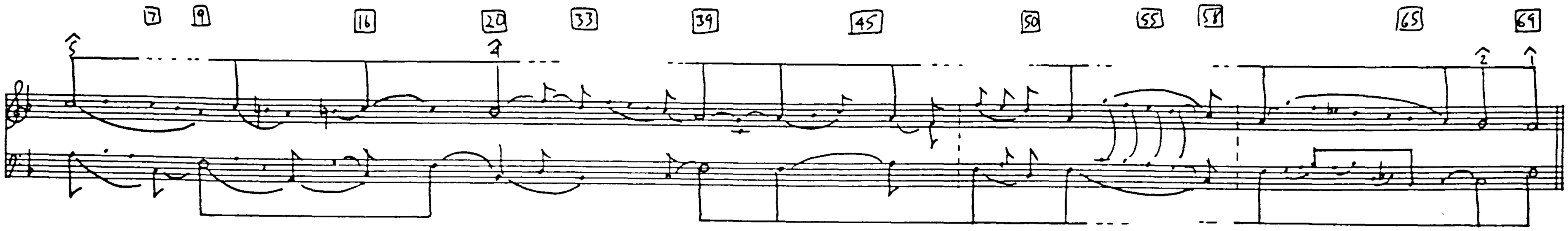
Example 80 Ch'io mora?



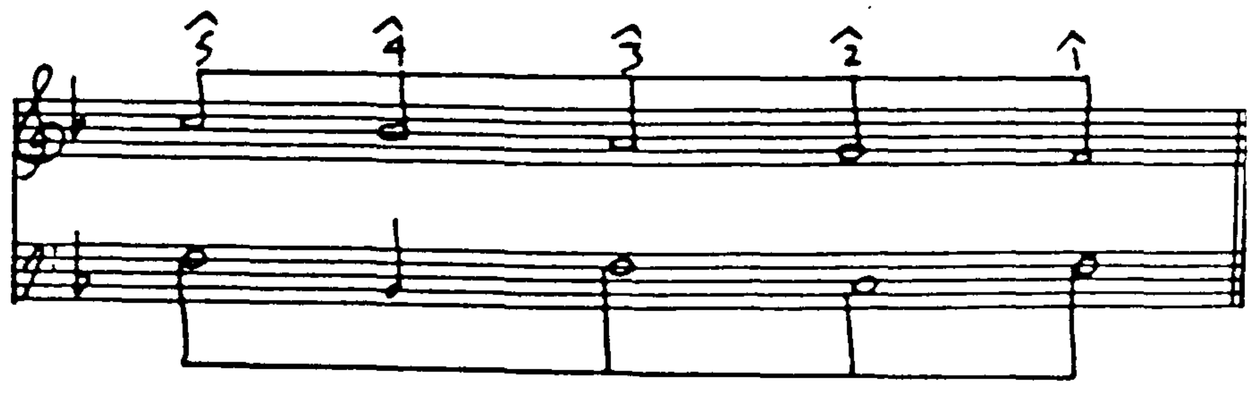
Example 80 continued



Example 81



Example 82



enough, then the rests following the end of the first verse are themselves not simply analogues of 'mora' but an interpretive device on the part of Pecci. Thus the poet's enquiry 'must I die' is met with the madrigalist's tacet signifier 'you must die' in a musical gesture which antedates by two centuries Beethoven's similar suggestions in the Opus 135 quartet.[3] Moreover, 'Morrò' of verse two, which also has the rests following the initial exposition but functioning as analogues on this occasion, tonicizes A and this gesture has two functions. First the middleground $\hat{2}$ of the tonicization, b'♮, introduces tritonal dissonance as a signifier of 'Morrò'. Second, the composer grants equivalent structural status to 'Morrò' and its antonym 'Tornerò in vita ancora'. Thus, the tonicization of D at b.50 draws together the major antithesis of the text in a musical gesture equal in wit to the conceit of the poem. Moreover, verse ten, in highlighting d", the auxiliary of the structural diapente, suggests the beginning of a new structure, which is itself an appropriate response to the meaning of the verse.

The caesura following 'O mia morte felice' at b.27 alludes to the a" of b.12 thereby underscoring the anaphora of verses two and four. The evaporated cadence of b.27, however, is a more overt analogue of 'morte' and, since this expressive gesture reappears at b.48, Pecci interprets verses eight and nine to produce a 'morte felice' from 'Forse che mi tocchi Stilla da sì begli occhi'; thus a 'single tear' would grant the poet a 'blissful death'.

The musical connotations of 'lamento'[4] are the

descending tetrachord and consecutive middleground fifths; both are prominent in works such as Monteverdi's Lamento della ninfa[5] and Purcell's Dido's Lament[6] to name but two. Hence the 'lamento' of verse seven is responsible for the middleground soprano diatessaron descent at bb.35-8 and the consecutive fifths of bb.36-7.

As was stated above, the final couplet of the poem is the most potent of Marino's witty statements and it draws from Pecci a response equal in quality and musically adventurous. Following the evaporated cadence at b.48 the resumption of full vocal forces returns the text to life, but this analogue, together with the repetition of bb.50-5 itself an analogue of 'mill'altre', is commonplace by comparison with signifiers of the final couplet. The wording of the couplet is reminiscent of the text of Rore's Ancor che col partire[7] and Pecci's use of a rhythmic motif derived from Ancor (♩. 𝅘𝅥𝅯 ♪ ♩) underpins the rationale of the overt harmonic dissonance. In commencing the work with a decorated diminished harmony Pecci created the expectation of similar dissonances signifying 'morire' in all its guises. By the time the final couplet arrives, however, there is need for an effect more striking than those of previous verses if the madrigal is to end on a high note. Thus the chord at the beginning of b.55, which superimposes an unprepared e"♮ above a 6-3 on b'♭, achieves new expressive peaks as do the many unprepared sevenths of the material of the final couplet.

The repeated rhythmic figure, ♩ ♩ ♩ ♩. 𝅘𝅥𝅯 ♪ ♩ , when presented in stretto, obscures the natural stress of the

metre and the more striking harmonies are the result of this metrical change. Indeed, the harmony of b.55 appears innocuous enough when viewed in its proper contrapuntal context in Example 80. Moreover, the e"♮ is then nothing more than a passing note between f" and d", which hardly warrants a mention. Thus Pecci's inventive signifiers of this 'morte' owe more to rhythm than dissonance and their irregularity is the reserve of the first appearance of the final couplet. This irregularity, which is underscored by consecutive middleground fifths themselves signifiers of 'lamento', all but disappears in the sequel when the musical priorities rise in importance.

The opening madrigal of the second book is musically more adventurous than its counterpart of the first. If Pecci was a published madrigalist by the time he composed this piece, then his bolder strokes are the direct result of an artist more confident of his compositional technique. Should this be one of the madrigals Marino heard, then the poet's sonnet to Pecci is a just account of the composer's value. Either account is worthy of 'Ch'io mora?' but most poignant of all is the sentiment, for Pecci never saw the book in print and, notwithstanding the possibility of Ermonide Pecci choosing the order of the pieces, the parallel with Beethoven's Opus 135 is more than fanciful.

Sospir, che del bel petto

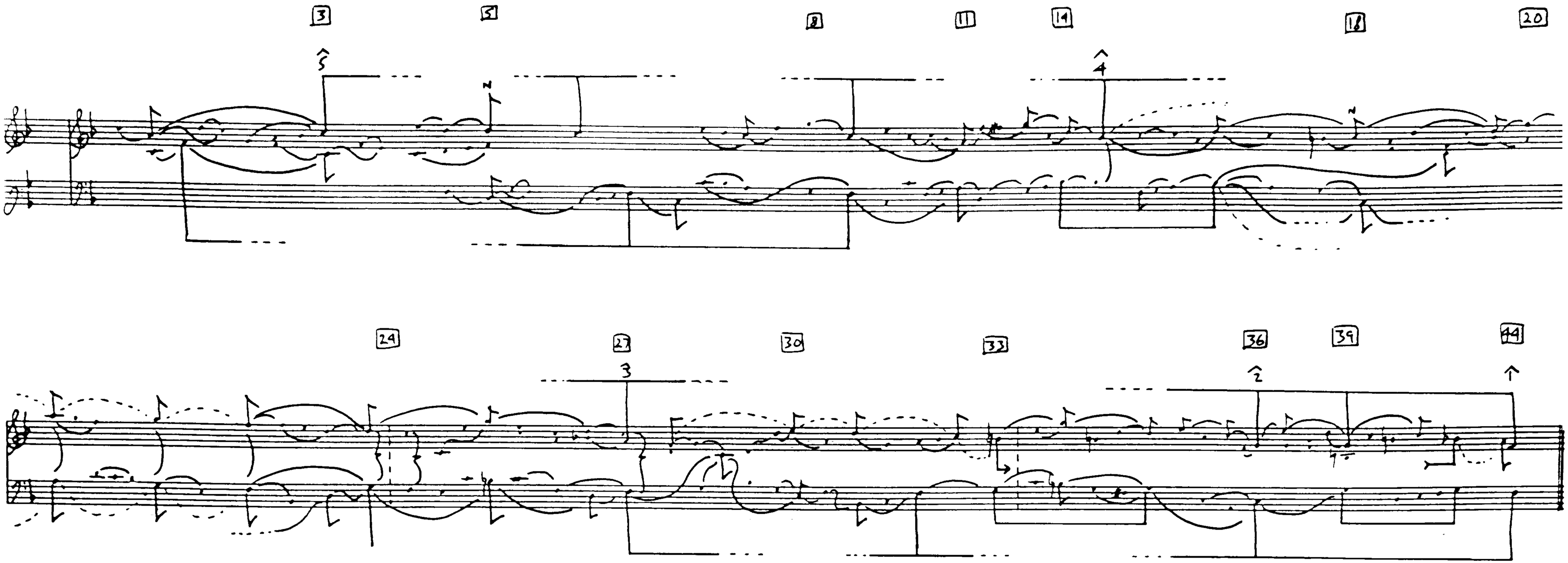
Sospir, che del bel petto
Di Madonna esci fore;
Dimmi che fa quel core?
Serba l'antico affetto
O pur messo sei tu di novo amore?
Deh no, piu tosto sia
Sospirata da lei la morte mia.
(Marino)

Sigh, that from the beautiful breast of my lady pours forth; I wonder what her heart is doing? Does it keep the old affection or are you the harbinger of a new love? No, alas no, I would rather her sighs were for my death.

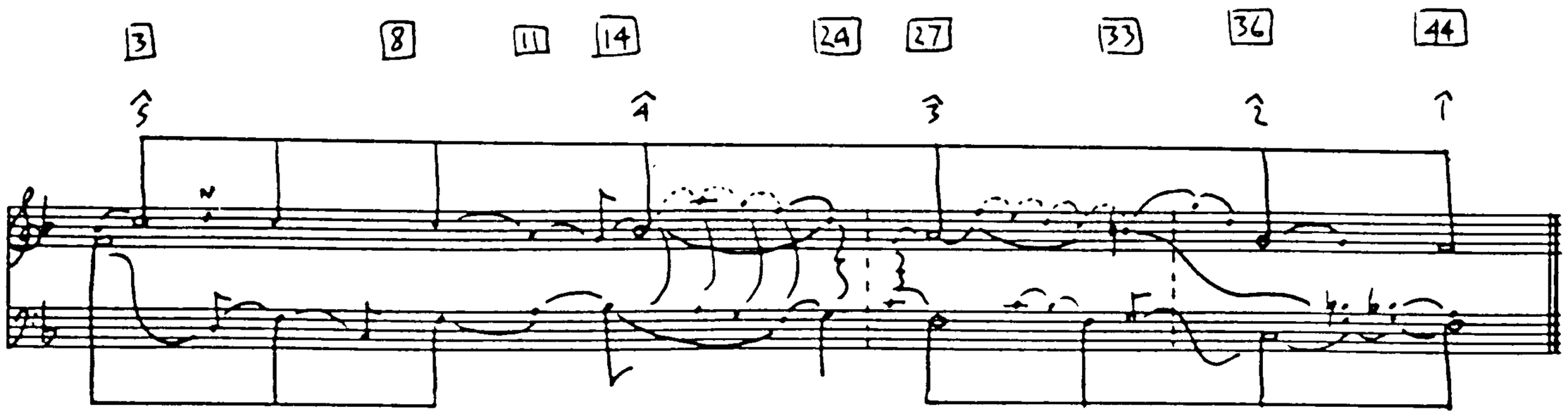
This is one of the shortest of Pecci's extant madrigals, and its 44 bars are perhaps all that is necessary to express the whimsical nature of Marino's epigram, addressed to a 'sigh'. In keeping with the imagery of the text, Pecci's setting is lightweight; its consonant framework and high clef configuration accurately reflect the spirit of the text. Indeed, there is barely a harmonic dissonance to be found in the work, and those few melodic formations containing dissonance, are unobtrusive. Hence, the consonant fourth of b.17 is a rare harmonic effect and the caesura following b.11, an unusual contrapuntal-melodic occurrence.

Major tonal types, on the whole, tend towards greater levels of middleground consonance than their minor counterparts and this G2-flat-F tonal type is more typical than its immediate predecessor. Examples 83-5, the structural graphs of the work, indicate that the explication of the structural diapente c"-f' is regular, and hence, this may be considered a tonal piece. The artistic effect of

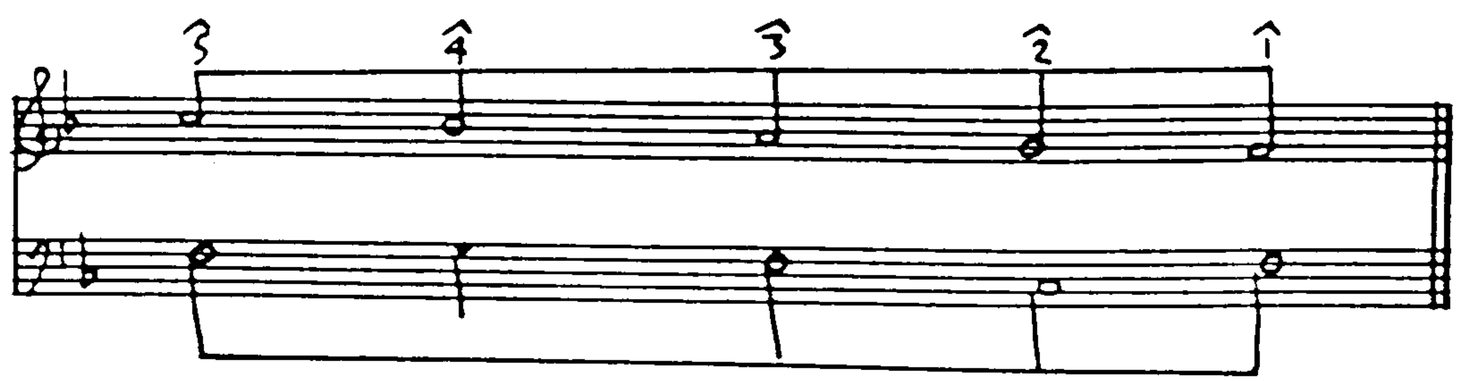
Example 83 Sospir, che del bel petto



Example 84



Example 85



this piece is mainly a consequence of the pragmatic level of the work since there are but few incursions into the aesthetic level. Moreover, the analogues of 'Sospir', a rest following the two notes of the melodic fragment, were, by the time of composition, something of a cliché. Similarly, the scoring reflects the time-honoured tradition of high voices for light subjects; hence the sparse texture of the opening.

The reason behind the poet's contemplation of the significance of the 'Sospir' is to discover whether or not his lady's heart retains affection for him. Thus 'Dimmi che fa quel core?' is given the signifier of the caesura at b.11, which breaks the chromatic progression c-c#-d underpinning the music of bb.10-12. Besides this, the aesthetic level of the work is enriched mainly by an analogue of the 'l'antico affetto - novo amore' antithesis of the third and fourth verses. Thus the caesura after c" at b.18 refers back to $\hat{5}$ (and hence 'antico') whereas the a" at b.21 anticipates $\hat{3}$, a fourthcoming event. All of this is lent greater prominence by the middleground consecutive octaves of bb.14-24, and the indecision of the verses' sentiment gives rise to a further analogue, which is the ambiguous support of $\hat{4}$ by either b♭ or g (see Example 84, bb.11-24).

The final couplet, which contains 'morte', normally a colourful metaphor, articulates but one expressive gesture. Hence the middleground descent through a diminished fifth (see Example 84, bb.27-33) is a signifier of 'morte'. The

sequel is composed at the pragmatic level and the b♮ of b.33 resolves chromatically via b♭ to a.

The finesse of this setting calls to mind Pope's couplet:[8] 'Tis not enough no Harshness gives Offence, The Sound must seem an Eccho to the Sense'. Pecci's sounds echo Marino's sense without recourse to any harshness.

Quel neo

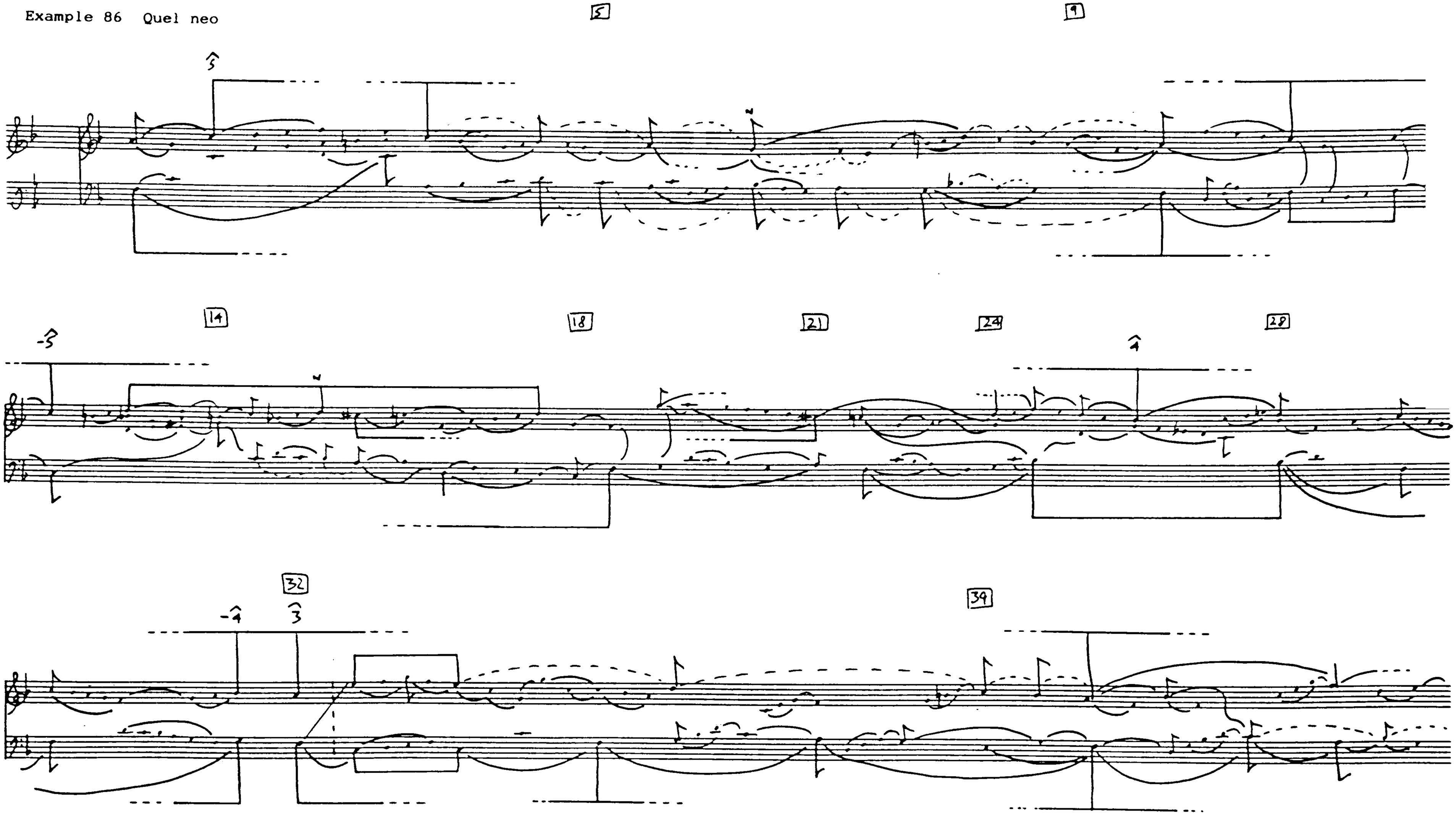
Quel neo, quel vago neo,
Che fa d'aurate fil'ombra vezzosa
Alla guancia amorosa,
Un boschett'è d'amore.
Ahi, fuggi, incauto core,
Se pur cogliervi brami o giglio o rosa!
Ivi'l crudel si cela, ivi sol tende
Le reti e l'arco, e l'alme impiaga e prende.
(Marino)

That beauty spot, that splendid beauty spot which makes a charming shadow amongst the golden tresses on your amorous cheek; it is Cupid's glade. Ah, flee imprudent heart if you long to pick the lily or the rose! Therein the cruel one lurks, armed only with bow and snares, and he traps and captures souls.

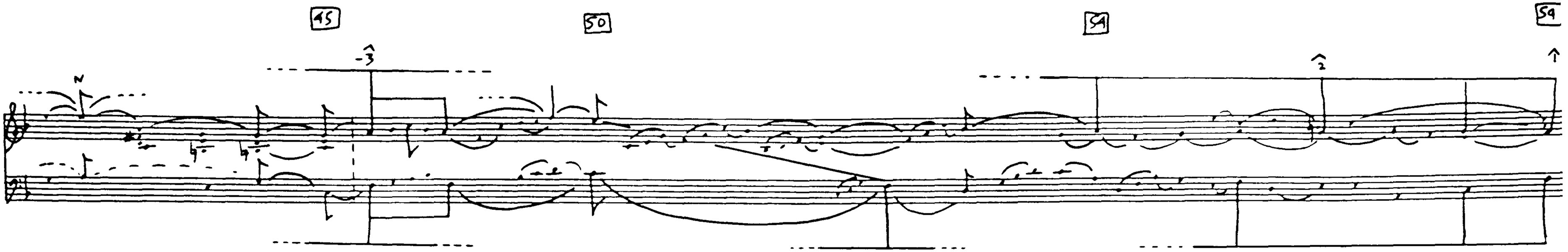
This madrigal is the last in a trio of Marino settings of the G2-flat-F tonal type. Like its predecessor, the tone of the poem is of the poet's fascination for a single attribute of his lady's persona. Here, it is a beauty spot; previously it was a sigh and later, in O chiome erranti, it will be a lock of hair. Pecci's response to Quel neo is moderate (see Examples 86-8), the structure, a regular explication of the c"-f' diapente, is, in consequence, tonal.

In setting the opening verse as a settenario, Pecci highlights the repetition of 'neo' since in its first appearance the word has one syllable and, subsequently, two. Moreover, the consonant texture of the opening nine bars affords opportunity to juxtapose the music of the first two verses. Hence the re-occurring 'quel vago neo' is an analogue, for the 'beauty spot' appears against the background of the second verse, and the linear descent through a sixth in the bass (see Example 86, bb.4-9)

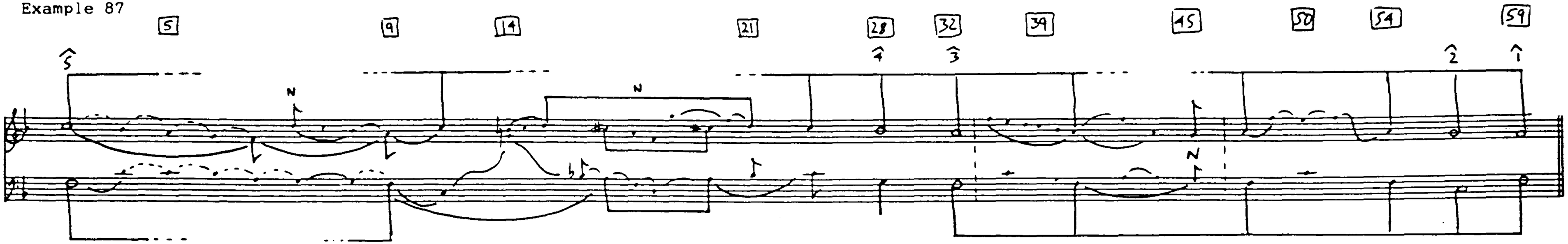
Example 86 Quel neo



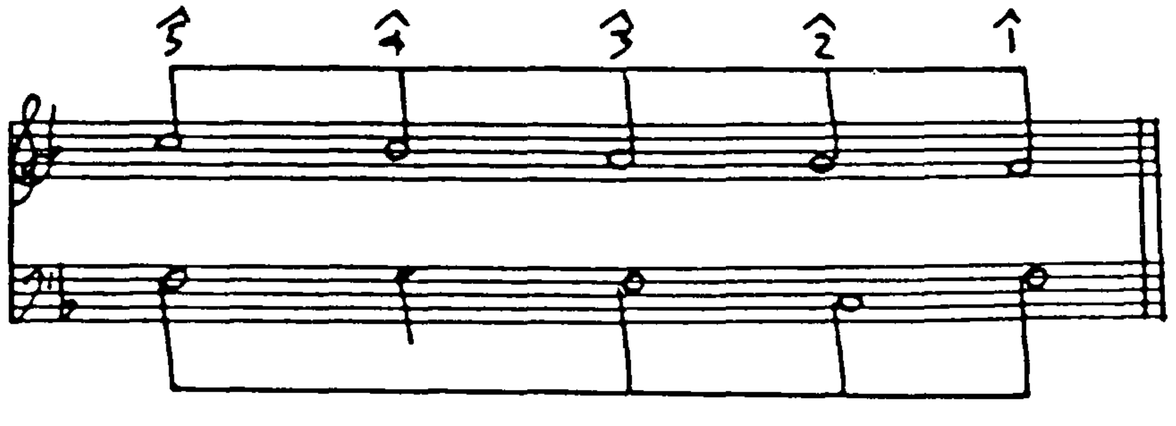
Example 86 continued



Example 87



Example 88



maintains a middleground stasis so as to facilitate the juxtaposition. The consecutive middleground fifths of bb.10-11, however, are an ironic gesture since their crudity proffers a creative reading of 'vezzoso'.

The most inventive music is reserved for the third and fifth verses, but the pragmatic level setting of the fourth is geared towards isolating 'Un boschett'è d'amore' since this encapsulates the source of the poet's problem. Thus the d"-c"♯ middleground patterns are signifiers of 'guancia amorosa', whereas the c"♮ of bb.16-18 is steadfastly rooted in the background $\hat{5}$. Example 87 gives the clearest reading of the contrapuntal logic underpinning these bars: d", the upper auxiliary of $\hat{5}$, is elaborated by c"♯, a complete neighbour note pattern; whereas c"♮ is supported by the arpeggiation of the chord of F. The finesse of the musical setting is assured since the previous linear descent in the bass, through d'-f, had established d" as a stable region of c" as $\hat{5}$. Hence, the high number of tritonal relationships produced by this counterpoint ensure the richness of the aesthetic level of these verses. Moreover, the most exposed tritone g"-c"♯, a signifier of verse five, is further highlighted by the consecutive middleground octaves of bb.18-9. After so rich a passage at the aesthetic level, it is no surprise when the sixth verse appears at the pragmatic level save for the two melismatic signifiers of 'giglio' and 'rosa'.

The final couplet, replete with its warning of the potential consequences of the poet's action, is entirely regular. Hence, this is further evidence for the view that

the relationship between words and music is flexible and, at the end of a work, the pragmatic level rises in importance.

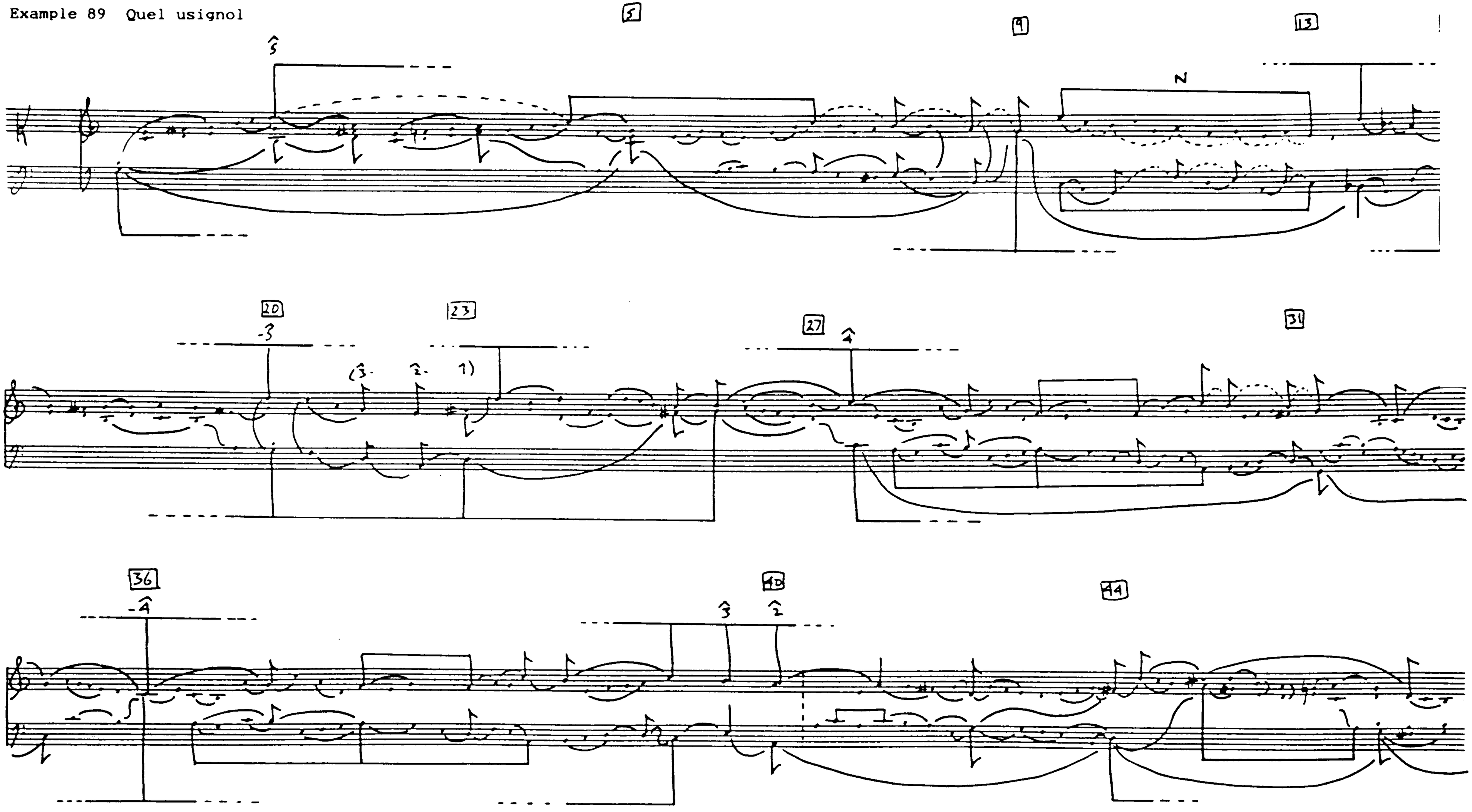
Quel usignol

Quel usignol gentile
Tra quelle folte fronde
Fa d'amor sospirar l'aurett'e l'onde;
O che soavi e garruletti accenti!
Stiam'ad udirlo intenti.
Odi Fillide,
Par ch'in un punto mille lingue snodi;
Rassembr'haver'in petto
Mille canori augelli il pargoletto.

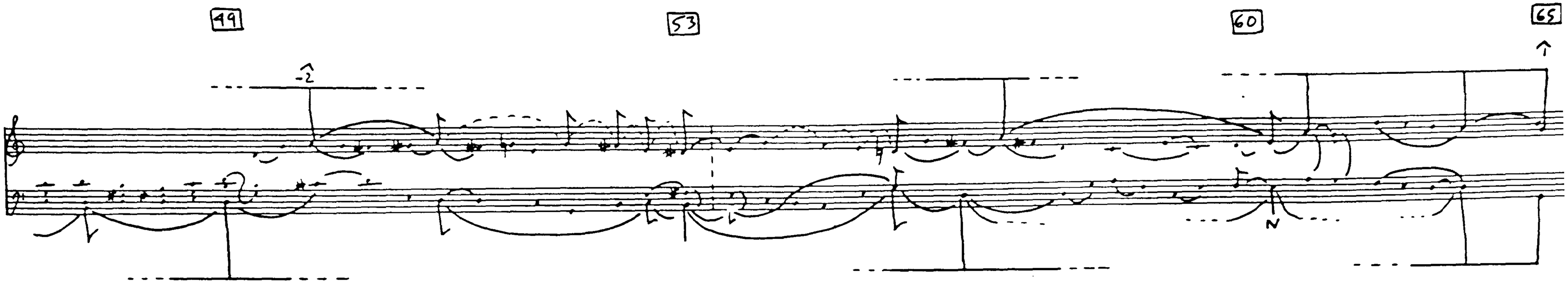
That tender nightingale amongst those leafy branches makes the breeze and the waves sigh with love. O what sweet chirping tones! Let us listen closely. Listen Phyllis, it is as though a thousand tongues sing at once; that little creature seems to have a thousand songbirds in his breast.

On the surface, this poem depicts a tranquil and felicitous scene: the poet and Phyllis, presumably the countrywoman of Virgil's Eclogues, enjoy the Arcadian spectacle, affably punctuated by the song of a nightingale. The paradox of the tiny bird being able to move the breeze and the waves, two of the elements, is yet further testament to Nature's splendour and to the happy plight of the poet. Thus Pecci commences his composition with analogues depicting the sprightliness of the nightingale and the consonant framework of the music of the first three verses accords well with the above reading of the text. Indeed, the self-contained nature of these opening verses is expressed by the middleground descent through the diapente d''-g' (see Examples 89-91), and this major diapente is elaborated by an upper neighbour note figure prolonged in the middleground. Furthermore, verse four's octave transfer of the auxiliary of the structural diapente firmly

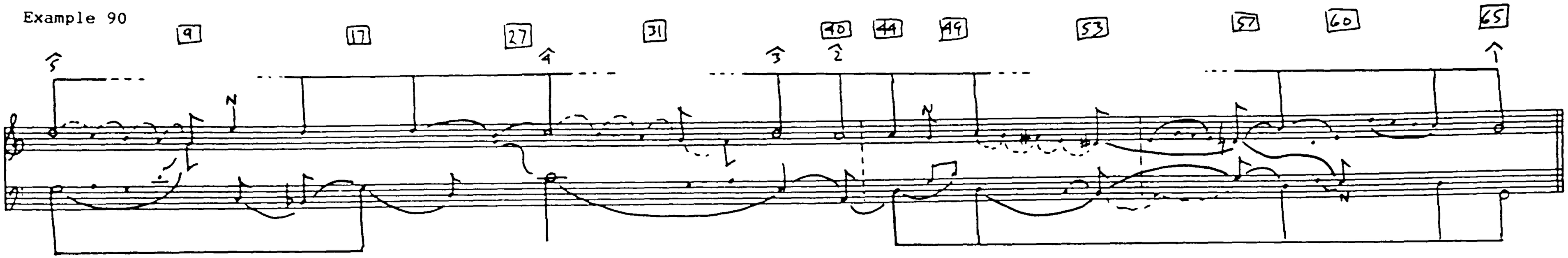
Example 89 Quel usignol
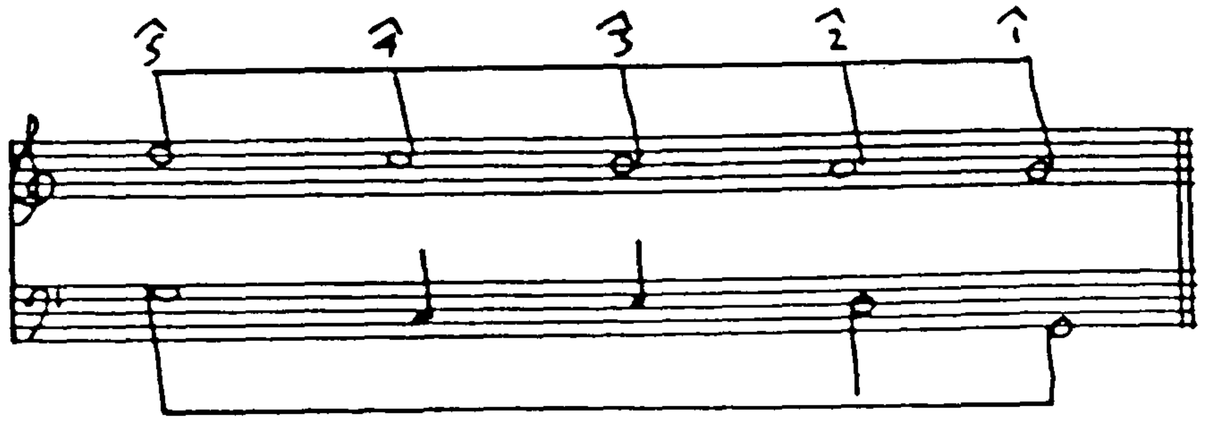


Example 89 continued



Example 90



Example 91



underscores the major nature of the tonal type C1-natural-G.

The setting of 'Stiam'ad udirlo intenti', however, completely changes the sentiment of the text since the exposed tritone e"♮-B♭ creates mixture at the middleground level redolent of that found in the setting of Guarini's O come sei gentile caro augellino from the first book.[9] Moreover, the coupling of the two madrigals, which share common imagery, is of significance for the fifth verse means 'let us listen closely'; but the question is what are we to listen closely to? Hence, there is contained within the setting some kind of double meaning which is probably centred upon 'Fillide'.

In addition to Virgil's Fillide, classical mythology refers to another of the same name, abandonded by her suitor Demophoon.[10] This Fillide, a queen rather than a nymph, either hanged herself or threw herself down a precipice, and was subsequently metamorphosed into an almond tree. Considering the imagery of the second verse, it is likely that the allusion is to the queen and not the nymph. This accords with the Tantucci madrigal from the first book since Rinuccini's Filli mirando'l Cielo is clearly for a deserted woman. Although what follows is mere conjecture, there must be some explanation as to why the music is at odds with the apparent literary sentiment of the text. Moreover, it is not simply the tritone of bb.13-4 which causes the disparity between music and text since the consecutive fifths of the background descent $\hat{3}$-$\hat{2}$ (see Example 91), the middleground octaves and fifths (see Example 89, bb.5-9, 20 and 53), and the Phrygian cadences of the final couplet all contribute

to the overall effect. Against this one must balance the highly effective foreground analogues of 'mille lingue' of verse seven and the similarly endowed final verse; both of which express their respective sentiments with equal-voiced polyphony.

Besides the musical allusion to O come sei gentile, 'Fillide' also invites comparison with 'Amarillide'[11] whose context was a rich extramusical vein. Thus, it is likely that 'Fillide' is the protagonist in some extramusical event, and the choice of the name may well be an important factor both in the fate of the person for whom 'Fillide' is a metonym, and the relationship between Pecci and Fillide. Two details, however, are strongly suggested: Fillide seems to have died and to have been very close to the composer, for the allusion to the structure of O come sei gentile indicates the personal involvement of the composer, and the fact that both madrigals have low clef configurations, (which is somewhat unusual for texts containing allusions to birds)[12] implies a yet closer bond between them. Thus the 'sorte dolente' of Guarini's text is appropriate to the composer since Fillide appears to be in the post-metamorphosis condition, essentially, in tranquil respose.

Fillide is itself suggestive both of filare, to flee, and figlia, daughter. Perhaps then, the significance of the madrigal is that of being an elegy for Laura Pecci[13] born in March 1595 and who lived for less than six years. Moreover, if the 'augelli' are 'angeli', then the scene is complete. Laura enjoys the peace of the text amid a pastoral heaven replete with a thousand singing angels;

Tommaso's fate is sad (by dint of the Guarini reference) and his advice is that they should both consider the mutual benefits of the current situation. Laura is without pain and this fact ought to bring comfort to Tommaso but, as the madrigal indicates, it provides little assuagement. If this hypothesis is correct, it is probable that Pecci also composed the poem; its Petrarchan nature reflecting regard for Laura <u>in morte</u> redolent of that poet's sonnets to his own Laura.

The reference to Petrarch, 'Quel usignol', is a pointer to the art concealed within the composition. Moreover, Petrarch's Sonnet 311 is so agreeable with the sentiment of the madrigal as a whole that the two might be described as apposite.[14]

Quel rosignuol che sì soave piagne
Forse suoi figli o sua cara consorte,
Di dolcezza empie il cielo et le campagne
Con tante note sì pietose et scorte,
Et tutta notte par che m'accompagne
Et mi rammente la mia dura sorte;
Ch'altri che me non ò di chi mi lagne,
Che'n dee non credev'io regnasse Morte.
O che lieve è inganar chi s'assecura!
Que' duo bei lumi assai più che'l sol chiari
Chi pensò mai veder far terra oscura?
Or cognosco io che mia fera ventura
Vuol che vivendo et lagrimando impari
Come nulla qua giù diletta et dura.
(Petrarch)

That nightingale that so sweetly weeps, perhaps for his children or for his dear consort, fills the sky and the fields with sweetness in so many grieving, skillful notes, and all night he seems to accompany me and remind me of my harsh fate; for I have no one to complain of save myself, who did not believe that Death reigns over goddesses. Oh how easy it is to deceive one who is so confident! Those two lights much brighter than the sun, who ever thought to see them become dark clay? Now I know that my fierce destiny wishes me to learn, living and weeping, how nothing down here both pleases and endures.

O chiome erranti

O chiome erranti, o chiome
Dorate, inanellate,
O come dolci, O come
E volate e scherzate:
Ben voi scherzando errate
E son dolci gli errori,
Ma non errate in allaciando i cori.
(Marino)

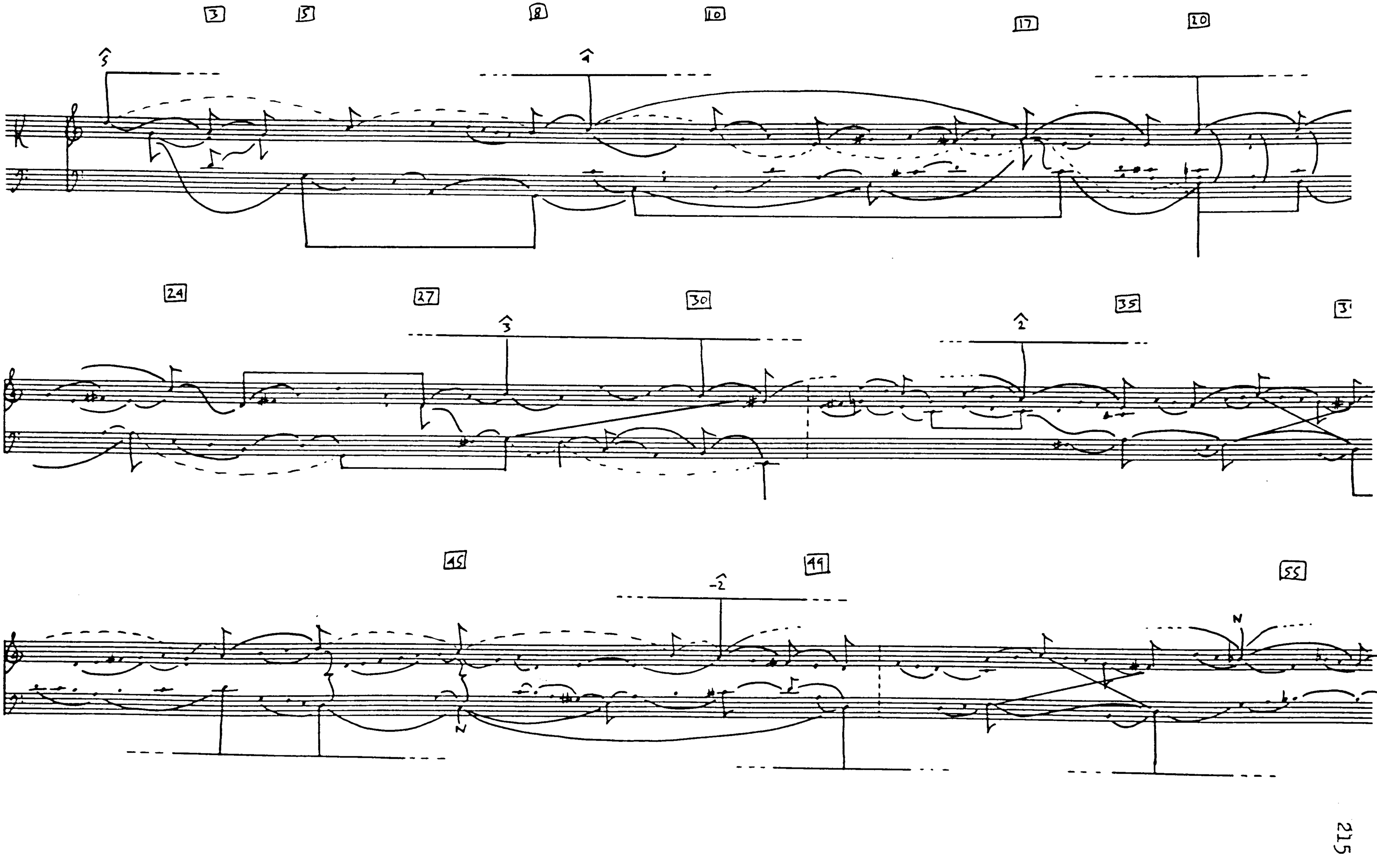
O straying tresses, O tresses of golden ringlets, O how sweet, O how you swirl and play: Truly, you wander as you play and your wanderings are delightful; but you do not go wrong in trapping hearts.

Marino's adept epigram fuses together a standard Petrarchan conceit, the heart of the lover ensnared by the hair of the beloved, with a play upon words. Moreover, the poem may accurately be said to have its own intrinsic musical qualities since what is said is of a much lesser degree of importance than the way in which it is communicated. Hence, the pseudo-musical characteristics of anaphora predominate, but not between sentences and phrases, for here similar sounding words are exploited in the service of paronomasia.

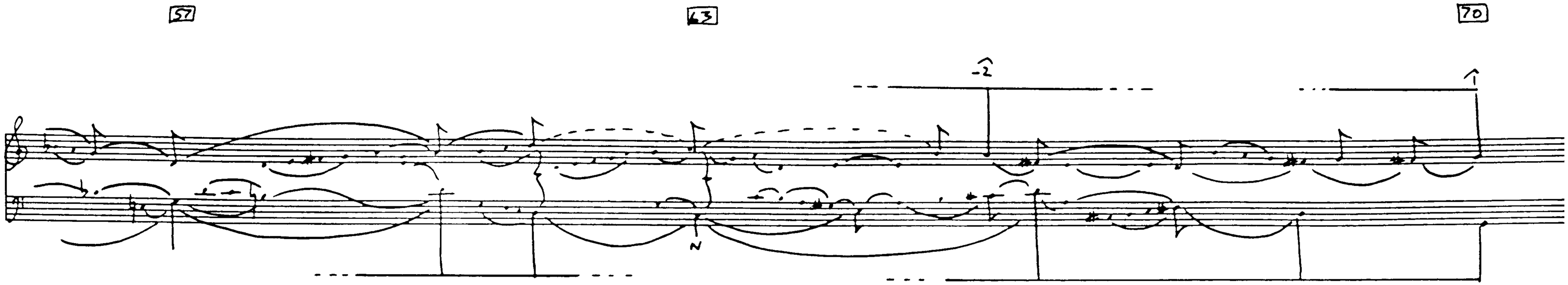
Pecci's response to the text yields some new features. Indeed, this C1-natural-G tonal type represents what must be the last word in background consecutive fifths. Examples 92-4, the structural graphs of the work, indicate the source of the background irregularity. Moreover, by supporting each of the first four degrees of the structural diapente d"-g' with a perfect fifth, Pecci obtains the highest level of irregularity within a structure possessing tonal coherence. The reasons for this are discussed below.

The central concept of the text, 'chiome erranti',

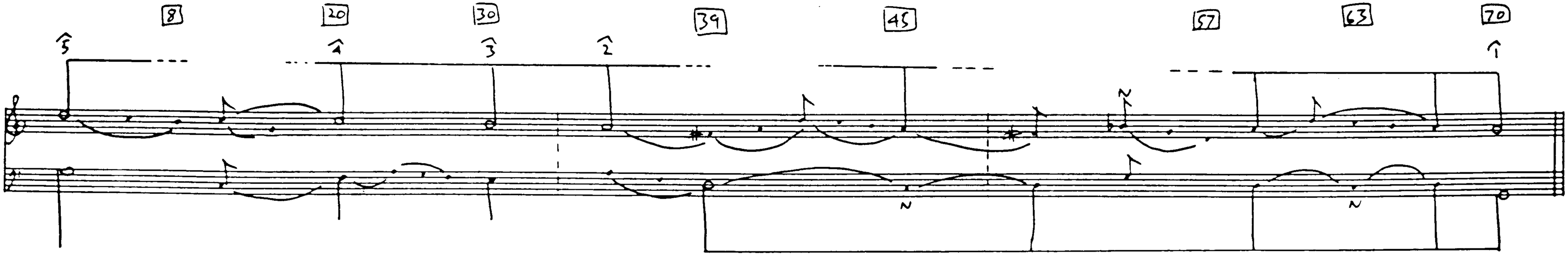
Example 92 O chiome erranti



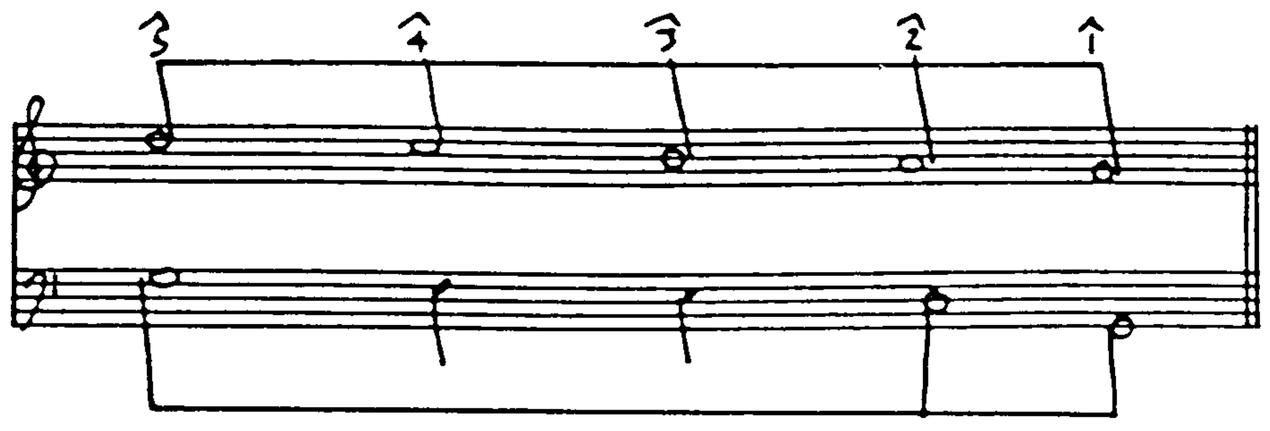
Example 92 continued



Example 93

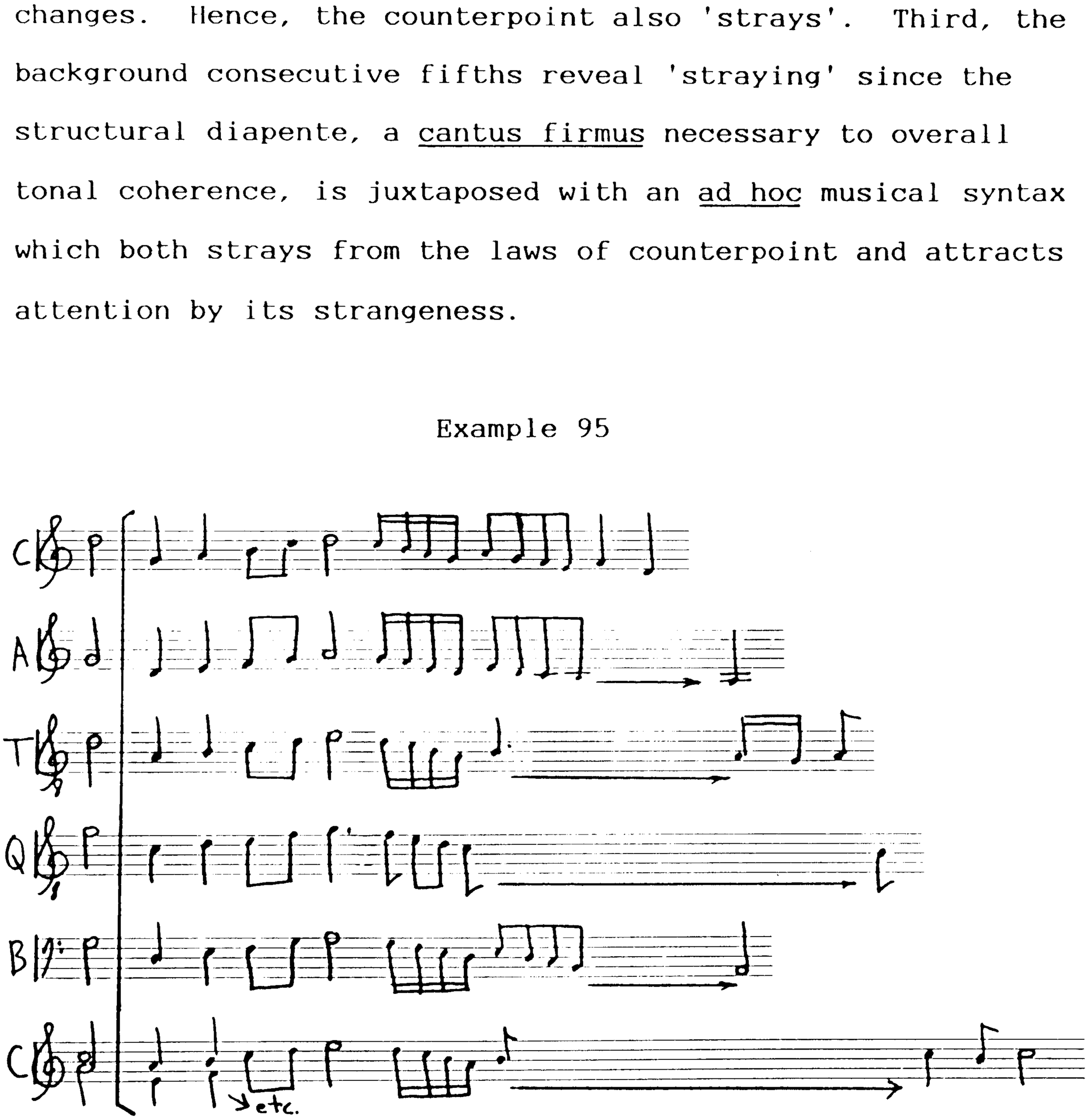


Example 94



gives rise to three separate expressions at the aesthetic level. First, the melismas of the opening point of imitation are analogues of 'erranti'. Second, the formality implied by the contrapuntal start to the work does not continue in the way anticipated (see Example 95) for, even though the pattern of entries retains formality with the first notes, the paradigm undergoes several unnecessary changes. Hence, the counterpoint also 'strays'. Third, the background consecutive fifths reveal 'straying' since the structural diapente, a cantus firmus necessary to overall tonal coherence, is juxtaposed with an ad hoc musical syntax which both strays from the laws of counterpoint and attracts attention by its strangeness.

Example 95



Thus the tripartite analogue expression of 'erranti'

transfers the main feature of 'chiome' to music and the most visible characteristic of the beloved's persona, in consequence, becomes the most salient musical attribute.

Amongst the other notable musical features of the madrigal are the melismatic signifiers of 'volate' and, 'scherzate' (see bb.22-7) in addition to the melodic tritones of 'dolci gli errori'. Moreover, the employment of E below the bass stave at b.31 does much to highlight the irregularity of its supporting b'♮, $\hat{3}$, and the consequent parallel fifths of the structural diapente are thereby lent prominence.

This text has attracted the attention of Alessandro Martini[15] who sees in it a madrigal-like game centred upon the poem's distribution of vowels falling on the stressed part of each verse. Example 96 gives Martini's diagram based on the printed version of the poem which differs from that of Pecci's composition only by dint of verse three having 'belle' for 'dolci'.[16]

Example 96

	1a	2a	3a	4a	5a	6a	7a	8a	9a	10a	11a	sillaba
v.1		o		a		o						
v.2		a				a						
v.3		o		e		o						
v.4			a			a						
v.5		o		a		a						
v.6			o			o						
v.7				a				a				[o]

Martini's thesis is that the 'e', imprisoned amid the other vowels, is in an analogue of the poet's heart being trapped by the golden tresses of his beloved. Obviously, this strikes a familiar chord with the historical musicologist,

for the madrigal repertory abounds with such conceits, but there is one further point regarding this literary analogue warranting further investigation: Pecci's text, having 'dolci' rather than 'belle', does not exhibit the above feature. If, then, Marino altered his poem after leaving Siena, we are confronted with the intriguing possibility of the noble poet imitating the work of Tommaso Pecci.

Marino's La galeria[17] is a veritable 'who's who' of the poet's most favoured historical figures from the Classical era up until his own time. However, conspicuously absent from the elitist group, which includes poets such as Guarini, Rinuccini and Tasso in addition to painters and sculptors, is the musician. If this is an indictment of the status of the musician, and notice of music's inferiority to literature and visual art, then Marino's opinions had undergone a marked change since he composed the Pecci sonnet in 1601 or 1602. This is entirely feasible since, by the time of La galeria, Marino's texts had found their way into a great many madrigal publications, perhaps to the poet's consternation. Thus there is only evidence to support Marino having regard for one madrigalist, Tommaso Pecci, and it is, therefore, reasonable to suggest that some of the madrigal-like effects observable in the poems of Marino, were borrowed from Pecci. Indeed, this would give yet greater credence to the 'your song in my song' conceit of Marino's sonnet to Pecci.[18]

Another stylistic feature often found in Marino's madrigal texts is the repetition of the opening phrase. Moreover, this device is not only presented in three of

the texts in the second book (Ch'io mora, oimè, ch'io mora?, Quel neo, quel vago neo, and O chiome erranti, o chiome) but is also present in sundry other texts by Marino.[19] Furthermore, this is a characteristic of the madrigals from the first book by Pecci, with C finals.[20] Each of these, like Monteverdi's Cruda Amarilli, presented a complete musical phrase subsequently repeated with transposition through a perfect fourth. In my view, Marino's repeated opening phrases are in direct imitation of this formal musical characteristic of the madrigal.

O chiome erranti is, then, evidence to support the hypothesis that the relationship between text and music, as well as poet and madrigalist, was of mutual artistic benefit. Pecci's reading of Guarini, and others, provided ideas which were incorporated into the work of Marino, and subsequently set by various madrigalists, including Pecci, thereby completing the circle.

Amor, io parto

Amor, io parto e sento nel partire,
Al penar al morire
Ch'io parto da colei ch'è la mia vita.
'Ma che vita, diss'io, s'ella gioisce
Quando'l mio cor languisce?'
O durezza incredibile infinita
D'anima, che'l suo core
Può lasciar morto e non sentir dolore.
(Guarini)

Love, I depart and I feel in parting - by this suffering, by this dying - that I leave her who is my life. 'But what life, I asked myself, if she rejoices when my heart pines?' O unbelievable and infinite harshness of soul, for her heart can cause death and feel no sorrow.

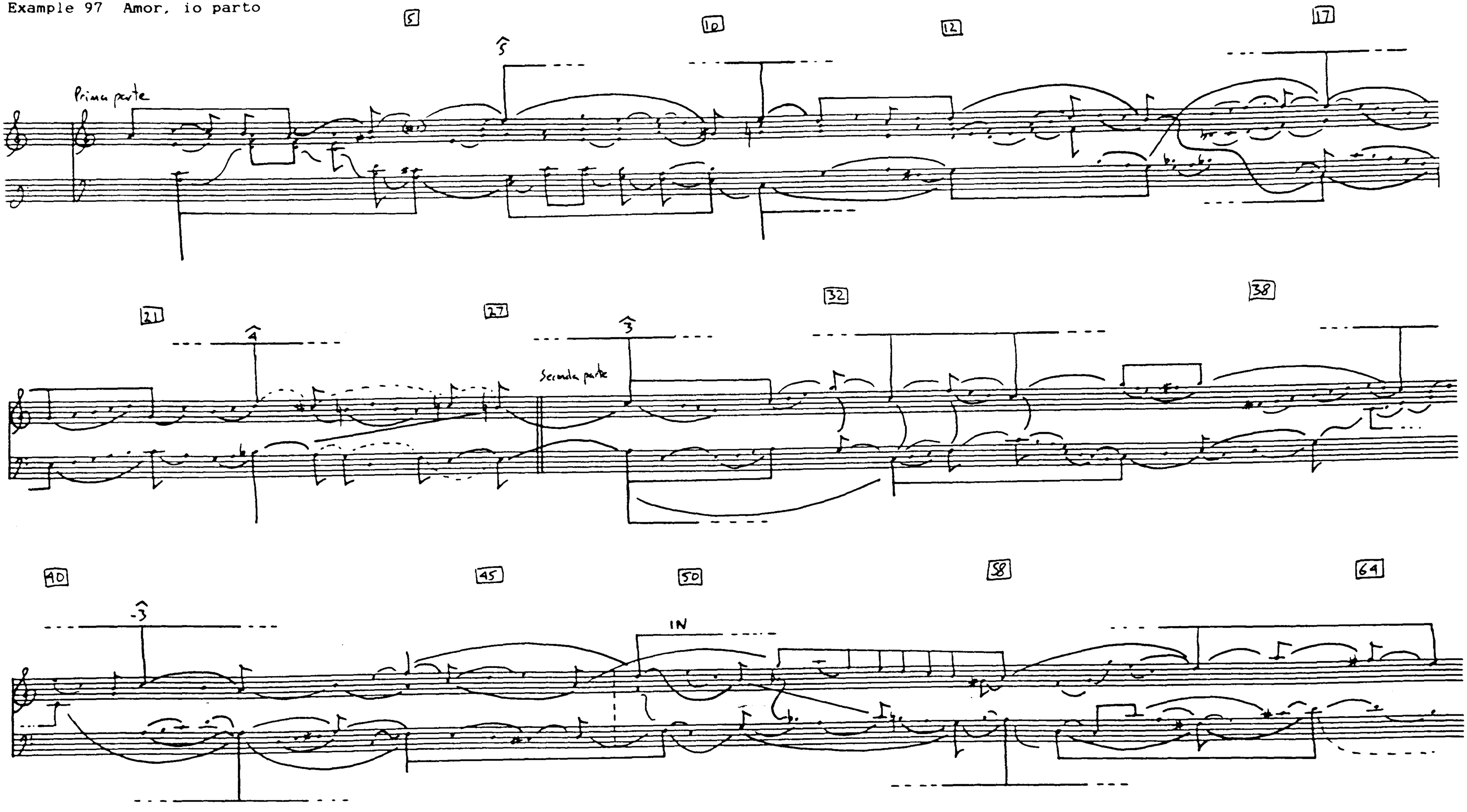
There are but two instances in the printed madrigals of Pecci when the composer makes use of the G2-natural-A tonal type: the present work and its successor, a setting of Marino's Piaga dolce d'amore. Moreover, it is no mere coincidence that the madrigalist adopted so unique a musical gesture, for the dichotomy, regarding poetic selection, existing in his published madrigals provides an irresistible design, naturally lending itself to musical expression. Thus the choice of tonal type and of poems with similar opening verses is intended to highlight the composer's response to his two most favoured poets. Characteristically, Pecci imposes a further layer of artifice upon these madrigals, for the two settings also juxtapose the concepts of temporal and spiritual love, the former unrequited and the latter, readily obtainable. Hence Pecci displays here yet another facet of his Sienese temperament since, as Roche remarks, 'Siena [was] something of a centre of spiritual madrigal production'.[21]

The poetical content of Guarini's text is typical of that author's output in this genre. The poet feels 'death' when he leaves his metaphorical 'life', but that 'life', in taking pleasure from the poet's plight, causes 'death'. Hence the poet's hopeless situation, within the specific context of Pecci's second book, is notice of man's own plight upon this earth and the text's image of 'heart' and 'soul' underscore this view.

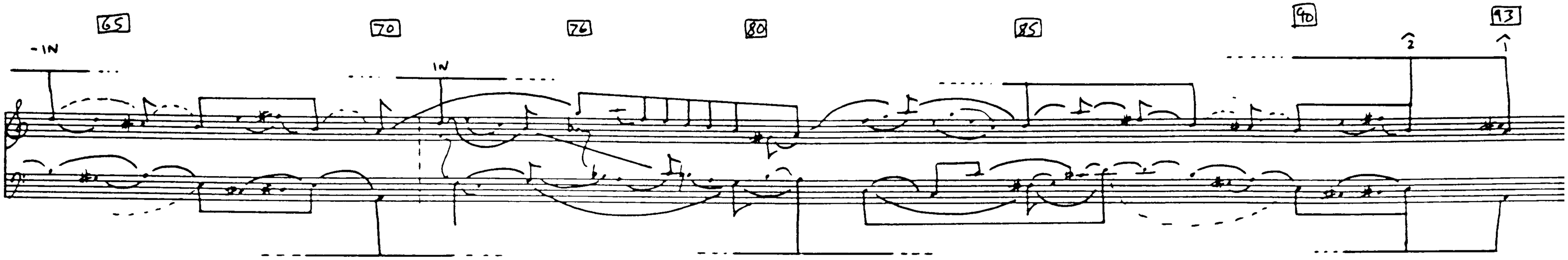
The musical structure of the work (see Examples 97-9) contains some noble effects. Indeed, the similarity between Example 99 and the use of the Neapolitan supertonic during the Classical period is well worth noting, particularly as both are employed for purposes of pathos. Moreover, Pecci's analogue of 'io parto', the separation of the fifth supporting $\hat{5}$ into two expositions of the opening verse, is one of the few moments in the composition where light-hearted text expression holds sway. Furthermore, the analogues of 'gioisce', consecutive octaves (see Example 97, bb.32-6), proffer a creative reading of the text since the beloved's 'joy' is somewhat 'crude'.

The poem contains only one message and this fact dictates the necessity for the composer to direct his energies to one specific aim, which is to generate the expectation of a regular explication of the structural diapente, but to substitute sundry irregularities along the way. These latter signifiers refer to the plight of the poet and his hopeless situation. Hence, the parallel thirds in the bass of the prima parte generate some interesting harmonies, including that of the first minim of b.8, a minor

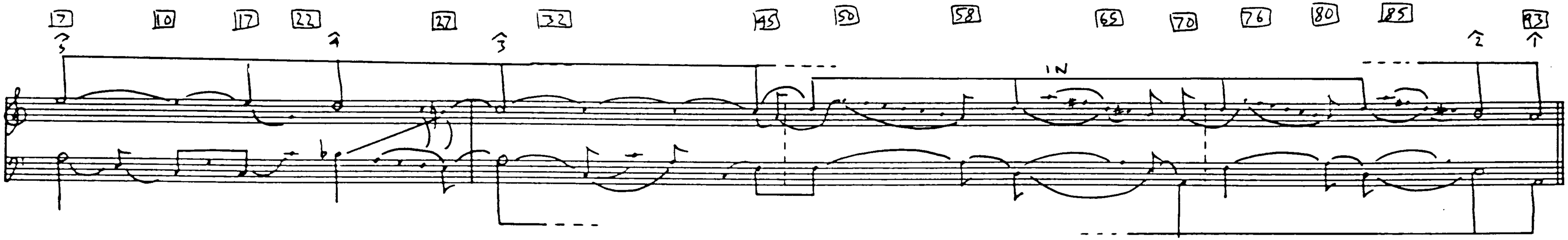
Example 97 Amor, io parto



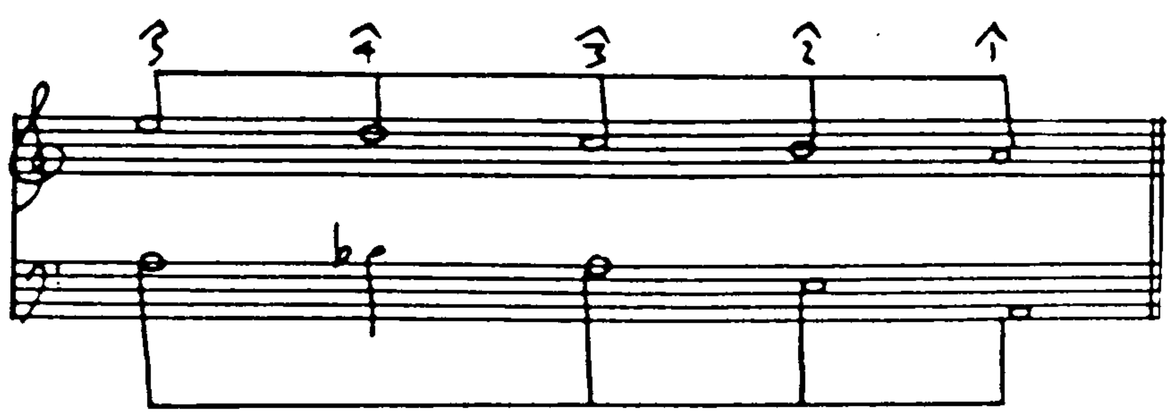
Example 97 continued



Example 98



Example 99



ninth chord caused by the suspended thirds in the bass. Furthermore, the incomplete upper neighbour note to $\hat{3}$, which is prolonged in the final couplet, gives rise to a rebalancing of the structure at the end of the seconda parte. Thus the caesura at b.65, which interrupts a descending middleground progression through a fourth, implies mixture in the middleground but when viewed in its proper context, the c"♯ is but a passing note, rather than ♯$\hat{3}$.

Pecci's reading of Amor, io parto projects a high level of instability, mainly through the use of the b♭ in the bass and the plagal emphasis towards the end of the work, and this irregularity takes as its cue the poet's plight as a metaphor for the condition of man.

Piaga dolce d'amore

Piaga dolce d'amore,
Già tu piaga non sei,
Ma bocca di quel core,
Che parla a' sensi miei;
E quant'in te cosperse
Son stille sanguinose,
Tante son per mio ben lingue amorose.
O foss'io pur quel ferro, che t'aperse
Ch'immers'ove simmerse,
Sì dolce potess'io
Le voci udir dell'impiagato mio
(Marino)

Sweet wound of love, yet you are not a wound but the mouth of that heart which speaks to my senses; and all the droplets of blood you shed are so many amorous tongues for my well being. O were I but that weapon which opened you; that penetrated where it sank, so sweetly might I hear the cries of my wounded one.

The spiritual sentiment underpinning this text creates a powerful contrast with the previous madrigal. The 'wound of love' is possibly that of Christ and the poet's desire is to undergo metamorphosis into the 'cause' of the wound. Moreover, the salacious overtones of the final sentence, perhaps typical of the narrowness of the divide between the spiritual and the erotic so favoured at the time, lend an air of contentment since, in this text the plight of the poet is one of acute reparation.

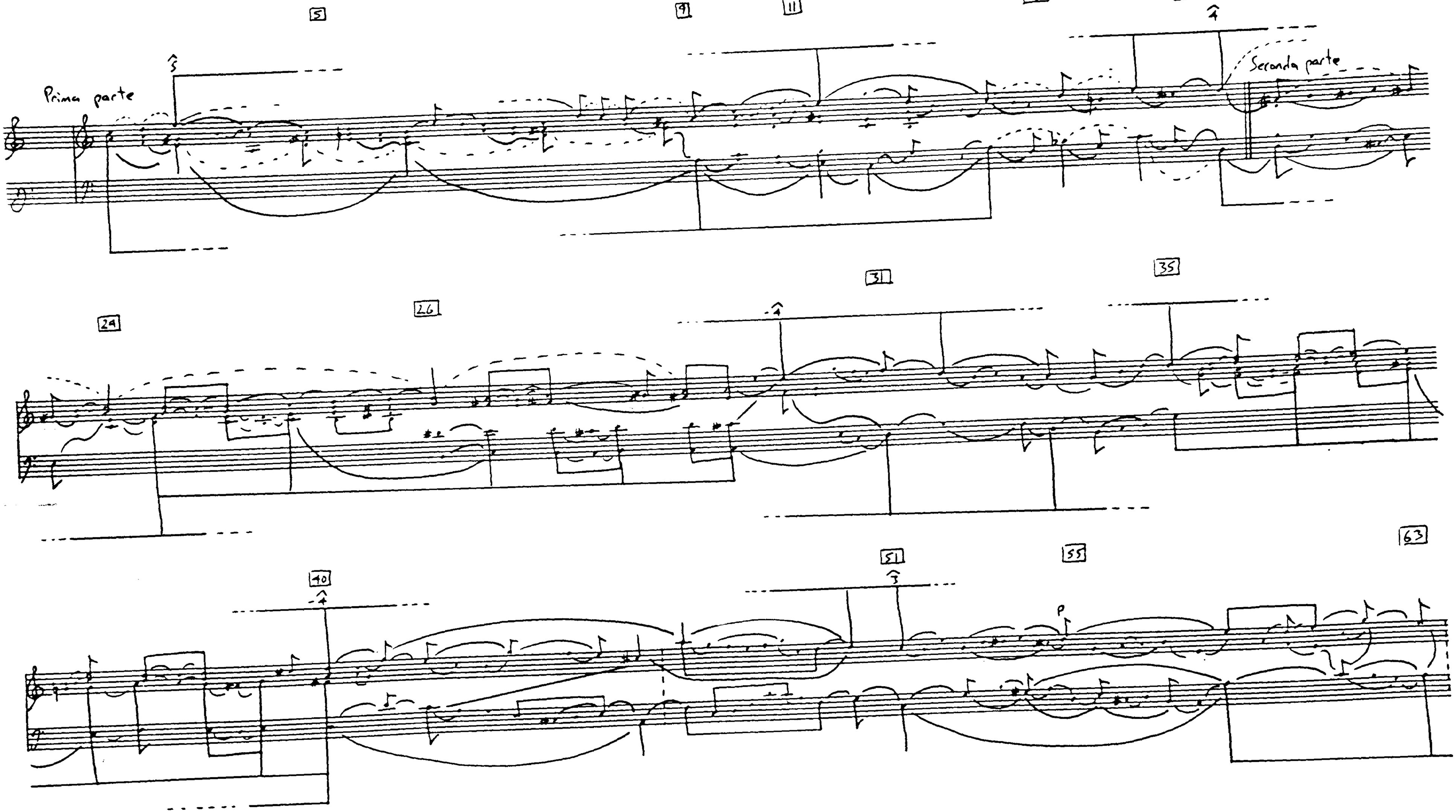
It is something of a paradox that in order to demonstrate the difference between two poems and their poets Pecci not only proffers settings in identical tonal types but also employs many similar musical effects. The reasoning behind this ruse is that in order to facilitate comparison (which is the issue at stake) the madrigalist must create conditions to draw the settings into focus;

similarity is thus the best option. Hence the structure of this G2-natural-A tonal type (see Example 100-102) abounds with parallel thirds creating rich harmonies, employs the Neapolitan supertonic, and an extended prolongation of $\hat{4}$ gives rise to a plagal emphasis within the composition. It is perhaps worth noting that neither this nor the previous madrigal makes use of a region prolonging $\hat{3}$ with C and, hence, there is no minor-major contrast analogues to that of the flat system G final tonal types from the first book.

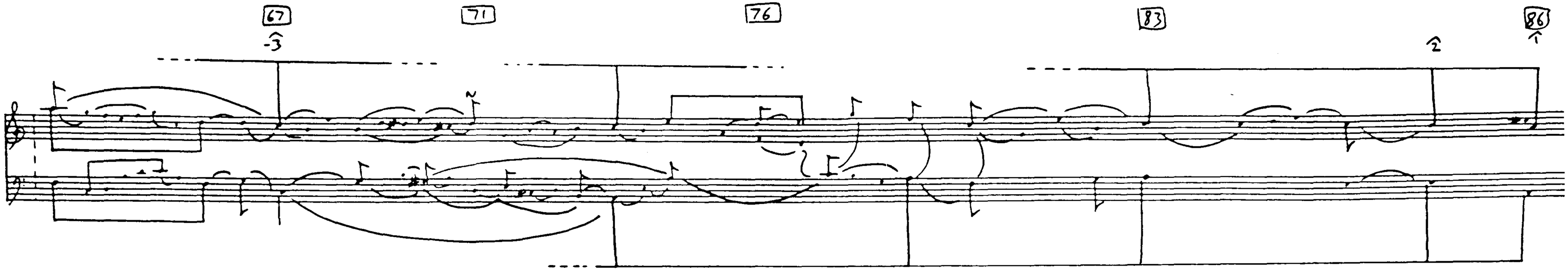
In common with the previous madrigal, Piaga dolce d'amore commences with parallel thirds in the bass which creates a musical anaphora designed to draw attention to the content of these two works. At the outset of this madrigal, however, there are no extended tertial harmonies comparable to those of Amor, io parto. Indeed, Pecci reserves that particular device for the three appearances of the sixth verse. Thus, at the background structural level, this madrigal is entirely regular, and correspondingly tonal.

The signified expression of 'Son stille sanguinose' forms the most prominent aesthetic level gesture of the composition and the creation of the many sevenths is a direct consequence of the analogue depicting 'stille'. Example 101 illustrates the logic behind the progression, the parallel middleground octaves being the 'droplets'. From the foreground, it can be seen that the sequence of 7-6 and 7-8 suspensions, signifying 'sanguinose', provide the dissonance which is heightened by the dyadic doubling

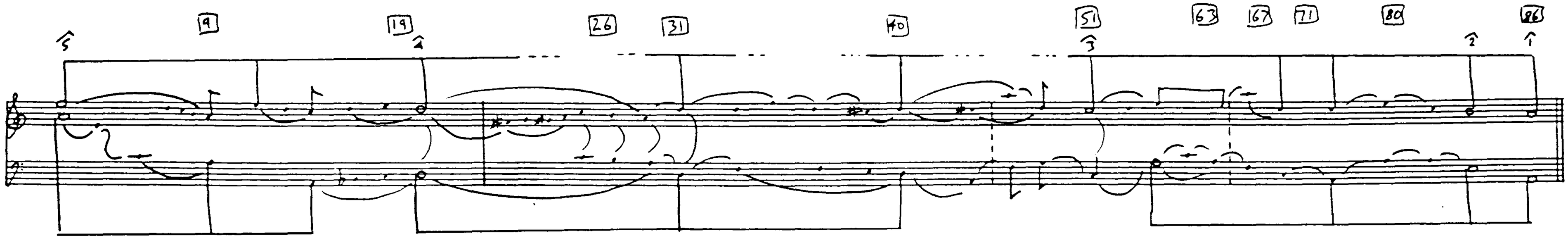
Example 100 Piaga dolce d'amore



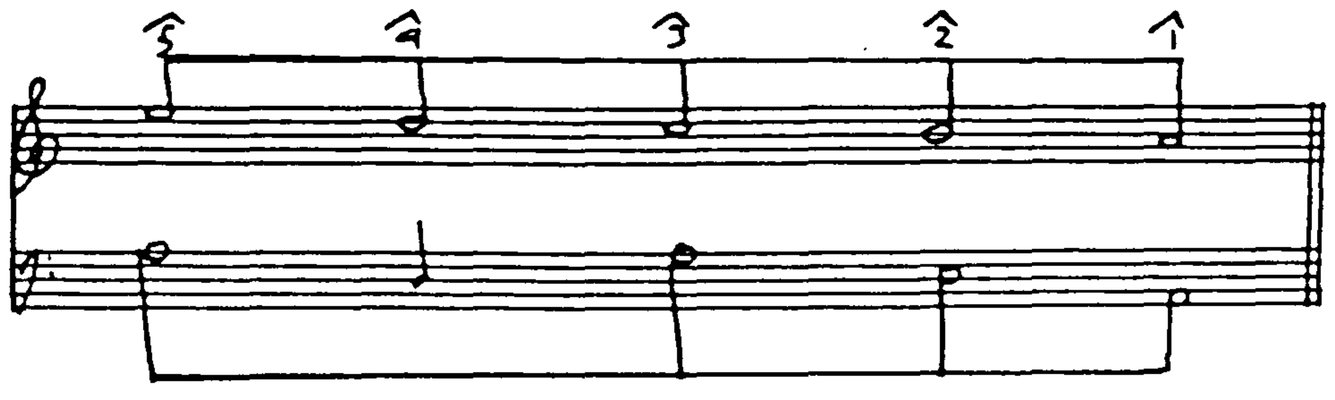
Example 100 continued



Example 101



Example 102



of each voice in this essentially two-part equal-voiced polyphony. Pecci, it will be recalled, had used a similar device in the seconda parte of Pallidetto mio Sole in the first book and, given that madrigal's importance to the relationship between Pecci and Marino, it may well have been the case that the madrigalist reserved this ploy for special circumstances. Indeed, the spiritual importance of this work in the second book is of a similar magnitude to the temporal of that of Pallidetto from the first. Perhaps, then, Pecci viewed this work as the centrepiece of his second book.

The connotations of 'impiagato mio' are fulfilled by the consecutive middleground fifths which end the first appearance of the final sentence (which usurps the role of the final couplet) and, in order to meet the demands of musical resolution, the composer repeats the final phrase of the poem thereby creating a codetta. Moreover, the new signifiers of 'impiagato mio' the dissonances of bb.84-5, inject further life into the setting at the final closure, an appropriate gesture considering the nature of the text.

Del più leggiadro

Del più leggiadro fiore
Quasi di bel cimiero'l crin'adorno
S'havea la mia guerriera,
Quando scherzand'a le sue foglie intorno
Com'augellin di grave punta e fera
Cadde colto il mio core.
Io non credea che tu sapessi, amore,
Se non sentia piagarmi,
Mutar le ros'in spine, i fregi in armi.
(Marino)

With the most beautiful flower, almost like a lovely crest, my warrior had adorned her locks; when playing about her leaves like a little bird pricked by a sharp thorn, my heart fell pierced. I did not think that you knew, love, if you did not feel that I was wounded that the rose had changed to thorns; the garlands to weapons.

Like many of the texts in the second book, this epigram

accords a significant role to metamorphosis. This concept, however, does not readily lend itself to expression at the aesthetic level since there are but few parameters of the madrigal widely recognized as immutable. In order that any change is comprehensible, moreover, the composer must make a specific reference to a corpus of works exhibiting some high profile characteristic, and alter that characteristic. The four madrigals from book one employing the G2-natural-C tonal type each repeat the opening verse, with the sequel transposed through a fourth. Also, most madrigals we have seen so far include a repeat of the final couplet. Both of these features are absent in the present madrigal; their exiguity is an analogue of metamorphosis. Furthermore, the musical structure of the composition is itself subject to change since $\hat{2}$ of the structural diapente

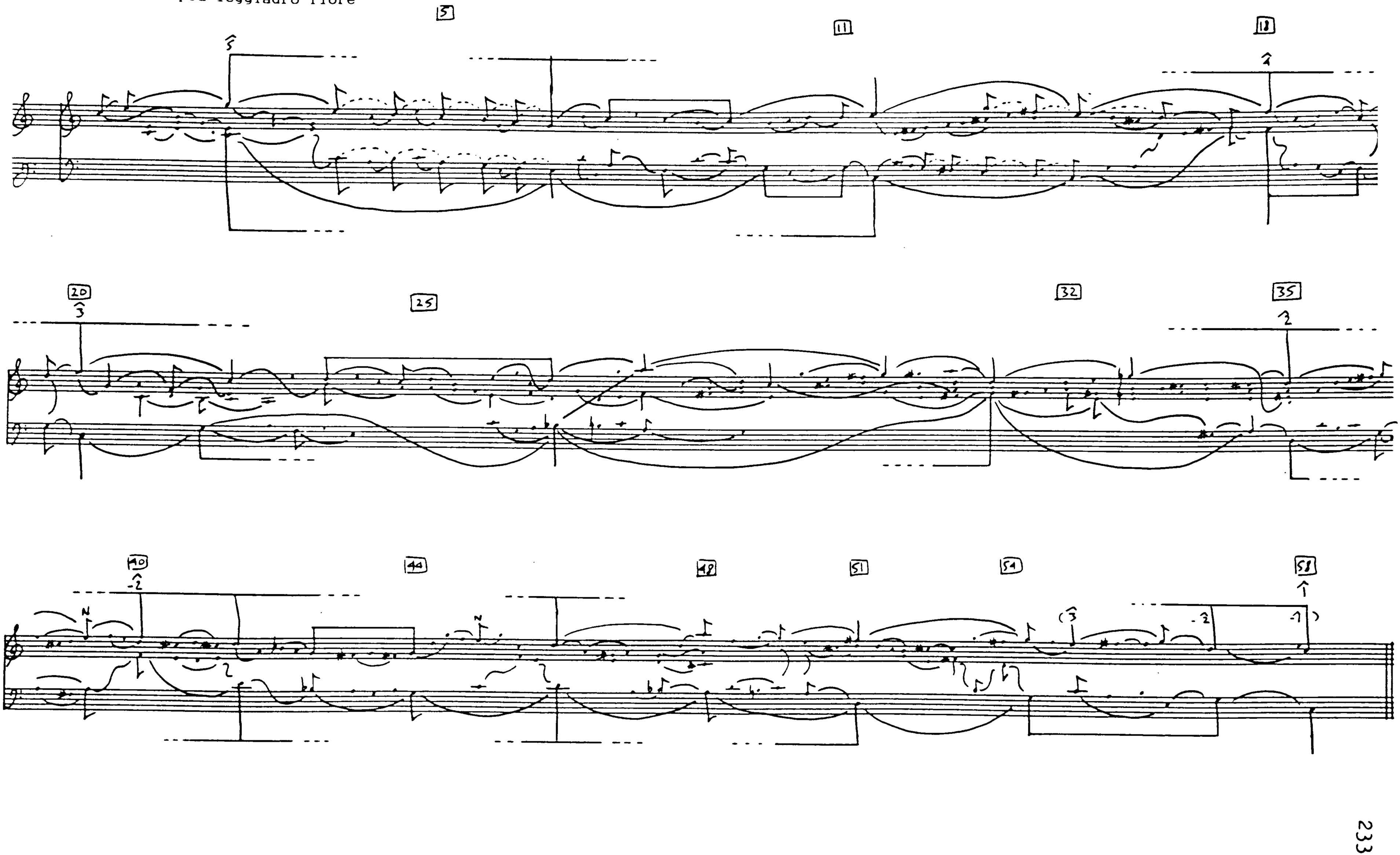
is prolonged as the plagal species of the dorian mode on G (see Examples 103-105), its irregularity being highlighted by the many middleground consecutive octaves of that area of the madrigal. Thus Pecci demonstrates that metamorphosis can be expressed at the aesthetic level.

In order that the above concept is granted its proper status, other images of the text are relegated to the pragmatic level, and, thus, concepts such as 'leggiadro fiore', which perhaps suggests a melismatic setting, receive no attention at the aesthetic level. Indeed, so concerned is Pecci with establishing g'' as $\hat{5}$ that the first eleven bars of the work are little more than a middleground prolongation of a C major triad supporting $\hat{5}$.

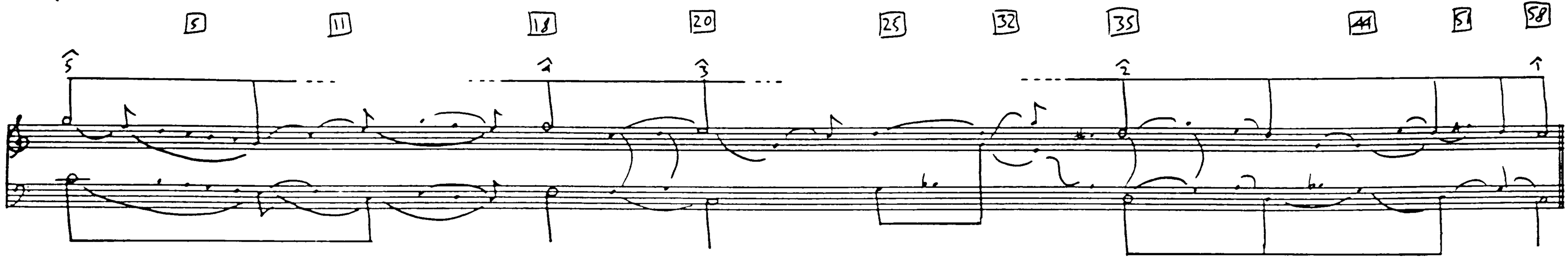
The middleground consecutive fifths following b.18, signifiers of 'guerriera', help to articulate Pecci's anaphora between this term and 'fera' of verse five (see bb.31-2), but even this is an event of the foreground. In setting verse six, however, the composer may display an attribute encapsulated in Auden's assertion: 'good poets have a weakness for bad puns'.[22] 'Cadde colto il mio core', as the ending of the first sentence, naturally requires a structurally important cadence. Moreover, 'Cadde' having the same root as cadence is itself suggestive of closure, but the closure of the sixth verse falls on the last syllable of 'core', 're' (i.e. D). Hence, Pecci's irregular structural cadence at b.35 is a pun on the sixth verse, in addition to its importance regarding the metamorphosis analogue.

The salient feature of this madrigal also achieves

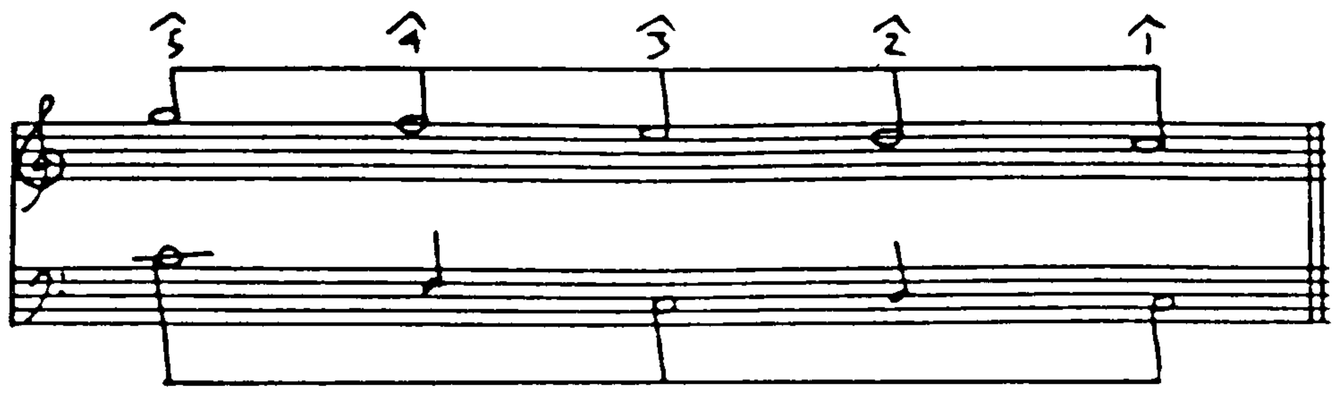
Example 103 Del più leggiadro fiore



Example 104



Example 105



importance in the final work of the second book, Se di veder m'è tolto. In this particular madrigal, which is probably not by Pecci, the G2-natural-C tonal type again lacks the opening characteristic of those from the first book, and, in common with Del più leggiadro fiore, the gesture is intended to suggest metamorphosis, but on that occasion it is Pecci who has metamorphosed into an 'angel canoro'. [23]

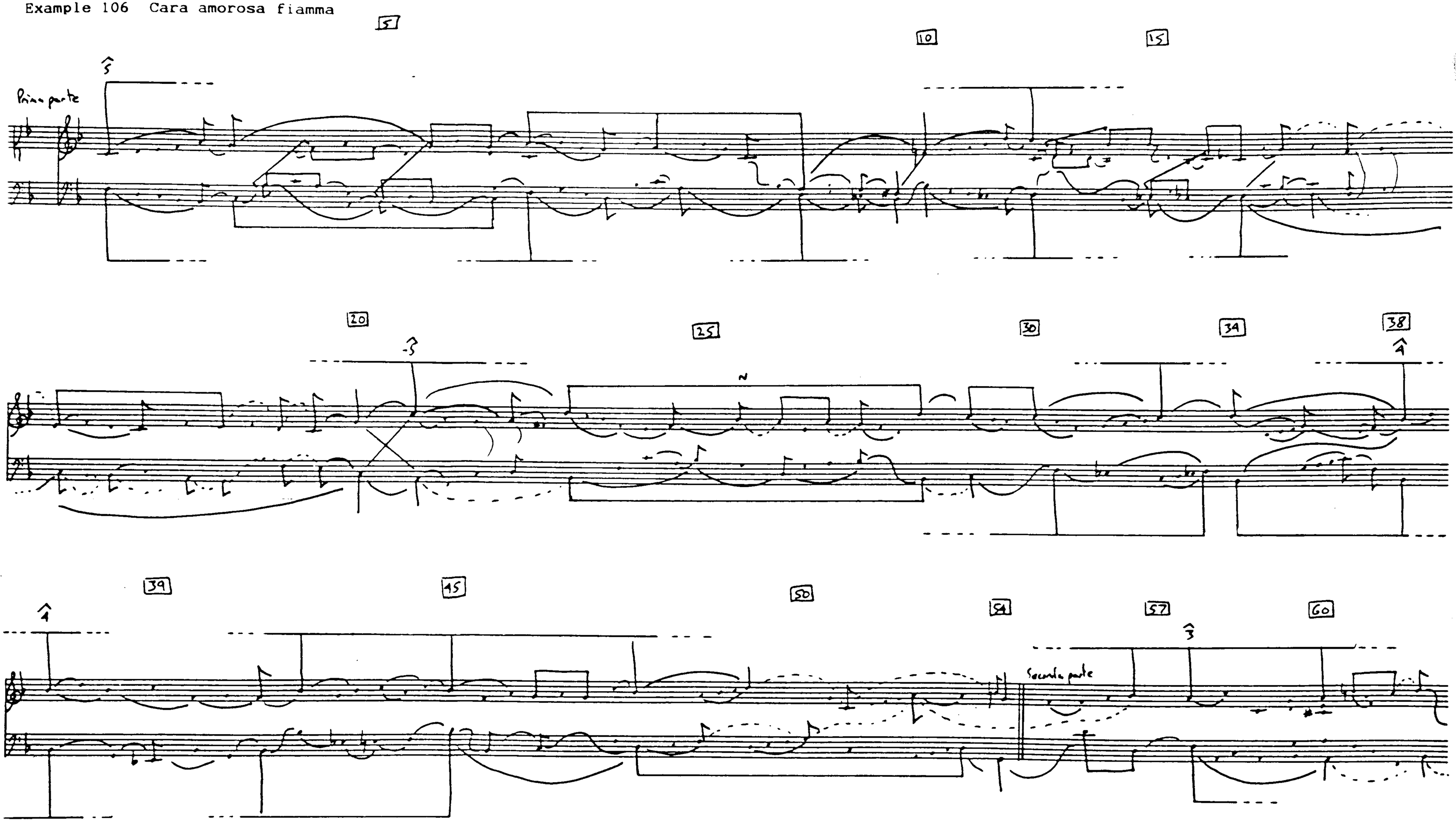
Cara amorosa

Cara amorosa fiamma
Che nel mio petto avampi
E lo mio cor distruggi a dramm'a dramma,
Ahi, qual Nume t'adduce lunge da noi
Tra selve boschi e monti
Ad infiammar ancor i fiumi e fonti?
Deh torna, e la tua luce
A noi qui spargi e tuoi soavi incendi.
Tropp'è dolce languir dove tu splendi,
E si rinova'l core
Quasi fenice in così grato ardore

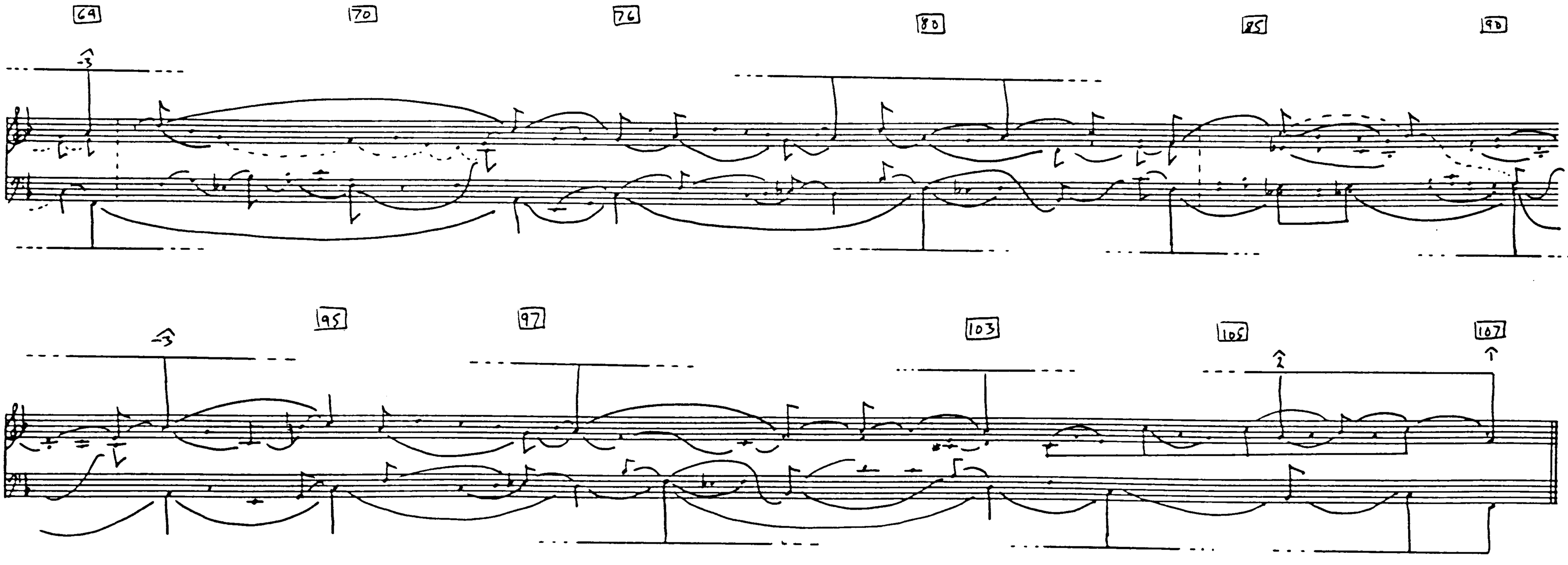
Dear amorous flame that is ablaze within my breast and melts my heart drop by drop. Ah, what god leads you distant from us, amongst woods, forests, and mountains to enflame even the rivers and the springs? O return and shed your light and your gentle fires on us here. It is too sweet to languish where you shine; and the heart is restored like the phoenix in such a welcome blaze.

This text shares many features with Leoni's Dolce tormento mio,[24] not the least of which is 'fiamma mia cara', the ending of Leoni's opening verse. Moreover, the reference to the 'phoenix' parallels Leoni's final sentence, requesting that the poet's heart die in order that the beloved might revive it again and again. Hence, the final madrigal of the first book anticipates the underlying theme of metamorphosis which permeates the second book. Perhaps, then, Pecci did not delay commencement of the second book once the first was published and this is the reason for the foretaste of the emphasis of the second book. The composer pays only lip service to the textual similarity between Dolce tormento mio, a G2-flat-C (F) complex tonal type, and Cara amorosa fiamma, (see Examples 106-108) a C1-flat-F simple tonal type. Thus, it is reasonable to

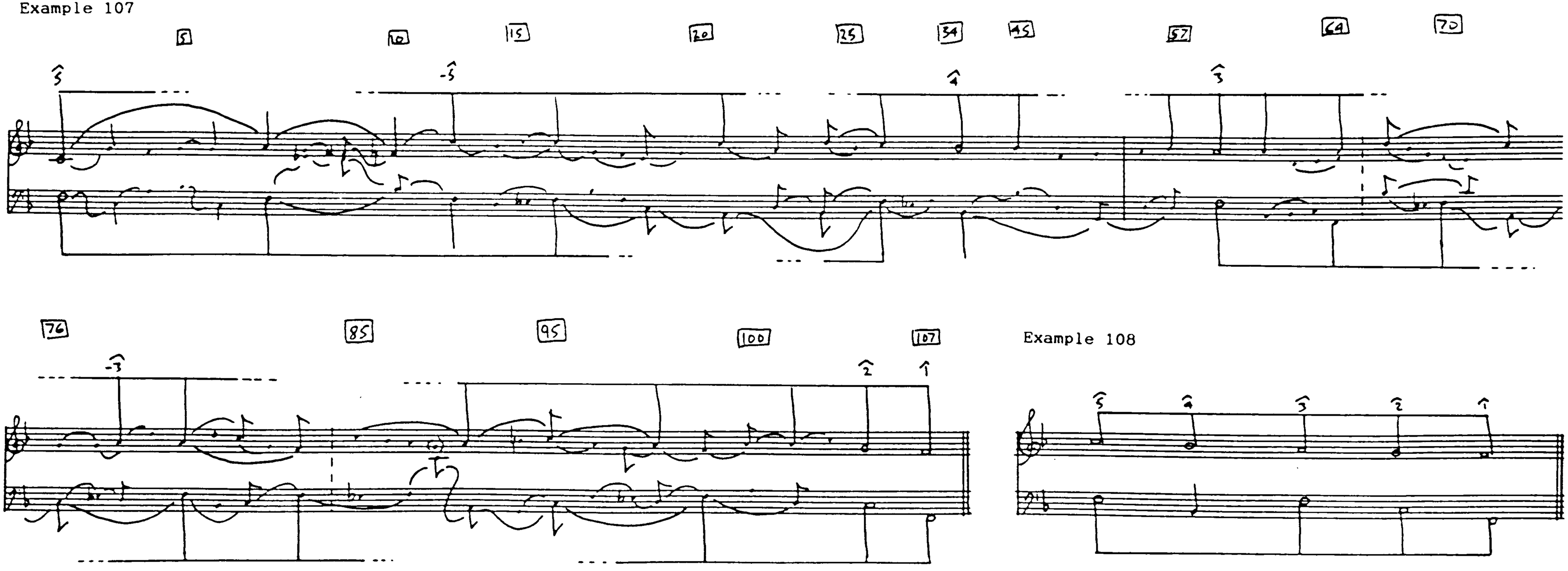
Example 106 Cara amorosa fiamma



Example 106 continued



Example 107



Example 108

assume that these two madrigals are without extramusical significance.

Like Leoni's text, Cara amorosa fiamma suffers from verbosity and its inclusion in the second book creates something of an anachronism amid the rapier-sharp wit of Marino's epigrams. Moreover, Pecci's analogue of the phoenix's rebirth, repeating every section of the text, further exacerbates the situation, for the madrigal is caused to extend to 107 bars. There are occasional touches of finesse in the setting; the signifiers of verse nine, 7-6 suspensions and dyadically paired voices in two-part counterpoint (see bb.65-76 and 84-95), being a case in point. The middleground consecutive octaves between canto and tenor in b.16, however, appear to be an oversight on the part of the composer which suggests the present composition to be amongst Pecci's weakest.

Era l'anima mia: A Contexted Study

Era l'anima mia
Già presso a l'ultim'hore,
E languia come langu'alma che more;
Quand'anima più bell'e più gradita
Volse lo sguardo in sì pietoso giro,
Che mi ritenn'in vita.
Parean dir quei bei lumi:
'Deh perché ti consumi?
Non m'è sì caro il cor, ond'io respiro,
Come sei tu, cor mio.
Se mori, oimè, non mori tu, mor'io'.
(Guarini)

My soul was already close to its final hour, and languishing like one that pines for death, when a beautiful and kind spirit turned so compassionate a glance toward me that it kept me alive. Those beautiful eyes appeared to say: 'Ah, why are you wasting away? The heart with which I breath is not so dear to me as you are, my heart. If you die, alas, you will not die but I shall die'.

As was stated in the Introduction, it is rare for Pecci to have imitated the work of another madrigalist and for the result to have found its way into print. Pecci's setting of Era l'anima mia is, in consequence, unique and its similarity to the setting by Alfonso Fontanelli, another noble madrigalist, has been noted by Watkins[25] in his study of Gesualdo. Moreover, the Pecci and Fontanelli versions both bear a strong resemblance to other settings by Vecchi, Monteverdi, Gregori and Pallavicino. Thus the broad context of Era l'anima mia by Tommaso Pecci affords the single richest opportunity to compare his setting with those of other composers, and thereby provide an index of his status in the company of fellow nobles and contemporary professionals.

Guarini's text is consonant with the view of

metamorphosis dominating the second book. Moreover, the text itself has strong spiritual overtones: the poet's soul, nearing death, is confronted by a compassionate spirit who saves his life, and the mutual love between the two souls is manifested in the declamation 'if you die, I will die'. Thus the object of the poem is the Madonna and, accordingly, Pecci uses structural devices akin to those of Madonna un tuo sospiro[26] thereby highlighting the similarity of theme in these two madrigals.

In order to facilitate the comparison between the various settings of this text, a deconstructed version of the poem is presented to help clarify the aesthetic level of each composition. The poem in essence, is about the transformation from death back to life and this can be reduced to 'l'anima mia; che more' opposing 'anima ... più gradita, ritenn'in vita'. Thus the two 'anima' are in opposition as are 'more' and 'vita'. The direct speech of the final four verses, however, does nothing more than qualify the transformation and, hence, is of a lesser degree of importance than the above. Such matters as the synonymous nature of 'anima mia' and 'cor mio' from the tenth verse are foreground features and rarely figure in the works under discussion.

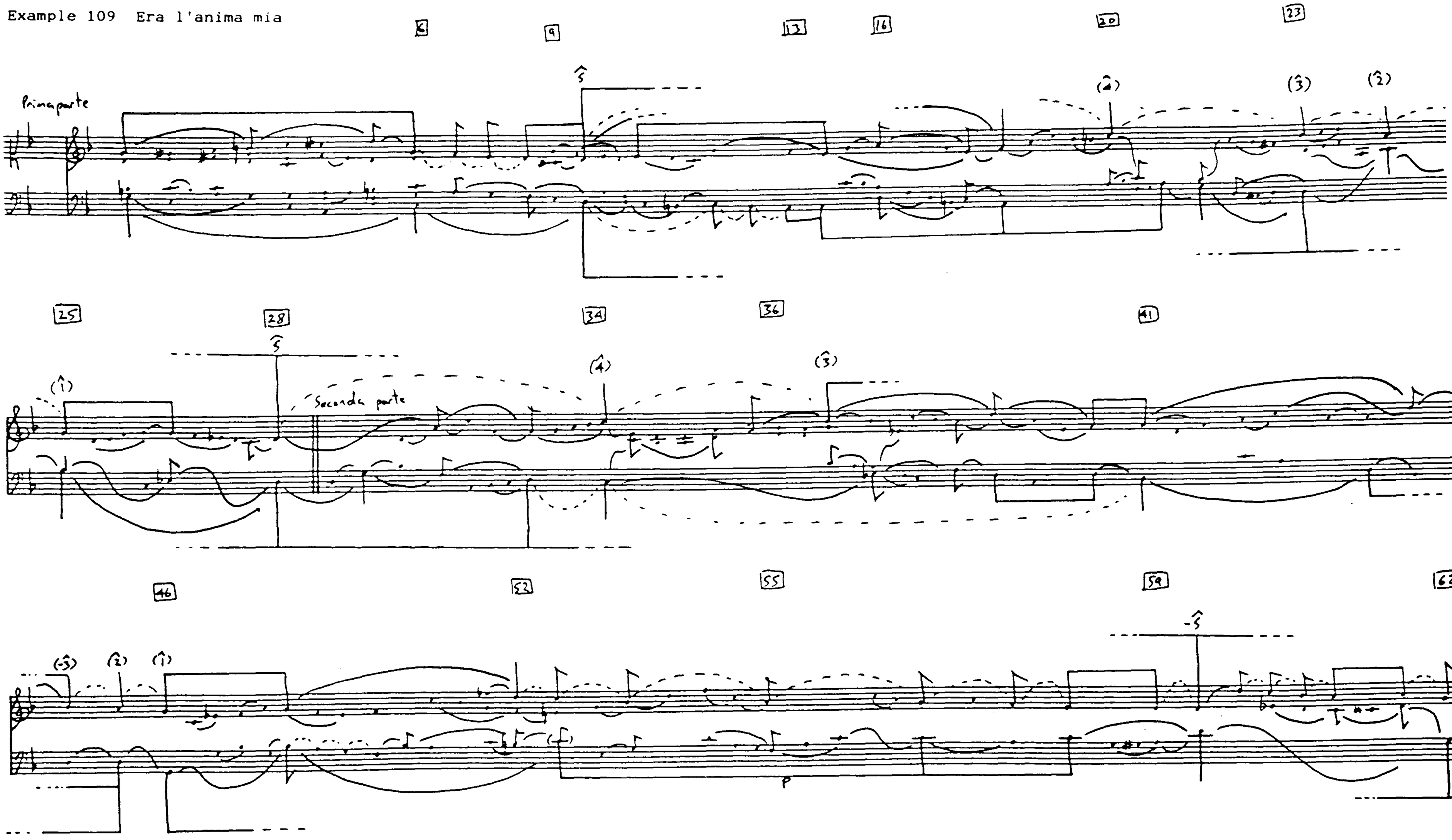
To a Sienese composer the concept of a soul nearing its end is pure anathema. Indeed, Pecci's opening harmonies are dexterous in their signified expression of this concept, producing a new perspective on the 'diabolus in musica'.[27] For all their chromaticism, however, the voice leading of the opening bars is completely logical as can be readily

observed in Examples 109-111, the structural graphs of the work. It is apparent that these harmonies do nothing more than prolong a middleground g' by arpeggiating the major triad above this note and supporting the return to g' with a C major harmony. Thus Watkins' assertion regarding this work that 'Pecci's harmonic idiom never moves closer to Gesualdo than in this madrigal, which may be judged decidedly atypical'[28] needs further consideration.

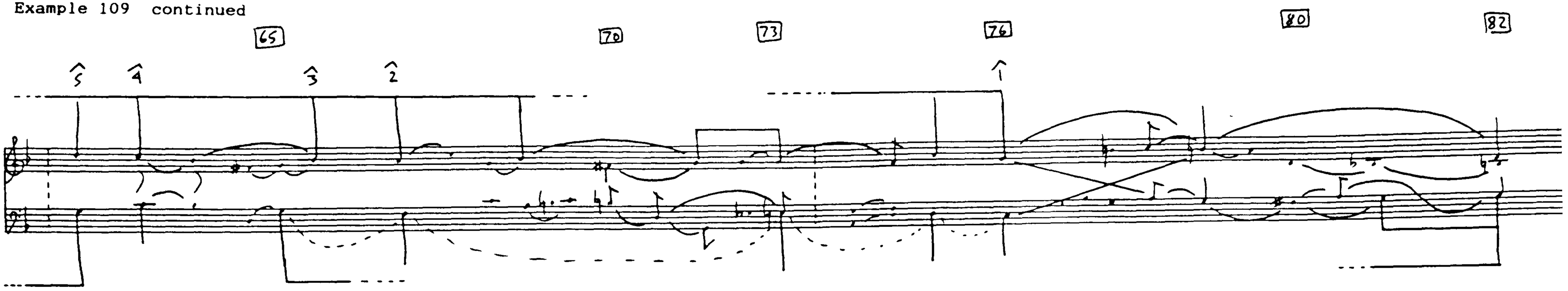
It is true that this madrigal is atypical of Pecci's output that has come down to us, but its uniqueness is probably a consequence of the composer indulging in a little madrigalian competition with another noble madrigalist of yet greater social status. Indeed, Pecci's setting bears the hallmark of an improvement upon that of Fontanelli and the work's appearance in print may reflect nothing more than one-upmanship on Pecci's part. The framework of the opening of the work is, as we have already seen, completely logical and its foreground chromaticism merely the result of the connotations of a 'dying soul'. Thus, had Guarini's text referred to a 'dying heart' it is probable that Pecci's setting would not have contained such chromaticism since the connotations of 'dying heart' are far less provocative than 'dying soul'. In consequence, Pecci simply follows Guarini's cue in precisely the same way as he did all his poets; Guarini is thus responsible for the 'harmonic idiom' which contains nothing unprecedented in Pecci's output.

The connotations of 'more' are of less obvious interest to Pecci than those of 'languia' since the dissonant signifiers of the latter overshadow the pragmatic level

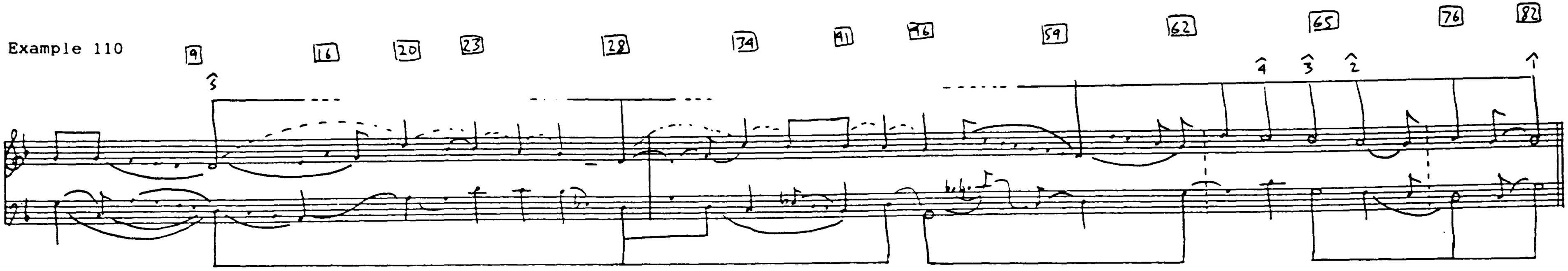
Example 109 Era l'anima mia
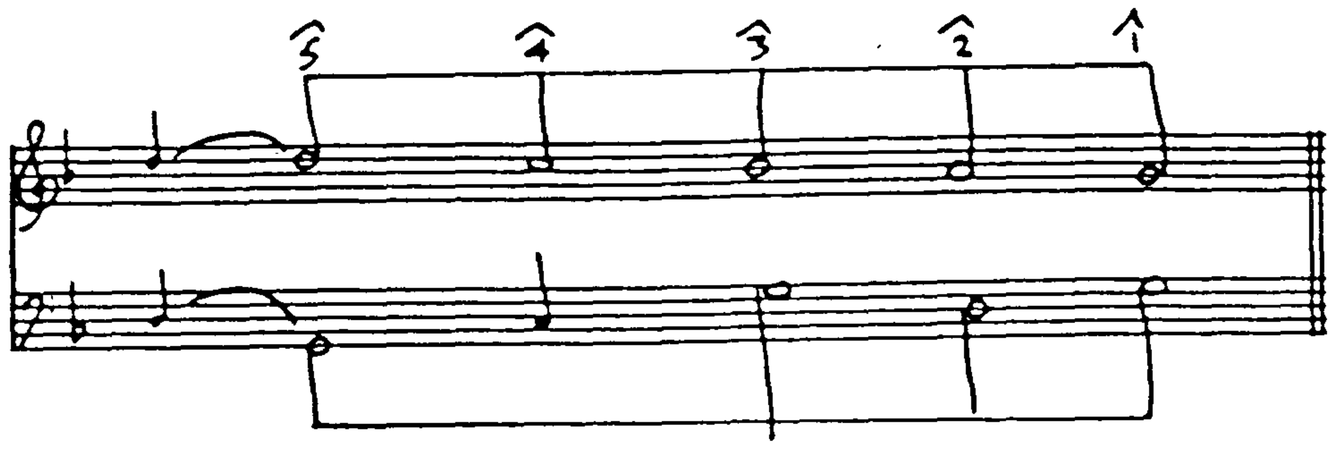


Example 109 continued



Example 110



Example 111



response to 'more'. The salient quality of the opening sentence 'more' is, however, used as a point of reference for 'vita'. Hence the plagal emphasis of the prima parte, in retrospect, opposes the authentic species of 'vita'[29] which is manifested in the major structural cadence at b.46. The plagal nature of the first sentence is highlighted by the descent through the diapente observable in Example 109. One other feature of this structure worthy of note is that $\hat{5}$ is not first defined in the mode-bearing voice and this unusual gesture may be the result of an analogue of the extramusical significance of the opening sentence. Perhaps Pecci's intention is to surreptitiously distance himself from the text's heretical overtones, thereby giving his setting a high level of cultural realization through music.

The other major point of comparison exists between verses one and four and the rich polyphony of Pecci's setting of 'Quand'anima più bell'e più gradita' echoes the sacred polyphony of the late Cinquecento, thereby contrasting with the dissonances of the first verse. Moreover, the rather playful analogue of 'Che mi ritenn'in vita', an abrupt rhythmic change commencing at b.41, underscores the transformation of 'more' to 'vita'.

When the persona changes at verse eight, Pecci uses one of his favourite textures, the high-voice trio. Moreover, this is the sole expression of verses eight to ten which suggests that Pecci viewed the final verses of the poem as a resolution to the conflict of the opening since the settings of verse eleven clearly evoke the ending of Madonna un tuo sospiro (as do bb.65-8 the opening of

Madonna). Thus the madrigal assumes a spiritual nature and the strength of the structure's resolution (which contrasts with that of Madonna) indicates the composer's satisfaction with the mutual feelings of poet and his beloved, madrigalist and Madonna.

* * *

Alfonso Fontanelli's setting of Era l'anima mia[30] reached the press in 1604, the year of Pecci's death. For Einstein[31] Fontanelli is 'a musician who represents [the Ferrarese] style in its purest form'. The same author continues 'Fontanelli was a dilettante like Striggio, Gesualdo, Del Turco and Guglielmo Gonzaga, but he was perhaps more gifted than any of these'.[32] Einstein's major survey did not cover Pecci which is a pity since, if the comparison between their respective settings of Era l'anima mia is typical, then I doubt that he would have regarded Fontanelli as the most capable of the gentleman composers. The reasons for this view will became apparent in due course.

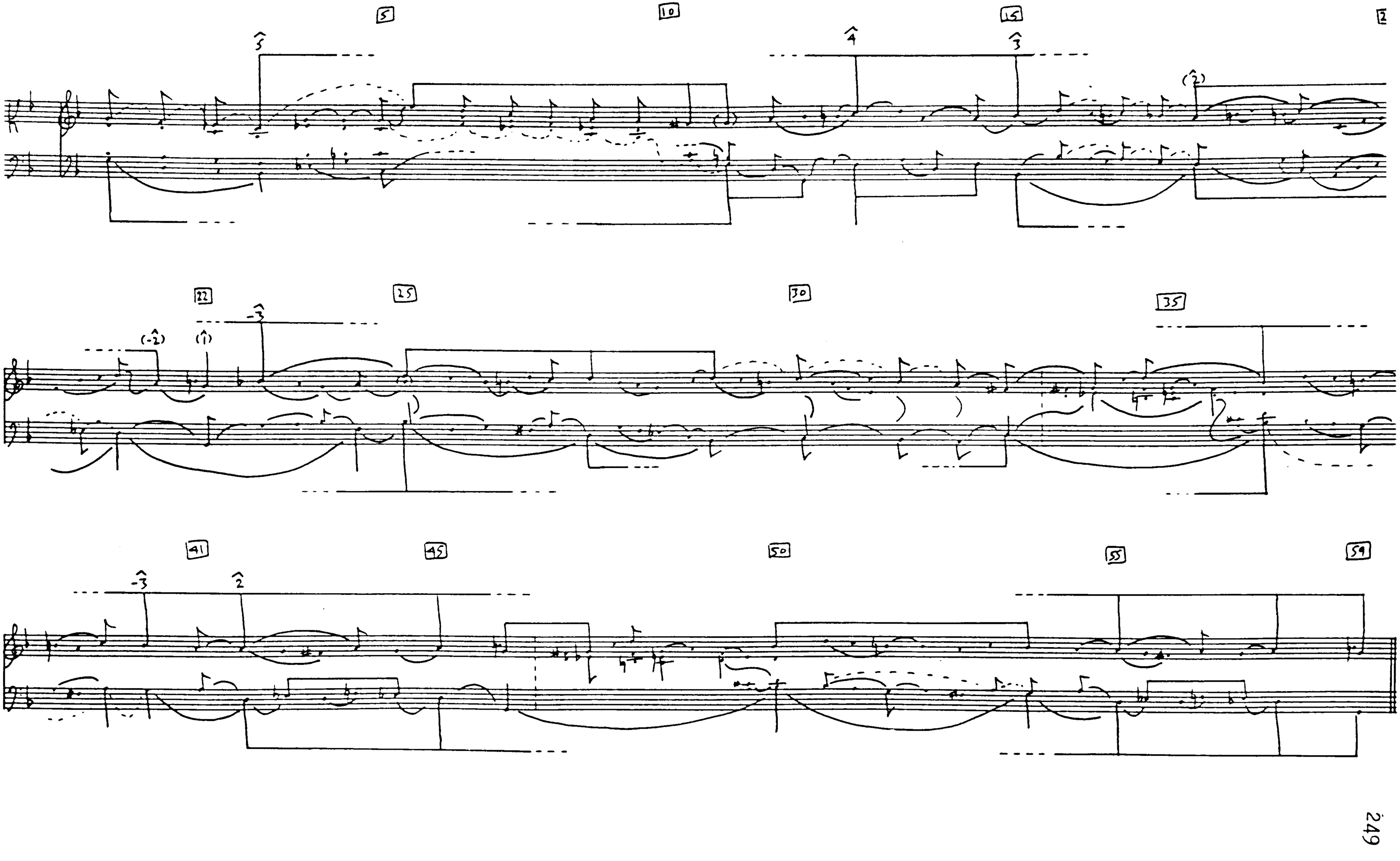
The similarity of opening in the versions by Fontanelli and Pecci, in addition to the use of the same tonal type, suggested to Watkins that there was 'a relationship between Fontanelli and Pecci more specific than the one suggested by Monteverdi'.[33] Indeed, there is an element of truth in this for Mazzeo[34] has demonstrated that the two were acquainted. Unfortunately for Pecci, however, the above views of Einstein are so well known that it is all to easy a mistake to assume that Pecci merely copied Fontanelli and

that the absence of any mention of the Sienese composer in Einstein's survey is an indication of Pecci's merit, or perhaps lack of merit. In essence, Einstein's assumed value judgement in conjunction with Watkins' above remarks conspire to produce a view of Pecci which takes little or no account of his musical achievement - an achievement which certainly impressed Monteverdi and Marino.

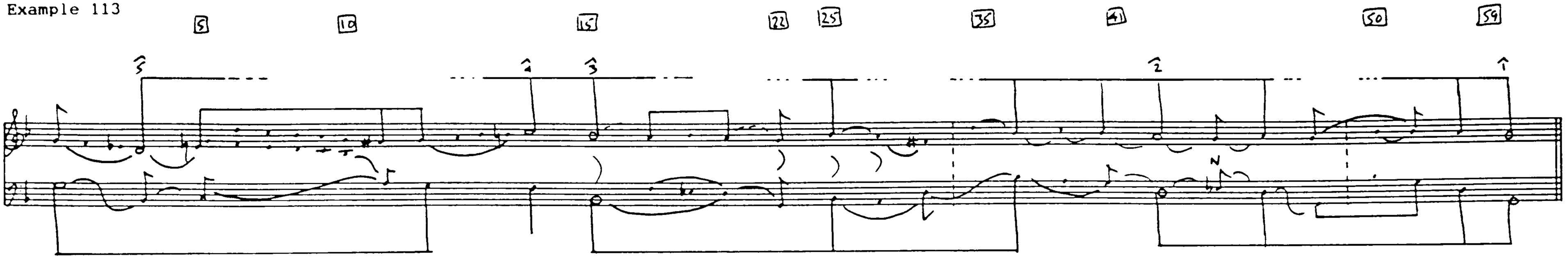
Fontanelli's deconstructed version of the text is similar to that of Pecci, but the former seems unaware of the spiritual connotations of Guarini's poem. Hence the setting of the opening verse, although irregular in its use of consecutive middleground fifths, does little more than delineate a descent through the diatessaron g'-d. This effect, most readily observable in Examples 112-4, gives the work an emphasis on the authentic species of the mode at the outset and the piece is, in consequence, tonal.

The connotations of 'more' are realized in a variety of ways. First, the diatessaron descent g'-d has overtones of the laments so favoured in the period and this effect is enhanced by the consecutive fifths, another stylistic feature of the lament. Second, the truncated ascent through the diatessaron gives the expression to 'more' having the highest profile. The d' of b.3, $\hat{5}$, begins an ascent the next note of which, e"♮, is subject to registral transfer. The idea behind the analogue is plain to see in Example 112, but its articulation is, in my view, the work of an amateur. The entry of the canto at b.5 accents the e"♮, the apex of the piece, and its profile is irreconcilable with its structural importance as a passing

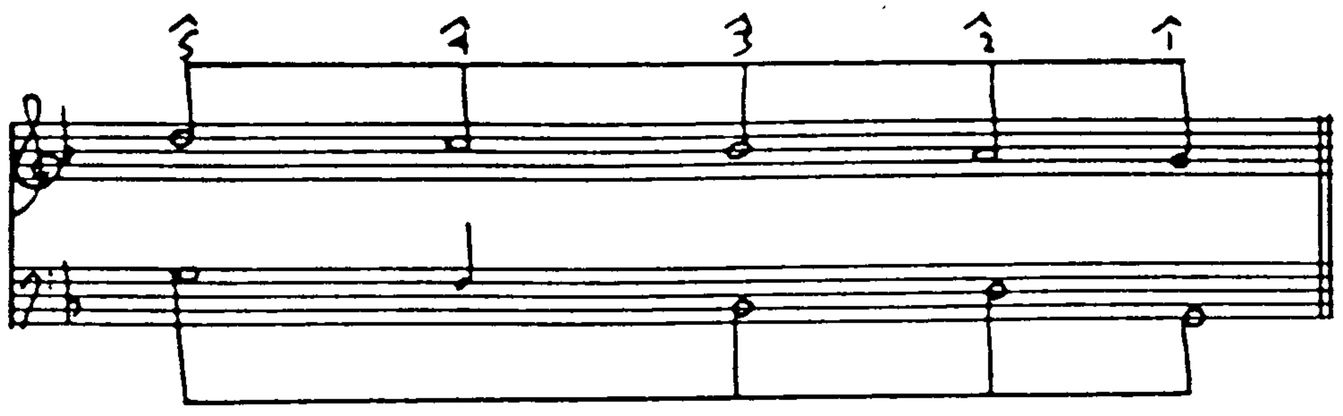
Example 112 Era l'anima mia (Fontanelli)



Example 113



Example 114



note. Hence, the e"♮ sounds as the auxiliary to $\hat{5}$, and is thus both the wrong auxiliary (e"♭ is the correct one) for the structure and its application produces no text expression akin to that of Pecci's O come sei gentile[35] in the first book of madrigals. Fontanelli's idea is essentially a good one, the truncation of a linear ascent expected to cover a fourth, but its articulation is somewhat maladroit since he seems unaware of the pragmatic level consequences of implementing his text expression. In my view, there are no instances in the extant madrigals of Pecci where this composer produces such an ungainly musical effect as the above one of Fontanelli.

Like Pecci, Fontanelli accords importance to 'languia' from the third verse, but Fontanelli's parallel 6-3 chords contrast with Pecci's regular dissonances. Moreover, the simultaneous presentation of the 'languia' signifiers with one of the 'more' analogues creates an effect altogether unclear in its objectives. Once again, good ideas are marred by unsatisfactory consummation. Fontanelli exploits the natural opposition of minor and major regions (the latter produced by tonicizing $\hat{3}$) to express the 'anima mia - anima più gradita' antithesis. Hence the cadence on B♭ at b.15 is articulated by background consecutive fifths (see Example 114) but these fifths, which assist the tonal motion, are regular. The fact that both 'more' and 'vita' fall on cadences on G tends to suggest that Fontanelli did not regard the 'more - vita' antithesis as important. Moreover, the introduction of the direct speech, verse seven, has no textural contrast with the direct speech

itself, which is unusual. In some of Pecci's madrigals from book 1 (Perfidissimo volto for example) exclamations like that of verse eight were articulated by supporting a middleground $\hat{5}$ by B♭ within the context of the G final flat system tonal type. Indeed, this may account for the rather unusual beginning of Monteverdi's O Mirtillo[36] in which $\hat{5}$ is supported by B♭ at the commencement of the madrigal. Thus, Fontanelli's treatment of the direct speech accords well with aspects of contemporary practice.

Fontanelli's verbatim repeat of the final verse, with quinto and tenor exchanging parts, gives his composition a similar formal outline to Pecci's. The melodic dissonances, signifiers of 'mori', contrast with the regular treatment of 'mor'io' and, hence, express that antithesis with dexterity. In his setting, then, Fontanelli has shown invention, knowledge of contemporary practice and no small amount of sensitivity to meaning; the final verse being the most important contribution to the latter. Against this, one must also balance the awkward parts of his composition; the initial entry of the canto and its structural ambivalence heavily underscore the amateur status of the composer. If this madrigal is typical of Fontanelli then he was most definitely a less capable composer than Tommaso Pecci.

* * *

Orazio Vecchi[37] passed through Siena in 1600 and it is probable that his Le veglie di Siena[38] was either composed

or inspired during that visit. The setting of Era l'anima mia, entitled 'L'humor affettuoso' in the print, is closely connected with Siena and, thus, a suitable gauge against which to measure Pecci's composition. Although Vecchi's setting differs in tonal type from those of Pecci and Fontanelli, the musical evidence on occasion suggests a higher degree of propinquity between Vecchi and Fontanelli than between Fontanelli and Pecci.

Each of these Era l'anima mia settings, and those yet to be discussed, are minor tonal types, and it will become apparent that this choice is probably a direct result of the l'anima mia - anima più gradita' antithesis, and the desire to represent the same in music. This is manifested most readily by a structure containing $\hat{5}$, supported by the final, followed by $\hat{3}$, supported by its octave, with an intervening $\hat{4}$ prolonged by the note a tone below the final. This structure, as we have already seen, produces consecutive fifths between $\hat{5}$ and $\hat{4}$, but this syntactic peculiarity appears to have been completely acceptable to its users. In essence, the irregularity between $\hat{5}$ and $\hat{4}$ yields to the superior bond between $\hat{5}$ and $\hat{3}$ in the minor diapente, and the result thereby obtained both equates minor-major regions to literary antithesis and procures the Schenkerian Ursatz as an elaboration of the triad, and not the pentachordal cantus prius factus of the structural diapente.

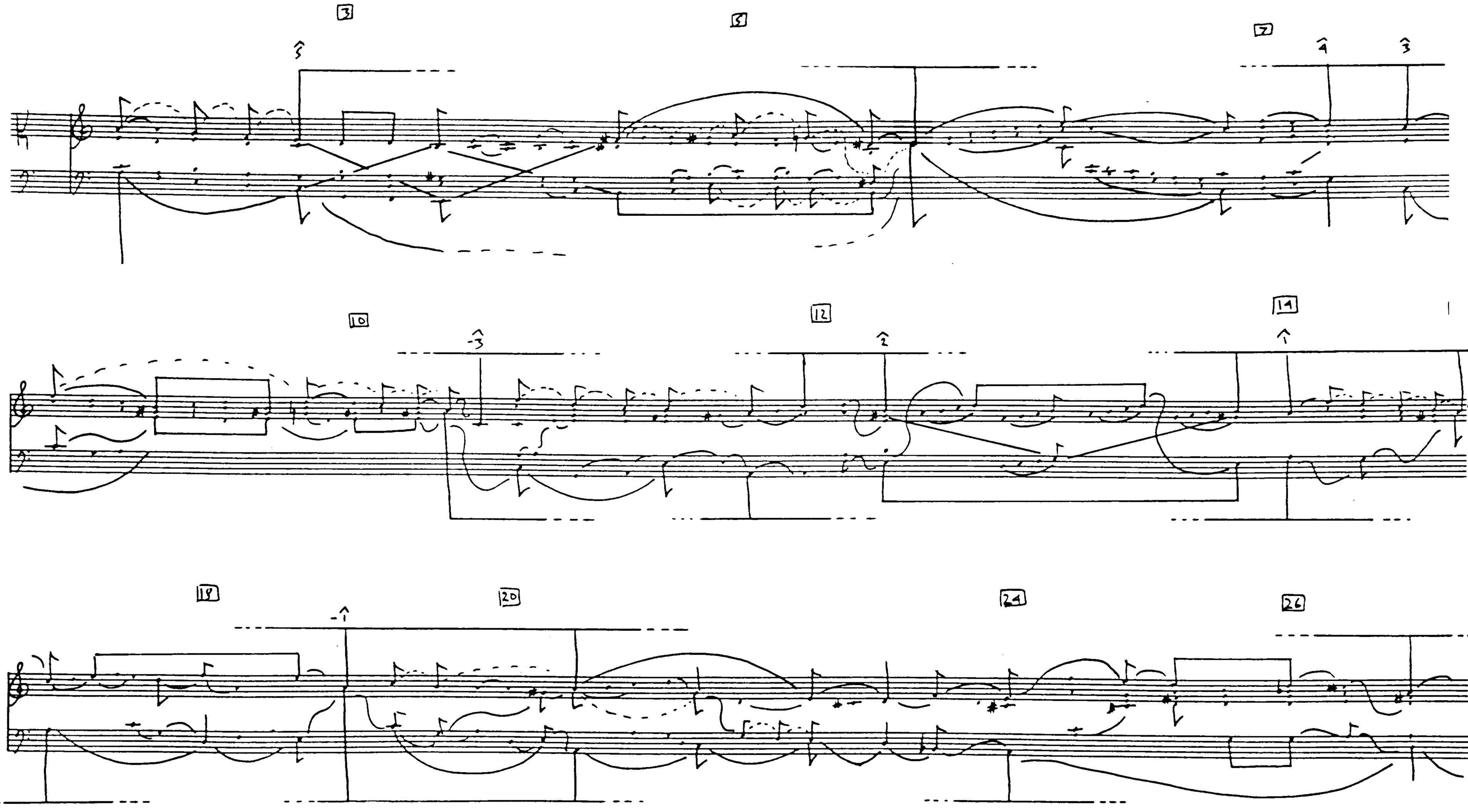
Like Fontanelli, Vecchi both begins with the authentic species of the mode and delineates a diatessaron descent at the outset of his madrigal. The latter, again replete

with middleground consecutive fifths, in part realizes the connotations of 'more' through its associations with the lament. Examples 115-7, the structural graphs of Vecchi's setting, reveal this composition to be a tonal piece. Moreover, by continuing his opening arpeggiation of the bass as far as E, Vecchi is able to secure the means to effect an inventive expression of both 'languia' and 'more'. In essence, e' as $\hat{5}$ is prolonged by its applied dominant, B major, and this acts as a signifier of 'languia'. The analogue of 'more' is thus the evaporated cadence at b.5, and the entire expression is procurred by the minimal of means, a middleground bass arpeggiation of the triad of A minor supporting $\hat{5}$. Vecchi displays here a high level of compositional craft.

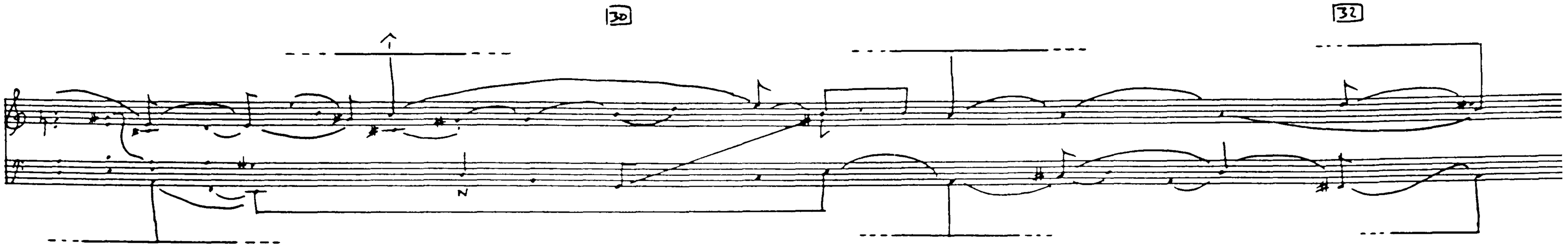
Vecchi's approach to the antithesis of verses one and four is of equal quality. He tonicizes $\hat{3}$ to produce the characteristic minor-major opposition discussed above, but the florid nature of the setting of verse four provides further contrast with the almost total homophony of the opening verse. The other main antithesis of the text, 'more-vita', is expressed by their respective cadential degrees: 'more' on E, 'vita' on A. Hence Vecchi is both able to avoid the problem of Fontanelli ('more' and 'vita' cadencing on G) and his analogue of 'Che mi ritenn'in vita', setting the fifth and sixth verses twice, injects a little humour into the work.

As a result of his expression of the 'more-vita' antithesis, Vecchi's structure arrives at $\hat{1}$ prematurely. In order to offset this problem, however, the composer

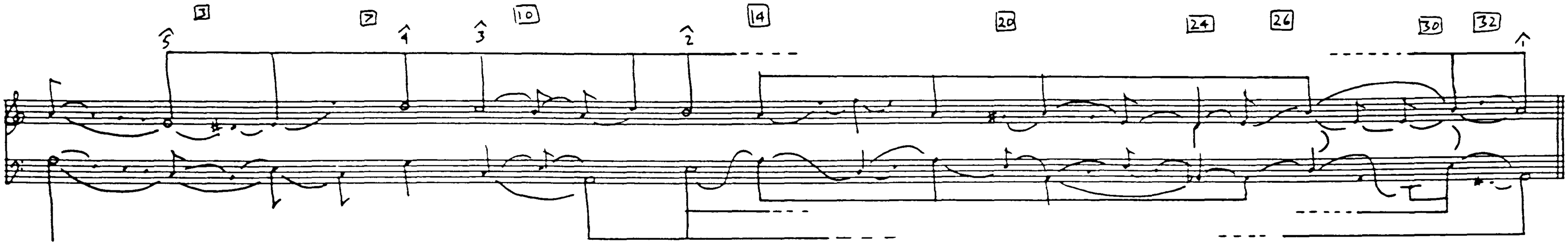
Example 115 Era l'anima mia (Vecchi)



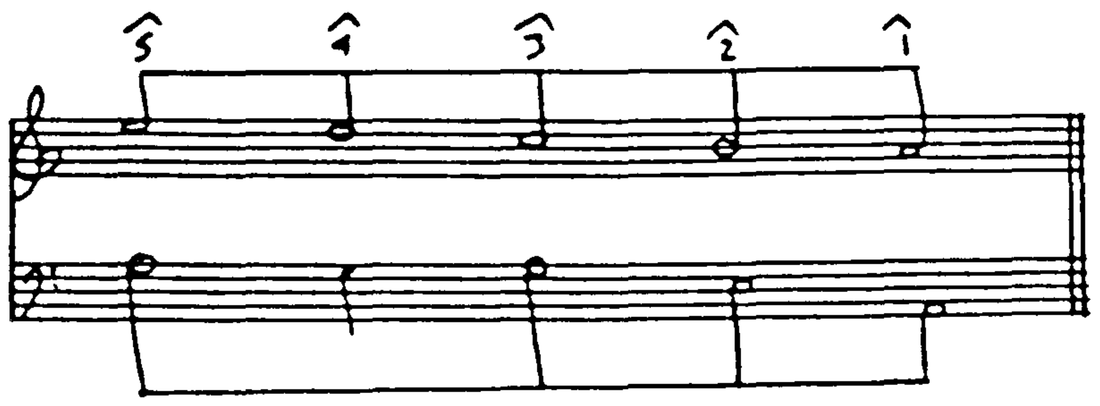
Example 115 continued



Example 116



Example 117



produces a plagal prolongation of the final (see Example 116, bb.14-30), itself a form of mixture for the piece begins in the authentic species of the aeolian mode but much of the ending is taken up by the plagal species of the dorian mode. This produces consecutive fifths between $\hat{2}$ and $\hat{1}$ in the middleground which are the direct result of adding the dorian emphasis. On the positive side, this emphasis does make for rich expression since the Neapolitan supertonic is used and its arrival, at b.23, heralds the expression of the final verse, which for Vecchi is the most colourful of the text. The transition to the dorian effects the musical change which signifies the change of persona, but before this is accomplished Vecchi produces another analogue closely akin to that of 'che mi ritenn'in vita'. 'Consumi' has connotations of disappearing which Vecchi converts into the evaporated cadence at b.17, as though to underscore his title 'L'humor affettuoso'. Similarly, 'respiro' achieves its customary clichés of rests before and after, and the 'ohimé' as a descending minor third is frequently found in the setting of the final verse.

If humour effected in part through the agglomeration of musical clichés is a major feature of the madrigal, then it must also be noted that Vecchi is highly sensitive to more serious matters also. Hence the antithesis of 'il cor' and 'cor mio' is expressed through cadences on A and D respectively. Given the function of Vecchi's piece it is not surprising that his setting contrasts with the quasi-spiritual version by Pecci. Moreover, there is an indication that the differing status of Pecci and Vecchi

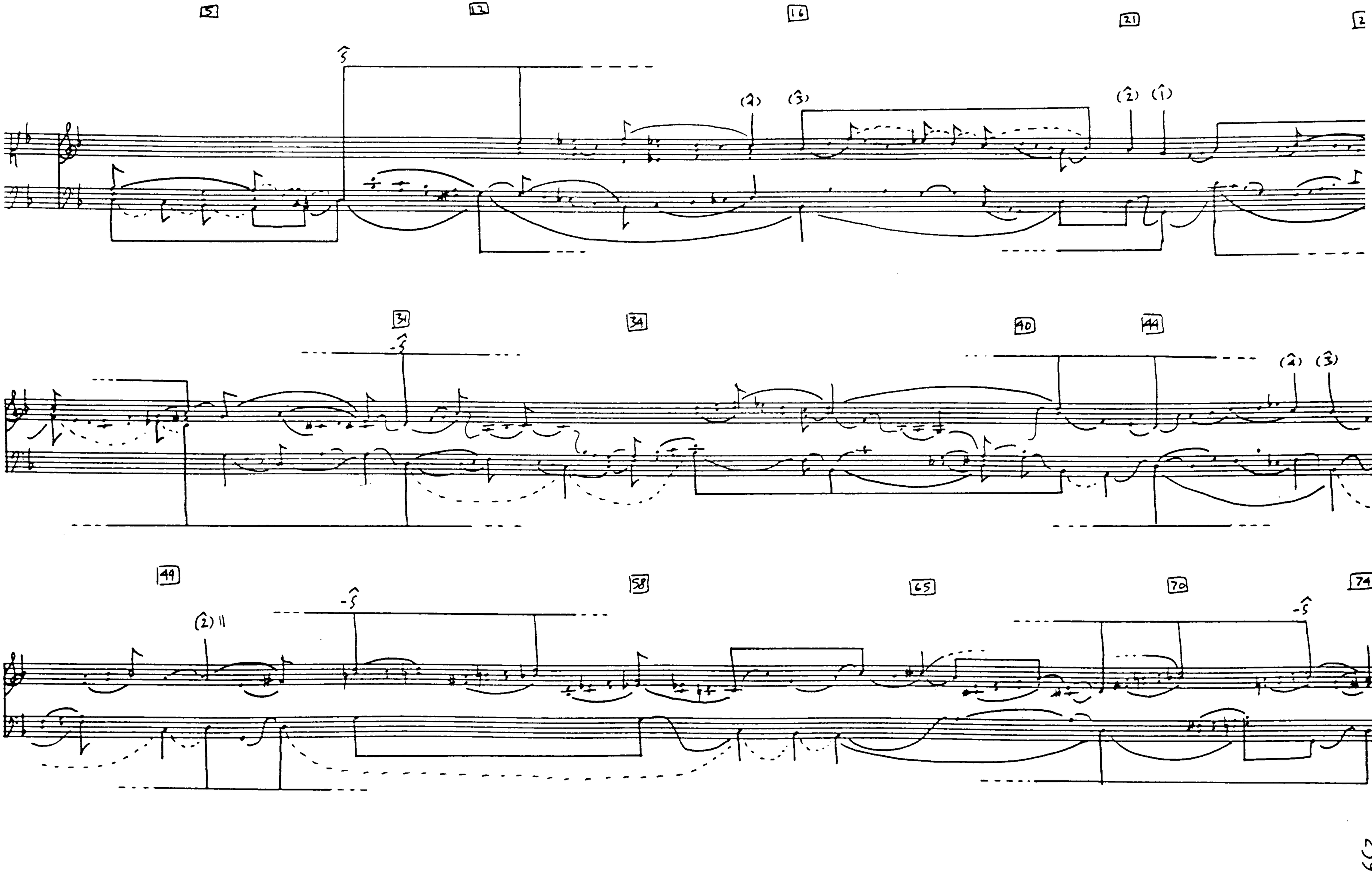
is reflected in their compositions. Pecci is inclined to be very complex with his text expression, but Vecchi, perhaps because of commercial pressures, achieves his ends with the minimum of means. The implication here is that Pecci seems to have been aiming solely at the cognoscenti.

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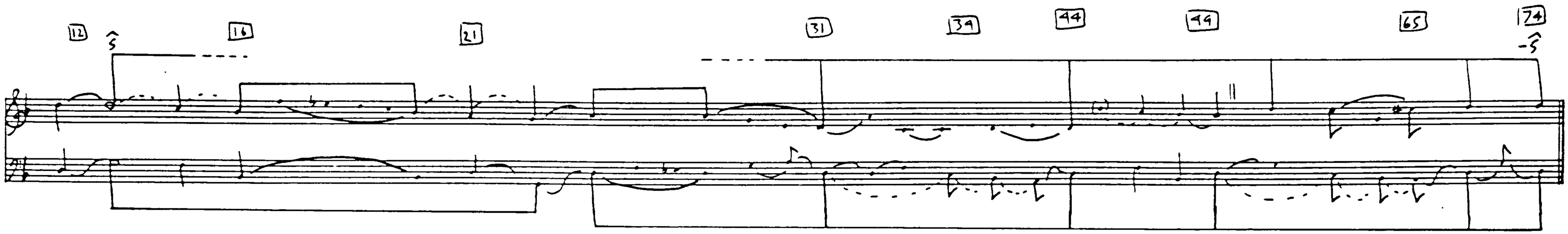
Monteverdi's[39] setting of Era l'anima mia, is a complex tonal type of C1-flat-D (G), and its structure (see Examples 118-20) is highly reminiscent of Pecci's Madonna un tuo sospiro. It will be recalled that in Madonna the Sienese composer introduced a quotation from Monteverdi's Longe da te cor mio in order to further bolster an esoteric message that the first book was dedicated to the Madonna. The precise reason behind the quotation was to equate 'invida sorte' with 'e morirò beato', hence implying that it is an 'envious fate' to 'die blessed'. Monteverdi must have been aware of Pecci's madrigals for the latter to have been included in the school of gentleman composers, and Monteverdi, very probably, fully understood what Pecci had done in Madonna.

Although it is virtually impossible to establish an extact chronology of the Era l'anima mia settings under discussion, there is a suggestion that the Monteverdi setting may have been intended as a tribute to Pecci. First, Pirrotta[40] has noted 'a certain deficiency in Monteverdi's literary education, which he must have later regretted when it came to replying to the criticism levelled at him by

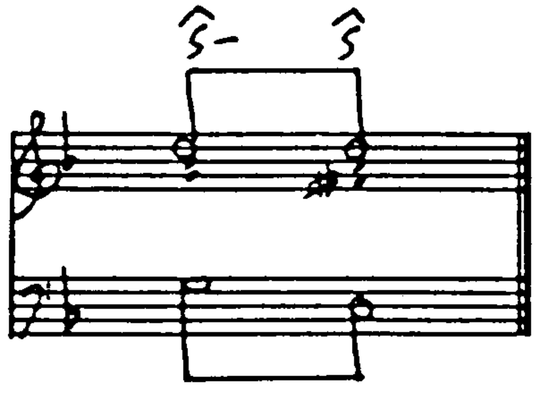
Example 118 Era l'anima mia (Monteverdi)



Example 119



Example 120



Giovanni Maria Artusi'. Pecci would thus have been a perfect ally since he had enjoyed the aristocratic privileges of a full education, was socially very well connected, and completely free of the opprobrium associated with Gesualdo and Fontanelli.[41] Second, Monteverdi must have been well aware of the intellectualism which underpins Pecci's madrigals and thus it is possible that Monteverdi saw Pecci as an artistic peer; in which case a musical tribute following Pecci's death would have been an appropriate gesture. If this reasoning is correct, then Monteverdi possibly composed Era l'anima mia in late 1604 or early 1605. In Pecci's Madonna the structure is terminated in an analogue of 'Morte', Monteverdi's Era l'anima mia proffers exactly the same musical gesture even though in Guarini's text nobody actually 'dies'. The implication here is that Pecci is not dead, his musical work lives on; a most appropriate comment under the circumstances.

As if to emphasize the quasi-spiritual nature of the text, Monteverdi's static harmonic opening is redolent of falsobordone. Moreover, the expression of the 'anima mia - anima più gradita' antithesis is effected the shift of modal emphasis from the plagal to the authentic, which is similar to what Pecci does. Indeed, the opening fifth - a 'false' diapente since a is not $\hat{5}$ - strongly recalls the opening of Pecci's Madonna. Absent, however, are the dissonant signifiers of 'languia', and the diatessaron descent appears in the bass, which is, characteristically, the expected voice for the lament. In cadencing twice on

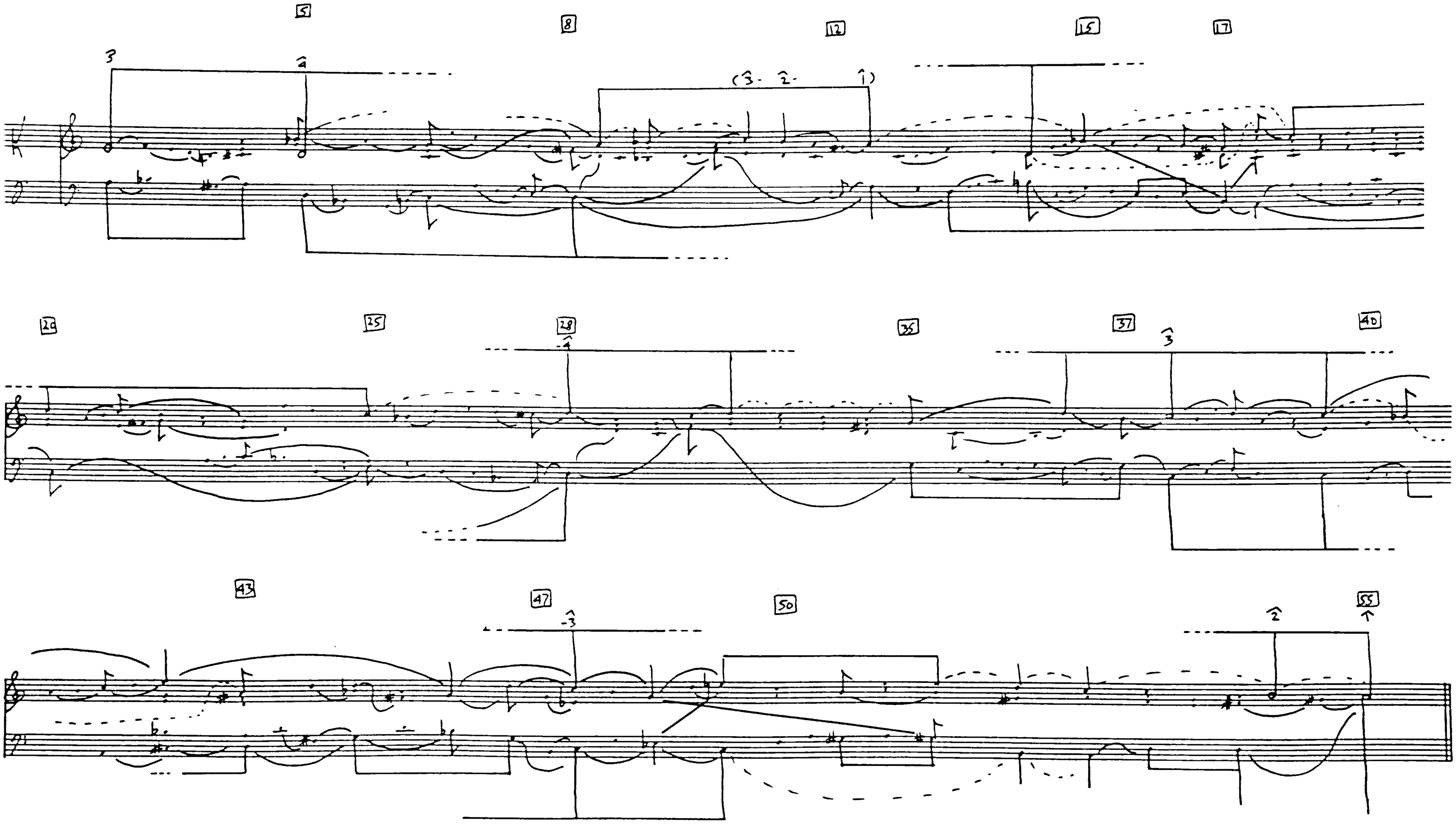
'more' Monteverdi proffers an expressive gesture highly typical of Pecci. There are two 'deaths,' the second of which is equated to 'vita' in the cadence at b.21 and, in consequence, temporal death is equated with spiritual life. Moreover, the reappearance of 'che mi ritenn'in vita' and its juxtapositioning with 'Deh perché ti consumi?' mark prominently the metamorphosis experienced by the soul, Pecci.

In truncating his structure Monteverdi draws attention to Pecci's Madonna, a serious madrigal which converts an erotic text into a spiritual one. Hence, as a tribute to Pecci, Monteverdi selects a quasi-spiritual text and infuses it with a high degree of characteristically Peccian expression which matches perfectly the sentiment of Madonna and can only be fully appreciated by the cognoscenti mindful of the work of both composers.

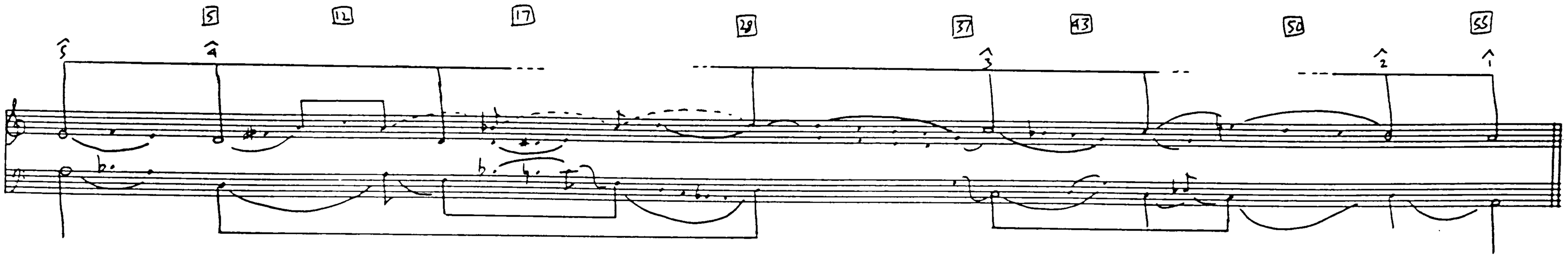
* * *

Annibale Gregori,[42] Pecci's younger fellow-Sienese, included a setting of Era l'anima mia in his first book of madrigals of 1617, some thirteen years after Pecci's death. After such a time lapse it is not surprising that Gregori's setting is markedly different from that of Pecci. The extreme nature of Gregori's opening, however, suggests that he too was fully aware of the anathema implied by the first sentence of Guarini's poem. Hence, the consecutive middleground fifths (see Examples 121-3), which incorporate the Neapolitan supertonic supporting the auxiliary of the structural diapente, provide a source of musical
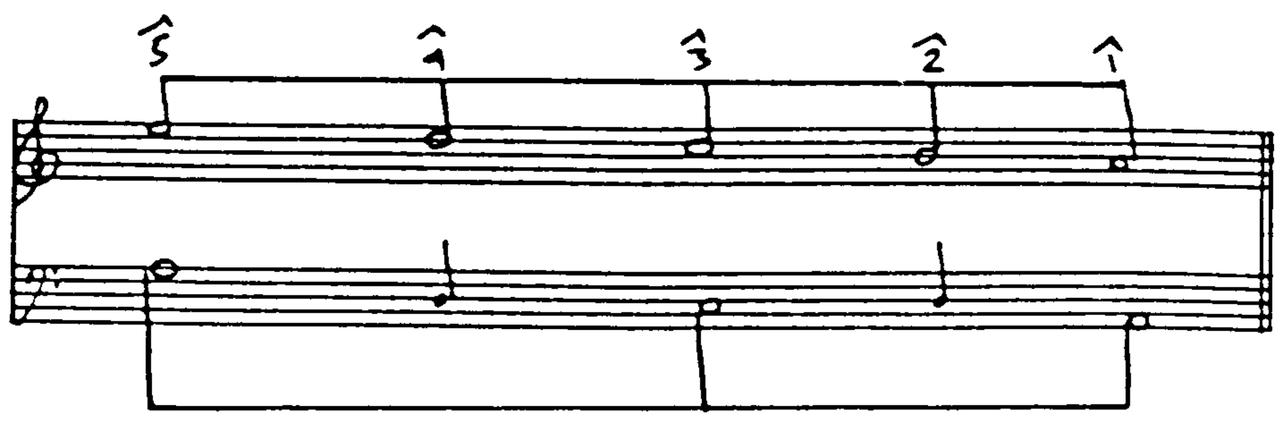
Example 121 Era l'anima mia (Gregori)



Example 122



Example 123



extravagance to signify the opening sentiment of the text.

There are, however, structural consequences in following Gregori's design: $\hat{4}$, prolonged by a D region, rebalances an authentic aeolian structure as the plagal species of the dorian mode. Doubtless Gregori regarded the resulting consecutive octaves between $\hat{5}$ and $\hat{4}$ as a small price for the musical effect. Indeed, the polarization of $\hat{5}$ and $\hat{3}$ is less marked than in other settings, but the middleground chromatic ascent from a'-c'' (see Example 121, bb.12-20) provides scope for some effective signifiers. Gregori re-tonicizes A at b.12, and, with a gesture very similar to that of Vecchi, he is able to procure prolongation of e by its applied dominant (see bb.15-17). The prolongation is rendered yet more colourful by the approach since the diminished harmony of b.16 strongly suggests resolution to D, but this is thwarted by the substitution of B, itself rendered yet more colourful by the 6-5 progression in the canto at b.17. The harmonic ruse employed in bb.16-7 is identical to that used in the final cadence of Pecci's Madonna un tuo sospiro.

Gregori has used so many signifiers and analogues in the first seventeen bars that the pragmatic level considerations appear uppermost in his mind as verse four approaches. Moreover, the expression of the poem's most important antithesis, 'anima mia - anima più gradita', is obscured by the composer's overpreoccupation with the minor detail of 'more' which is no more than a qualifier of the first verse. Indeed, the expression of the antithesis is achieved largely by the differing textures

allocated to verses one and four, which is hardly noticeable amid the extravagances of 'languia'. In essence, Gregori's reading of the text is faulty since he focuses mainly on the qualities of 'Era l'anima mia' in preference to its relationship to the poem's object. Thus, he reproduces the faux pas described by Galilei [43] in relation to Petrarch's 'and with the lame ox he will be pursuing Laura'.

Similarly, the melismatic analogues of 'giro' from verse five achieve expression at the aesthetic level, acutely incompatible with the status of 'giro' within the poem. Moreover, the 'more-vita' antithesis, weakened by the exposed tritone at b.24 as well as the many 6-3 harmonies, is lacking any obvious contrast with the music of the opening sentence. Much of this is a consequence of the opening musical gesture. Gregori, it seems, was rather more keen to display his undoubted skill with dissonant middleground structures than to express the words in accordance with their hierarchical status in Guarini's poem. Paradoxically, the words remain mistress to the harmony, but their ordering is distorted by Gregori's desire to isolate terms and express them in musically inventive ways.

Gregori had almost self consciously avoided associating 'more' with the lament; indeed, unlike the other settings he reserves the descent through a perfect fourth for the eighth verse. Hence the middleground consecutive fifths of bb.32-4 interpret 'why are you wasting away?' as 'why are you dying?', which is the most subtle expressive gesture

in the music. Furthermore, after the 'ohimé' clichés of the descending third, Gregori's analogue of 'mor'io' reproduces an expression found at the ending of Pecci's Taci bocca,[44] each of the parts 'dies' in succession, culminating with the quinto. Thus, there are one or two refined gestures to be found in Gregori's setting, but these are eclipsed by the less sensitive expression permeating much of the work. Moreover, Gregori's composition forcefully suggests the epithet 'professional musician, amateur madrigalist'.

* * *

As far as I can ascertain, Benedetto Pallavicino is linked with Tommaso Pecci only by dint of their setting three of Guarini's texts; Era l'anima mia; Parlo misero o taccio?; and Amor, io parto. The former's inclusion in this survey is, in consequence, to discover if the earliest Era l'anima mia setting to reach the press had any influence on its successors discussed above, all of which are firmly tied to Pecci and/or Siena.

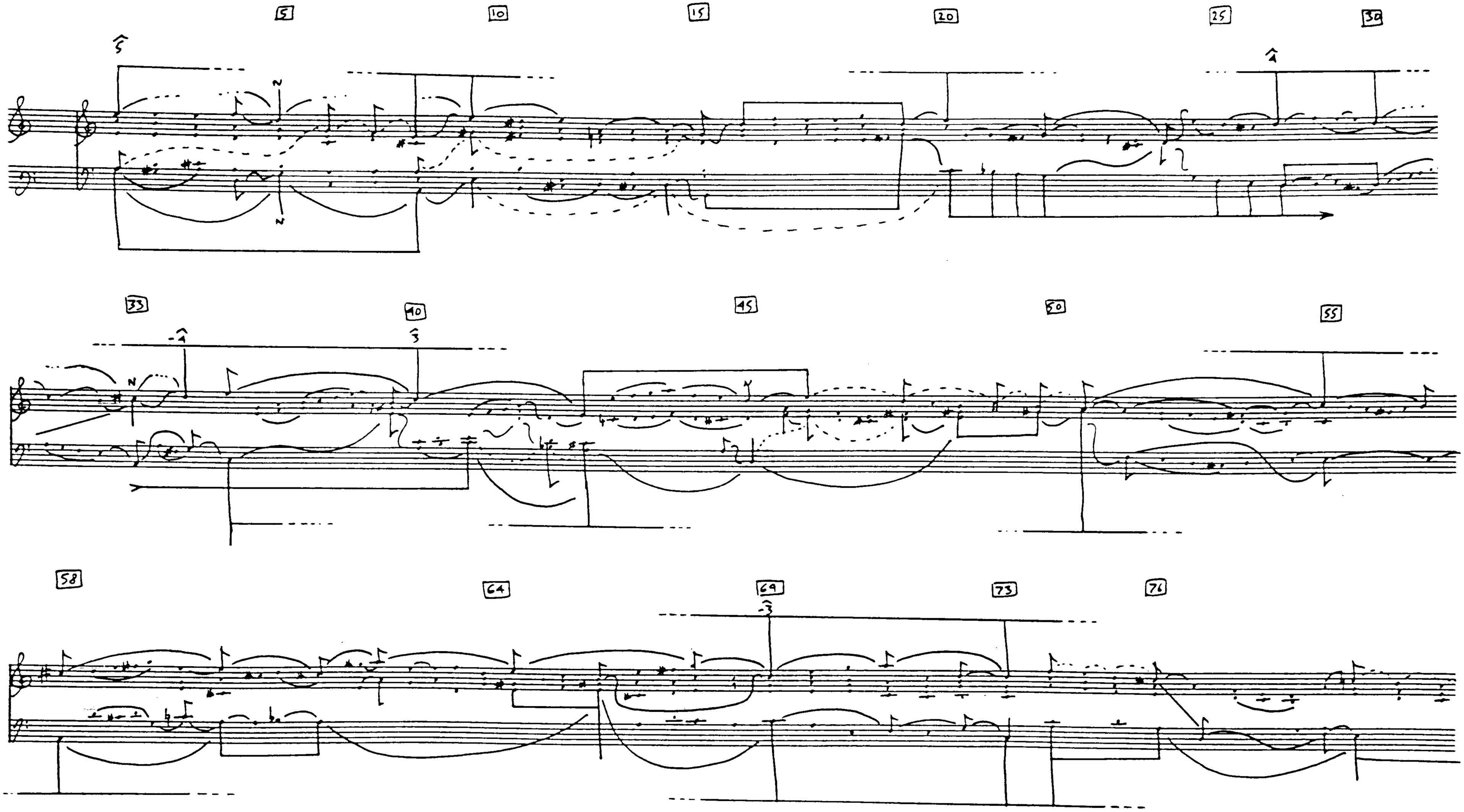
Unlike the others discussed above, Pallavicino's setting[45] is in the chiavette configuration, but, since the other versions each present $\hat{5}$ in the tenor octave thereby procuring a diatessaron above the upper boundary of the structural diapente, this clef configuration brings about only a minimal change of effect upon the structure. Indeed, usage of a'' is intended mainly to highlight the analogue of 'ritenn'in vita' at bb.43-4.

The main antithesis of the text is expressed through the minor-major effect produced by tonicizing $\hat{3}$ (see Examples 124-6). Hence, 'anima mia - anima più gradita' is accorded a musical status which typically results in background consecutive fifths. Moreover, there are many effects of finesse to be observed in Pallavicino's version. The cadences at bb.4-5 and 14-15 link the poet's soul to its quality of 'more' by dint of similar cadences on G. The 'more-vita' antithesis is also lent prominence by there respective cadences upon G and C. The regular treatment of the B major harmony prolonging $\hat{5}$ suggests that both Vecchi and Gregori took their cue from Pallavicino, and subsequently enriched the latter's signifier of 'languia-more'.

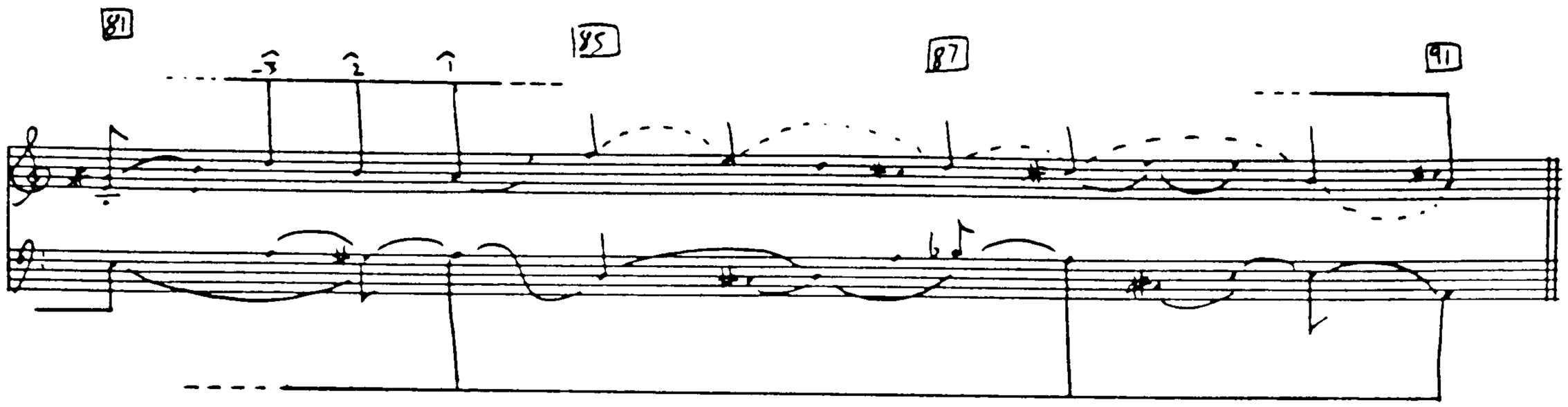
Texture also plays a part in the expression of the antithesis since the high-voiced trio texture for verse four makes a stark contrast with the near total homophony in five parts for the first three verses of the text. Moreover, Pallavicino's imitative scoring of verse five seems to have influenced the corresponding part of Gregori's madrigal, and, in much the same way, melismatic signifiers of 'giro' pervade the versions of these two madrigalists.

Only Monteverdi and Pallavicino make an analogue of 'ritenn'in vita', but, whereas Monteverdi's is probably part of his salute to Pecci, Pallavicino's is little more than punning. Hence, the latter's poet is not only kept alive, but twice undergoes reincarnation. Similarly, his 'consumi', including as it does on occasions notes adding up to three breves, proffers a light-hearted analogue

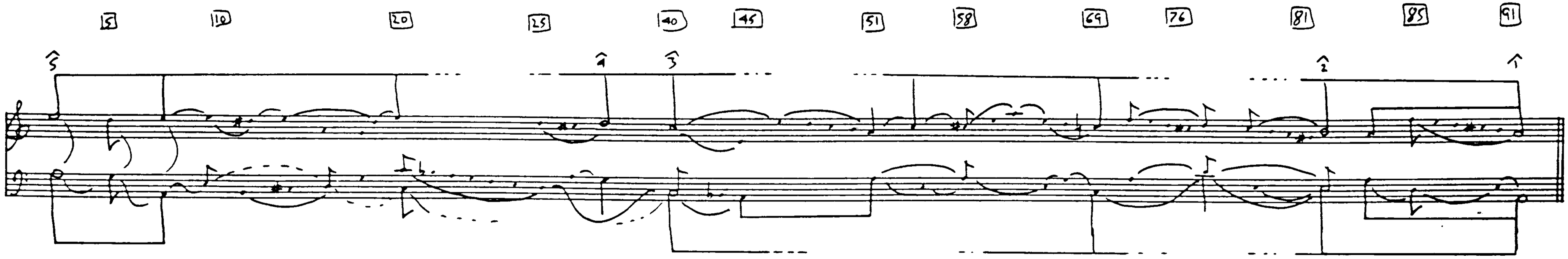
Example 124 Era l'anima mia (Pallavicino)



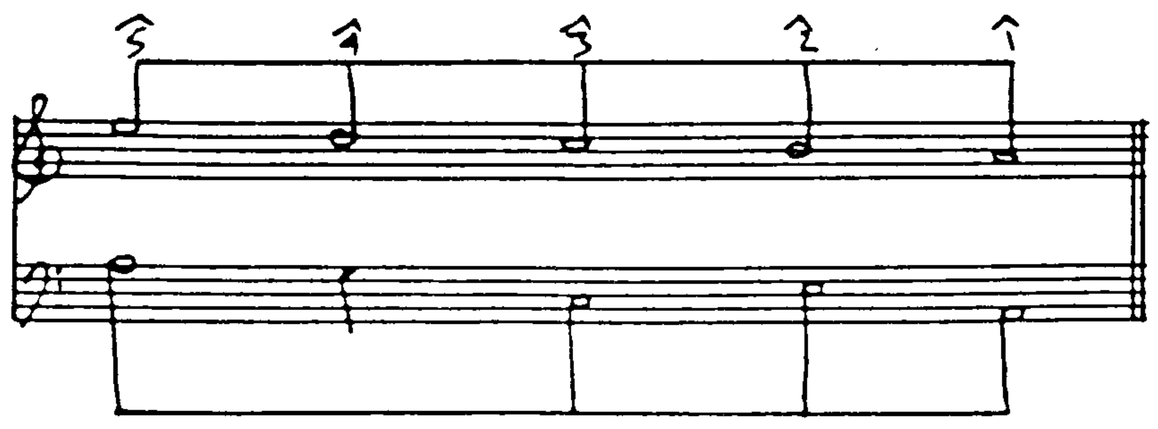
Example 124 continued



Example 125



Example 126



diametrically opposed to that of Vecchi. Moreover, the change of persona at verse seven, although accomplished by a change of texture, suffers thereafter from too many other changes, some of which appear quite detrimental to the effect. If, for example, the poet's lady is represented by the voices C T1 T2, changing this to full forces for no expressive or pragmatic purpose, or to C A T1 at b.62, serves only to diminish the effectiveness of the initial textural change. In a nutshell, the initial trio grouping should have continued long enough for the establishment of a lasting contrast with the first part of the poem, just as Pecci does. The 'mori-mor'io' antithesis of the final verse, however, is effected with considerable aplomb, and, like Vecchi and Gregori, Pallavicino exploits the plagal species of the dorian mode as a signifier of 'mor'io', the first part of the antithesis being presented at the pragmatic level.

* * *

One of the most interesting features of this survey is the wide variation observable in the deconstructed versions of the text expressed by each madrigalist at the aesthetic level. Thus, the spiritual overtones of Guarini's poem, so important to Pecci and, to some extent, Gregori, are of no visible interest to Pallavicino or Vecchi. Similarly, 'giro', 'ritenn'in vita', 'consumi' and 'respiro', which form a prominent part of Pallavicino's aesthetic level, are absent from the expressive gestures of Pecci, Fontanelli

and Monteverdi. This may suggest a dichotomy between the A final settings and those of the latter three authors, but the bond between these three is already detectable, regardless of the final notes of their pieces.

Fontanelli may well have first set the text, and his version was subsequently parodied by Pecci. Their approach to the poem shows a remarkable degree of similarity, but Pecci's execution, in my view, renders his superior. Traces of similarity are found in the versions by Fontanelli and Vecchi, which may be expected since Vecchi wrote the dedication to the former's first book of madrigals and, hence, the two were well acquainted. Monteverdi's setting, the least tonal of the three since its effect is in no small way dependent upon contradiction of the goal-directed motion, strongly suggests that he was acquainted with the work of Pecci. Indeed, it is possible that he knew of the Fontanelli-Pecci relationship embodied in their respective settings and, given the Monteverdi quotation in Madonna un tuo sospiro, Monteverdi setting Era l'anima mia as a tribute following the death of Pecci neatly draws together two of the protagonists of his school of gentleman composers. There is, however, one further important characteristic of the settings by Fontanelli, Pecci and Monteverdi; they each preserve the structural hierarchy in the deconstructed version of the text. This does not happen in the A final settings, which, considering that Pallavicino, Vecchi and Gregori were all professional musicians, calls into question the assumption that competence in music means competence as a madrigalist.

Considering that there was no profession of 'madrigalist', and that many musicians lacked a secure literary education, it is not surprising to find occasions when a single clause from a text is exploited by a madrigalist as a vehicle for the display of a musical artifice, in which the structural importance of the clause is elevated thereby to a level incompatible with its literary status. Pecci is never guilty of this, but perhaps he lacked a sufficient level of musical artifice. Monteverdi, who most definitely possessed the requisite skill, was himself guiltless of such indiscretion. The fact that these two causes produce an identical effect suggests that Pecci and Monteverdi have a good deal more in common than their cultural background implies.

Donna se m'ancidete

Donna, se m'ancidete
La mia vita sarete;
Non sperate già più ch'io chieggi'aita!
S'amar'è la mia vita
Dolce fia la mia morte;
Così, cangiando sorte.
La mia vita sarete,
Donna, se m'ancidete.

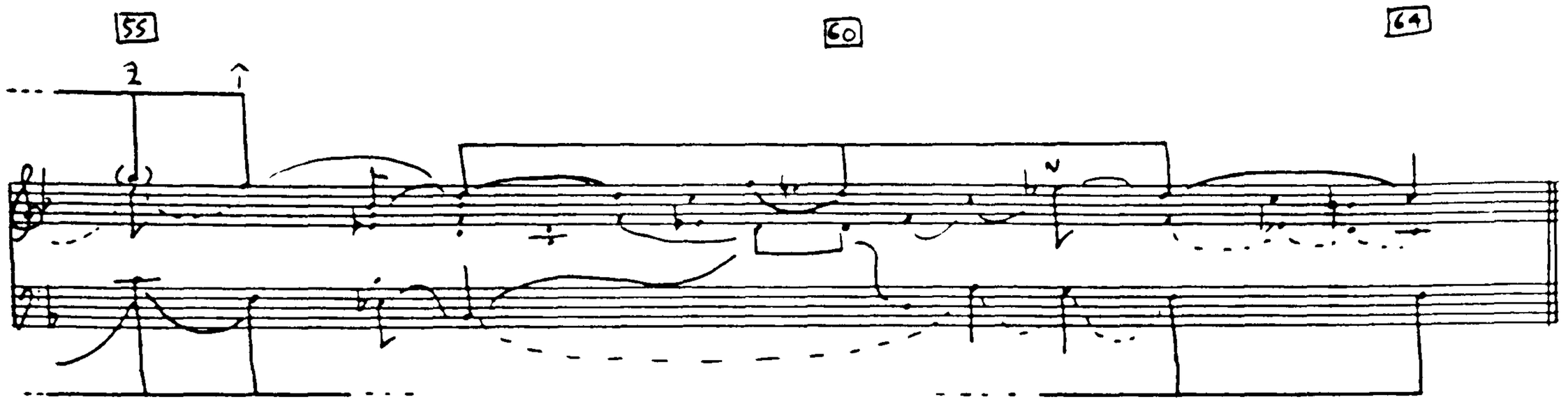
Lady, if you slay me you shall be my life. Of course, you do not hope for any more than I shall cry for help! If my life is bitter, my death will be sweet, thus changing my destiny. You shall be my life, Lady, if you slay me.

With this madrigal, Pecci returns to the theme of the first book, that of the poet suffering at the hands of a cruel mistress. Moreover, the composer employs the G2-flat-F tonal type, which he normally reserves for the work of Marino. Hence, this characteristic epigram, with its centrally placed double antithesis and arch-shaped structure, is elevated to Marinist status.

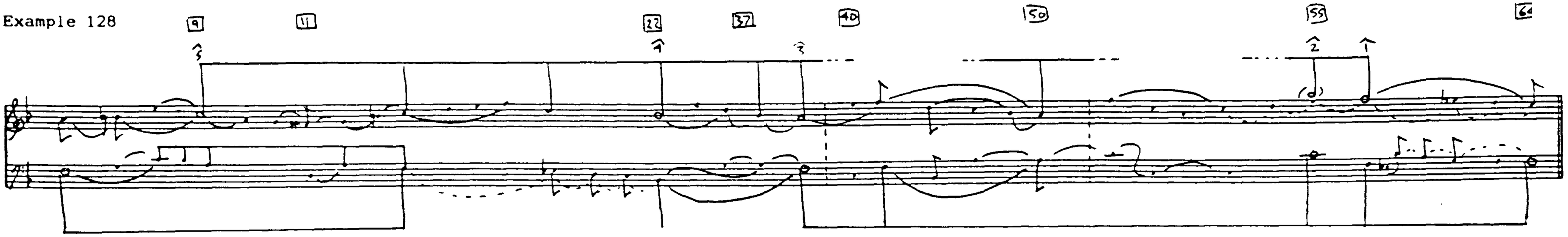
The fact that verses one and two are recapitulated in reverse order at the end of the text presents the madrigalist with a dilemma. In a regularly explicated structural diapente of this tonal type it is typical for $\hat{5}$ and $\hat{1}$ to be supported by F. Moreover, this arrangement, which is similar to the disposition of the 'Donna, se m'ancidete' verses in the poem, is so commonplace that it would not express the unusual nature of the text. Hence, Pecci has need of ostranenie, which is achieved in an inventive way. In opening with an F harmony (see Examples 127-9) the composer implies that the a' in the canto will

Example 127 Donna se m'ancidete

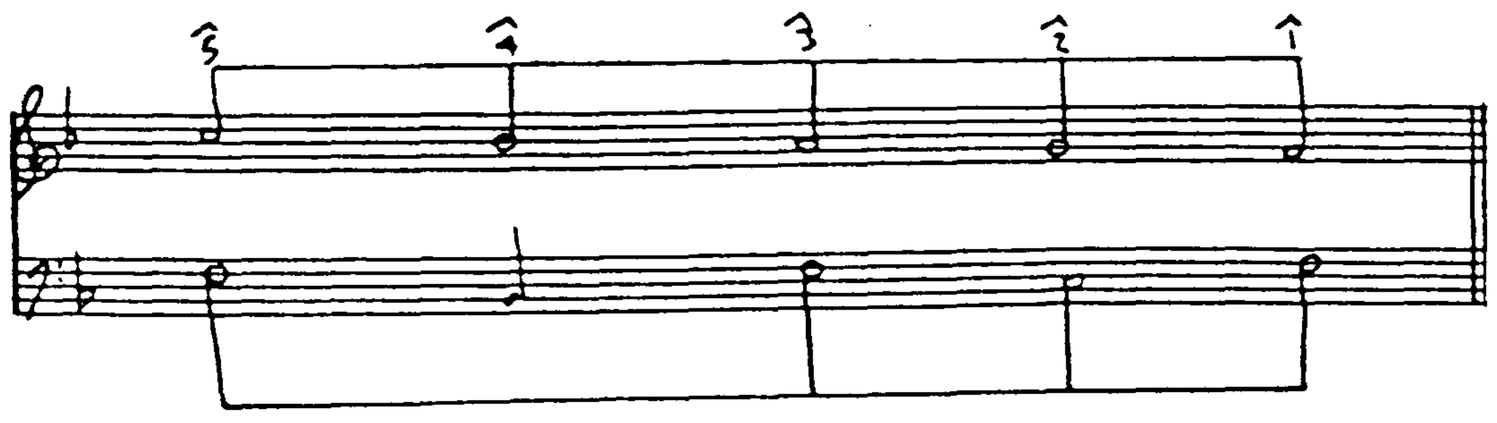
Example 127 continued



Example 128



Example 129



rise to c" as $\hat{5}$, which ultimately proves to be the case. The Ansteig, however, contains b'♮ which is one of the major sources of the strangeness. Thus the caesura following b.3 highlights the signifier of the first verse; the presentation of the static harmony of F followed by a G harmony. This exposes the tritone f-b'♮ and, in conjunction with the middleground consecutive fifths and octaves, produces a high-profile expression. Thereafter, the voice leading is entirely regular (see Example 128) and $\hat{5}$ is ultimately converged upon by two middleground progressions through a third, from a'-c" and e"-c".

The corresponding musical gesture is found following b.55. Here the E♭ harmony, a tone below F, reflects the G of b.3, a tone above F. Moreover, the octave transfer of $\hat{1}$ to f" facilitates the conversion of the diapente c'-f of the opening into the diatessaron f"-c". This rather neat result is the hallmark of a highly competent madrigalist.

Verses four and five, which present the double antithesis, are more problematic. We have already seen that the oxymoron is difficult to express as two opposites at the aesthetic level because of the time factor for the music. Indeed, that particular figure is normally treated as a single gesture unlike the polarized antithesis. In this poem, however, the fact that there are two antithesis, 'amara-dolce' and 'vita-morte', closely juxtaposed, dictates the necessity for simplification. In essence, the 'amara-dolce' antithesis is expressed at the aesthetic level, for both these terms have musical connotations; and 'vita-morte' is presented at the pragmatic level. Hence

the dyadically-paired two-part counterpoint of 'S'amar'è la mia vita' opposes the looser texture of 'Dolce fia la mia morte' in the first exposition (see bb.19-29), the effect being underscored by their respective dissonance treatment. Moreover, in the repeat the acrid dissonance of b.30 contrasts even more strongly with the regular setting of verse five. The ironic overtones of the antithesis may also be reflected in the scoring of bb.19-22 since this powerfully evokes the seconda parte of Pallidetto mio Sole, in which this scoring was coupled with 'pallidetto mia morte'.

The two major expressions at the aesthetic level are in keeping with the quality of the text. Both the setting and the poem are in the epigrammatic style, and each abounds with concettismo.

O nelle tue sventure

O nelle tue sventure, aventurosa
Felicissima rosa,
Vinta veggio languirti
E cader priva di color'e d'odore
Tra belle labbia in lusinghiero honore;
E pender semiviva
Vezzosetto trofeo da quella bocca
Ch'insidiando spira;
Nettare è foco e balenando scocca
Riso micidiale amabil ira.
O te liet'e beata
Che pur mori baciata;
Foss'a me dato in sorte
La mia vita cangiar con la tua morte.

In your misfortunes, O bold and happiest rose, I see you languish defeated and, without colour or fragrance, caught between beautiful lips in desirable glory; and hang half alive as a pretty trophy from that mouth which breathes treachery; Nectar is fire and enchanting wrath flashes a deadly laughter. O happy and blessed are you for you at least die kissed. Would that it were my fate to exchange my life for your death.

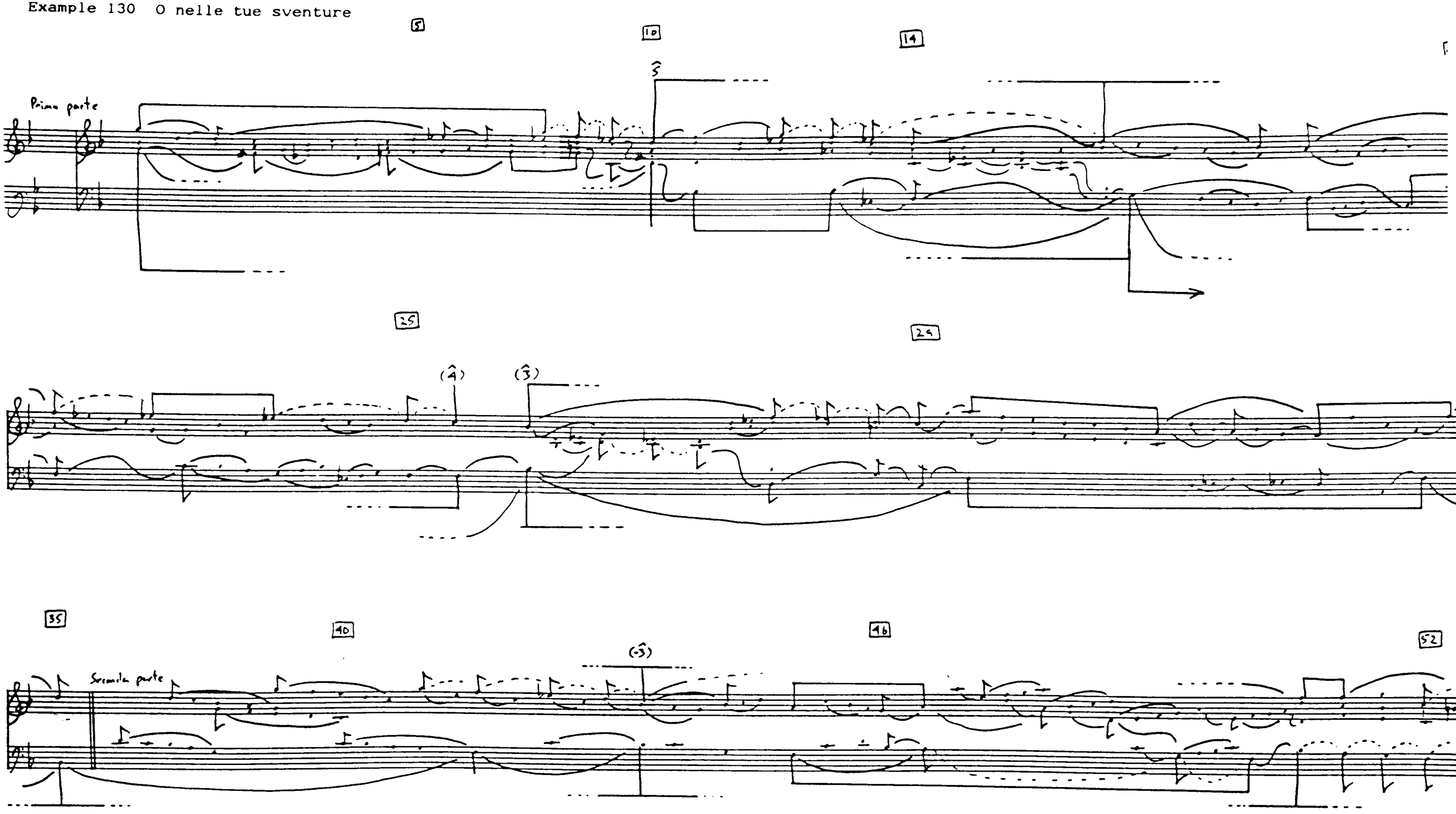
The length of this text makes the composition something of an anachronism amid the epigrams of Marino and others which comprise the second book. Furthermore, the presentation of the conceit is so verbose that Pecci's choice of it was probably influenced by two factors. First, such a long text provides the composer with a vehicle to display prowess with musical structure. Second, this text draws together the theme of the first book, unrequited love, with that of the second, metamorphosis.

Most of Pecci's extended madrigals make use of the flat system G final tonal type and this is no exception. Indeed, it appears to be the case that Pecci used the tonal type in this instance not to exploit any antithetical

structure created by tonicizing $\hat{3}$ (the poem contains no significant antithesis), but as the tonal type with the greatest musical potential. In essence, the pragmatic level dominates most of the work; only the final two verses are deemed to be of real importance at the aesthetic level. The reasons for this are obvious from the poem. The poet's beloved holds a rose in her mouth, which having been plucked, is 'half alive' or, more correctly, awaiting death since the source of its sustenance has been removed. Much of the imagery is intensely erotic and the sting in the tail is the poet's willingness to exchange his life for the rose's death. The connotations of the imagery indicate that the 'morte' of the final verse is metaphorical rather than literal. Pecci, in order to maximize the literal reading, realizes the 'morte' connotations with the typical lament figure of a descending fourth. Moreover, it is this emphasis, paradoxically, that most forcefully evokes the metaphorical reading.

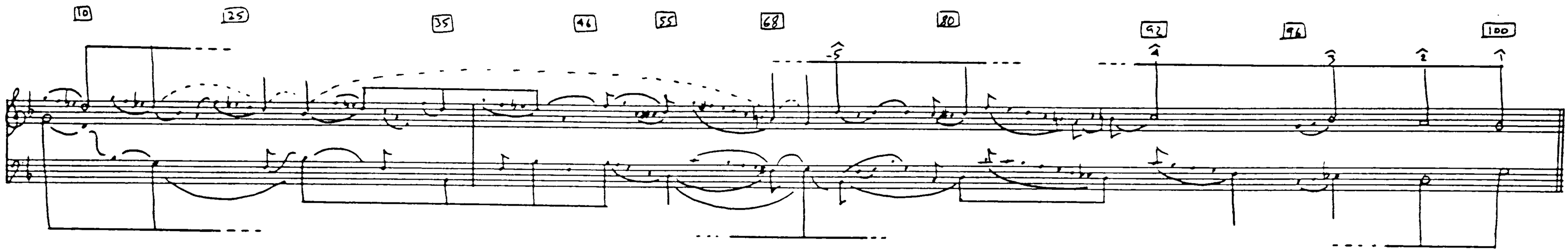
The structure of the music is, therefore, conditioned by the expression of 'morte' which can be seen from Examples 130-2. Because of the need to sustain musical interest until the final verses Pecci tonicizes $\hat{3}$ in the middleground, mainly for purposes of musical variety. Thus the consecutive fifths between $\hat{5}$ and this $\hat{4}$ are in the service of prolonging the triad of G minor. This middleground structure is one of Pecci's most inventive. Indeed, the many descents through fourths, fifths, sixths, sevenths, and octaves cause this structure to compare favourably with that of Se gli amorosi miei from the first

Example 130 O nelle tue sventure

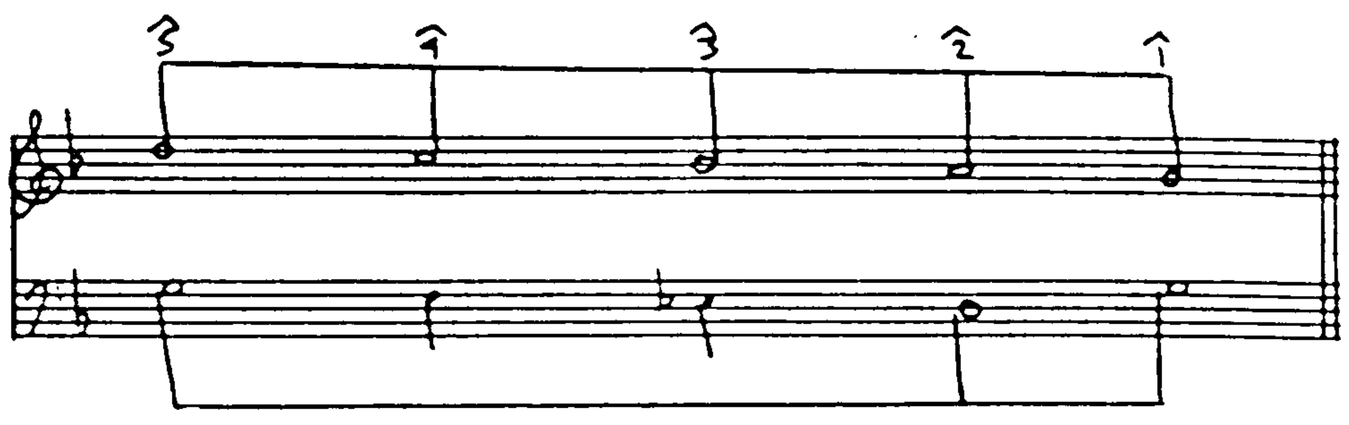


Example 130 continued

Example 131



Example 132



book. At the background, however, things could hardly be more contrasted since the consecutive fifths between each of the first four degrees of the structural diapente are demanded by the lament expressing 'morte', and not tonal structure per se. The formal characteristic of repeating the final couplet is abandoned since this would have diminished the prominence of the irregular background descent. Moreover, although the two texts are vastly different, this background structure is very similar to that of another madrigal, O chiome erranti (see Example 94). Again it is something of a paradox that two totally dissimilar texts should be built upon background structures which differ only in point of detail, this madrigal having a minor diapente as opposed to the major for Marino's poem.

Dolcissimo sospiro

Dolcissimo sospiro
Ch'esci da quella bocca
Ove d'amor ogni dolcezza fiocca;
Deh, vieni a radolcire
L'amaro mio dolore
Ecco, ch'io t'apro il core;
Ma, folle, a chi ridico il mio martire?
Ad un sospir errante
Che forse vola in sen ad altro amante.
(Rinuccini)

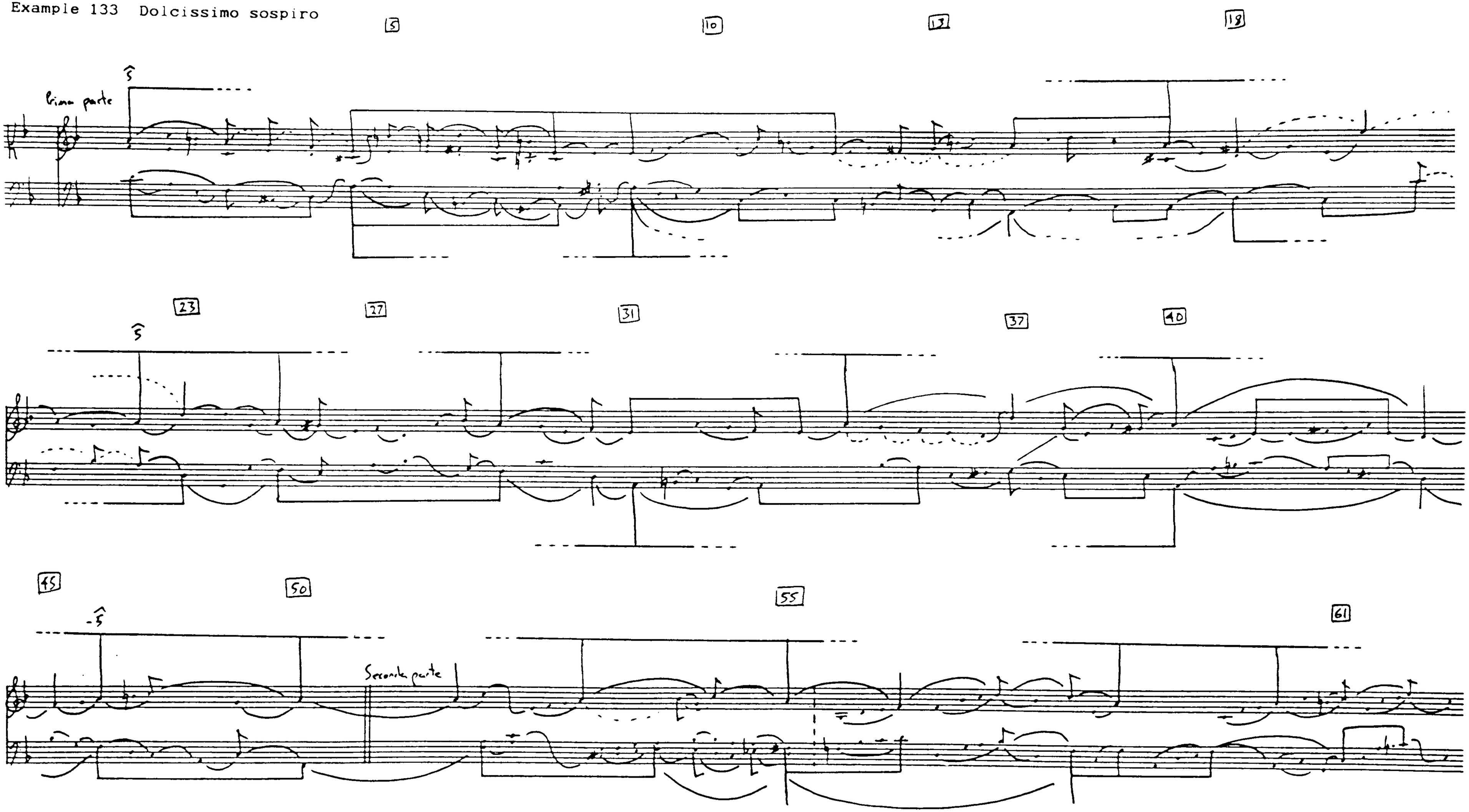
Sweetest of sighs which comes from that mouth from where falls every sweetness of love. O come to soften the bitterness of my distress, here, I open my heart to you; but, foolishly, to whom shall I recount my torment? Perhaps to a wandering sigh that flies to the breast of another lover.

It is a rarity for Pecci to have set the work of Rinuccini.

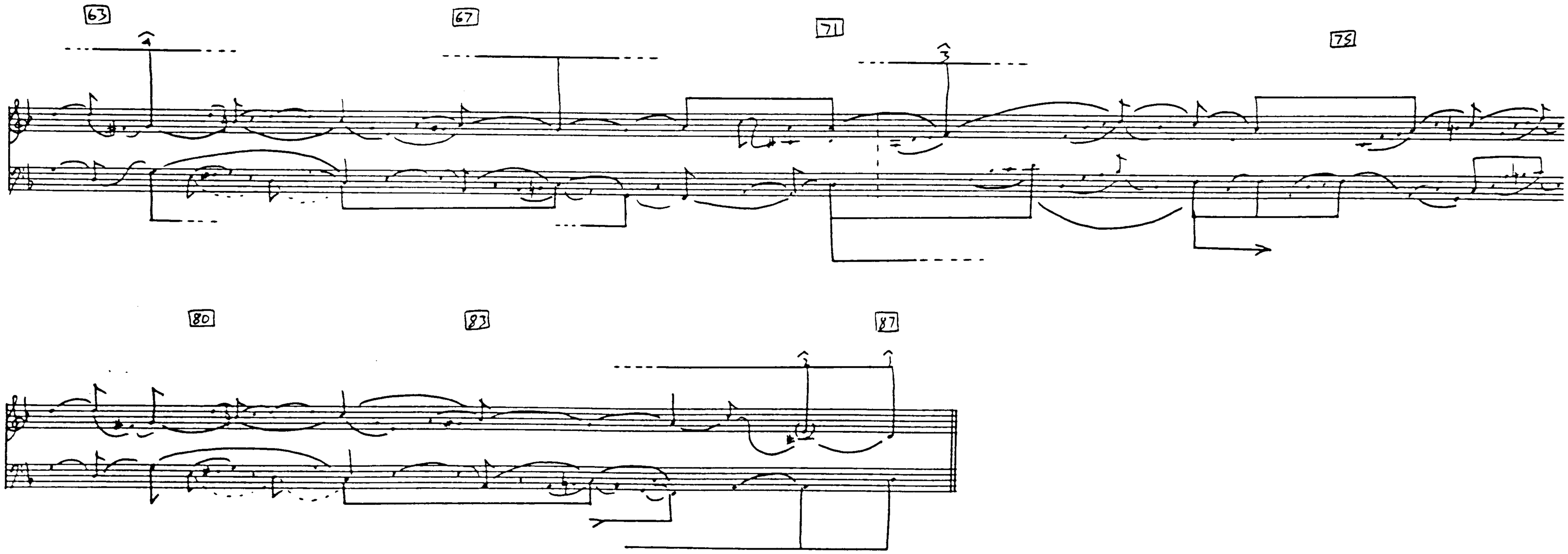
The only other extant setting of this poet's work is Amarillide mia from the first book, and perhaps even that was influenced by the broad literary context of the poem. Moreover, in this madrigal Pecci uses the C1-flat-D tonal type for the only time. The question as to why this madrigal possesses two unique features, then, is not easy to answer but it might be the case that Pecci sought a text which would fit a particular musical structure and Rinuccini's fitted the bill.

The structure is also unique in the madrigal books (see Examples 133-5) since $\hat{5}$ is supported by A, giving the work a very strong plagal feeling, and the stasis thereby projected continues for three quarters of the piece. Indeed, it is only in the final couplet that Pecci breaks the monotony, and this may be the key to the uniqueness of

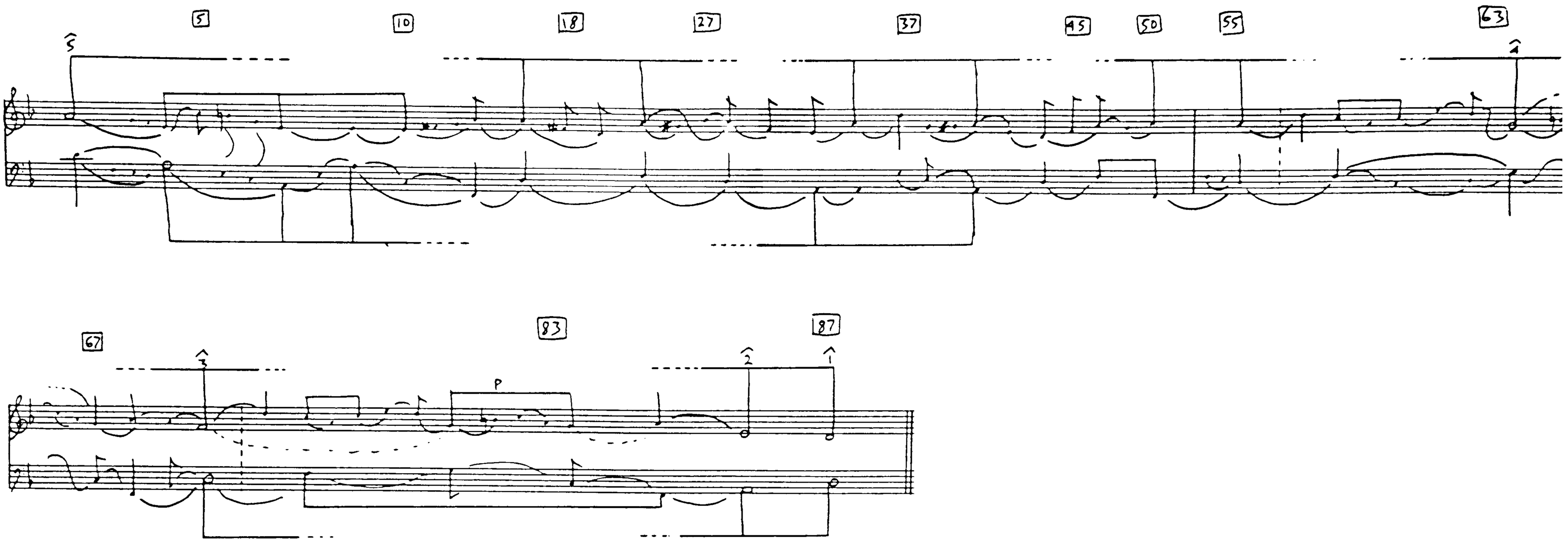
Example 133 Dolcissimo sospiro



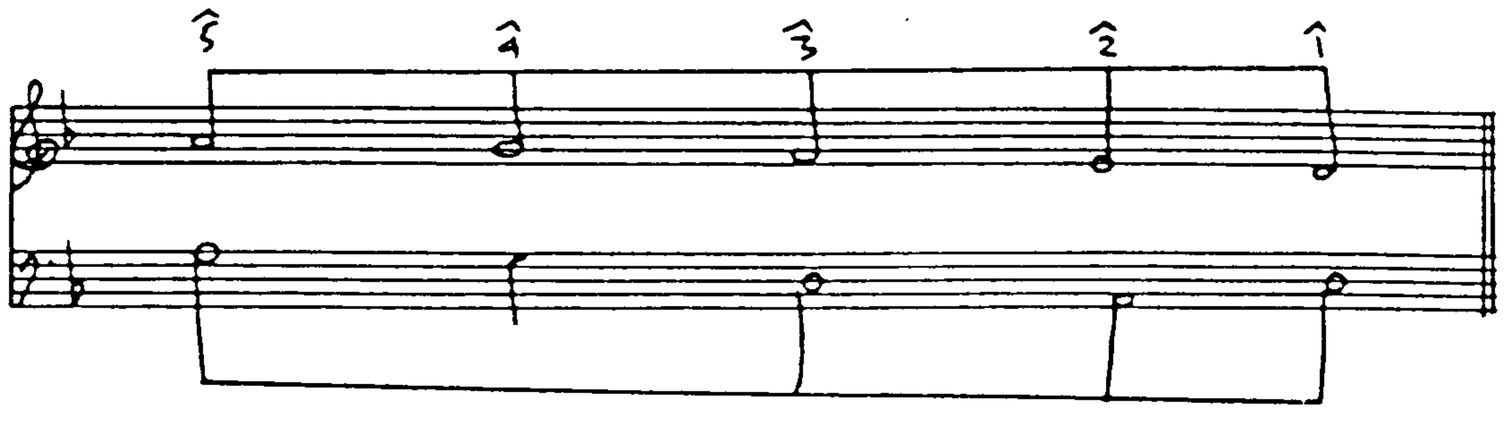
Example 133 continued



Example 134



Example 135



the work. Rinuccini's text has an almost operatic feel to it and perhaps Pecci's main concern is the pacing of the events. Thus the proposed resolution to the poet's distress, the final couplet, heralds the change of emphasis from plagal to authentic and this acts as the single aesthetic level gesture of the composition.

Taci bocca

Taci bocca! deh, taci
Dell'amante bellezze
Le rapite dolcezze;
Taci, che s'egli avien che t'oda Amore,
La pena havrà di tue rapine il core,
Né minor fora ardire
Il parlar ch'el rapire.
Ma se taciti siam quanto rapaci
Havrem mill'altri e più soavi baci,
Ah, taci!

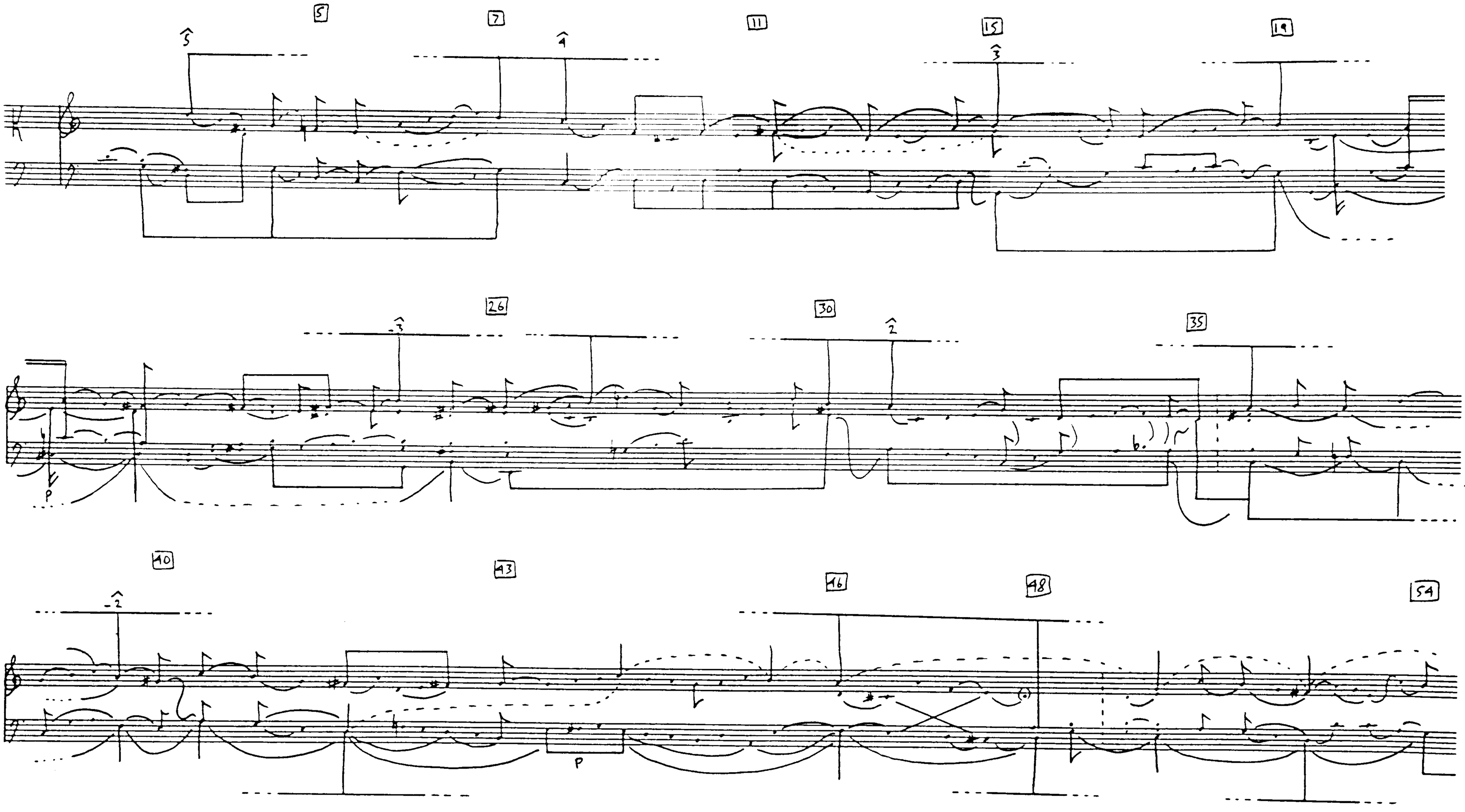
(Marino)

Be silent mouth, ah, be silent about the stolen delights of her beloved beauty; be silent for if Cupid should hear, you will be punished for your theft, nor would speaking be less bold than thieving. But if we are as silent as we are thieving, we will have a thousand other yet sweeter kisses; ah, be silent!

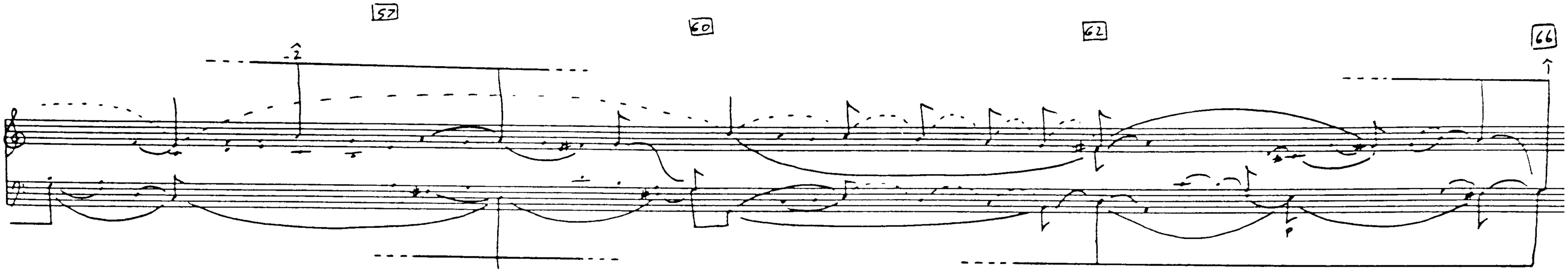
The conceit behind Marino's poem, in which the poet holds a conversation with his own mouth, is that, after having stolen a kiss, poet and his 'bocca' must hold silence in the hope of both avoiding punishment and securing further rewards. This is one of the most capricious of Marino's epigrams set by Pecci, and the composer's response is of a quality equal to that of the poet. Indeed, Pecci so modifies the sequel of the final couplet that the 'baci' of verse nine is omitted entirely, thereby creating a little fun of his own. The word 'baci' occurs in the setting but once in the canto at bb.45-6, thus acting as an analogue of the single 'bacio' which, although never mentioned in the text, is the source of the poet's condition.

The structure of the madrigal (see Examples 136-8) is a regularly explicated C1-natural-G tonal type built upon

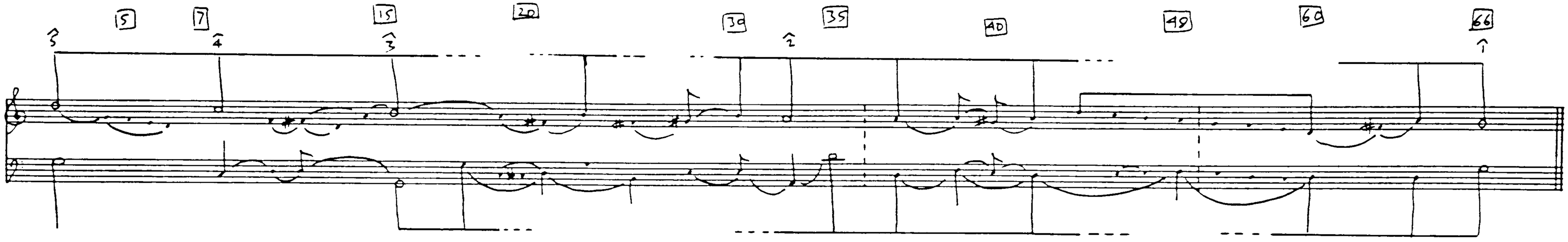
Example 136 Taci bocca



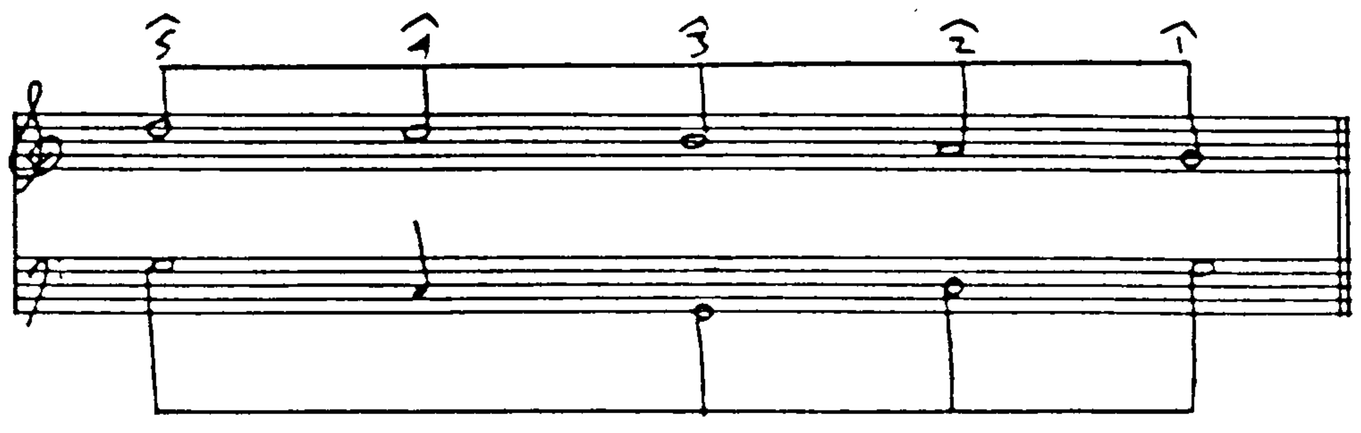
Example 136 continued



Example 137



Example 138



the diapente d'-g. Hence, Pecci's setting is tonal. Moreover, the tightly-knit structure is able to accommodate a high level of dissonance confined within a few bars. Verse five, which represents the consequences of breaking silence, provides scope for the richest of the madrigal's signifiers. Many of Pecci's most inventive harmonies arise as the direct result of two part imitation with the parts doubled in thirds, sixths or tenths. Indeed, the setting of verse five (see bb.19-26) follows a similar pattern, but the imitation holds good for only the opening intervals. Thereafter, the chromatic passing note c♯ of the bass forms a diminished octave with c' of the quinto, and the contrapuntal logic of the signifier of 'pena' is apparent in Example 136.

Pecci apparently saw no antithesis in 'pena-rapine', which may reflect either crime and punishment to be equal or, perhaps more likely, the theft of a kiss to be no crime at all. Hence, the suspensions and chromatic neighbour note patterns of bb.23-4 form no real contrast with the signifier of 'pena'. Moreover, the harmonic logic which underpins the cadence on to E at b.26 is also straightforward: b', $\hat{3}$, is prolonged by a passing harmony which assists the directed motion to $\hat{2}$ supported by a. It is interesting to note, however, that the g supporting e' in the middleground at bb.23-4 itself sounds as a passing harmony; which is inventive on the part of Pecci to produce such a refined middleground structure supporting so many foreground dissonances.

The initial exposition of verse six serves the

pragmatic level purpose of stabilizing the middleground directed motion of the previous verse's music. The following verse, however, combines with this, and the 'crime' of these two verses is expressed by the musical 'crime' of consecutive fifths, which are most visible in Example 136, bb.30-5. Curiously, the many directives of 'taci' are not accorded any aesthetic level importance, which may indicate that Pecci viewed their pragmatic level setting as sufficient musical response. Moreover, anaphora can be problematic since too frequent musical repetition produces the side effect of the matter repeated appearing as the organizing force behind the composition. Pecci's approach to 'rapine', 'rapire' and 'rapaci', however, is conditioned by their positioning within the poem rather than simply anaphora.

The first two of the above have already been dealt with, but 'rapaci' is the most awkward of the three since it falls in the final couplet where it is commonplace for the madrigalist to be concerned with the pragmatic level so that the work reaches a satisfactory musical conclusion. Thus 'rapaci' is expressed by the caesura following g'# in b.40, the exposed tritone c''-f'# in bb.40-1 (which is repeated in the sequel) and all of this is combined with pragmatic level settings in both presentations of the final couplet.

Pecci's ending to the madrigal is sublime for he changes the text by omitting 'baci', the object of verse nine. Moreover, the silence following 'soavi' at b.62 creates an effect rarely equalled in any madrigal. The

listener is compelled to enquire after the object of the ninth verse, and the answer is supplied by 'Ah, taci!', which is passed through all voices each becoming silent in turn. Hence the poet's request that his mouth remain silent is fulfilled by the madrigalist.

Se di veder m'è tolto

Se di veder m'è tolto
Angel canoro, il sol del vostro viso
Mentre il canto n'ascolto
Godo almen per l'orecchie il Paradiso.
Ma come di tal sole
Sento l'incendio e non veggio la luce?
Paradiso crudel che morte adduce!

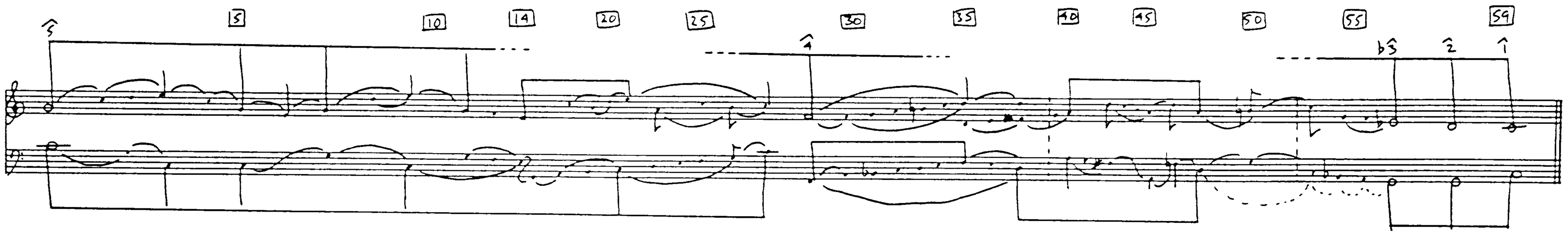
If I may not see, singing angel, the sun of your face while I hear your song at least my ears enjoy Paradise. But how from such a sun do I feel the burning and not see the light? Cruel Paradise who bears death!

In Chapter 1 it was suggested that this madrigal is not the work of Tommaso Pecci, but an addition to the book intended as a tribute to the composer. The sentiment of the text is that the poet enjoys Paradise when hearing the song of the singing angel (presumably Pecci) but that reminds him that the 'angel' is dead. Moreover, the metaphorical 'sun' of the angel's face causes the pain of burning. Thus, to hear Pecci's song reminds the poet of his lost companion and the gravity of his loss. Were there no hidden musical additions to this sentiment, it would still have been potent, but the composer draws on the work of five of Pecci's madrigals. Obviously then, the true composer of the madrigal was intimately acquainted both with Pecci's work and his compositional method. Thus Mariano Tantucci, with whom Pecci shared several joint musical publications including the first book of madrigals, is the most likely composer of Se di veder.

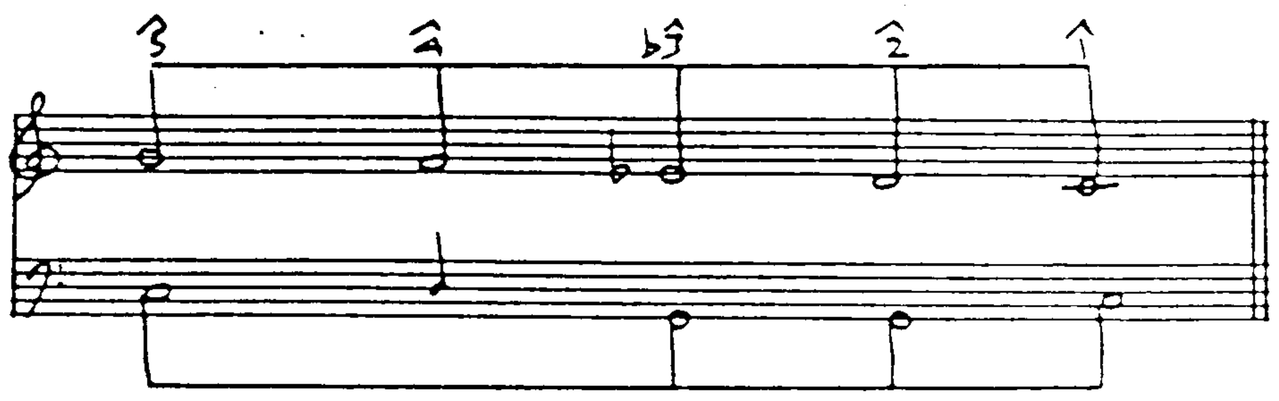
The structural graphs of this C1-natural-C tonal type (see Examples 139-41) reveal the background structure

Example 139 Se di veder m'è tolto

Example 140



Example 141



to be very similar to that of Parlo misero o taccio? from the first book. Both of these works substitute $\hat{b3}$ in the explication of the major diapente (see Example 63). The sentiment behind the text of that work, 'In my misery shall I speak or keep silence?', is appropriate enough for musical quotation in the madrigal under discussion, but the mixture in Parlo misero is a signifier of 'Chi può mirarmi e non languir d'amore?', and this is most thought provoking. Se di veder was, seemingly, constructed to make that specific gesture above any of the others discussed below, but 'who can look at me and not pine for love?' is ambiguous. If 'me' is Pecci, then the quotation is part of the musical tribute. If 'me' is someone else, then the situation is rather more complex.

The opening of Se di veder is a parody of O donna troppo cruda e troppo bella from book one, and the significance of that has been discussed in Chapter 1. In essence, the first madrigal in the first book, given the circumstances of Pecci's death, provokes comparison with the last of the final book; 'Madonna' thus equates with 'donna troppo cruda'. Within the framework of the text of Se di veder, it appears that the composer is hinting at the Madonna's cruelty for failing to spare Pecci. If this is taken in conjunction with the structural quotation from Parlo misero, then the Madonna is accused of both lacking mercy and arrogance. This appears to be the wrath of an embittered individual unable to cope with grief. Considering the sentiment behind the setting of Quel usignol gentile , a probable tribute to Laura, Pecci's

eldest daughter, I doubt that Tommaso Pecci would have approved of the crudities of Se di veder.

There are other musical expressions in the madrigal which operate on a much less opprobrious way than those above, but even these do injustice to the Pecci originals. Verse three, for example, provides scope for a subtle allusion to the 'song' of Pecci. The composer, however, presents a somewhat facile parody of the opening of Pecci's Era l'anima mia. Furthermore, the controlled dissonances of Pecci's original[46] give way to a progression lacking clear harmonic direction and heavily burdened with tritonal relationships. Indeed, given the connotations of the tritone, this can be read as Pecci's song being the diabolus in musica, which is diametrically opposed to the desired effect.

Were there no other indicators of this madrigal not being an authentic Pecci composition, then the progression of bb.30-7 would alone make a forceful suggestion. We have seen but once the employment of a diminished octave, and this in the previous madrigal, there signifing 'pena' as punishment.[47] Hence, although the diminished octaves in bb.31-2 are not entirely without precedent, their usage here is too obvious and too frequent. Moreover, the structural implications of a linear ascent greater than a fifth beginning on f as $\hat{4}$, like that of b.30, are that the octave will be completed. In parodying Pecci's analogue of 'Sole' from Pallidetto mio Sole,[48] the author combines two of Pecci's expressive devices: linear ascent, as an analogue of 'sole', and the augmented

octave,[49] as a signifier of 'pena'. Thus the 'sun' rises through a major seventh and then, after registral transfer, through a further major second, thereby spoiling the effect by juxtaposing too many expressive devices.

The madrigal itself does have one or two touches worthy of commendation. All of Pecci's C final tonal types are in the chiavette configuration which gives rise to their structural diapentes being highest in written pitch of all those in the two madrigal books. Hence, the composer of Se di veder, in using a low clef combination, creates an analogue of the supposed relative position of the 'Angel canoro' and himself, which is further highlighted by the juxapositioning of 'Angel canoro' and the first verse. This subtle allusion indicates that Pecci is in heaven, his chiavette having gone leaving the tonal type with chiavi naturali.

There are two conflicting representations of 'Paradiso'. First, the traditional representation of the word in its heavenly sense is expressed by the rising figures of bb.20-8. Second, the 'Paradiso crudel', expressed by the descending motif, creates an antithesis between the two terms. Hence, Pecci's song represents 'heaven' to the madrigalist whereas his earthly habitat has become Purgatory.

* * *

This madrigal brings to an end the survey of Pecci's two books. In many ways it is a shame that an artistic

creation showing clear signs of bitterness should be the last word in a series which has revealed such richness of literary expression through music. Tantucci's motives (it is difficult to conceive of anyone else composing Se di veder) are honourable enough but their implementation is distinctly maladroit. Perhaps, then, the final authentic Pecci exclamation of the printed madrigals is most worthy of Tantucci's musical tribute, 'Ah, taci!'.

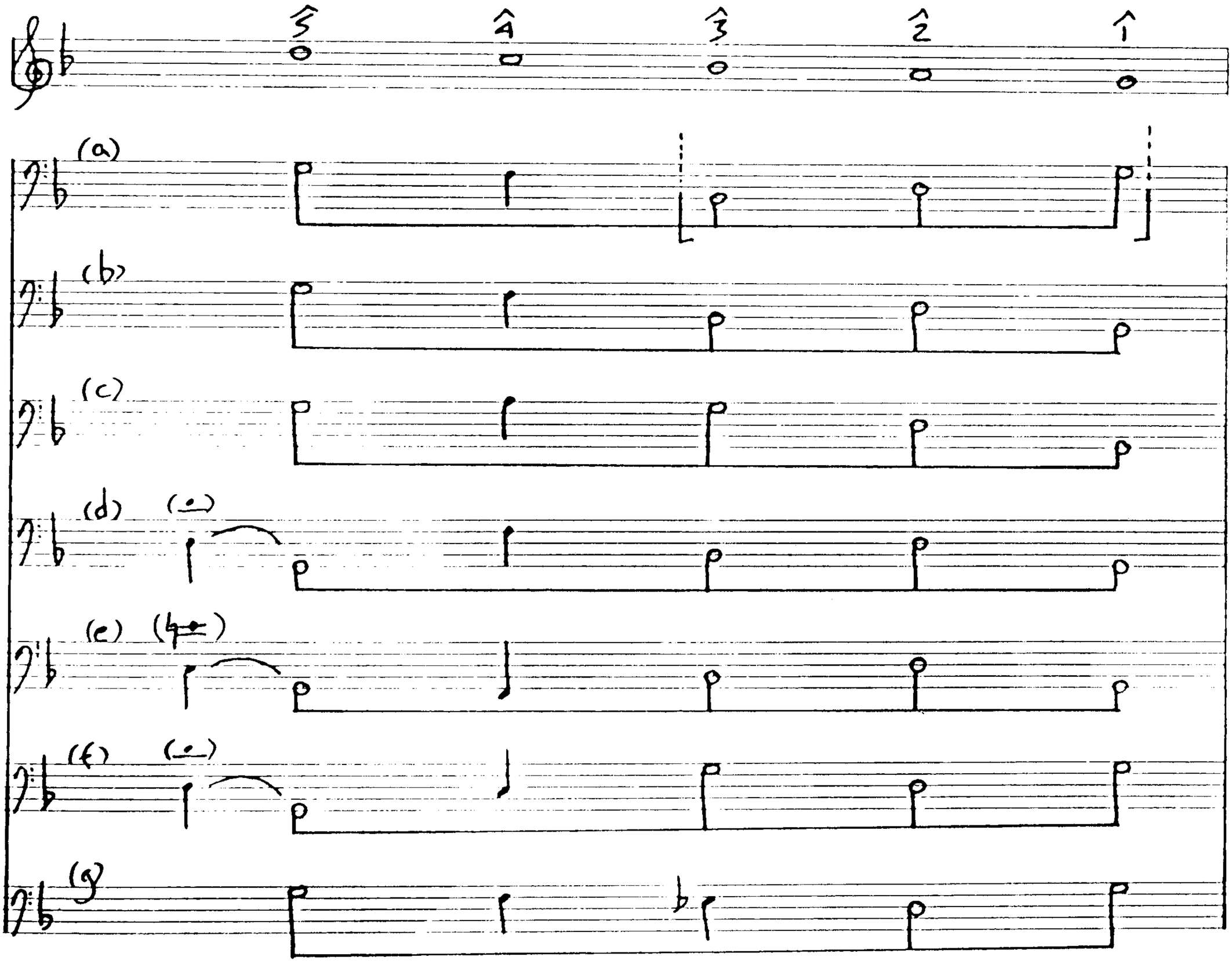
Chapter 5 : Conclusions

Despite the similarity of subject material, imagery and style, Pecci found something unique to say in virtually every madrigal. Moreover, those bearing common structural material are occasionally so linked for extramusical reasons. Quel usignol and O come sei gentile, for example, propose something of a musicological dilemma for they suggest the possibility of structural parody, and this is underscored by the similarity of Pecci's Madonna un tuo sospiro and Monteverdi's Era l'anima mia. Thus there might well be a whole new field of madrigalian interrelationships as yet unexplored by musicology.

Pecci's own structural style, as revealed in his variant explications of the structural diapente, are also thought provoking. His madrigal books, like those of Monteverdi, juxtapose tonal compositions with works of unresolved structure, thereby contradicting any vestige of a transition from 'modality' to 'tonality'. The structural diapente, present in every extant madrigal by the Sienese composer, is the only common factor running through all of the works in this study. Thus Agazzari, Caccini, De Monte, Dowland, Fontanelli, Gagliano, Gregori, Monteverdi, Pallavicino and Vecchi each use the selfsame device as a building block, and the similarity between the a-d structural diapente and the In nomine[1] cantus firmus suggests a not inconsiderable area of English repertory to be closely related. Indeed, this might in part account for the popularity of the latter.

Pecci uses seven diapentes in all; three major, three minor and one possessing mixture at the background level. Example 142 gives the explications of each of the flat system G final tonal types, and it is apparent therein that clef configuration has no significant effect at the background. The relevant madrigals are Madonna un tuo sospiro, (a); Se gli amorosi miei, (b); Amarillide mia, (c); Perfidissimo volto, (d); O come sei gentile, (e); Era l'anima mia, (f); and O nelle tue sventure, (g).

Example 142



This group contains most of the longer madrigals as well as the two with the widest musical context, Amarillide mia

and Era l'anima mia. Moreover, there is the suggestion that Pecci viewed this diapente as the most flexible since three of the seven settings have a prefix, which delays the arrival of $\hat{5}$ supported by the final, and the opening madrigal goes so far as to leave the structure unresolved. Hence the plagal prefix, $\hat{5}$ supported by D proffers opportunity for expression of antithesis between the plagal and authentic species of the mode, in addition to the minor-major type produced by tonicizing $\hat{3}$.

One further type of prefix is to be found in (e); here the upper auxiliary of the major diapente is supported by a harmony a fourth above the final. This produces 'mi contra fa' tritonal dissonance within the minor diapente structure of the work, exploited for purposes of text expression, and parodied in Pecci's Quel usignol from the second book.

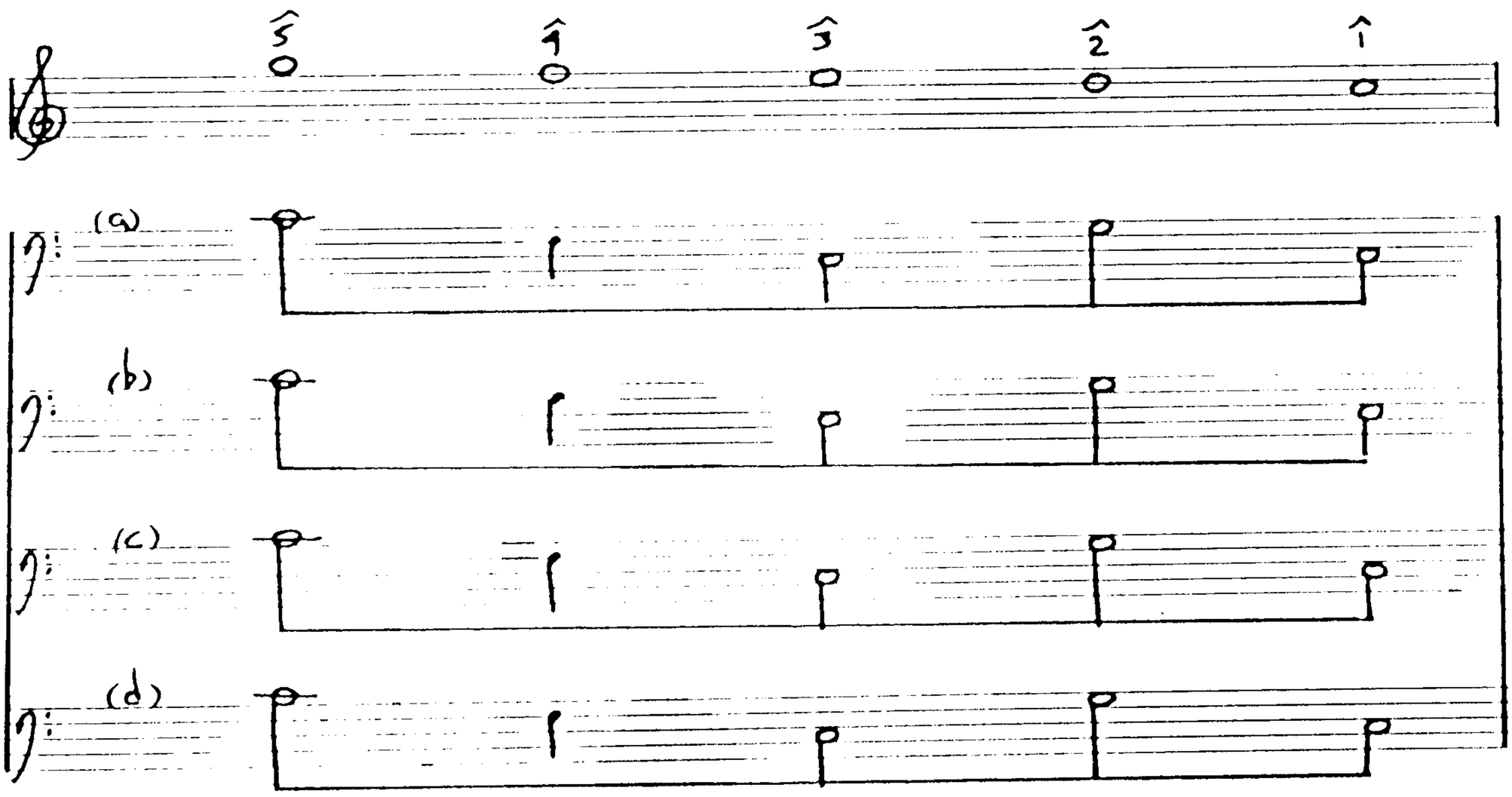
Example 142 (g) gives further indications of text expression affecting the explication of the structural diapente. The consecutive fifths between $\hat{5}$ and $\hat{2}$ reveal one of the most irregular of all Pecci's background structures. Indeed, where a high level of irregularity is present in the background structure, the cause is most often located in a single important aesthetic level gesture. The final verse of O nelle tue sventure is the inducement on this occasion.

Guarini dominates this group of pieces with his texts appearing in (b), (d), (e) and (f). The only other known poet of the set is Rinuccini, author of Amarillide mia, and his setting is the single entirely regular and tonal

madrigal from Example 142. Se gli amorosi miei, the longest extant madrigal by Pecci, presents a common tonal structure which is also found in Monteverdi's Io mi son giovinetta and Ohimè se tanto amato, to give but two examples.

Diametrically opposed to the above are the madrigals of the natural system C final type, referred to in Example 143. Here O Donna troppo cruda, (a); Ahi che'l mio cor, (b); Fui preso, fui ferito, (c); and Del più leggiadro, (d), follow precisely the same pattern showing no vestige of text expression at the background. This tonal pattern, identical to that of the passemezzo moderno, accompanies texts by both Guarini (a) and Marino (d).

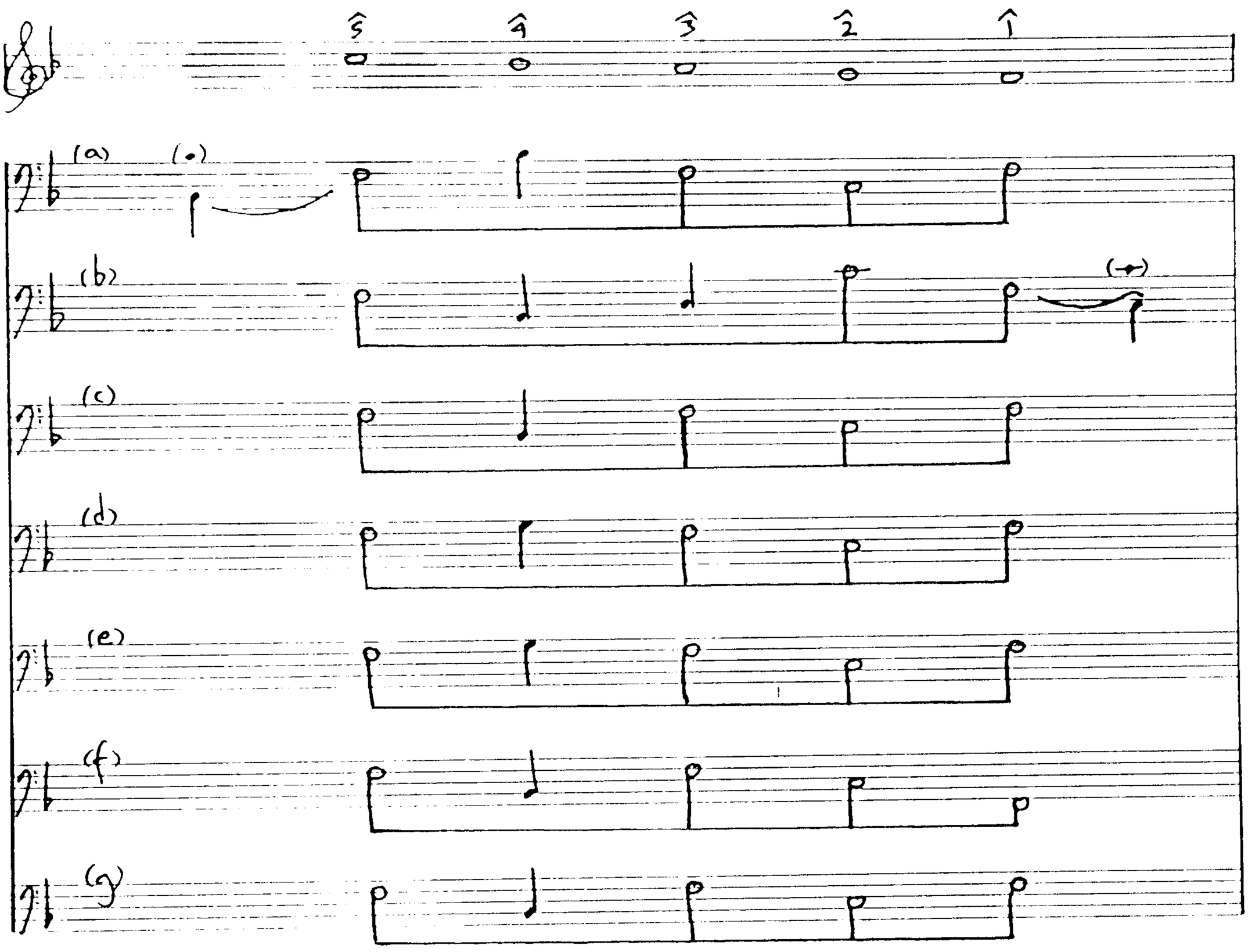
Example 143



Just as Guarini dominated the flat system G final pieces, so does Marino the flat system F final works (see Example 144). These madrigals are Pallidetto mio Sole, (a); Dolce tormento mio, (b); Ch'io mora? (c); Sospir, che

del bel petto, (d); Quel neo, (e); Cara amorosa, (f); and Donna se m'ancidete, (g). Marino's poems, those of (a), (c), (d), (e), suggest a slight preference for the major diapente for this poet as opposed to the minor for Guarini.

Example 144

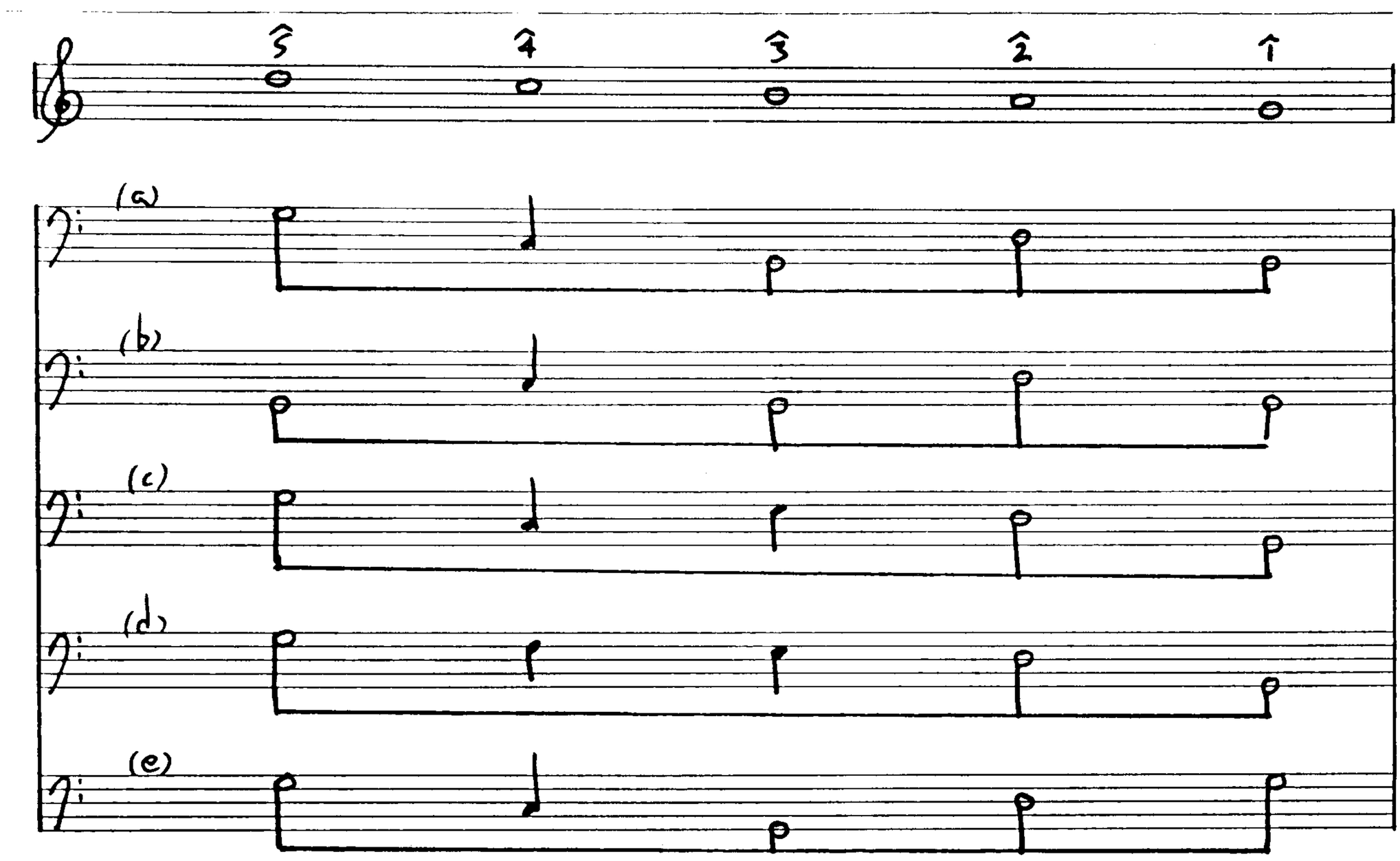


There are, however, counter examples. Two of the F final madrigals have extensions: (a) a prefix in which $\hat{4}$ is supported by the harmony a perfect fourth above the final C which parallels Example 142 (e) and (b), a suffix which feigns the arrival of a new strophe. Thus the F final works are more varied than the C finals of above.

Example 145 gives the five settings of madrigals in the natural system G final tonal type: Io disleal? (a);

Tantucci's Filli mirando'l Cielo, (b); Quel usignol, (c); O chiome erranti (d); and Taci bocca (e).

Example 145

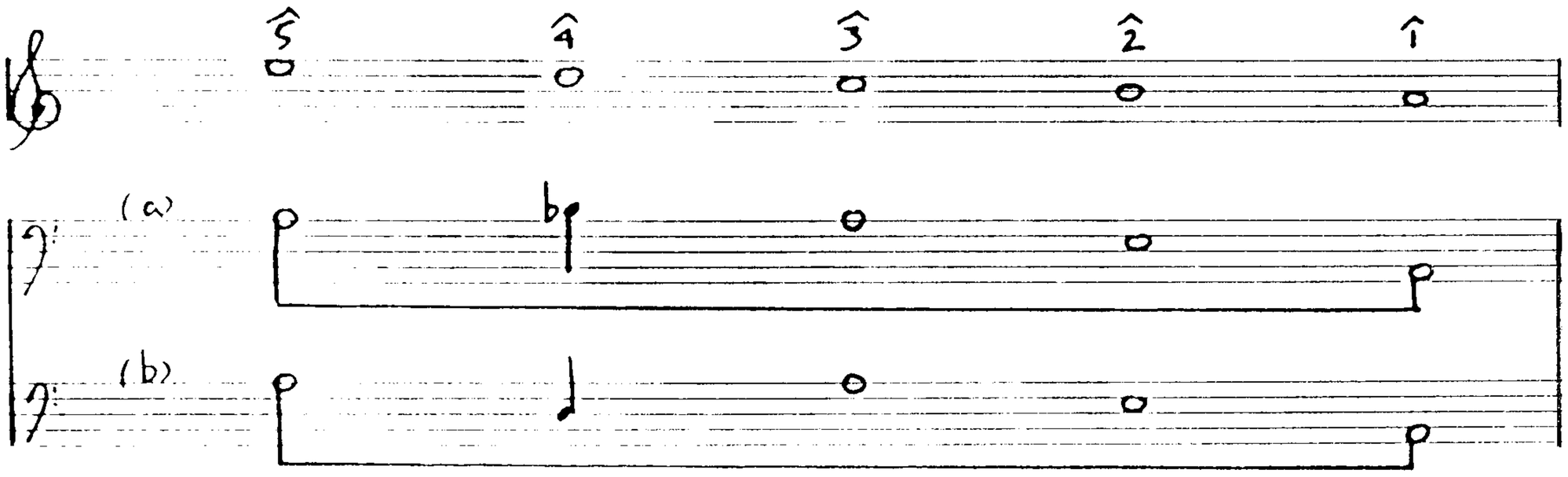


This rather mixed group (with settings of Guarini (a), Rinuccini (b) and Marino, (d) and (e)) has a broad similarity of background structure with the exception of (d) whose consecutive fifths between $\hat{5}$ and $\hat{2}$ are the result of 'erranti'.

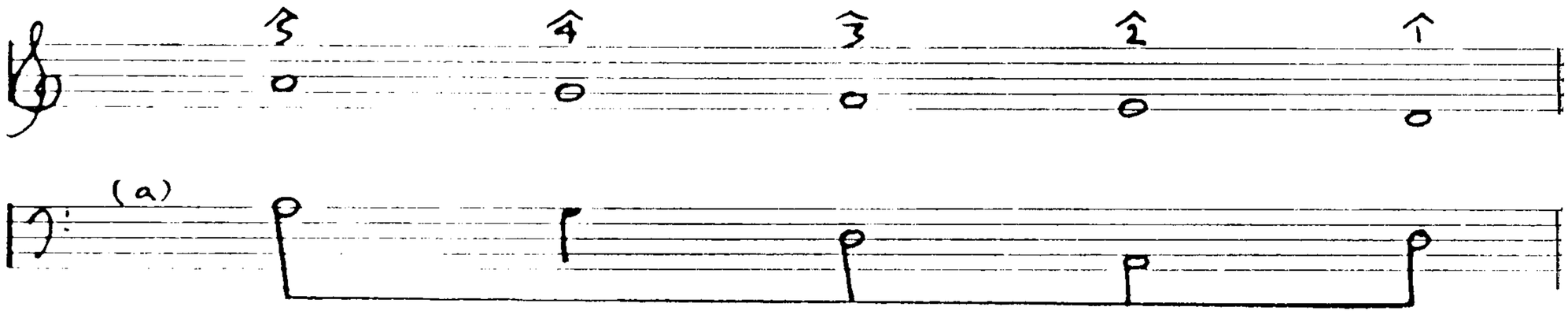
Pecci used the e"-a' diapente twice and Example 146 gives the graphs of his setting of Amor io parto, (a); and Piaga dolce d'amore, (b), the former a text by Guarini and the latter stemming from Marino's pen. The use of b♭ to support $\hat{4}$ is equivalent to the Neapolitan sixths of the First Viennese School and both settings are tonal. Rinuccini's Dolcissimo sospiro excited a response from Pecci unique in two ways. Not only is this the sole

example of the composer employing the a'-d' diapente (see Example 147), but $\hat{5}$ is never supported by the final. Hence, this work has a plagal emphasis until very close to its conclusion.

Example 146

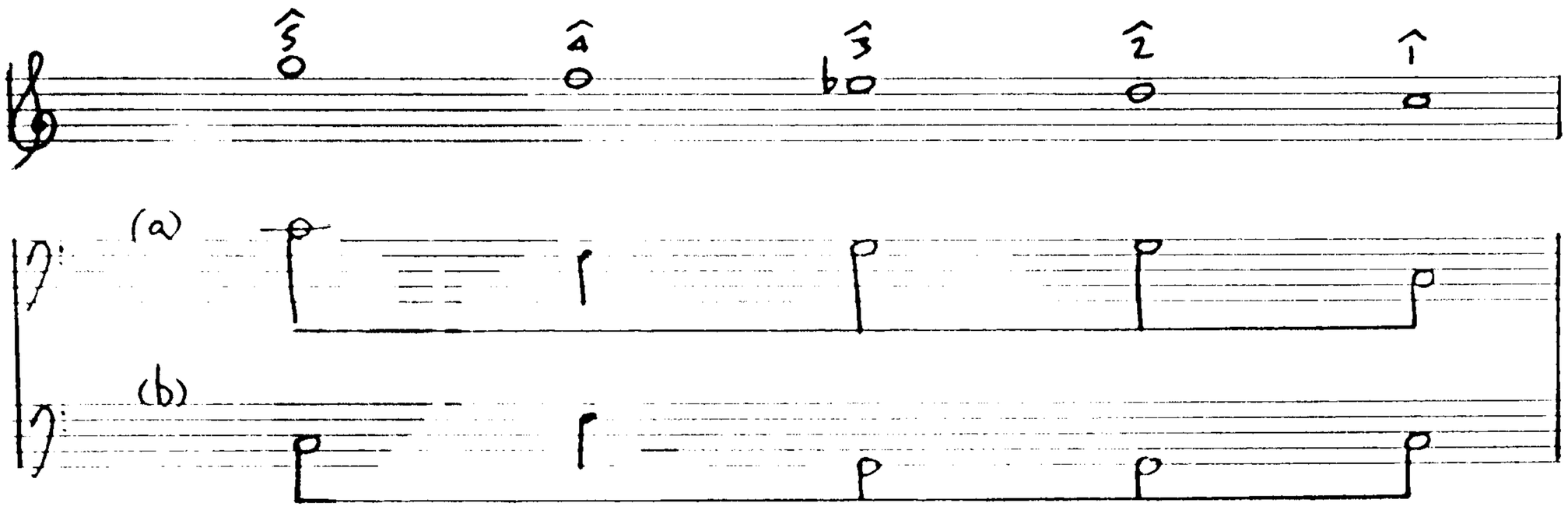


Example 147



Example 148 shows the two occasions in which the diapente features mixture. Guarini's text Parlo misero o taccio? (a), drew a response from Pecci structurally parodied in Se di veder m'è tolto, (b), probably by Tantucci. This agglomeration of major structure plus minor $\hat{3}$ is vastly different from the explication of a structural diapente in which $\hat{5}$ is defined as the upper boundary of the minor diapente. In both incidences cited the appearance of $\flat\hat{3}$ is a sudden and localized event.

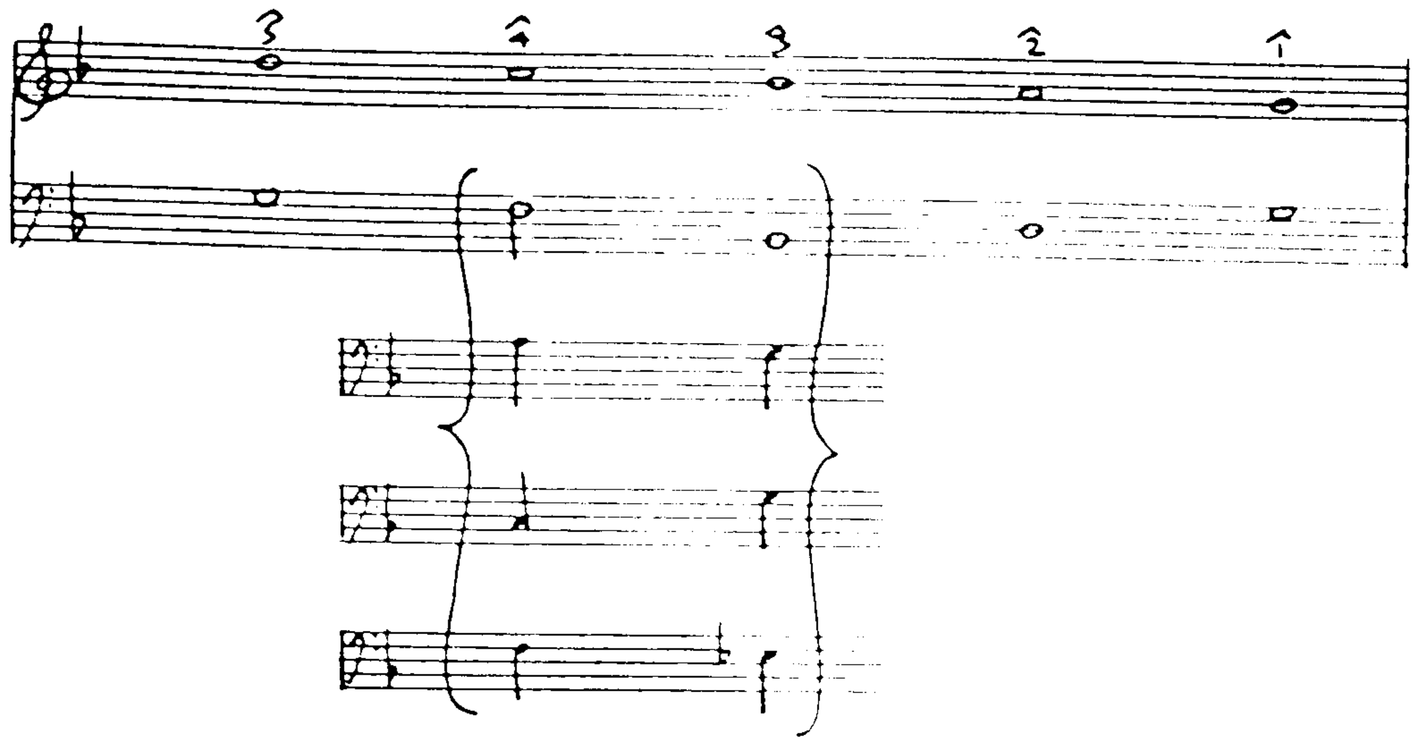
Example 148



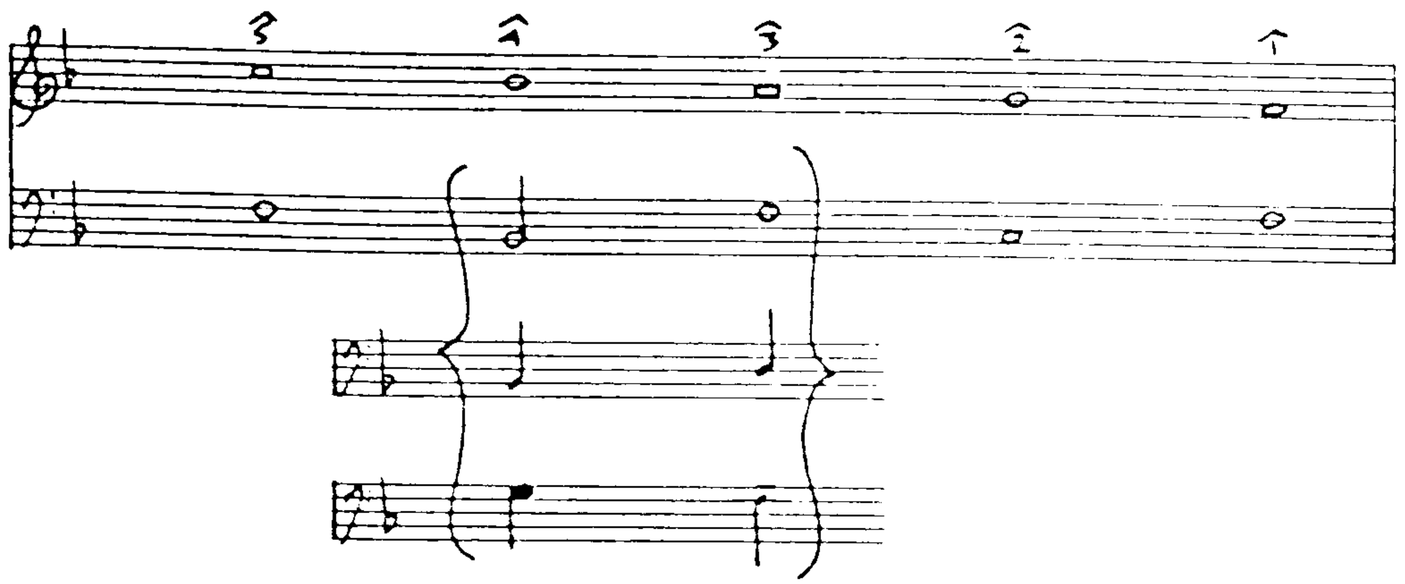
The above information can be rationalized into that found in Examples 149-55. In these the mode is indicated by Gm for the minor and just G for the major diapentes. The specific range of the relevant diapente is indicated in the parentheses and the number following reveals the incidence of usage in the two madrigal books of Pecci, including the work of Tantucci. Where there are variants in the notes supporting degrees of the diapente these are shown in the long brackets.

With the exception of Example 155, degrees $\hat{5}$, $\hat{2}$ and $\hat{1}$ are invariably supported by harmonies built upon I V and I respectively. This result is so overwhelming that I consider it to be reasonable to dismiss Example 155 as aberrant. Thus degrees $\hat{4}$ and $\hat{3}$ are the most flexible of the structural diapente; their function also appears to be conditioned by mode. Examples 156 and 157 rationalize the information still further, using the respective minor and major diapentes with G finals. This is the only diapente to be used by Pecci in both forms and the graphs presented reveal a significant disparity between the two versions of the mode. The statistically favoured forms,

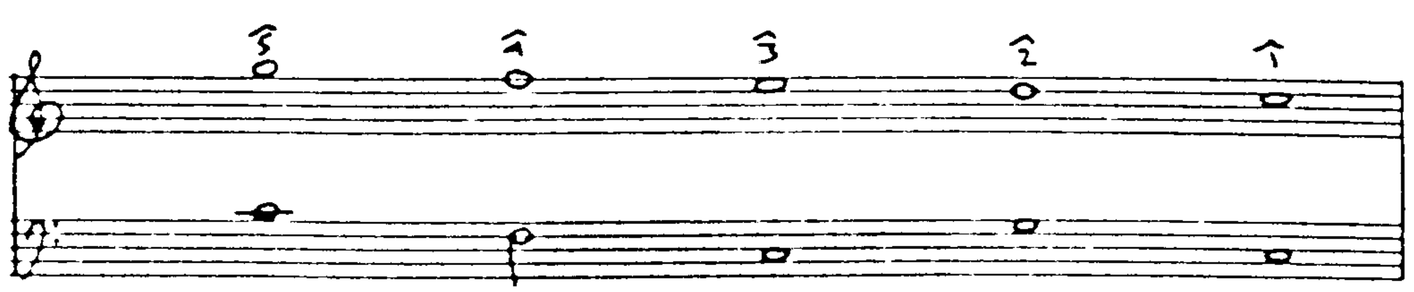
Example 149 Gm(d"-g').7



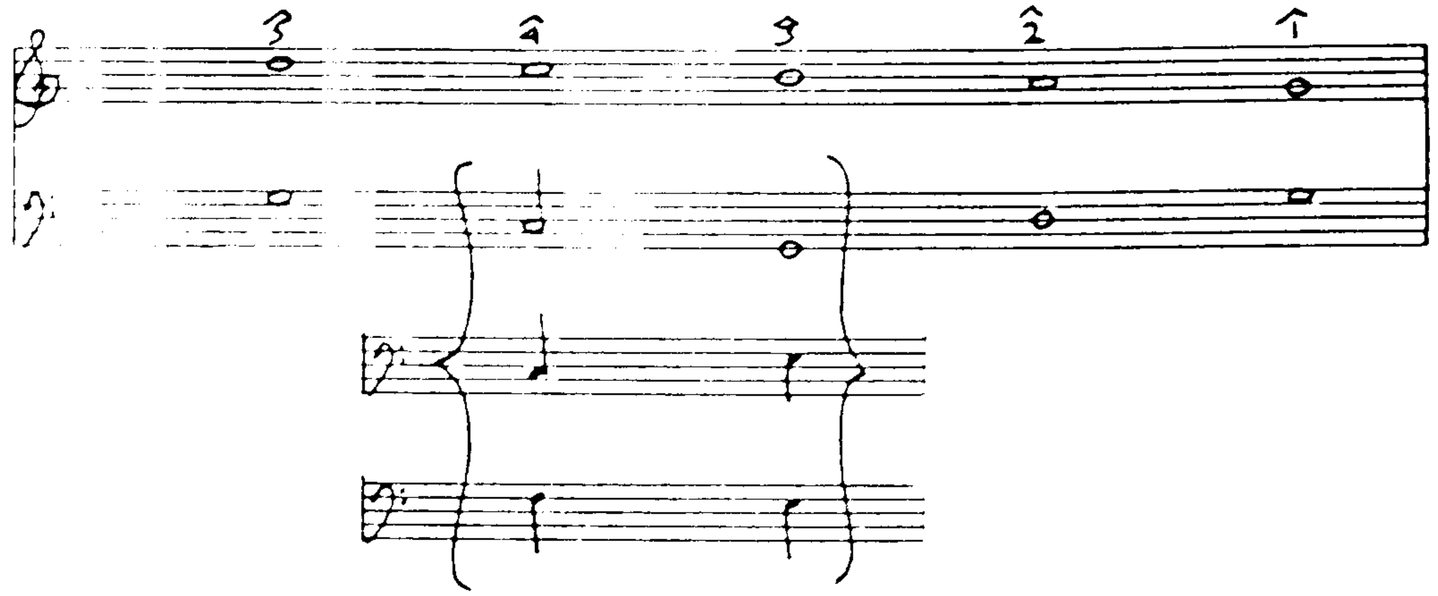
Example 150 F(c"-f').7
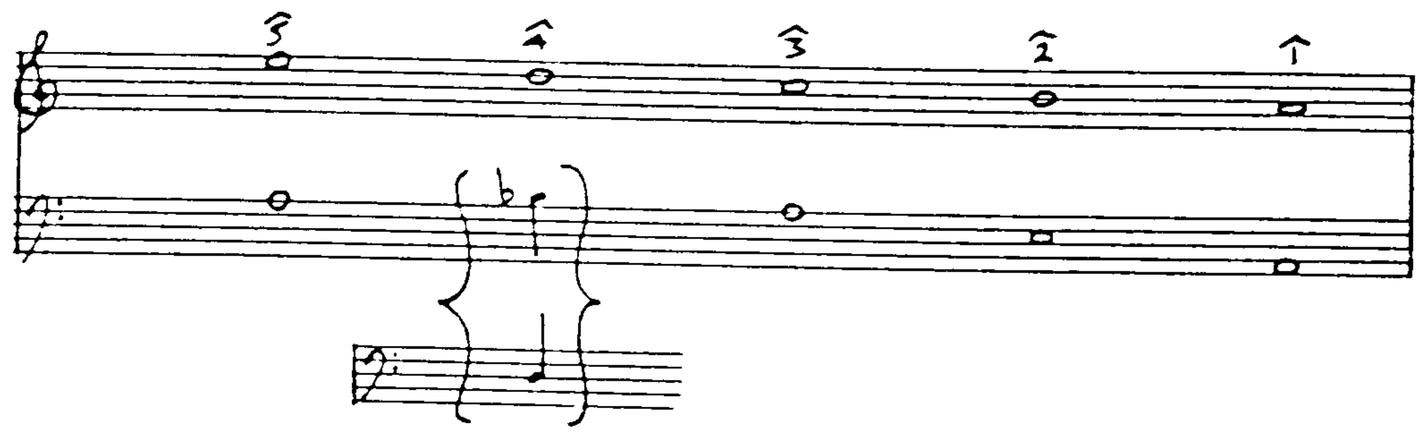


Example 151 C(g"-c").4



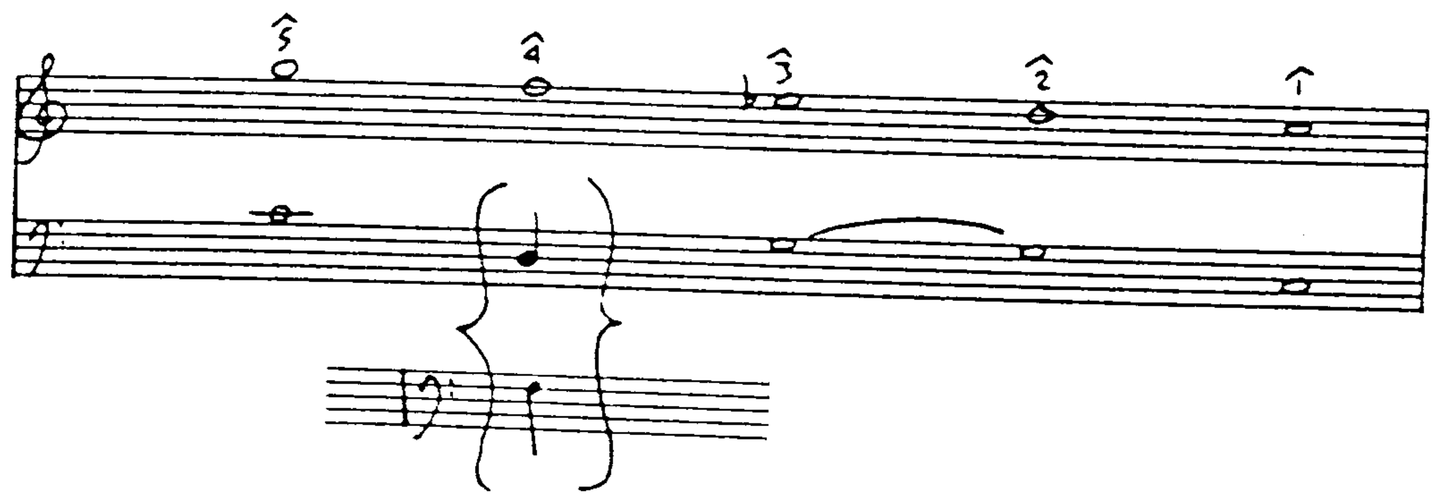
Example 152 C(d"-g').5
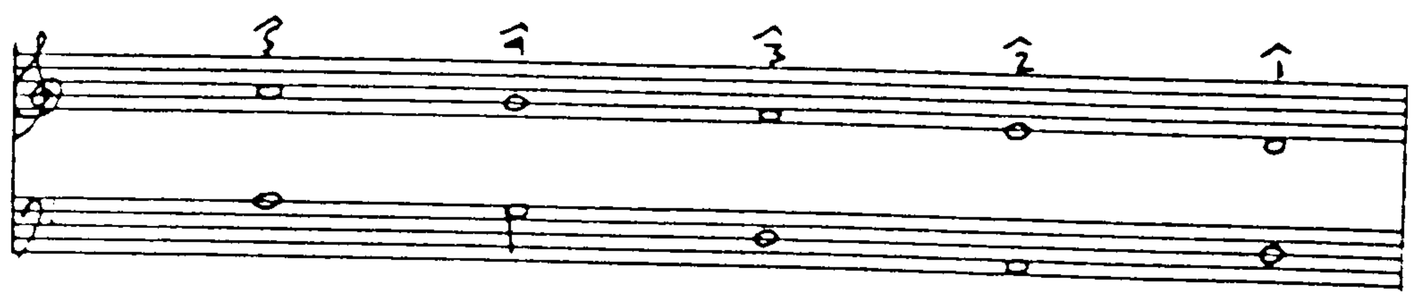


Example 153 Am(e"-a').2



Example 154 C(g"-e"♭-c").2
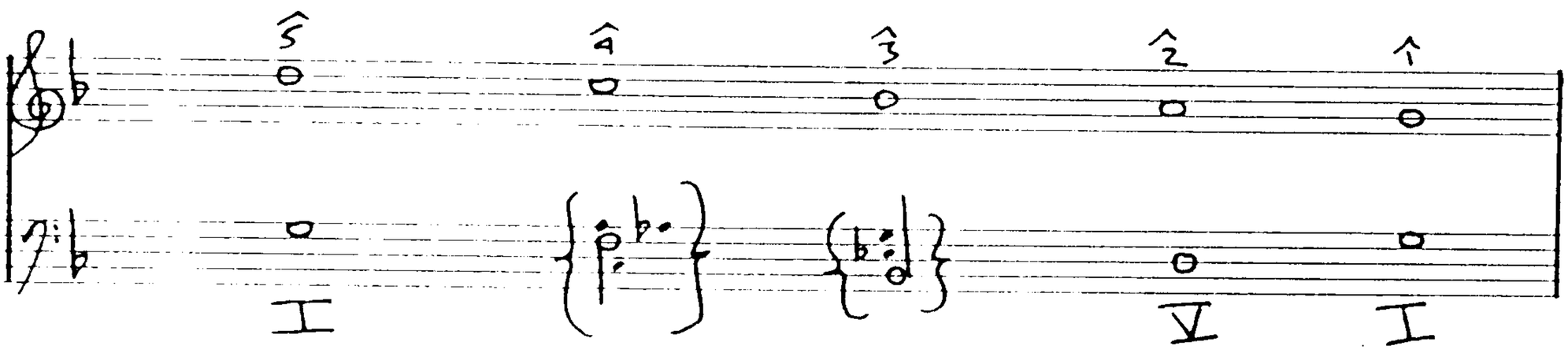


Example 155 Dm(a'-d').1

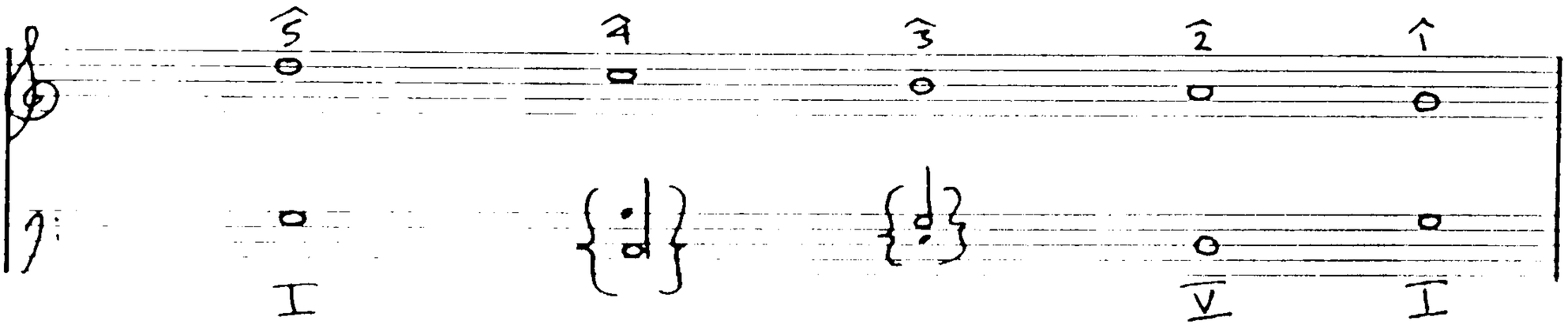


shown by the minims supporting $\hat{4}$ and $\hat{3}$, give rise to some interesting comparisons. Caccini, for example, used the favoured form of Example 157 in the two instances (Perfidissimo volto and Amarilli, mia bella) discussed in this study each of which were minor mode pieces selected for the virtually random reason of their concordance with texts set by Pecci.

Example 156



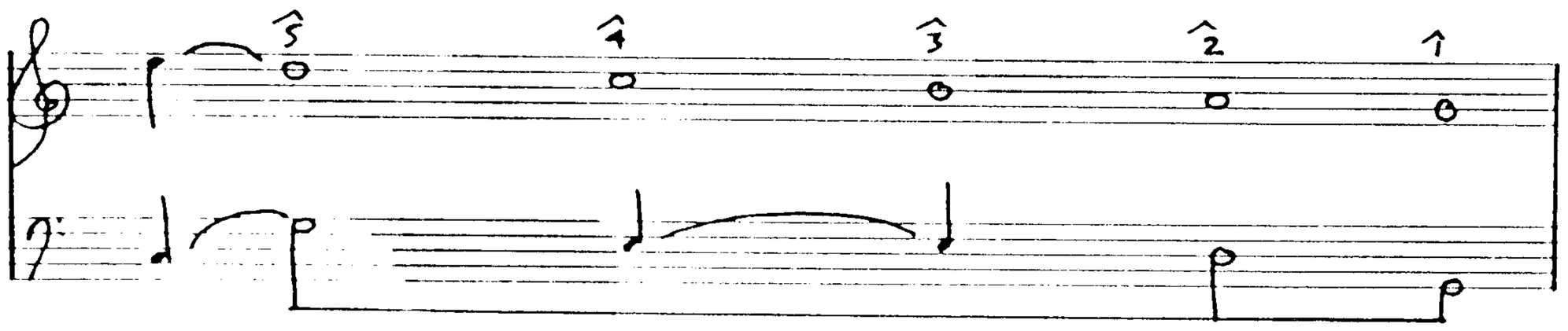
Example 157



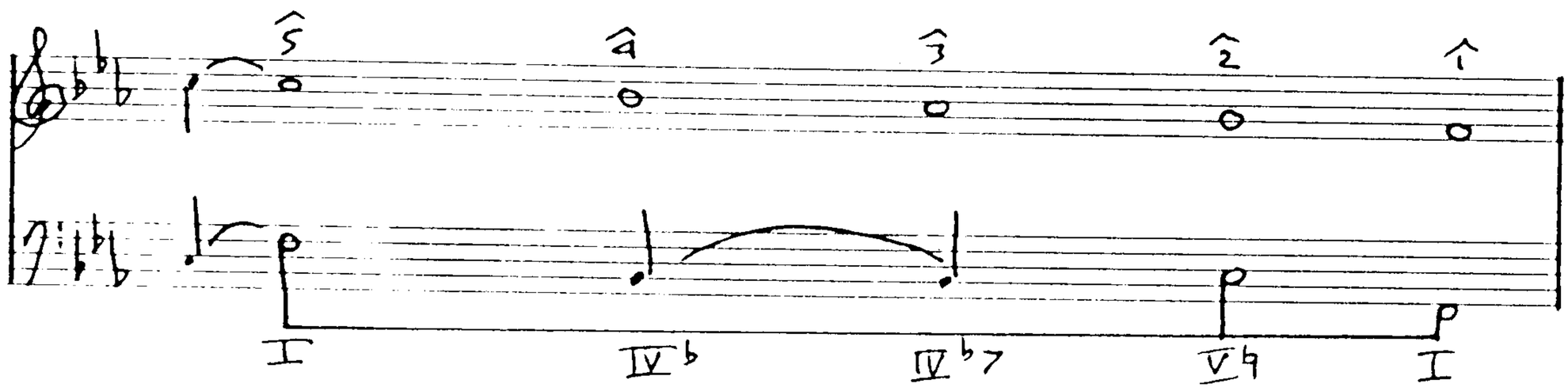
Although the variant explications of the structural diapente reveal the total number of background structures found in Pecci's two books, they do not cover even this composer's full range of variants. Example 158 gives the background structure of Pecci's canzonetta [2] O come è gran martire and Example 159, Salzer's analysis of Monteverdi's madrigal [3] Lasciatemi morire. The Monteverdi example is particularly interesting since it contains a seventh

harmony at the background level. This work offers so rich a potential for structural parody that it is highly likely one or other of the laments so favoured in the Seicento takes its cue from Monteverdi's model.

Example 158



Example 159



* * *

The frequent appearance of consecutive fifths in the foreground, middleground and background structures of music from the Pecci period has given rise to a plethora of theories to explain this syntactic peculiarity. Chew [4] has broached the problem with specific emphasis on Monteverdi, and some of his solutions are pertinent to the work of Pecci. Although similar consecutive octaves are also found

in Pecci's extant madrigal output, these have, on most occasions, a function quite distinct from that of fifths, and will be discussed separately.

From the survey of Pecci's madrigal structures it appears that these are five main causes behind the use of consecutive fifths in the foreground, middleground and background levels. First, in minor mode structures where $\hat{3}$ is tonicized. We have seen that this feature may have its origins in the antithesis analogue projected by minor-major regions in the composition, but its usage goes beyond that explanation since madrigals without any observable dichotomy display this characteristic. Monteverdi's Ohimè se tanto amate is a case in point. Thus, by Pecci's time composers were using background fifths between $\hat{5}$ and $\hat{4}$ as a matter of course. One other feature to be observed in these structures is the minimal prolongation of $\hat{4}$, which has the effect of highlighting $\hat{5}$ and $\hat{3}$. This implies a move from usage of the structural diapente as a scaffolding device with each degree of equal importance, to the elaboration of a triad identical in concept to the Schenkerian Urlinie. It should be noted, however, that even under the above circumstances it was permissible to support $\hat{5}$ with V as can be observed in Perfidissimo volto (see Example 142 d).

Second, consecutives can also be used as analogues. Progressions based upon the descending tetrachord ipso facto give rise to consecutive fifths. To this form of analogue can be added the 'youthful indiscretions' of Monteverdi's Io mi son giovinetta, and the syntactic

'wanderings' of Pecci's O chiome erranti. Moreover, irregular progressions can also be used as analogues by means of an irregular-regular musical syntax duplicating the opposites of an antithesis. Similarly, the 'cruda' of O Donna troppo cruda (see Example 53) is expressed by the musical 'crudity' of consecutive middleground fifths.

Third, just as a 'donna cruda' can find an analogue in consecutives, then likewise a 'donna bella' can be rendered 'cruda' by similar means. In essence, musical irony can be created by consecutives, and, in my view, this might be the cause behind some of the irregularity found in the ritornello in Alcun non sia from Monteverdi's Orfeo.[5]

Fourth, structurally important events can be highlighted in the middleground level using consecutives, like those in O nelle tue sventure following b.68 in Example 130. Fifth, since the structural diapente is composed out and as such moves towards the needs of the text, then it is not surprising to find instances of impurity when the two aesthetically autonomous entities do not fit together exactly. Hence, an event of prime importance to the text will be expressed by a similar structural event in the music. Secondary material has then to be accommodated in the remaining structural resources. It is this factor that accounts for the vast majority of consecutive fifths and octaves found in the madrigals of Pecci and very probably a good many other composers too.

Cadential weighting is an important factor to all madrigalists, and cadences range from structurally important closes with full forces down to the evaporated strain where, on occasion, a single voice carries the composition. This lighter end of the spectrum has a corollory in middleground structures containing consecutive octaves, since they frequently have the effect of devitalizing a texture in the service of text expression thereby preserving the hierarchical structure of the poem. Middleground consecutive octaves can also be used to highlight a structurally important event, like the initial closure of the middleground diapente following b.24 of Madonna un tuo sospiro (see Example 29). Unlike fifths, however, octaves never contribute to the directed motion of a musical structure.

Much of the above discussion has a general relevance to all madrigalists. Furthermore, every category of consecutive has taken its cue from a text at some point in time. The minor diapente with fifths between $\hat{5}$ and $\hat{4}$ is unique in that it appears by the time of Pecci to have been used independent of aesthetic level pressures. This factor might well be the first real indication that tonality had secured a foothold.

* * *

Pecci's sensitivity to word-music relationships has endorsed his membership of an elite group of madrigalists able to say of almost every composition 'I took great pains

to study it, and 'tis poetical'.[6] Moreover, the level of complexity underpinning his word-music bonds denotes, in my view irrefutably, that the full historical appreciation of the madrigal cannot be regained solely through historically orientated performance however well intentioned and expertly accomplished. Indeed, Pecci demonstrates that text expression so permeates various architectonic levels of composition that the cognoscenti of the late Cinquecento and early Seicento expected a good deal more from a madrigalist than we have previously acknowledged. Thus the chasm between theory and practice which demanded Monteverdi defend himself and his peer group can best be bridged by similarly detailed studies of other madrigalists and, only when that task is completed, can the broader issues of theory and practice be satisfactorily broached. History might well owe a debt to Tommaso Pecci, gentiluomo senese, che aveva messo in musica la Canzone de' baci, for he poses a difficult question: are there any reasons to suppose that the complexities of Pecci's madrigals are not reproduced in the work of his contemporaries? The negative answer suggests there is much ground yet to be covered.

Notes

Introduction

1. J. Hook, Siena: A City and its History (London, 1979), pp. 80-1.

2. 'Siena City of the Virgin' is the motto found on seals and medals of the city. See C. Paoli, 'Siena', The Encyclopaedia Britannica: A Dictionary of Arts, Sciences, Literature and General Information (10th edn. Edinburgh, 1887), vol. 22, pp. 38-44.

3. Hook, op. cit., p. 125.

4. Hook, op. cit., p. 12. This author also records that during present-day football matches between Florence and Siena the Sienese will bid their opponents to 'Remember Montaperti' in ibid. In addition to traditional neighbourly rivalry, these two cities also embodied the antagonistic ideals of Guelph (Florence) and Ghibelline (Siena) and so some form of conflict was inevitable.

5. Hook, op. cit., p. 199.

6. Hook, op. cit., p. 204.

7. Hook, op. cit., p. 163.

8. Hook, op. cit., p. 165.

9. Hook, op. cit., p. 166.

10. See A. Mazzeo, Tommaso Pecci: madrigalista senese del 1500 (Siena, 1987), p. 5. Mazzeo goes on to say that the Pecci palace is now known as the Palazzo del Capitano. The foremost Sienese families had their palaces in the main square - the campo - and Hook in op. cit., p. 79. informs us that these palaces are those of the Petroni, Piccolomini Salamoneschi, Piccolomini d'Aragona, Ragnoni, Mexolombardi Rinaldini, Tornaipuglia Sansedoni, Vincent, Piccolomini, Rimbotti, Mercanzia, Saracini, Sartti,

Accarigi, Alessi and the Mattasala Lambertini. Hence Claudio Saracini (1586-after 1649) was a composer of a greater social standing than Tommaso Pecci.

11. Mazzeo, op. cit., p. 5.

12. Hook, op. cit., p. 32. The Pecci were not nobles during the time of the Nine.

13. Hook, op. cit., p. 36.

14. Mazzeo, op. cit., p. 14.

15. Hook, op. cit., p. 33.

16. Mazzeo, op. cit., p. 5.

17. ibid.

18. ibid.

19. T. Pecci and M. Tantucci, Canzette (sic) a tre voci (Venice, 1599), NV 2164, RISM P 1102.

20. Mazzeo, op. cit., p. 7.

21. Hook, op. cit., p. 93.

22. E. Hutton, Siena and Southern Tuscany (London, 1911), p. 115.

23. G. A. Pecci, Memorie storico-critiche della Città di Siena, 4 vols, (Siena, 1755-60).

24. B. Pecci, La vita della serafica S. Caterina da Siena (Siena, 1707).

25. Mazzeo, op. cit., p. 7.

26. T. Pecci, Madrigali a cinque voci (Venice, 1602), NV 2157, RISM P 1105, and Madrigali a cinque voci libro secondo (Venice, 1612), NV 2161, RISM P 1116. Tantucci wrote the dedication in the first book and Ermonide Pecci that of the posthumously-published second.

27. See dedication to 'Sig. Filippo Santi prencipe della Accademia' in T. Pecci and M. Tantucci, Canzonette a tre voci libro secondo (Venice, 1603), NV 2167, RISM P 1113.

28. See G. Santi, Sonetti di diversi Accademici Sanesi (Siena, 1608). Mazzeo, op. cit., p. 7, prints both of the sonnets and this introduction closes with 'Chiudesti i lumi'.

29. Mazzeo has shown conclusively that Tommaso and Desiderio were not brothers, hence the articles on these two in the New Grove are erroneous in this respect. See A. Mazzeo, Compositori senesi del '500 e del '600 (Pogginbonsi, 1981), p. 41.

30. D. Pecci, Arie del signor Desiderio Pecci Ghiribizzoso Intronato a una, due e tre voci opera seconda (Rome, 1626), NV 2152.

31. A. Gregori, Il primo libro de madrigali a cinque voci (Venice, 1617), NV 1283, RISM G 3814.

32. C. Gianturco, 'Della Ciaia', New Grove (London, 1980), vol. 5, p. 344.

33. A. Agazzari, Eumelio (Venice, 1606), NV 8, RISM A 388, Il primo libro de madrigaletti a tre voci (Venice, 1607), NV 9, RISM A 389, Il secondo libro de madrigaletti a tre voci (Venice, 1607), NV 11, RISM A391. See also C. A. Reardon, 'Agostino Agazzari and the Performance of Sacred Music in the Sienese Cathedral during the Early Baroque' (Univ. of California, Ph.D. thesis, 1987).

34. See C. Saracini, 'Ahi trista e dura sorte' in Le seste musiche (Venice, 1624), NV 2558, RISM S 914.

35. Hook, op. cit., p. 207.

36. F. Bianciardi, Il primo libro de madrigali a cinque voci (Venice, 1597), NV 361, RISM B 2605 and Canzonette spirituale a tre voci (Venice, 1606), NV 360, RISM B 2606,

37. A. Feliciani, Il primo libro de madrigali a cinque voci (Venice, 1579), NV 919, RISM F 203, and Il primo libro de madrigali a sei voci (Venice, 1586), NV 920, RISM F 204.

38. J. H. Lederer, 'Bianciardi', New Grove (London, 1980), vol. 6, p. 677.

39. F. Bianciardi, Sacrarum modulationum (Venice, 1596), RISM B 2599.

40. Mazzeo, op. cit., (1987), p. 6.

41. I-Sc, L.V.34. Another manuscript (D-Bds, MS L217), copied after 1630, contains works by T. and D. Pecci and so there was interest in these two composers many years after Tommaso's death. This manuscript contains no madrigals by Tommaso Pecci.

42. L. Marenzio, Il nono libro de madrigali a cinque voci (Venice, 1599), NV 1639, RISM M 567.

43. See note 26.

44. J. Chater, Luca Marenzio and the Italian Madrigal 1577-1593 (Michigan, 1981), vol. 1, p. 165, states that Tommaso Pecci compiled this manuscript with the apparent motive of studying Marenzio's dissonance technique: asterisks are placed above the more striking ones'. This manuscript was compiled at least twenty six years after Pecci's death and in any event it is unlikely that he would have marked his own madrigals in the above way. Alessandro Della Ciaia might possibly have compiled the manuscript if its sole purpose was to study dissonance technique, for he was both a pupil of Desiderio Pecci and author

of Madrigali d'Alessandro Della Ciaia Accademico Filomato a cinque voci con basso continuo (Venice, 1636), NV 703, RISM D 1394. Hence the time and the place were right for him to be considered as a serious candidate.

45. 'Luca Mar.', an obvious abbreviation for Luca Marenzio, occurs at least twice on the addendum; the reverse also contains incipits but these are illegible.

46. See note 26.

47. S. Ledbetter, 'Luca Marenzio: New Biographical Findings' (New York Univ. Ph.D. thesis, 1971), p. 140. Ledbetter there asserts that in the period following Marenzio's death his works circulated in manuscript form, but given the few publications and the advanced nature of Marenzio's late style, I think it reasonable to assume that his work was passed around in the same way during the 1590s also.

48. See D. S. Butchart, 'The Madrigal in Florence, 1560-1630' (Oxford Univ. D.Phil. thesis, 1980), and A. Newcomb, The Madrigal at Ferrara, 1579-1597 (New Jersey, 1980). Butchart makes no mention of Pecci having fraternized with his Florentine contemporaries but Newcomb (vol. 1, p. 130) regards Pecci's second book as an imitation of the 'new Ferrarese style'.

49. Hook, op. cit., p. 101.

50. See W. R. Martin, 'Vecchi', New Grove (London, 1980), vol. 19, pp. 584-6 and the preface to J. Peri, Euridice (Florence, 1601), in O. Strunk, Source Readings in Music History 3: The Baroque Era (London, 1981), pp. 13-16. Peri also records the attendance of Alfonso Fontanelli who may also have influenced Pecci, see note 57.

51. (Venice, 1604).

52. Martin, op. cit., p. 584.

53. See Newcomb, op. cit., vol. 1, p. 91.

54. I. Fenlon, Music and Patronage in Sixteenth-Century Mantua (Cambridge, 1980), vol. 1, p. 129.

55. S. Ledbetter, op. cit., passim and J. Chater, 'Luca Marenzio: New Documents, New Findings', Music and Letters, 64, (1983), pp. 2-11. Both of these authors give information on the movements of Marenzio that suggests the composer passed through Siena several times during the 1590s. Ledbetter, op. cit., p. 120 also states that Christine of Lorraine was met at the Palazzo Pitti by the men-at-arms, (who presumably included Ermonide Pecci) on her arrival at Florence.

56. Mazzeo, op. cit., p. 7.

57. G. Watkins, Gesualdo: The Man and His Music (London, 1973), p. 239. On p. 239 Watkins also states that Pecci's Era l'anima mia 'may be judged decidedly atypical' but states no reason for this view, which I find untenable. First, the chromaticism of this work is duplicated in many other works by Pecci and the use of augmented triads is quite commonplace. Second, Pecci set many texts by Guarini which to my mind reveal an approach similar to that exemplified by the madrigal in question; Perfidissimo volto (from the first book) substantiates points one and two. Third, there are examples of a more overt dissonance treatment to be found in the second parts of Pallidetto mio sole (first book) and Piaga dolce d'amor (second book); both of which are settings of texts by Marino. Moreover, the original print of Era l'anima mia has a c' in the quinto part at b. 5, dotted crotchet which clashes with the c'# of the canto. Watkins, without note, mis-corrects the quinto note to an a which produces consecutive octaves with the basso. In my view the quinto should have f at this point because that is the only solution which does not yield consecutives between either quinto and basso or canto and quinto.

58. The whole of the statement by G. C. Monteverdi from C. Monteverdi's Scherzi musicali (Venice, 1607), NV 1950, RISM M 3485, is translated in Strunk op. cit., pp. 45-55. Pecci is mentioned on page 48 and is thus drawn into the Artusi-Monteverdi controversy regarding the use of dissonance. See also C. V. Palisca, 'The Artusi-Monteverdi Controversy' in The New Monteverdi Companion, eds, D. Arnold and N. Fortune (London, 1985), pp. 127-158.

59. G. Marino, Opere., ed., A. A. Rosa, (Milan, 1967), p. 299.

60. L. Bianconi, Music in the Seventeenth Century, trans., D. Bryant (Cambridge, 1987), p. 8.

61. See note 58.

62. Pecci's comparatively small output is doubtless a contributory factor to his lack of celebrity but, even taking this into account, the fact that Einstein makes not a mention of him in The Italian Madrigal, 3 vols, (New Jersey, 1949) is somewhat perplexing. Gesualdo and Fontanelli - both nobles of a higher status than Pecci - excited interest, not just by their standing but by their notoriety, and so they are both better known today than is Pecci. Moreover, Gesualdo's cult status in the twentieth century - one thinks here of Stravinsky's comment 'musicians may yet save Gesualdo from musicologists' (Watkins, op. cit., p. v) - illustrates the various strata of the musical establishment to which this composer appeals.

63. See 'Nota biografica' in Marino, op. cit., p. 78.

64. See Marino, op. cit., p. 298.

65. See Chapter 1, pp. 42-5.

66. B. Magni, Madrigali a cinque voci opere terza (Venice, 1613), NV 1550, RISM M 141, G. Priuli, Il secondo libro de madrigali a cinque voci (Venice, 1607), NV 2281, RISM P 5481 and S. Rossi, Il terzo libro de madrigali a cinque voci (Venice, 1603), NV 2453, RISM R 2756.

67. G. Belli, Madrigali a sei voci libro primo (Ferrara, 1583), NV 311, RISM B 1736 and L. Marenzio, Il quinto libro de madrigali a sei voci (Venice, 1591), NV 1665, RISM M 515.

68. Newcomb, op. cit., vol. 1, p. 167.

69. The Guarini Canzone de' baci is 71 lines long and is quoted in full in Chater, op. cit., (1981), vol. 2, pp. x-xi. Marino's text O baci aventurosi is in

Marino, op. cit., pp. 302-6., and is yet longer having 103 lines. See Chater, op. cit., vol. 1. p. 207 for other attributions of Guarini's text.

70. One other such exception is the setting of Amarillide mia, dirò mio sole from the first book; this clearly shares material with Caccini's best-known monody and the Pecci work survives in manuscript form in a version - seemingly derived from the 5-part original - for canto and untexted-basso which is to be found in the manuscript B-Br, Codex 704. The relationship which exists between monody, pseudo-monody (to use Einstein's term) and polyphony is a complex one which as yet seems to be much misunderstood. The 'Amarilli tradition' - to coin a phrase - is itself a microcosm of this relationship and is discussed in T. Carter, 'Caccini's Amarilli, mia bella: Some Questions and a Few Answers', Journal of the Royal Musical Association, 113 (1988), pp. 250-274.

71. Mazzeo, op. cit., p. 7.

72. The fact that the ceremony was not simply postponed until the composer recovered does suggest that something was amiss; in which case this rather unusual arrangement must have been struck up with the Florentine Court so that Tommaso could attain the rank in absentia. It is worth noting that the second book of madrigals, published by Tommaso's father, was dedicated to the son of Grand Duke Ferdinand - Francesco de' Medici - and this could have been a quid pro quo arrangement. Perhaps the Pecci family donated funds to the Grand-Ducal coffers in a manner akin to the Knights of St. Stephen.

73. Cf. 'Chiudesti i lumi' in Tasso's Gerusalemme liberata, Canto XVI, stanzas 59-61.

Chapter 1

1. See T. Carter, 'Music Publishing in Italy c. 1580-1625: some Preliminary Observations', Royal Musical Association Research Chronicle, 20 (1986-7), pp. 19-37.

2. Nuova scelta di madrigali di sette autori (Naples, 1615), RISM 1615[14].

3. D. S. Butchart, 'The Madrigal in Florence, 1560-1630' (Oxford Univ. D.Phil. thesis, 1980), p. 44.

4. Canzette (sic) a tre voci novamente composte (Venice, 1599). Pecci is there styled 'Invaghito' and Tantucci, his fellow author, 'Affettuoso'.

5. See Appendix I for the original Italian.

6. See Introduction, p. 22.

7. See Introduction, p. 25.

8. See T. Carter, 'Music and Patronage in Late Sixteenth-Century Florence: The Case of Jacopo Corsi (1561-1602)', I Tatti Studies: Essays in the Renaissance, 1 (1985), pp. 57-104.

9. See Introduction, p. 25.

10. Butchart, op. cit., p. 43.

11. See Appendix I for the original Italian.

12. See Introduction, p. 30.

13. See Chapter 3, pp. 79-91.

14. H. S. Powers, 'Tonal Types and Modal Categories in Renaissance Polyphony', Journal of the American Musicological Society, 34 (1981), p. 446.

15. The lists of poets are drawn from the madrigal publications of Marenzio and Monteverdi. See the New Vogel, J. Chater, op. cit., pp. 20-2, N. Pirrotta 'Monteverdi's Poetic Choices', Music and Culture in Italy from the Middle Ages to the Baroque: A Collection of Essays (Cambridge, Mass., 1984), pp. 271-316.

16. Butchart, op. cit., p. 56.

17. See A. Mazzeo, Tommaso Pecci: madrigalista senese del 1500 (Siena, 1987), p. 6. Laura I was born May 4th 1595, and Laura II September 17th 1601. The naming of these two daughters undoubtedly continues a family tradition which, in my view, strengthens the case of a high regard for Petrarch.

18. D. Arnold, Marenzio, Oxford Studies of Composers (2) (Oxford, 1965), pp. 29-30.

19. Butchart, op. cit., p. 74.

Chapter 2

1. O. Strunk, Source Readings in Music History 3: The Baroque Era (London, 1981), pp. 48-9.
G. C. Monteverdi's use of the word 'melody' is discussed by C. V. Palisca, 'The Artusi-Monteverdi Controversy' in The New Monteverdi Companion, eds D. Arnold and N. Fortune (London, 1985), p. 155.

2. The terminology adopted is that of modern structural analysis and is explained in W. Drabkin, 'A Glossary of Analytical terms', in I. Bent, Analysis (2nd edn, London, 1988), pp. 109-42. See also W. J. Mitchell and F. Salzer, 'A Glossary of the Elements of Graphic Analysis', The Music Forum (Columbia University Press, 1969), vol. 1, pp. 260-8. Other terms are explained as they arise in my text.

3. F. Salzer, Structural Hearing: Tonal Coherence in Music (2nd edn, R/New York, 1982), vol. 1, p. 222.

4. S. Novack, 'The Analysis of Pre-Baroque Music', in D. Beach, ed., Aspects of Schenkerian Theory (New Haven, 1983), p. 127.

5. See C. V. Palisca, op. cit., passim.

6. See H. Schenker, Five Graphic Music Analyses, ed. F. Salzer (New York, 1969).

7. See F. Salzer, 'Heinrich Schenker and Historical Research: Monteverdi's Oimè, se tanto amate' in D. Beach, op. cit., pp. 135-52.

8. See S. K. McClary, 'The Transition from Modal to Tonal Organization in the Works of Monteverdi', (Harvard Univ., Ph.D. thesis, 1976).

9. H. S. Powers, 'Tonal Types and Modal Categories in Renaissance Polyphony', Journal of the American Musicological Society, 34 (1981), p. 439.

10. ibid.

11. C. Monteverdi, Il quarto libro de madrigali a cinque voci (Venice, 1603), NV 1914, RISM M 3467. Modern edition in Tutte le opere di Claudio Monteverdi, ed., G. F. Malipiero, (2nd edn, Vienna, 1954-68), vol. 5, pp. 54-9.

12. G. de Wert, Il settimo libro de madrigali a cinque voci (Venice, 1581), NV 2988, RISM W 884. Modern edition in Collected Works, eds., C. MacClintock and M. Bernstein, CMM 24 (American Institute of Musicology, 1967), vol. VII, pp. 32-37.

13. L. Marenzio, Il settimo libro de madrigali a cinque voci (Venice, 1595), NV 1633, RISM M 560. Modern edition in The Secular Works, eds., S. Ledbetter and P. Myers (New York, 1980), pp. 16-35.

14. G. Chew, 'The Perfections of Modern Music: Consecutive Fifths and Tonal Coherence in Monteverdi', Music Analysis, 8 (1989), p. 255.

15. ibid.

16. B. Pallavicino, Il sesto libro de madrigali a cinque voci (Venice, 1600), NV 2123, RISM P 793.

17. A. Fontanelli, Secondo libro de madrigali senza nome (Venice, 1604), NV 1002.

18. O. Vecchi, Le veglie di Siena (Venice, 1604), NV 2833, RISM V 1053.

19. C. Monteverdi, Il quinto libro de madrigali a cinque voci (Venice, 1605), NV 1922, RISM M 3475. Modern edition in Tutte le opere, vol. 5. pp. 9-13.

20. Pecci's setting is analysed in detail in Chapter 4.

21. A. Gregori, Il primo libro de madrigali a cinque voci (Venice, 1617), NV 1283, RISM G 3814.

22. Of the composers cited only Gagliano sets the epigrammatic version. See G. Tomlinson, Monteverdi and the End of the Renaissance (Oxford, 1987), p. 87. for both versions of the text and a brief discussion.

23. P. De Monte, L'undecimo libro delli madrigali a cinque voci (Venice, 1586), NV 772, RISM M 3379. Modern edition in Philippi de Monte, Opera, ed., B. R. Mann (Leuven Univ. Press, 1988), series D: madrigals, vol. IV, pp. 1-4.

24. C. Monteverdi, Il terzo libro de madrigali a cinque voci (Venice, 1592), NV 1906, RISM M 3459. Modern edition in Tutte le opere, vol. 3, pp. 68-75.

25. G. Caccini, Le nuove musiche (Florence, 1601), NV 450, RISM C 6. Modern edition ed., H. Wiley Hitchcock (Wisconsin, 1970), pp. 77-80.

26. Pecci's setting is analysed in detail in Chapter 3.

27. M. da Gagliano, Il quarto libro de madrigali a cinque voci (Venice, 1606), NV 1581, RISM G 112, see Appendix II for transcription.

28. L. B. Meyer, Emotion and Meaning in Music (Chicago, 1956), p. 223.

29. See Chapter 3 for a detailed analysis.

30. G. Chew, op. cit., p. 261.

31. V. Galilei, Dialogo della musica antica e della moderna (Venice, 1851), in O. Strunk, Source Readings in Music History 2: The Renaissance (London, 1981), p. 125.

32. See Strunk, op. cit., p. 126.

33. T. Campion, 'To The Reader' in P. Rosseter, A Booke of Ayres (London, 1601), f. A2^{v}.

34. If the text is generally perceived to represent a similar style to the music, then the effect is not solely dependent upon the music but becomes a composite of the musical style per se extended by the sentiment of the words. Moreover, in nationalistic styles this coupling can serve purposes of propaganda. Elgar's Pomp and Circumstance March No 1, for example, is widely believed to represent 'Englishness' in music; the addition of the text 'Land of Hope and Glory' extends that Englishness into Imperialism and the two (music and text) combine into a single metaphor now riddled with political connotations which have undergone radical change during the century. The main point here is that something more than the simple fulfilment of text intelligibility is happening and in these circumstances an effect is created beyond that of the pragmatic level.

35. See N. Pirrotta, 'New Glimpses of an Unwritten Tradition', Music and Culture in Italy from the Middle Ages to the Baroque: A Collection of Essays (Cambridge, Mass., 1984), pp. 51-71.

36. Musical speech constitutes a third category of text-expression.

37. A. Willaert, Madrigali a quattro voci (Venice, 1563), NV 3000, RISM W 1130. Modern edition in Adriani Willaert, Opera omnia, CMM 3 (Stuttgart, 1977), pp. 4-7. The text is by Dragonetto.

38. Meyer, op. cit., p. 258.

39. See Strunk, op. cit., p. 127.

40. See J. Haar, Essays on Italian Poetry and Music in the Renaissance, 1350-1600 (California, 1986), passim.

41. J. Culler, 'The Call of the Phoneme' in J. Culler, ed., On Puns: The Foundation of Letters (Oxford, 1988), p. 4.

42. S. Beckett, Murphy (New York, 1952), p. 65 quoted in Culler, op. cit., p. 16.

43. J. Dowland, The Second Booke of Ayres (London, 1600), RISM D 3483. For a full transcription see J. Dowland, Ayres for Four Voices, trans. E. H. Fellowes, eds T. Dart and N. Fortune, Musica Britannica VI (London, 1953), p. 41.

44. See Chew, op. cit., pp. 247-274 for a discussion of consecutives including the opening of Io mi son giovinetta by Monteverdi. Chew does not discuss the relationship between the music and the text of this work.

45. From the fourth book of madrigals (Venice, 1603), modern edition in Tutte le opere, vol. 4., pp. 59-66.

46. See Palisca, op. cit., pp. 127-158.

47. Adapted from P. Sydney, 'The Defence of Poesy' in K. Duncan-Jones, ed., The Oxford Authors: Sir Philip Sydney (Oxford, 1989), p. 216. The original reads '..so [the poet] goeth hand in hand with nature, not enclosed within the narrow warrants of her gifts, but freely ranging only within the zodiac of his own wit'. The sentiment seems equally appropriate to the madrigalist.

48. The methodologies of Schenker and Salzer are both predicated upon the species counterpoint of Fux and so their method of structural analysis is a convenient tool for the musicologist working on the madrigal.

49. T. Hawkes, Structuralism and Semiotics (London, 1977), p. 62.

50. F. Saussure, Course in General Linguistics, eds, C. Bally and A. Sechehaye, trans., W. Baskin (London, 1959), p. 66.

51. Saussure, op. cit., p. 67.

52. G. Gabrieli, Symphoniae sacrae liber secundus (Venice, 1615), RISM G 87. Modern edition in Giovanni Gabrieli, Opera omnia, ed., D. Arnold, CMM 12 (Stuttgart, 1969), vol. 2, pp. 32-55.

53. A methodology similar to that of Salzer is found in D. Gagné, 'Monteverdi's "Ohimè dov'è il mio ben" and the Romanesca', The Music Forum, vol. 6, part 1 (1987), pp. 61-91.

Chapter 3

1. L. Marenzio, Il terzo libro de madrigali a cinque voci (Venice, 1582), NV 1613, RISM M 546. Modern edition in Luca Marenzio, Sämtliche Werke, ed., A. Einstein (Wiesbaden, 1967), vol. 1, pp. 93-5. Marenzio's setting shares some features with I. Baccusi's setting of 'Madonna, poi ch'uccider mi volete' in Il secondo libro de madrigali a sei voci (Venice, 1572), N° 20, NV 200, RISM B 38.

2. The verb 's'anniva' is from the old form of annidarsi meaning 'to hide'.

3. C. Monteverdi, Il quarto libro de madrigali (Venice, 1603). Modern edition in Tutte le opere, vol. 4, pp. 92-5.

4. It is widely believed that Monteverdi's madrigals from the fourth book circulated in manuscript form during the eleven year gap (1592-1603) between the printing of the third and fourth books of madrigals.

5. H. F. Redlich, Claudio Monteverdi: His Life and Works, trans., K. Dale (Oxford, 1952), p. 73.

6. I use the term 'final couplet' in a very broad sense to mean the part of the text which is repeated in a musical setting and gives rise to the madrigal's formal characteristic of A B C ... Z Z'. 'Final couplets' are occasionally found at the end of the prima parte also.

7. This feature will be repeated throughout the analyses of Pecci's madrigals.

8. See Piaga dolce d'Amore from Pecci's second book. This text by Marino is much more deliberate in its intention than Madonna.

9. See T. Carter, 'Caccini's Amarilli, mia bella: Some Questions and a Few Answers', Journal of the Royal Musical Association, 113 (1988), pp. 250-273.

10. G. Caccini, Le nuove musiche (Florence, 1601/2), NV 450, RISM C 6. Modern edition ed., H. Wiley Hitchcock (Wisconsin, 1970), pp. 85-8.

11. A. Agazzari, Il secondo libro de madrigali a cinque voci (Venice, 1606), NV 17, RISM A 386.

12. The version in this manuscript, pp. 97-8, is for canto and untexted bass. It is closest to Pecci but, given that the text presented does not make literary sense, I suggest it be a pseudo-monody with the polyphonic original no longer extant.

13. S. Rossi, Il secondo libro de madrigali a cinque voci (Venice, 1602), NV 2450, RISM R 2753. Modern edition ed., H. Avenary (Tel Aviv, 1989), pp. 30-3.

14. RISM 1601[5]

15. See Chapter 4, pp. 285-9.

16. See Chapter 1. Tantucci presents the book as an emblem of Sienese culture: early opera, with which Rinuccini was much involved, was a Florentine phenomenon.

17. The translation is from Wiley Hitchcock, op. cit., p. 18.

18. 'Sole' had prominent Copernican connotations in the period.

19. See note 10.

20. See transcription in Appendix II.

21. Pecci also spent some time at Rome late in his life.

22. See J. J. Lemprière, D.D., Biblioteca Classica (Reading, 1788). Modern edition (London: Bracken Books, 1984), p. 42. Dr David Hunt, of the Department of Classics, University of Durham kindly informs me that during the 4th-5th centuries an allegorical interpretation of Virgil's first Eclogue was in vogue. In this Amaryllis was made to stand for Rome; in line 5 Virgil is 'teaching the woods to re-echo beautiful Amaryllis (=Rome)'. This interpretation is alluded to in the commentary by Servius, although he is sceptical about it. I think it reasonable to suggest that the allegory was known during the late Cinquecento and early Seicento and that this was a significant factor contributing to the overall popularity of Caccini's Amarilli.

23. Carter, op. cit., p. 263.

24. The name appearing on the print of Le nuove musiche. Caccini was often styled 'Julio Romano' also.

25. Wiley Hitchcock, op. cit., p. 40. Neither NV or RISM give information as to whether a print contains an imprimatur or not, and so it is difficult to establish the precise level of incidence. However, the 49 prints which make up G. Tomlinson, ed., Italian Secular Song 1606-1636: A Seven-Volume Reprint Collection (New York, 1986), do give some indication. Of Tomlinson's prints, which represent a reasonable spread across the country, a mere 3 contain an imprimatur. These are A. Cifra, Li diversi scherzi libro quinto (Rome, 1617), NV 567, RISM C 2221; F. Vitali, Musiche a una e a due voci libro secondo (Rome, 1618), NV 2947, RISM V 2128: and Robletti's

anthology Vezzosetti fiori di varii eccellenti autori (Rome, 1622), RISM 1622[11]. All of these were printed at Rome, but there are many other Roman prints in Tomlinson's selection lacking an imprimatur. Moreover, in the three above-mentioned prints the imprimatur is placed at the bottom of the flyleaf and consists of a couple of lines with abbreviations. This is in stark contrast to Caccini's print, in which the author makes something of an extravagance of the clerical approbation. Phrases such as 'con privilegia' and 'con licenza de' superiori' are found on the frontispieces of some of Tomlinson's prints (including 'con licenza de' superiori' on the prints with imprimaturs) but the exact significance of these is unclear and in any event they are markedly different from Le nuove musiche. There may well be other complicating factors regarding the printing of imprimaturs since Venice was still the most productive centre for music printing during the period, and the relationship with Rome may be a factor in the consideration of imprimaturs in secular music publications. See P. Grendler, 'The Roman Inquisition and the Venetian Press, 1540-1605' in Culture and Censorship in Late Renaissance Italy and France (London, 1981). I am grateful to Dr Jan Rhodes for information on this subject.

26. Wiley Hitchcock, ibid.

27. NV 454, RISM C 11.

28. Cf. 'Foco dell'alma mia' bb. 34 and 44. Monteverdi's O Mirtillo opens with a similar device, d" as $\hat{5}$ supported by B♭ and this may be a cliché for exclamations within the framework of flat-system G final tonal types. See Chew, op. cit., passim.

29. The point here is that C♯-B-A, as a dominant to D, prolongs the plagal by contradicting the authentic species.

30. The version of the text printed in Guarini's Rime (Venice, 1598, R/1621), madrigali XLI, p. 361, has 'stella' for 'sorte' at the end of verse two, thereby altering the rhyme scheme of Pecci's text.

31. (Naples, 1615), RISM 1615.[14]

32. See note 5.

33. See Chapter 2, pp. 66-8.

34. See Chapter 2, pp. 76-8.

35. Monteverdi's Cruda Amarilli, a G2-natural-G tonal type, also has this feature. See Tutte le opere, vol. 5, pp. 1-4.

36. See Chapter 2, pp. 64-5.

37. Appendix III gives a chronological table of the prints.

38. S. Rossi, Il primo libro de madrigali a cinque voci (Venice, 1600), NV 2445, RISM R 2748.

39. F. Stivori, Concenti musicale libro secondo (Venice, 1601), NV 2647, RISM S 6453.

40. G. Del Turco, Il primo libro de madrigali a cinque voci (Florence, 1602), NV 728, RISM D 1498.

41. S. Orlandi, Il primo libro de madrigali a cinque voci (Venice, 1602), NV 2057, RISM O 108.

42. See Chapter 2, pp. 70-3.

43. See Introduction, pp. 26-7.

44. S. F. Mason, A History of the Sciences (New York, 1962), p. 133.

Chapter 4

1. See Chapter 1, pp. 42-5.

2. See Chapter 3, pp. 173-80.

3. The point here is that the madrigalist answers the poet in a way which parallels the 'Muss es sein?' and 'Es muss sein!' of the final movement of Beethoven's Quartet in F major, Op.135.

4. See E. Rosand, 'The Descending Tetrachord: An Emblem of Lament', The Musical Quarterly, vol. 65 (1979), pp. 346-59.

5. The seconda parte of Lamento della ninfa, 'Amor', is entirely built upon the descending bass diatessaron, a-e. See Madrigali guerrieri et amorosi (Venice, 1638), NV 1941, RISM M 3500. Modern editions in Tutte le opere, vol. 8, pp. 286-94.

6. Purcell's version of the bass diatessaron, although chromaticized, produces a similar effect to the Monteverdi madrigal.

7. See C. Rore, Opera omnia, ed., B. Meier, CMM 14 (American Institute of Musicolgy, 1969), vol. 4, pp. 31-2.

8. From 'Essay on Criticism' in The Poems of Alexander Pope: A One-Volume Edition of the Twickenham Pope, ed., J. Butt (Suffolk, 1985), 364-5, p. 155.

9. See Chapter 3, pp. 167-72.

10. J. Lemprière, 'Phyllis', Biblioteca Classica (R/London, 1984), p. 528.

11. See Chapter 3, pp. 105-23.

12. See, for example, Marenzio's 'Vaghi augelletti' in Il quarto libro de madrigali a cinque voci (Venice, 1584), NV 1616, RISM M 549. Modern edition in Sämtliche Werke, vol. 2, pp. 33-5.

13. A. Mazzeo, Tommaso Pecci: madrigalista senese del 1500 (Siena, 1987), p. 6.

14. The sonnet and translation are taken from R. M. Durling, trans., Petrarch's Lyric Poems (Cambridge, Mass., 1976), pp. 490-1.

15. See G. B. Marino, ed., A. Martini, Amori (Milan, 1982). Martini's annotations are found in the 'Commento', pp. 121-3. Martini's original diagram has a for o in v.7.

16. The settings in M. da Gagliano, Il quarto libro de madrigali a cinque voci (Venice, 1606), NV 1581, RISM G 112 and C. Saracini, Le seconde musiche (Venice, 1620), NV 2555, RISM S 911, both accord with the printed version of the text, having 'belle' in verse three. Hence, these two probabaly did not obtain the text directly from the poet.

17. G. B. Marino, La galeria (Venice, 1619). Modern edition ed., M. Pieri, 2 vols (Padua, 1979).

18. See Introduction, pp. 26-7.

19. See Amori, passim.

20. The four works having this characteristic are: O donna troppo cruda; Ahi che'l mio cor; Fui preso, fui ferito and Parlo misero o taccio?

21. J. Roche, 'On the border between motet and spiritual madrigal: early seventeenth-century books that contain motets and vernacular settings' (unpublished paper, Como Musicological Conference, 1989), p. 9.

22. See Culler, On Puns, p. 6.

23. See Chapter 4, pp. 296-302.

24. See Chapter 3, p.181.

25. G. Watkins, Gesualdo: The Man and his Music (London, 1973), pp. 238-9.

26. See Chapter 3, pp. 79-91.

27. The traditional view is the 'diabolus' as the tritone but by Pecci's time this interval had become commonplace.

28. Watkins, op. cit., p. 239.

29. Pecci uses a similar structure for Guarini's Perfidissimo volto; see analysis in Chapter 3.

30. A. Fontanelli, Secondo libro de madrigali senza nome a cinque voci (Venice, 1604), NV 1002, transcription in Appendix II.

31. A. Einstein, The Italian Madrigal (Princeton, 1949), vol. 2, p. 703.

32. Ibid, p. 704.

33. Watkins, op. cit., p. 238.

34. See Introduction, p. 25.

35. See Chapter 3, pp. 167-72.

36. See Monteverdi, Tutte le opere, vol. 5, pp. 5-8.

37. See Introduction, pp. 22-3.

38. O. Vecchi, Le veglie di Siena (Venice, 1604), NV 2833, RISM V 1053, transcription in Appendix II.

39. C. Monteverdi, Il quinto libro de madrigali a cinque voci (Venice, 1605), NV 1922, RISM M 3475, modern edition in Tutte le opere, vol. 5, pp. 9-13.

40. N. Pirrotta, 'Monteverdi's Poetic Choices', Music and Culture in Italy from the Middle Ages to the Baroque: A Collection of Essays (Cambridge, Mass., 1984), p. 271-2.

41. These two were both murderers.

42. A. Gregori, Il primo libro de madrigali a cinque voci (Venice, 1617), NV 1283, RISM G 3814, transcription in Appendix II.

43. See Chapter 2, p. 59.

44. See Chapter 4, pp. 290-5.

45. B. Pallavicino, Il sesto libro de madrigali a cinque voci (Venice, 1600), NV 2123, RISM P 793, transcription in Appendix II.

46. See Chapter 4, pp. 241-7.

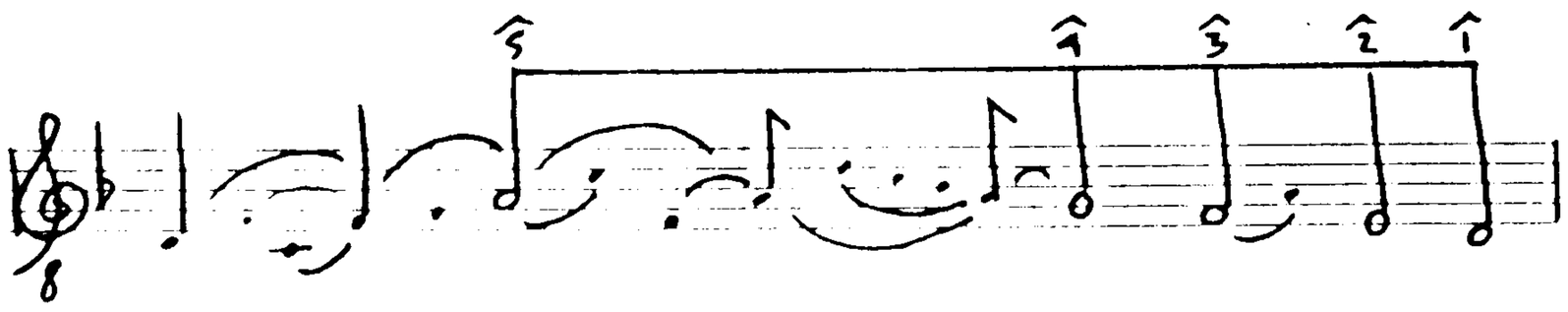
47. cf. Taci bocca bb.20-2.

48. See Chapter 3, pp. 173-80.

49. This assumes that the alteration of a perfect interval is a factor of greater importance than whether it is made diminished or augmented.

Chapter 5

1. The middleground graph of the In nomine is given below.



2. From Canzonette a tre voci del signor Tomaso Pecci gentil'huomo senese (Venice, 1603), NV 2153, RISM P 1109, see transcription in Appendix II. This is the only publication which refers to Pecci's nobility on the title page, and it is the sole instance of a collection reaching the press by Pecci's hand and printed under his own name. The appearance of Piange madonna by Girolamo Giuliani might suggest the latter to have been a pupil of Pecci.

The text of O come è gran martire differs significantly from that set by Monteverdi. Pecci's full text is given below.

O come è gran martire
A celar suo desire,
Quando pura fede
S'ama chi non se'l crede.

Nascosta accolta fiamma,
Chiuso ardor più s'infiama,
E non esconde un petto
Amante ardente affetto.

Chi dell'onde correnti
Tiene il corso; o di venti
Frenar puote il furore;
Chi tien celato Amore?
(Guarini?)

3. Adapted from F. Salzer, Structural Hearing: Tonal Coherence in Music (2nd edn, R/New York, 1982), vol. 2, example 501 c, p. 293. Salzer obviously worked from a transposed version of the original and his background graph showed $\hat{3}$ unsupported; I have amended this and made other insignificant notational alterations.

4. G. Chew, 'The Perfections of Modern Music: Consecutive Fifths and Tonal Coherence in Monteverdi', Music Analysis, 8 (1989), pp. 247-73.

5. See Orfeo, act I in Tutte le opere, vol. 11, pp. 31-7.

6. Shakespeare, Twelfth Night, act I, scene 5.

Appendix I: Facsimiles and Transcriptions of the Dedications from the Madrigal Books

Book One (1602)

(source: NV 2157, RISM P 1105)

AL MOLTO ILLVSTRE
SIG. TOMASO PECCI,
NELL' ACCADEMIA DE FILOMELI
L'INVAGHITO.

DORTO ferma credenza gentilis. Sig mio, che assai di ammiratione sia per apportare in questo punto à vostra Sig. il vedere, che io con ardito e gentile inganno di feruentisimo amore, contrauenendo alla sua modestissima deliberatione, habbia dato alle stampe i suoi diuini Madrigali; Hammi indotto à ciò fare amica gelosia della sua gloria, che da vero affettuoso amore mi è fatta reputare come propria: me n'hanno prestata in oltre nobilissima materia persone doppiamente illustri e nella musica scienza lodatissime: le quali hanno giudicato i suoi musicali cõponimẽti degni d'intera commendatione, & hanno tenuto parimente in sommo preggio i gratiosi spiriti, & i nuoui sentimenti di lei, intorno all'artificiosa maniera del cõporr moderno. Ma sopra tutto hò io ciò fatto incitato da generosa brama di delettar con essi, e giouare altresì à gli amatori, e seguaci di questa leggiadrissima facoltà, nõ mi curando molto dispiacere per auentura ad vn solo, cioè à Lei, doue io scorgeuo poter co'l publico giouamento piacere à ciascheduno, ouero alla più parte de gl'intendenti; nel che mi sono lassato consigliare e gouernare dalla ragione, e non dallo appetito parẽdomi che V. S. la quale con le proprie lodeuoli operationi si allontana per lungo spatio dal volgo, si lasciasse cadere in errore troppo volgare mancando à se stessa della propria lode, defraudando Siena sua Patria del suo splendore, & il mondo della sua gloria; Degnisi per tanto Lei di condonare il souerchio ardimento alla prontissima volontà, & prenda in buon grado la pouera dimostratione del mio ricchissimo affetto; conseruandomi la bramata sua grazia, ch'io donandoli all'incontro la miglior parte di me stesso, la terrò sempre nel mezo del cuore, e del affetto. Di Siena il dì 20. di Giugno. 1602.

Di V.S. molto Illustre.

Affet. Amico, e Ser.

Mariano Tantucci.

Al molto illustre Sig. Tomaso Pecci, nell' Accademia de Filomeli L'Invaghito.

Porto ferma credenza gentiliss. Sig mio, che assai di ammiratione sia per apportare in questo punto a vostra Sig. il vedere, che io con ardito e gentile inganno di ferventissimo amore, contravenendo alla sua modestissima deliberatione, habbia dato alle stampe i suoi divini Madrigali; Hammi indotto a ciò fare amica gelosia della sua gloria, che da vero affettuoso amore mi è fatta reputare come propria: me n'hanno prestata in oltre nobilissima materia persone doppiamente illustri e nella musica scienza lodatissime: le quali hanno giudicato i suoi musicali componimenti degni d'intera commendatione, & hanno tenuto parimente in sommo preggio i gratiosi spiriti, & i nuovi sentimenti di lei, intorno all' artificiosa maniera del compor moderno. Ma sopra tutto ho io ciò fatto incitato da generosa brama di delettar con essi, e giovare altresì a gli amatori, e seguaci di questa leggiadrissima facoltà, non mi curando molto dispiacere per aventura ad un solo, cioè a Lei, dove io scorgevo poter co'l publico giovamento piacere a ciascheduno, ovvero alla più parte de gl'intendenti; nel che mi sono lassato consigliare e governare dalla ragione, e non dallo appetito parendomi che V.S. la quale con le proprie lodevoli operationi si allontana per lungo spatio dal volgo, si lasciasse cadere in errore troppo volgare mancando a se stessa della propria lode, defraudando Siena sua Patria del suo splendore, & il mondo della sua gloria; Degnisi per tanto Lei di condonare il soverchio ardimento alla prontissima volonta, & prenda in buon grado la povera dimostratione del mio ricchissimo affetto; conservandomi la bramata sua grazia, ch'io donandoli all'incontro la miglior parte di me stesso, la terrò sempre nel mezo del cuore, e del affetto. Di Siena il dì 20 di Giugno. 1602,

Di V.S. molto illustre.

Affet. Amico, e Ser.

Mariano Tantucci.

Book Two (1612)

(source: NV 2161, RISM P 1116)

ALL'ILLVSTRISSIMO
ED ECCELLENTISSIMO
PRINCIPE
IL SIGNOR DON FRANCESCO
MEDICI.

VESTI Componimenti, di Musica di Tommaso mio figliuolo per esser nati nel Principato del Gran Ferdinando Padre Serenissimo di V. E. e per esser ella oramai diuenuta vna perfettissima armonia d'ogni più pregiata virtù con molta ragione portano in fronte il chiarissimo nome di lei, alla cui protezzione non haurei ardito di raccomandarli, se non hauessero hauuta (si come si dice) l'ultima mano dell'Autore, e se non hanessi saputo da molti amici miei, che quell'opere stampate in vita di lui, si sotto'l nome d'Inuaghito, come sotto'l suo propio, erano state riceuute da gli intendenti con laude non ordinaria. ora Eccellentissimo Principe, le si compiacerà di pregiar quelle, accogliendole non meno, che le cose rare so che saranno riceuute con applauso generale. Gradisca perciò, l'effetto, e scusi'l desiderio, il quale non ha riguardo di metter'a pericolo il parto dell'ingegno d'vn Figliuolo per assicurar quello della volontà d un Padre, onde spero d'esser laudato dell'intenzione, e non accusato da V. E. dell'ardimento, merce della natural benignità sua, che è tale, quale già si vede lo splendore della felicità del suo ingegno, e dell'altre sue pellegrine qualità, che la douranno bén prestamente metter'in possesso d'immortal gloria, dalla quale prenderanno vita queste composizioni, e tanto varranno per merito, quanto sarà loro da V. E. conceduto di fauore. N. S. le doni ogni perfezzione di prosperità, e di grazie, e le fo vmilissima riuerenza.

Di Siena il di 1. Febraro M D C X I I.

Di V. S. Illustrissima, ed Eccellentissima

Vmilissimo, e deuotissimo Seruitore

Ermonide Pecci.

All' illustrissimo ed eccellentissimo principe Il Signor Don Francesco Medici

Questi Componimenti di Musica di Tommaso mio figliuolo per esser nati nel Principato del Gran Ferdinando Padre Serenissimo di V.E. e per esser'ella ora mai divenuta una perfettissima armonia d'ogni più pregiata virtù con molta ragione portano in fronte il chiarissimo nome di lei, alla cui protezzione non havrei ardito di raccomandarli, se non havessero havuta (si come si dice) l'ultima mano dell' Autore, e se non havessi saputo da molti amici miei, che quei opere stampate in vita di lui, sì sotto'l nome d'Invaghito, come sotto'l suo propio, erano state ricevute da gli intendenti con laude non ordinaria. [O]ra Eccellentissimo Principe, se si compiacerà di pregiar queste, accogliendole non meno, che le cose rare so che saranno ricevute con applauso generale. Gradisca perciò, l'effetto, e scusi'il desiderio, il quale non ha riguardo di metter'a pericolo il parto dell'ingegno d'un Figliuolo per assicurar quello della volontà d'un Padre, onde spero d'esser laudato dell'intenzione, e non accusato da V.E. dell'ardimento, merce della natural benignità sua, che è tale, quale già si vede lo splendore della felicità del suo ingegno, e dell'altre sue pellegrine qualità, che la dovranno ben prestamente metter'in possesso d'immortal gloria, dalla quale prenderanno vita queste composizioni, e tanto varranno per merito, quanto sarà loro da V.E. conceduto di favore. N.S. le doni ogni perfezzione di prosperità, e di grazie, e le fo umilissima riverenza.

Di Siena il dì 1. Febraro MDCXII

Di V.S. Illustrissima, ed Eccellentissima

Umilissimo, e devotissimo Servitore

Ermonide Pecci.

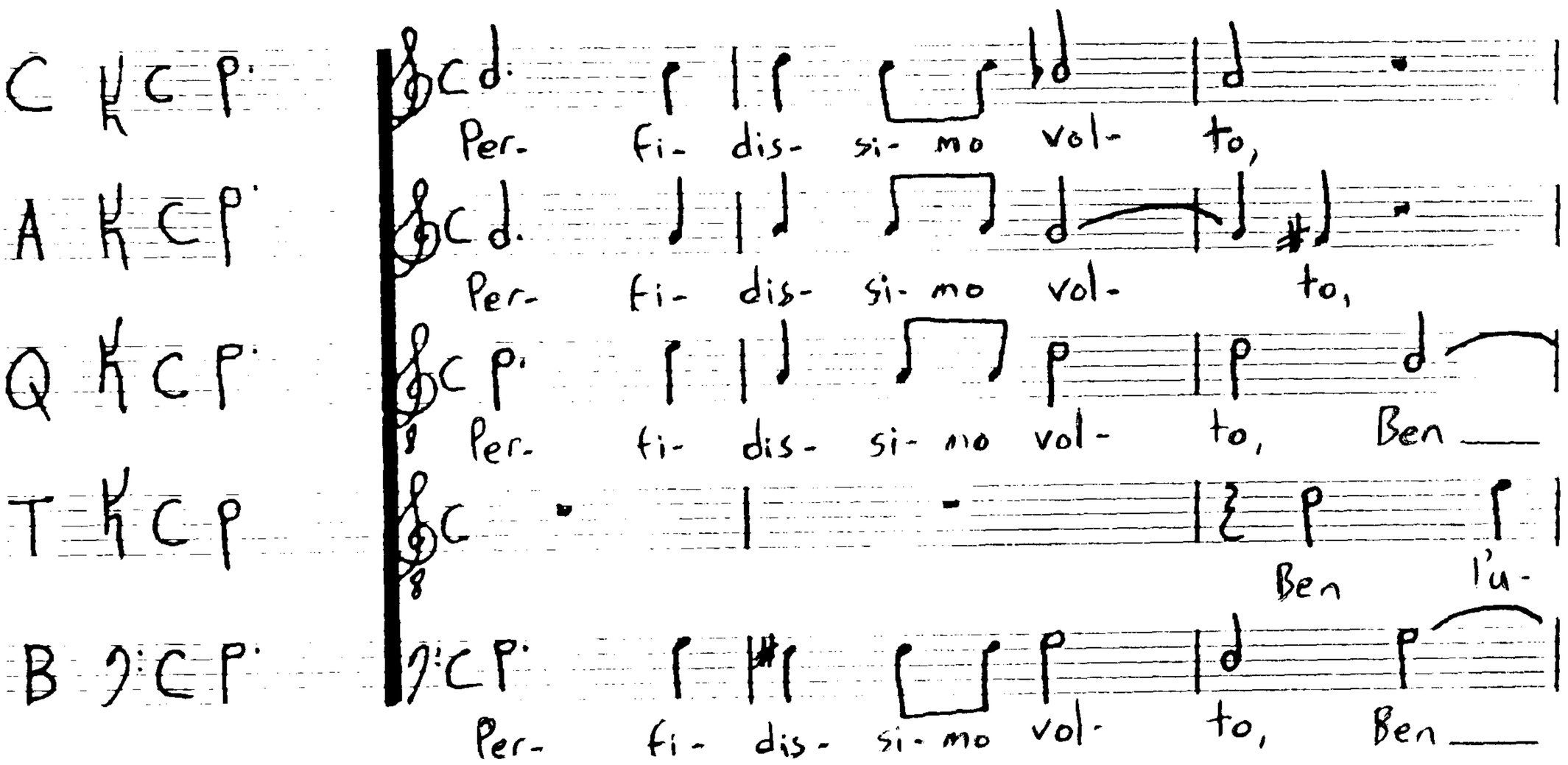
Appendix II

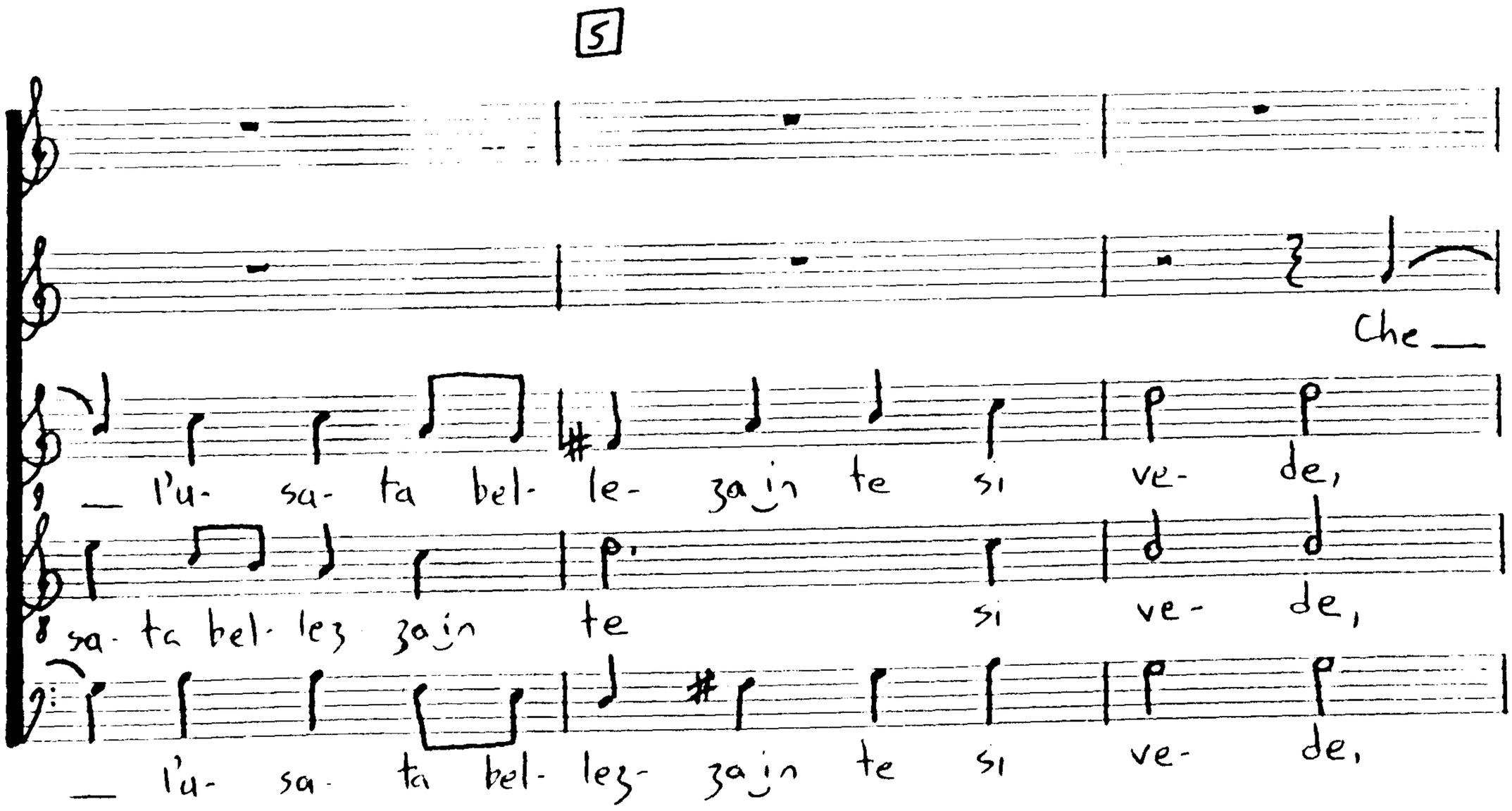
Marco da Gagliano

Perfidissimo volto

Il quarto libro de madrigali a cinque voci

(Venice, 1606)





Che mi con- su- ma_il co-

— mi con su- ma_il co- - re,

Che mi con- su- ma_il co-

10

re, Ma non l'u- sa- ta fe- de. Ah,

Ma non l'u- sa- ta fe- de. Ah,

Ma non l'u- sa- ta fe- de.

Ma non l'u- sa- ta fe- de. Ah,

Ma non l'u- sa- ta fe- de.

re, Ma non l'u- sa- ta fe- de.

se tu per- di_a- mo-

se tu per- di_a- mo-

se tu per- di_a- mo-

Ah, se tu per- di_a- mo-

re, Per- ché se- co non per- dian- cor va- ghez-

re, Per- ché se- co non per- dian- cor va- ghez-

Per- ché se- co non per- dian- cor va- ghez- -

re, Per- ché se- co non per- dian- cor va- ghez-

re, Per- ché se- co non per- dian- cor va- ghez-

Za, O non hai pa- ri- a la bel-

Za, O non hai pa- ri- a

Za, O non hai pa- ri- a

Za, O non hai pa- ri- a la bel- tà fer-

Za O non hai pa- ri- a la bel-

20

tà fer- mez- za? Ah,

la bel- tà fer- mez- za?

mez- za?

tà fer- mez- za? Ah,

se tu per- di_a- mo- re,

Ahi, se tu per- di_a- mo-

se tu per- di_a- mo-

se tu per- di_a- mo-

25

Per- ché se- co non per- di_an- cor va- ghez- za, O

re, Per- ché se- co non per- di_an- cor va- ghez- za, O non

re, Per- ché se- co non per- di_an- cor va- ghez- za, O non hai

Per- ché se- co non per- di_an- cor va- ghez - za, O non hai

re, Per- ché se- co non per- di_an- cor va- ghez- za, O non

non hai pa- ri_a la bel- tà fer- mez- za?

hai pa- ri_a la bel- tà fer- mez- za?

pa- ri_a la bel- tà, a la bel- tà fer- mez- za?

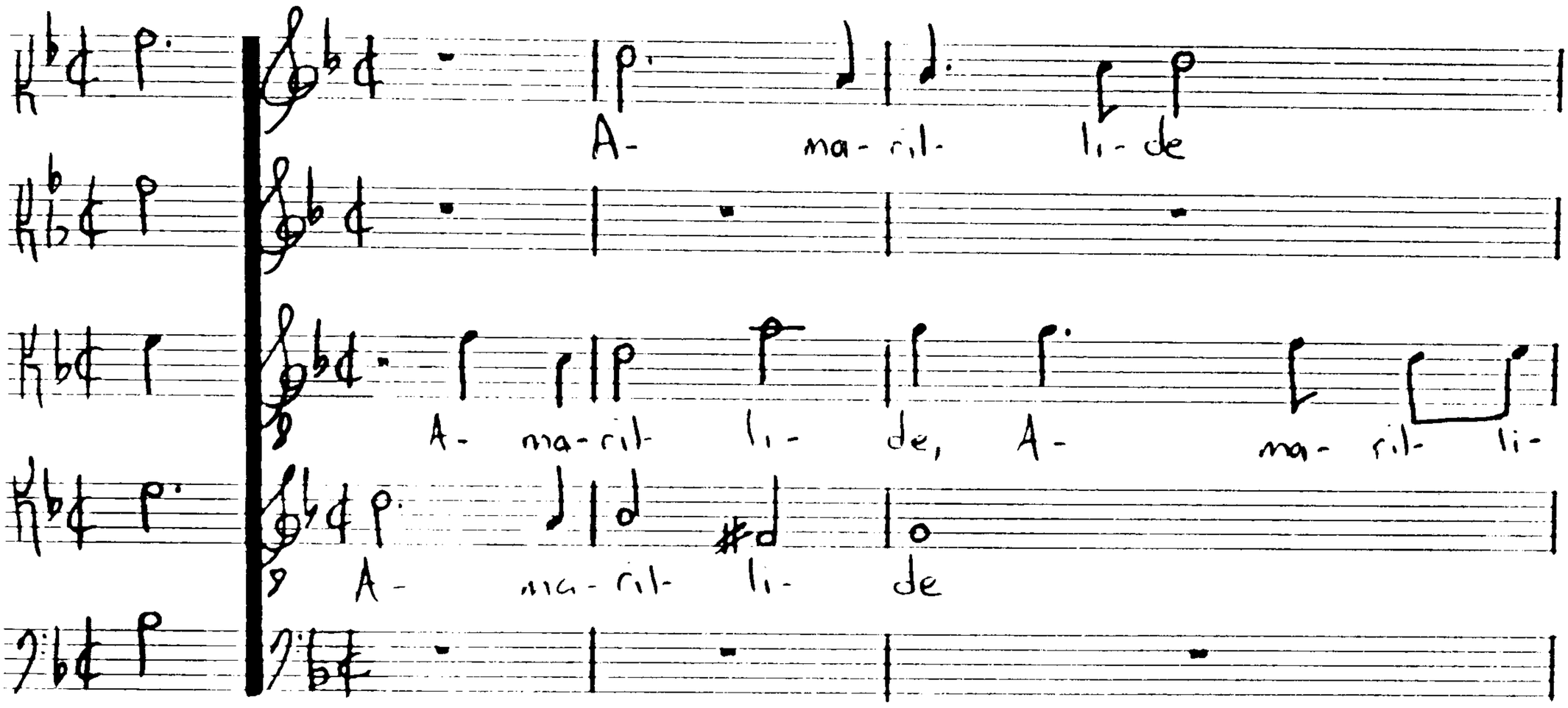
pa- ri_a la bel- tà, a la bel- tà fer- mez- za?
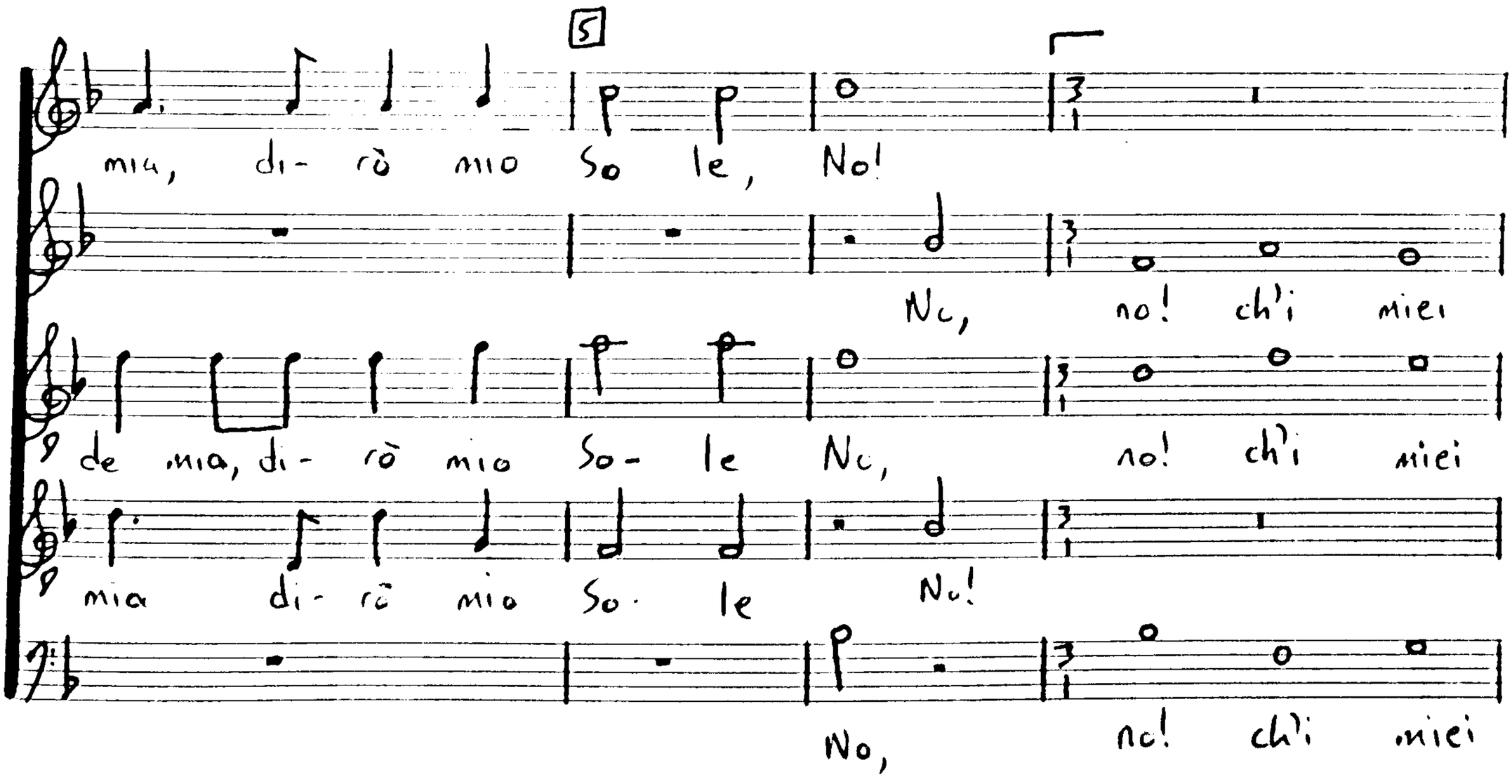
hai pa- ri_a la bel- tà fer- mez- za?

Agostino Agazzari

Amarillide mia

GB Lbl MS Egerton 3665 ff. 325 & 324





10

Più se- re- nar, più se- re-
gior- ni o- scu- ri
Più se- re- nar
gior- ni o- scu- ri
Più se- re- nar
Più se- re- nar,
più se- re-
gior- ni o- scu- ri
Più se- re-

15

nar più ral- le- grar non cu- ri,
più ral- le- grar non cu- ri, più se- re- nar
più ral- le- grar non cu- ri,
nar più se- re-
nar più se- re-

più ral- le- grar non cu-
più ral- le- grar non cu-
più ral- le- grar non cu-
nar più ral- le- grar non cu-

20

ri. Di- rò mio cor mia vi- - - -

ri. Di- rò mio cor mia vi- -

ri. Di- rò mio cor mia vi- ta?

Di- rò mio cor mia vi- - - ta? Ah,

Di- rò mio cor mia vi- - ta? Ah,

ta?

Ah,

ta, di- rò mio cor mia vi- ta? Ah,

Ah,

25

che non vuo le, ah, che non vuo- le Ne

che non vuo le

Ne può

che non vuo le, ah, che non vuo- le Ne

ah, che non vuo- le Ne

che non vuo- le

Ne può

30

può dol- ci pa- ro- le For-

dol- ci pa- ro- le

può dol- ci pa- ro- le For-

può dol- ci pa- ro- le For-

dol- ci pa- ro- le For-

35

mar, for- mar lin- gua do- len- te.

for- mar lin-

mar, for- mar lin- gua do- len- te, lin-

mar

for- mar

mar

40

Di- rò ve- ra- ce- men- te,

- gua do- len- te. Di- rò ve-

- gua do- len- te. Di- rò ve- ra- ce- men- te, di-

Di-

Di- rò ve- ra- ce- men- te,

1) 'lingua ddente' missing in MS

di- rò ve- ra- - - - - ce- men- te!

ra- - - - ce- men- te, di- rò ve- ra- - - ce- men- te!

rò ve-ra- ce- men- te!

rò ve-ra- ce men- te!

di- rò ve- ra- ce- men- te!

45

Fo- co del- l'al- ma mia che m'ar- d'e fug- gi Ri-

Fo- co del- l'al- ma mia che m'ar- d'e fug- gi

Fo- co del- l'al- ma mia che m'ar- d'e fug- gi

Fo- co del- l'al- ma mia che m'ar- d'e fug- gi

Fo- co del- l'al- ma mia che m'ar- d'e fug- gi

50

splen- di- da gli- oc- chi al- men se'l cor di-

Ri- splen- di- da gli- oc- chi al- men se'l cor

Ri- splen- di- da gli- oc- chi al- men se'l cor

strug- gi.

di- strug- - gi.

Ri- splen- di_g gli_oc- chi_al-

— di- strug- gi. Ri- splen- di_g gli_oc- chi_al-

Ri- splen- di_g gli_oc- chi_al-

55

Ri- splen- di_g

Ri-

men se'l cor — di- strug- - gi, ri-

men se'l cor di- strug- - gi,

men se'l cor di- strug- gi,

gli_oc- chi_al- men se'l cor di- strug- -

splen- di_g gli_oc- chi_al- men se'l cor di- strug- -

splen- di_g gli_oc- chi_al- men

ri- splen- di_g gli_oc- chi_al-

ri- splen- di_g gli_oc- chi_al-

60

gi' se'l cor di- strug- gi' ri-

gi' se'l cor di - strug - gi'

se'l cor di- strug- gi' ri-

men ri- splen- di-

splen- di- gliec- chi- al- men se'l cor

splen- di- gliec- chi- al- men se'l

gliec- chi- al- men

splen- di- gliec- chi- al- men se'l

65

se'l cor di- strug- gi'

di- strug-

cor di- strug- gi'

se'l cor di- strug-

cor di- strug- gi'

Alfonso Fontanelli

Era l'anima mia

Secondo libro de madrigali senza nome a cinque voci

(R/Venice, 1609)

C
A
Q
T
B

E- ra l'a- ni- ma mi- a Già

E- ra l'a- ni- ma mi- a Già

E- ra l'a- ni- ma mi- a Già

E- ra l'a- ni- ma mi- a Già

5

É lan- guia

pres- so a l'ul- ti- m'ho- re, É lan-

pres- so a l'ul- ti- m'ho- re, É lan-

pres- so a l'ul- ti- m'ho- re,

pres- so a l'ul- ti- m'ho- re,

co me lan- gue_al- ma che mo- re;

guia co me lan- gue_al- ma che mo-

guia co me lan- gue_al- ma che mo-

Quan- d'a- ni- ma più bel-

rei Quan- d'a- ni- ma più bel- la e

re, Quan- d'a- ni- ma più bel-

Quan- d'a- ni- ma più bel- la

Quan- d'a- ni- ma più bel-

15

la_e più gra- di- ta Vol- se

più gra- di-

la e più gra- di- ta Vol- se lo

e più gra- di- ta

la_e più gra- di- ta Vol- se

lo sguar- d'in si pie- to so gi-

- se lo sguar- d'in si pie- to- so

sguar- d'in si pie- to. so gi-

lo sguar- d'in si pie- to. so

20

ro, Che mi ri-

gi- ro, che mi ri- ten- ne in vi-

ro, Che mi ri- ten- nein

ro, che mi ri- ten- ne, che mi ri-

gi- ro, che mi ri- ten- nein

ten- nein vi- ta. Pa- rean dir que' bei

vi- - - - ta. Pa- rean dir que' bei

ta.

ten- nein vi- ta. Pa- rean dir que' bei

vi- ta. Pa- rean dir que' bei

25

lu- mi: 'Deh per- ché ti con- su- mi? Non

lu- mi: 'Deh per- ché ti con- su- mi? Non

'Non

lu- mi: 'Deh per- ché ti con su- mi? Non

lu- mi. 'Deh per- ché ti con su- mi? Non

30

miè si ca- roil cor, on- d'io re- spi- ro,

miè si ca- roil cor, on- d'io re- spi- ro, Co-

miè si ca- roil cor, on- d'io re- spi- ro,

miè si ca- roil cor, on- d'io re- spi- ro,

miè si ca- roil cor, on- d'io re- spi- ro,

Co me se' tu, cor mi-

me se' tu, cor mi-

Co- me se' tu, cor mi-

Co- me se' tu, cor mi-

Co- me se' tu, cor mi-

1) p

35

c. Se mio ri,ci- mè,

c Se mio ri,ci- mè, 0

c Se mio ri,ci- mè, se mio- ri,ci-

c Se mio-

c

Se mio ri,ci- mè, non mio- ri tu,

se mio ri,ci- mè, non

mè,

mè, non

mo- ri,ci- mè, non mio- ri tu,

40

mio ri'i-

o, non

mio ri tu, mio ri'i-

o,

mio ri tu, mio- ri'i- - o, non mio-

mio- ri'i-

o, non

1) cf b. 46 2) extra breve rest 3) a 4) a

49

mo- ri tu, mo- ri-

non mo- ri tu, mo- ri- -

non mo- ri tu, mo ri-

ri tu, non mo- ri tu, mo- ri-

mo- ri tu, mo- ri-

o. Se mo- ri,oi- mè,

o. Se mo- ri,oi. mè,

o. Se

o. Se mo- ri,oi- mè,

o.

50

se mo- ri,oi- mè, non

se mo- ri,oi- mè,

mo- ri,oi- mè,

se mo- ri,oi- mè,

Se mo- ri,oi- mè, non

1) f 2) g cf Q bb. 55-6.

mo- ri tu, mo- ri-

non mo- ri tu, mo- ri-

non mo- ri tu, mo ri- -

mo- ri tu, mo ri-

55

o, non mo- ri tu,

o, non mo-

o, non mo- ri tu,

non mo- ri

o, non mo- ri tu,

mo- ri-

ri tu mo- ri- -

non mo- ri tu, mo ri-
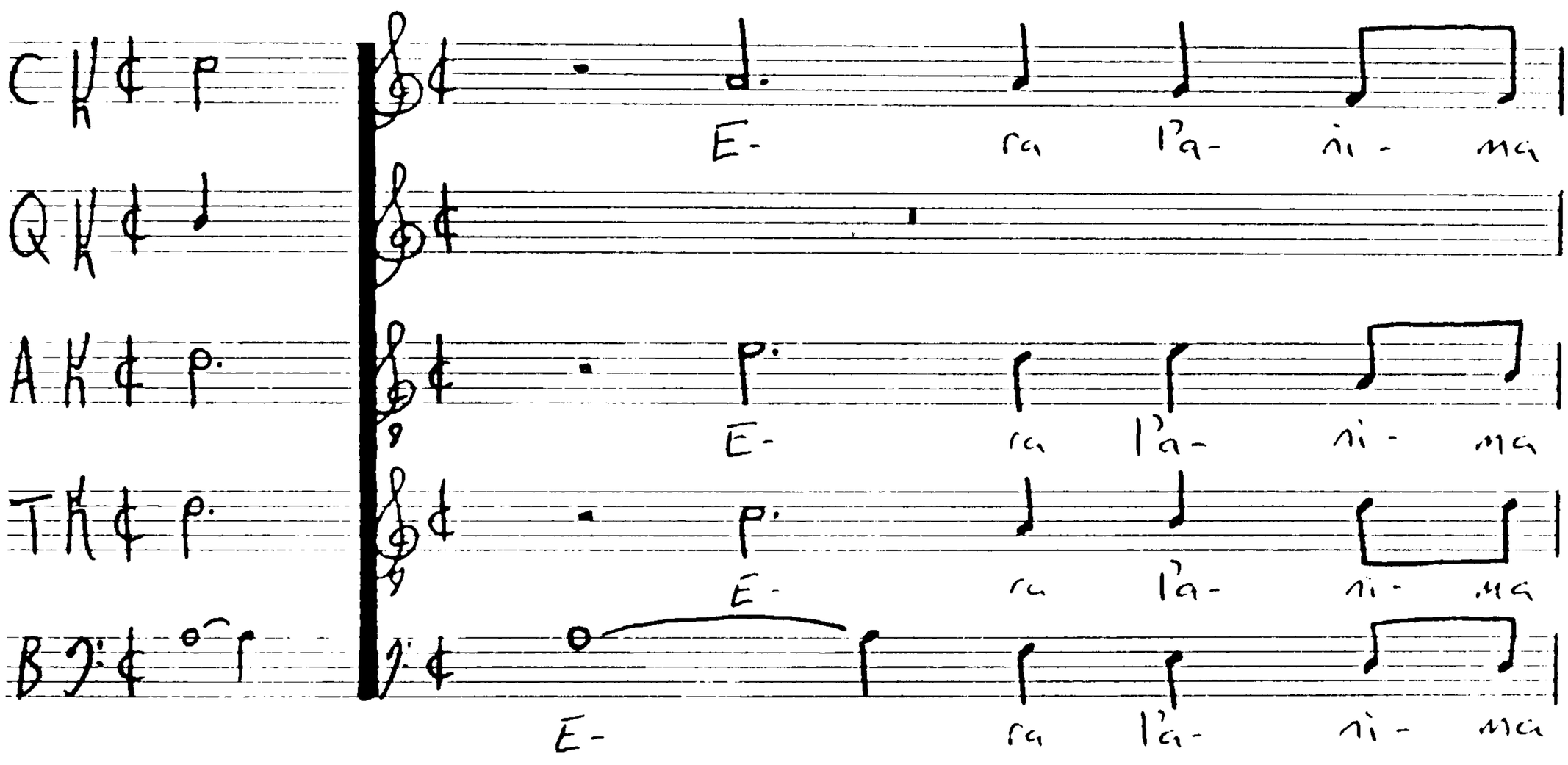
tu, mo- ri-

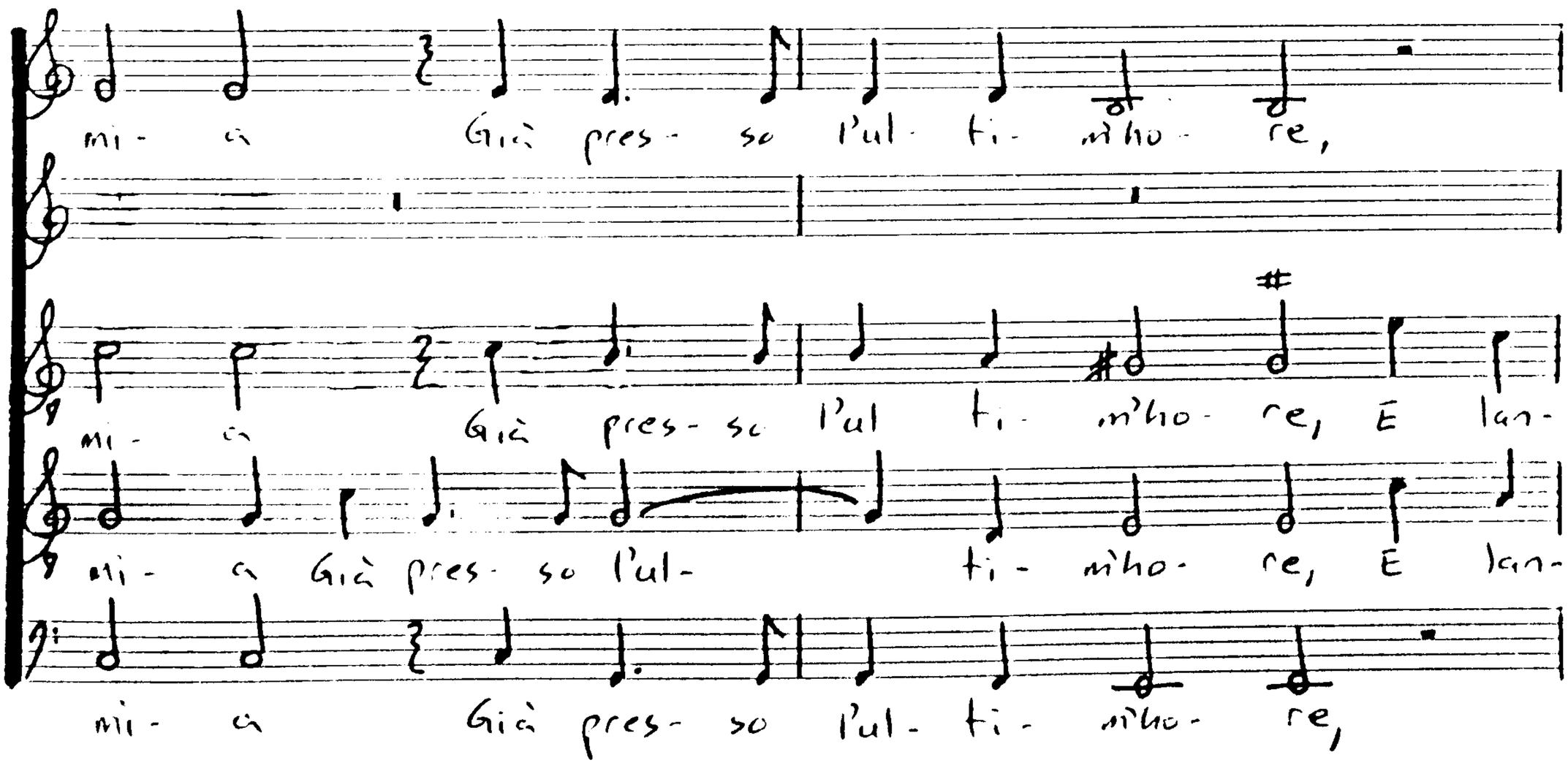
mo- ri-

Orazio Vecchi

Era l'anima mia

Le veglie di Siena (Venice, 1604)





5

E lan- gui-a co- me lan- - gu'al- ma che mo- - re; Quan-

Quan-

guia co me lan- gu'al- ma che mo- - re; Quan-

guia co me lan-gu'al- ma che mo- re;

E lan- gui-a co me lan- gu'al- ma che mo- re;

d'a- ni- ma più bel- l'e più, e

d'a- ni- ma più bel l'e più gra-

d'a- ni- ma più bel- l'e più gra-

Quan- d'a- ni- ma più bel- l'e

Quan- d'a- ni- ma più bel- l'e

più gra- di- ta Vol- se lo sguar- do in si pie- to- so

di- - ta Vol- se lo sguar- do in si pie- to- so

di- - ta Vol- se lo sguar- do in si pie- to- so

più gra- di- ta

più gra- di- ta

10

gi- ro, che mi ri- ten- n'in vi- - ta, vol-

gi- ro, che mi ri- ten- n'in vi- ta, vol-

gi- ro, che mi ri- ten- n'in vi- ta,

Vol- se lo

Vol-

- se lo sguar- do in si pie-

- se lo sguar- do in si pie- to-

vol- se lo sguar- do in si pie- to- - - -

sguar- do in si pie- to-

- se lo sguar- do in si pie- to-

to- so gi- ro, che mi ri- ten- n'in

- so gi- ro, che mi ri- ten- n'in

so gi- ro, che mi ri-

so gi- ro, che mi ri-

Che mi ri- ten- n'in vi- ta.

vi- ta, che mi ri- ten' n'in vi-

ten- n'in vi- - - - - ta.

Che mi ri- ten - n'in vi- - - - -

ten- n'in vi- ta.

[15]

Pa-rean dir, pa-rean dir que' bei lu- mi: 'Deh per-ché

ta. Pa-rean dir, pa-rean dir que' bei lu- mi: 'Deh

Pa-rean dir que' bei lu- mi: 'Deh per-ché

ta.

ti con su - mi?' Pa- rean dir que' bei lu- mi:

per-ché ti con-su- mi?' Pa- rean dir que' bei lu- mi:

ti con- su- mi?' Pa- rean dir que' bei lu- mi:

Pa- rean dir que' bei lu- mi:

Pa- rean dir que' bei lu- mi:

'Deh per-ché ti con-su- mi? Non m'è si

'Deh per-ché ti con-su- mi? Non m'è si

'Deh per-ché ti con-su- mi? Non m'è si

'Deh per-ché ti con-su- mi? Non m'è si

Deh per-ché ti con- su- mi! Non m'è si

20

ca- ro il cor, on- d'io re- spi- ro,

ca- ro il cor, on- d'io re- spi- ro,

ca- ro il cor, on- d'io re- spi- ro, Co- me se' tu,

ca- ro il cor, on- d'io re- spi- ro, Co- me se' tu, cor

ca- ro il cor, on- d'io re- spi- ro, Co- me se' tu, cor

Co- me se' tu, cor mi- o. Se mo-

Co- me se' tu, cor mi- o.

cor mi- o. Se mo- ri, chi- mè,

mi- o Se mo- ri, chi- mè ohi-

mi- o. Se mo- ri, chi-

25

ri-chi- mè, Se mo ri-chi- mè non

chi- mè, Se mo ri-chi- mè non

mè, Se mo- ri-chi- mè non

mè, non

mo- ri tu, non mo ri tu, mo- ri-

mo- ri tu, non mo- ri tu, mo- ri- o,

mo- ri tu, non mo- ri tu, mo- ri- o, non

mo- ri tu, non mo- ri tu, mo-

mo- ri tu, non mo- ri tu, mo- ri- o,

o, mo- ri- o, non mo- ri tu,

non mo- ri tu, mo- ri- o, non mo- ri tu,

mo- ri tu, mo ri- o, non mo- ri tu, non mo- ri

ri- o, non mo- ri tu, non

30
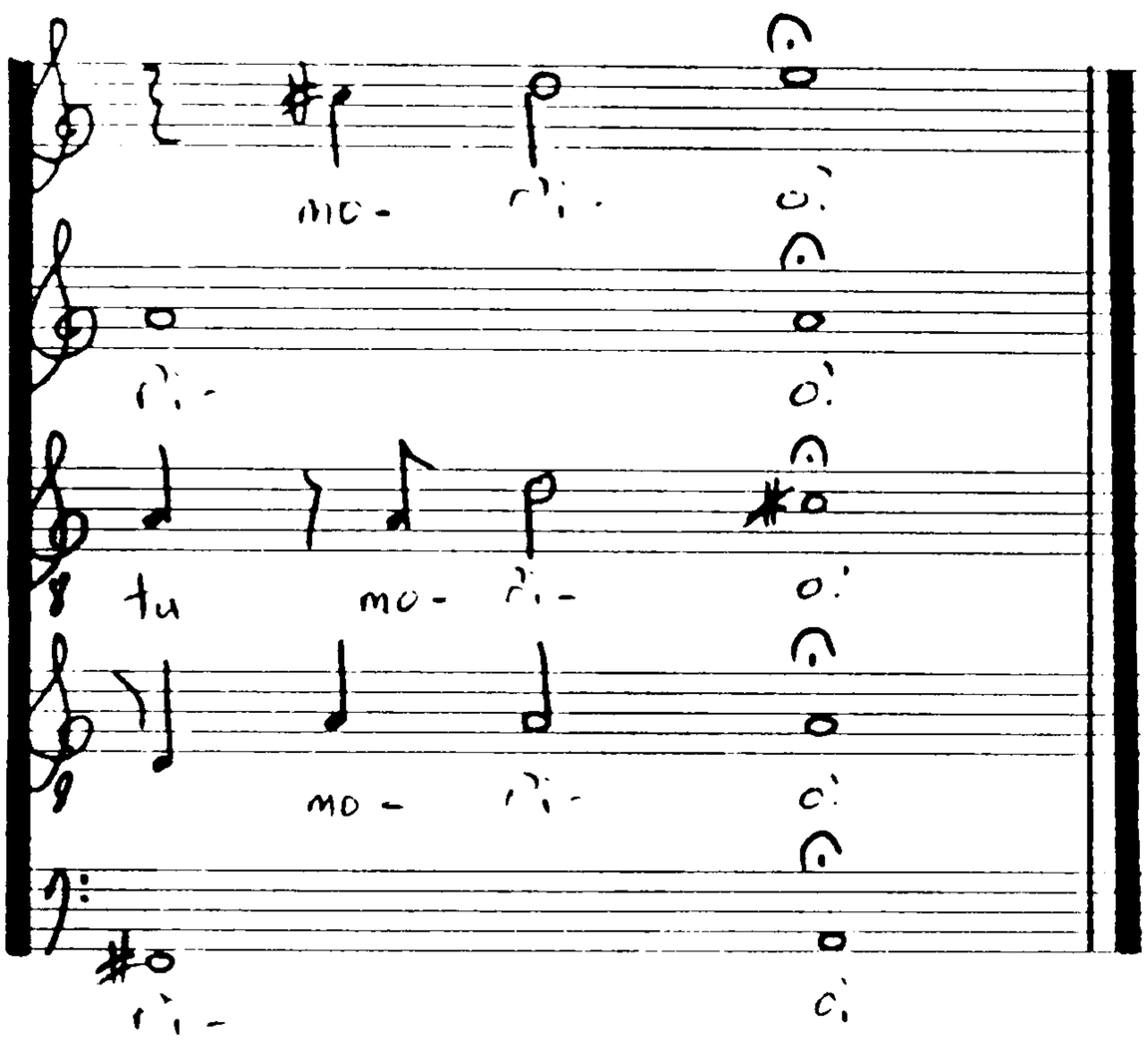
non mo- ri tu mo ri- o, mo- ri- o,

non mo- ri tu mo ri- o, non mo- - ri tu mo-

tu, mo- ri- o, non mo- ri

mo- ri tu, non mo ri tu, non mo- ri tu

tu mo- ri- o, non mo- ri tu mo-
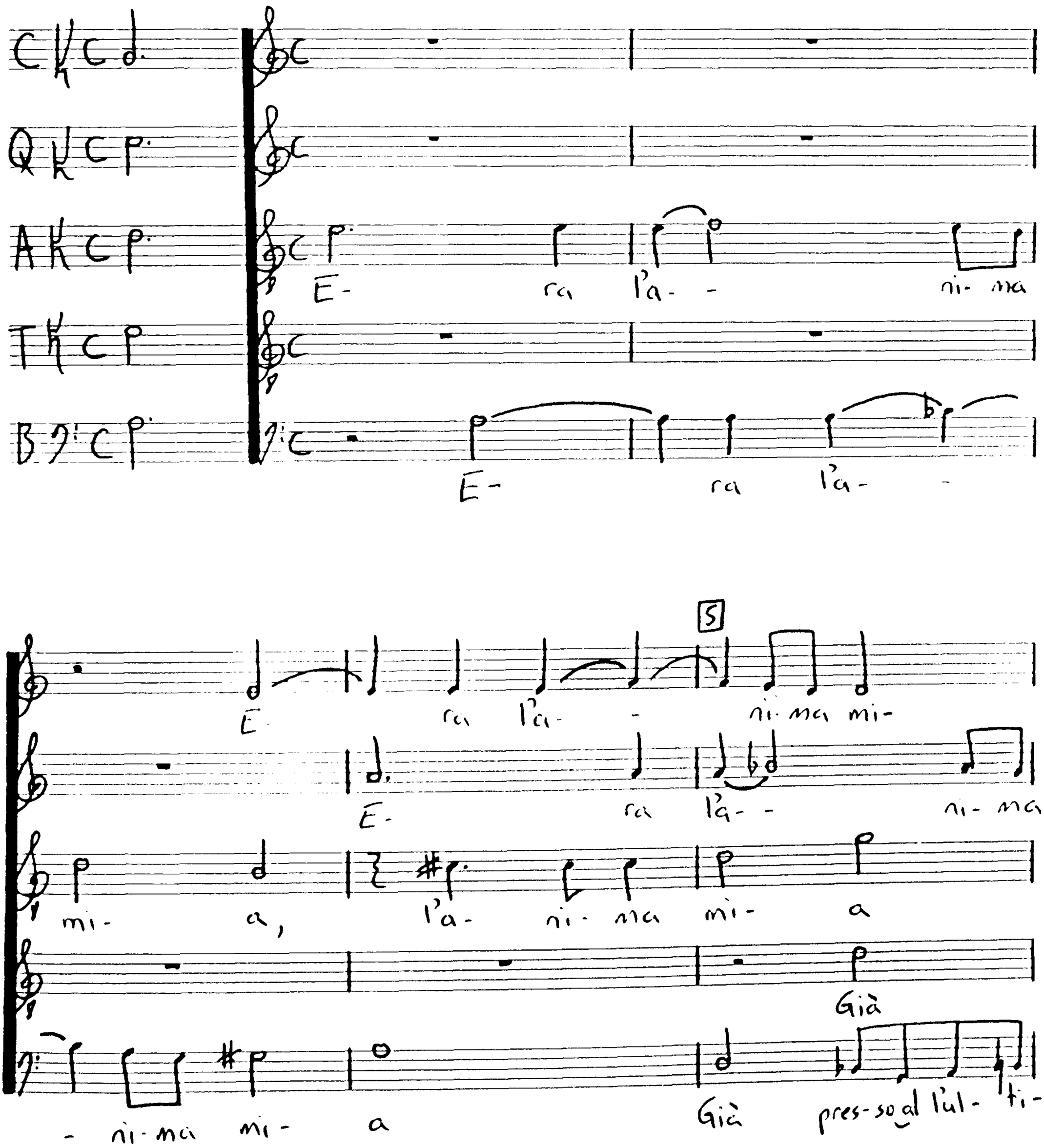


Annibale Gregori

Era l'anima mia

Il primo libro de madrigal a cinque voci

(Venice, 1617)



a Già pres- so al- l'ul- ti- mo re,

mi- a Già pres- so al- l'ul- ti-

Già pres so al- l'ul- ti- mo

pres so al- l'ul- ti- mo re,

mo re, già pres- so al- l'ul- ti-

mo re, E lan- guia co- me lan- gu'al-

mo re, E lan- guia co- me

re, E lan- guia co me lan- gu'al- ma

mo re, E lan- guia co me lan- gue,

che mo- re, e lan-

E lan- guia

15

lan- guia co- me lan gu'al- ma che mo-

come lan- gu'al- ma che mo- re, che mo-

guia co me lan- gu'al- ma che mo- -

co me lan- gue, co me lan- gu'al- ma che mo-

re; Quan- d'a- ni- ma più bel- la e più gra-

Quan- d'a- ni- ma più bel- la e più gra-

re; Quan- d'a- ni- ma più bel- la e più gra-

re; Quan- d'a- ni- ma più bel- la e più gra-

re; Quan- d'a- ni- ma più bel- la e più gra-

20

di- ta

di- ta Vol- se lo sguar- d'in si pie- to- so

di- ta Vol- se lo sguar- d'in si pie- to-

di- ta Vol-

di- ta

Che mi ri- ten- nein vi-
gi - - - ru, Che mi ri- ten- nein
- se lo sguar- d'in si pie- to sc
Vol- se lo

25
ta, in si pie- to sc
vi - - - ta, che mi ri-
Che mi ri- ten- nein vi- ta, che mi ri-
gi - - - ru, Che mi ri- ten- nein vi- - -
sguar- d'in si pie to su gi- - - -

gi - - - ru, che mi ri- ten- nein vi- ta.
ten- nein vi- ta. Pa- reun
ten ne, che mi ri- ten- nein vi- ta.
- ta, in vi- ta,
ro Che mi ri- ten- nein vi- ta.

30

fa- rem dir quei bei lu- - mi: 'Deh

dir quei bei lu- mi: 'Deh per- ché ti_

fa- rem dir quei bei lu- mi: 'Deh per-

35

per- ché ti con- su- mi?

_ con- su- - - - - mi?

ché ti con- su- mi?

'Non

'Non mè si ca- ro_il

'Non

mè si ca- ro_il cor,

cor, on- d'io re- spi- ro,

mè si ca- ro_il cor,

on- d'io re-

mè sì cu- ro il cor, on- d'io re- spi-

on- d'io re- spi- ro,

cor, on- d'io re- spi- ro,

- spi- ro, re- spi- ro,

Co-

40

ro, Cu- me sei tu, cor mi-

Co me sei tu, cor mi- o, cor mi-

Co me sei tu, sei tu, cor mi-

Co me sei tu, cor mi- o, cor mi-

me sei tu, cor mi-

45

o. Se mo- ri,

o. chi- mè, non mo- ri tu,

o.

mo- ro i-

o. Se mo- ri, chi- mè, non

o.

mo- ri- o, non mo- ri tu,

non mo ri, mo- ri-

o, chi- mè, non mo- ri tu, mo-

mo ri tu, se mo ri, chi-

se mo ri, chi- mè, non

50

mo- ri- o, chi- mè, non mo- ri

o, chi- mè, non mo- ri tu,

ri- o, non mo- ri

mè, non mo ri tu, mo- ri- o, mo ri-

mo ri tu, mo- ri- o, non

55

tu, non mo ri tu, mo- ri- o.

mo- ri- o, non mo- ri tu, mo- ri- o.

tu, mo- ri- o.

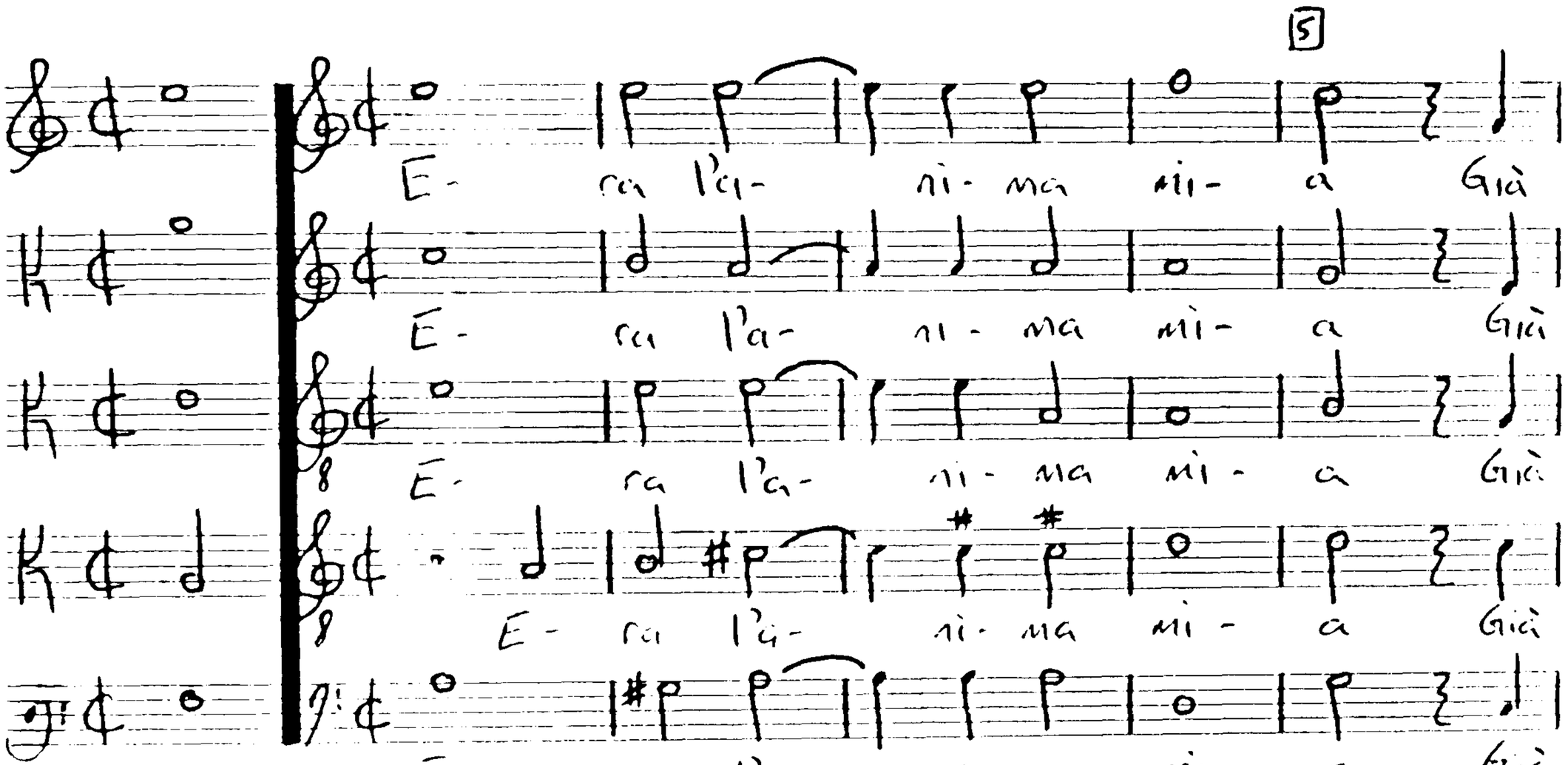
- o.

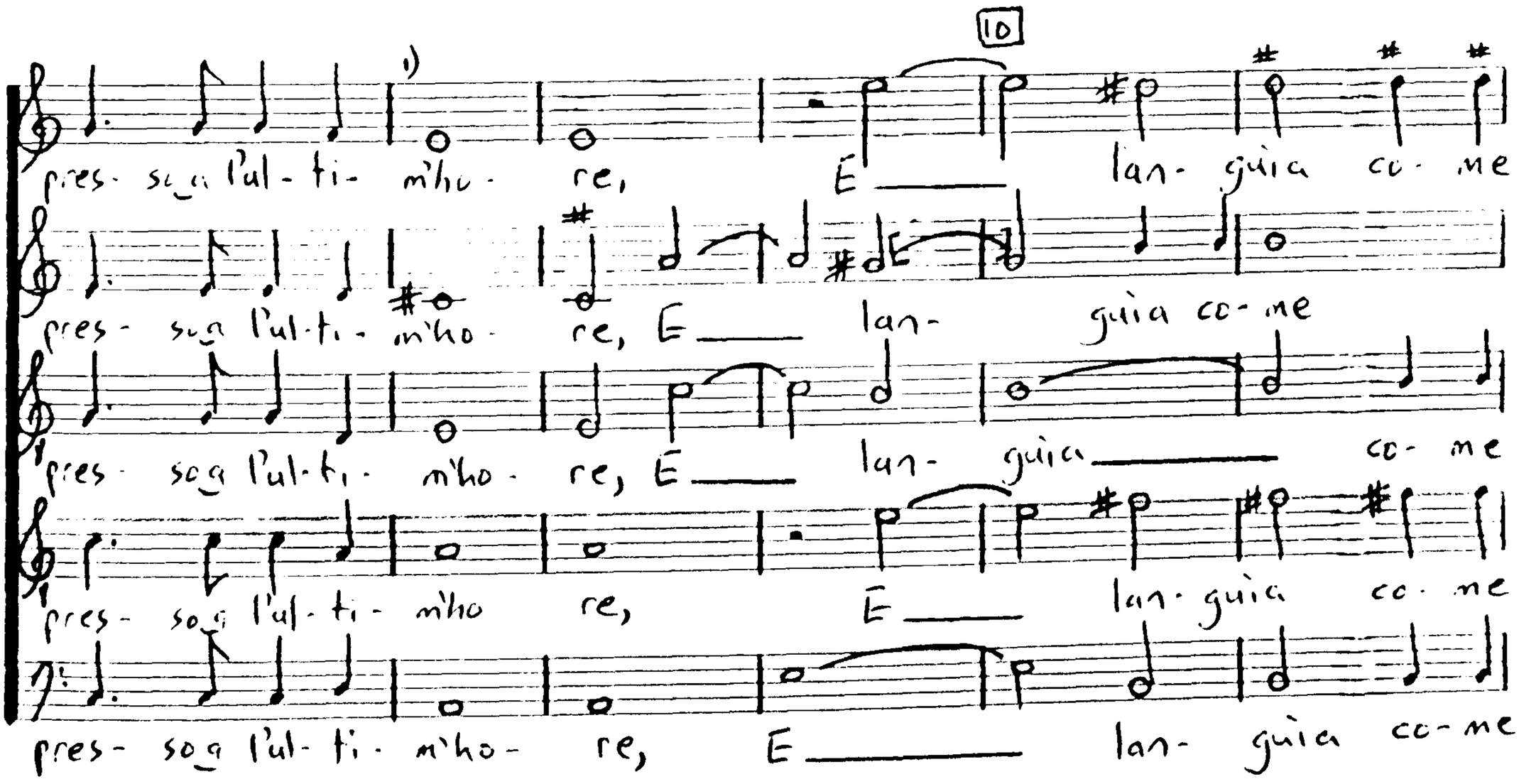
mo- ri tu, mo- ri- - o.

Benedetto Pallavicino

Era l'anima mia

GB Lbl MS Egerton 3665 ff.232^{v}-233^{v}





i) hora in all parts

15

lan- gue_el ma che mo- re; Quan-do_a- ni-

lan- gue_el- ma che mo- re; Quan- do_a- ni-

lan- gue_el- ma che mo- re;

lan- gue_el- ma che mo- re; Quan-do_a- ni-

lan- gue_el- ma che mo- re;

20

ma più bel- la_e più gra- di- ta

ma più bel- la_e più gra- di- - ta

Vol- se lo sguar- -

ma più bel- la_e più gra- di- ta

Vol- se lo sguar-

25

Vol- se lo sguar- -

Vol- se lo sguar- do, vol- se lo sguar-

do, vol- se lo sguar-

Vol- se lo ___ sguar- - do

do, vol- se lo sguar-

do in si pie- to- so

do in si pie- to - so gi- -

do in si pie- to- so

do in si pie- to- so

gi- do do do pie- to- so

do in si pie- to- so

30

gi- - - -

40

ta, che mi ri- ten- nein vi- ta,

ta. Pa- rean dir quei bei lu- mi,

ta. Pa- rean dir quei bei lu- mi, pa- rean

ta. Pa- rean dir

ta. Pa- rean dir

45

che mi ri- ten- nein vi- ta.

pa- rean dir quei bei lu- mi:

dir quei bei lu- mi, che mi ri- ten- nein vi- ta.

quei bei lu- mi, quei bei lu- mi:

quei bei lu- mi:

50

'Deh perché ti con- so-

'Deh perché ti con- so-

'Deh perché ti con- so-

55

mi, deh ____ per- ché

'Deh ____ per- ché ti con- su- mi, ti

mi, ____ deh ____ per- ché

mi, deh ____ per- ché ti con- su-

'Deh ____ per- ché ti con- su- -

60

ti con- su- mi? Non m'è si ca- ro il cor, on-

con- su- - mi? Non m'è si ca- ro il cor, on-

ti con- su- mi?

- - mi? Non m'è si ca- ro il cor, on-

- - mi? Non m'è si ca- ro il cor, on-

65

d'io re- spi- ro, non m'è si ca- ro il cor, on- d'io re- spi-

d'io re spi- ro, non m'è si ca- ro il cor, on- d'io re- spi-

Non m'è si ca- ro il cor, on- d'io re- spi-

d'io re- spi- - - ro,

d'io re- spi- ro,

70

Co- me sei tu, cor mi- o, co- me

Co- me sei tu, cor mi- o, co- me

Co- me sei tu, cor mi- o, co- me

Co me sei tu, cor mi- o, co- me

Co- me

75

sei tu, cor mi- o. Se mo- ri,chi-

sei tu, cor mi- o Se mo- ri,chi-

sei tu, cor mi- o. Se mo- ri,chi-

sei tu, cor mi- - o. Se mo- ri,chi-

sei tu, cor mi- o. Se mo ri,chi-

mè

se mo-

mè, se mo- ri,chi-

mè, se mo- ri,chi- mè,

mè, se mo- ri,chi- mè se mo-

mè, se mo- ri,chi-

80

ri - chi - mè, non mo - ri

mè, non mo - ri tu, mo -

non mo ri tu,

ri - chi - mè,

mè,

non mo - ri

85

tu, mo - ri - o, mo - ri - o,

ri - o, mo ri - o, mo - ri -

non mo - ri tu, mo - ri -

mo ri - tu,

tu, mo ri - o, mo - ri -

90

mo - ri - o, mo

o, mo ri - o, mo - ri -

mo ri -

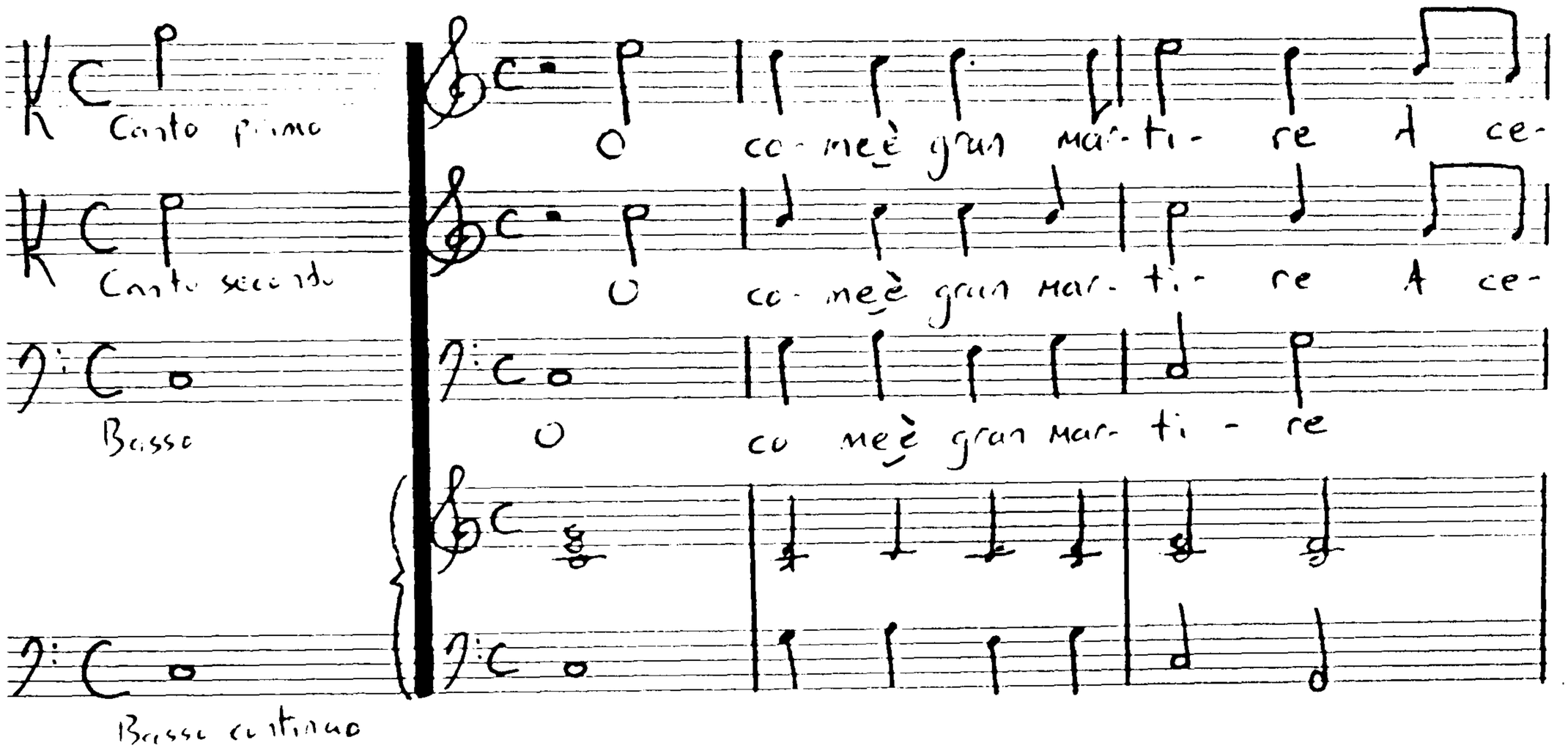
o, mo - ri -

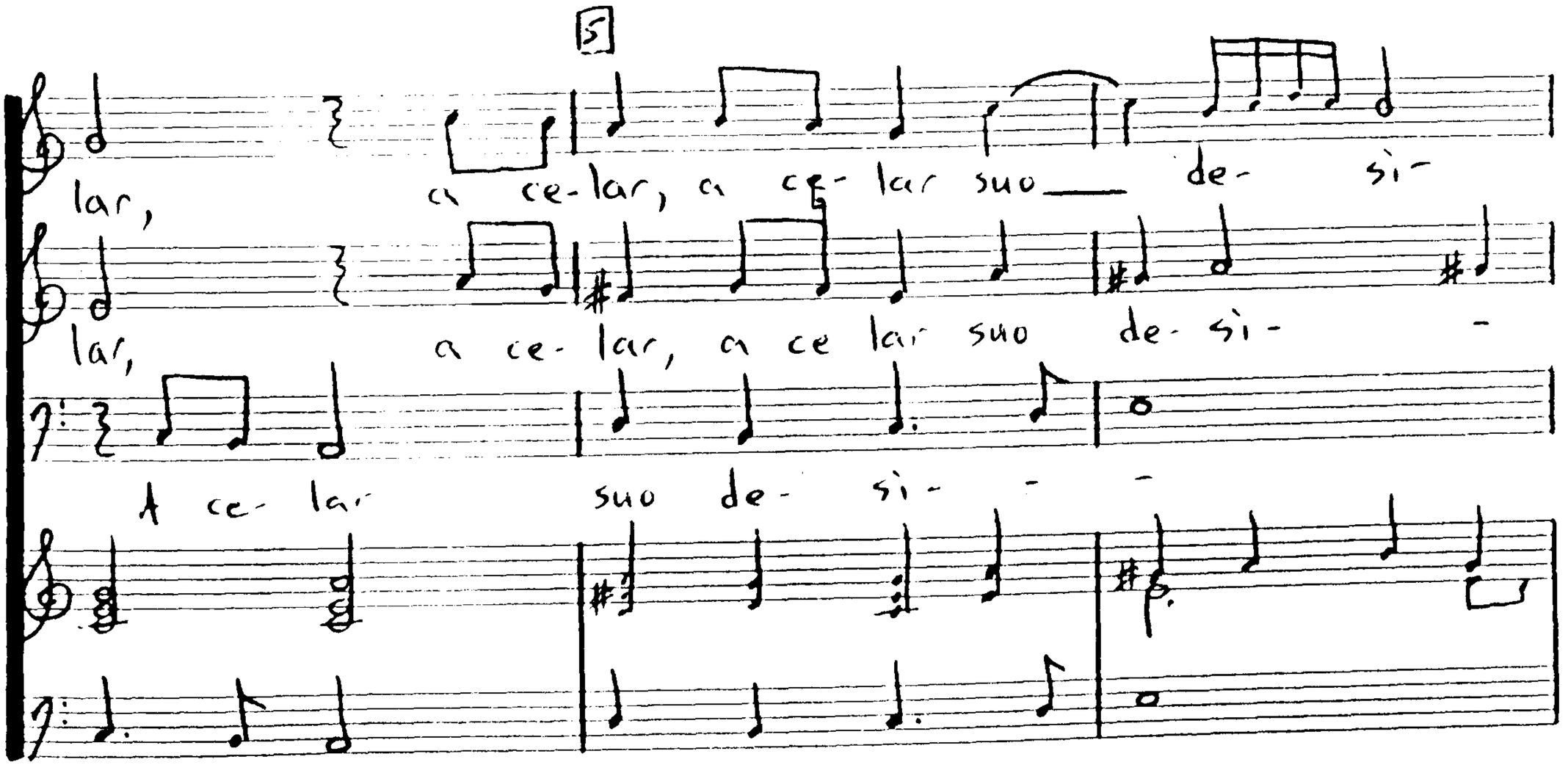
Tommaso Pecci

O come è gran martire

Canzonette a tre voci

con il basso continuo (Antwerp: Phalèse, 1624)





re, Quan- do con pu- ra fe- de s'a- ma chi

re, Quan- do con pu- ra fe- de s'a-

re, Quan- do con pu- ra fe- de s'a- ma

10

non se'l cre- - de, s'a- ma chi

ma chi non si cre- de, s'a- ma chi non

chi non si cre- de, s'a- ma chi non

non se'l cre- de. de.

se'l cre- - de. de.

se'l cre de. de.

O Donna troppo cruda (Guarini)

Rossi	(Venice, 1600), NV 2445.
Pecci	
Grabbe	(Venice, 1609), NV 1264.
Quagliati	(Rome, 1611), NV 2293.
Freddi	(Venice, 1614), NV 1018.
Marini	(Venice, 1618), NV 1721.
Grandi	(Venice, 1622), NV 1277.
Vitali	(Florence, 1623), NV 2944.

Fui preso (Anon.)

De Monte	(Venice, 1595), NV 778.
Pecci	

Parlo misero o taccio? (Guarini)

Rossi	(Venice, 1600), NV 2445.
Stivori	(Venice, 1601), NV 2647.
Del Turco	(Florence, 1602), NV 728.
Orlandi	(Venice, 1602), NV 2057.
Pecci	
Caletti	(Venice, 1604), NV 463.
Ghisuaglio	(Venice, 1604), NV 1186.
Pallavicino	(Venice, 1604), NV 2126.
Usper	(Venice, 1604), NV 2779.
Radesca	(Milan, 1605), NV 2300.
Bartolini	(Venice, 1606), NV 255.
Crivelli	(Venice, 1606), NV 656.
D'India	(Milan, 1606), NV 823.
De Puente	(Naples, 1606), NV 2284.
Dentice	(Naples, 1607), NV 811.
Salzilli	(Naples, 1607), NV 2537.
Capilupi	(Venice, 1608), NV 485.
Cifra	(Venice, 1608), NV 570.
Liberti	(Venice, 1608), NV 1511.
Negri	(Venice, 1608), NV 2014.
Bonini	(Florence, 1609), NV 393.
Casentini	(Venice, 1609), NV 498.
Cirullo	(Venice, 1609), NV 583.
Rognoni Taeggio	(Venice, 1613), NV 2359.
Marsolo	(Venice, 1614), NV 1733.
Monteverdi	(Venice, 1619), NV 1936.
Porto	(Venice, 1619), NV 2258.
Anerio	(Rome, 1621), NV 70.
Gesualdo	(Naples, 1626), NV 1178.
Scacchi	(Venice, 1634), NV 2570.
Columbini	(Antwerp, 1640), NV 597.

Io disleal? (Guarini)

Pallavicino	(Venice, 1600), NV 2123.
Pecci	
Banchieri	(Venice, 1605), NV 211.
Radesca	(Milan, 1605), NV 2300.
Ghizzolo	(Venice, 1608), NV 1194.
Cirullo	(Venice, 1609), NV 583.
Bernardi	(Rome, 1611), NV 334.
Del Turco	(Florence, 1614), NV 729.
Visconti	(Florence, 1615), NV 2935.
Ceresini	(Venice, 1627), NV 547.
Vitali	(Venice, 1629), NV 2945.
Tantucci	(Siena, n.d.), NV 2698.
Bianchi	(Bologna, 1675), NV 357.

O come sei gentile (Guarini)

Il Verso	(Venice, 1601), NV 1336.
Stivori	(Venice, 1601), NV 2647.
Pecci	
Massaino	(Venice, 1604), NV 1751.
Orlandi	(Venice, 1605), NV 2058.
Barbarino	(Venice, 1606), NV 240.
De Puente	(Naples, 1606), NV 2284.
Scialla	(Naples, 1610), NV 2592.
Quagliati	(Rome, 1611), NV 2293.
Cesana	(Venice, 1613), NV 551.
Francia	(Venice, 1613), NV 1012.
Marsolo	(Venice, 1614), NV 1733.
Marini	(Venice, 1617), NV 1720.
Rontani	(Rome, 1618), NV 2365.
Monteverdi	(Venice, 1619), NV 1936.
Banchieri	(Venice, 1626), NV 216.
Scacchi	(Venice, 1634), NV 2570.
Grancino	(Milan, 1646), NV 1266.

Pallidetto mio Sole (Marino)

Pecci	
Il Verso	(Venice, 1605), NV 1328.
Salzilli	(Naples, 1607), NV 2537.
Liberti	(Venice, 1608), NV 1511.
Kapsberger	(Rome, 1609), NV 1360.
Scialla	(Naples, 1610), NV 2592.
Negri	(Venice, 1611), NV 2015.
Porta	(Venice, 1612), NV 2247.
Rognoni Taeggio	(Venice, 1613), NV 2359.
Ugolini	(Venice, 1615), NV 2777.

Sospir che del bel petto (Marino)

Ghisuaglio	(Venice, 1604), NV 1186.
Marsolo	(Venice, 1604), NV 1728.
Mayone	(Naples, 1604), NV 1760.
Pecci	
Il Verso	(Venice, 1605), NV 1328.
Brunetti	(Venice, 1606), NV 436.
Orlandi	(?, 1606 or 8), NV 2059.
Scialla	(Naples, 1610), NV 2592.
Schütz	(Venice, 1611), NV 2589.
Taroni	(Venice, 1612), NV 2710.
Nenna	(Naples, 1613), NV 2016.
Ugolini	(Venice, 1615), NV 2777.
Albano	(Naples, 1616), NV 35.
Civita	(Venice, 1616), NV 584.
D'India	(Venice, 1616), NV 829.
Cossa	(Venice, 1617), NV 633.
Pace	(Venice, 1617), NV 2078.
Saracini	(Venice, 1624), NV 2557.
De Hodemont	(Antwerp, 1625), NV 1317.
Giramo	(Naples, 1630), NV 1257.
Huygens	(Paris, 1647), NV 1327.

Quel neo (Marino)

Colaianni	(Venice, 1603), NV 592.
Pecci	
Pace	(Venice, 1613), NV 2079.
D'India	(Venice, 1616), NV 829.
S. Pietro del Negro	(Venice, 1620), NV 2553.
Delipari	(Venice, 1630), NV 702.
Cremonese	(Venice, 1636), NV 654.
Huygens	(Paris, 1647), NV 1327.

Quel usignol (Anon.)

Pecci	
Costa	(Venice, 1640), NV 644.

Piaga dolce d'Amore (Marino)

Pecci	
Bianciardi	(Venice, 1605), NV 360.
Giamberti et al.	(Rome, 1623), NV 1205.

Del più leggiadro (Marino)

Pecci	
Cremonese	(Venice, 1636), NV 654.

Era l'anima mia (Guarini)

Pallavicino	(Venice, 1600), NV 2123.
Fontanelli	(Venice, 1604), NV 1002.
Pecci	
Vecchi	(Venice, 1604), NV 2833.
Monteverdi	(Venice, 1605), NV 1922.
Cifra	(Venice, 1608), NV 570.
Liberti	(Venice, 1608), NV 1511.
Francia	(Venice, 1613), NV 1012.
Rubini	(Venice, 1615), NV 2470.
Pari	(Palermo, 1616), NV 2140.
Radesca	(Venice, 1616), NV 2305.
Benedetti	(Florence, 1617), NV 324.
Gregori	(Venice, 1617), NV 1283.
Scacchi	(Venice, 1634), NV 2570.

Donna se m'ancidete (Anon.)

Gesualdo	(Ferrara, 1595), NV 1163.
Pecci	

Appendix III: Chronological List of Concordances*

Book One

Amarillide mia (Rinuccini)

Dentice	(Naples, 1602), NV 810.
Pecci	
Rossi	(Venice, 1602), NV 2450.
Agazzari	(Venice, 1606), NV 17.
Il Verso	(Palermo, 1617), NV 1329.

Perfidissimo volto (Guarini)

De Monte	(Venice, 1586), NV 772.
Monteverdi	(Venice, 1592), NV 1906.
Bona	(Venice, 1601), NV 378.
Caccini	(Florence, 1601/2), NV 450.
Dentice	(Naples, 1602), NV 810.
Pecci	
Il Verso	(Venice, 1603), NV 1333.
Orlandi	(Venice, 1605), NV 2058.
Gagliano	(Venice, 1606), NV 1581.
Capilupi	(Venice, 1608), NV 485.
De Bellis	(Naples, 1608), NV 694.
Rontani	(Florence, 1610), NV 2362.
Benetti	(Florence, 1611), NV 322.
Ghizzolo	(Venice, 1614), NV 1189.
Olivieri	(Rome, 1617), NV 2051.
Cifra	(Rome, 1623), NV 574.

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* This index is ordered according to year of printing and alphabetically within each year. Pecci's second book is deemed to have been completed by 1604 and, hence, appears as though printed that year. The NV numbers are given to identify each print.

Capello	(Venice, 1617), NV 483.
Cossa	(Venice, 1617), NV 633.
Milanuzzi	(Venice, 1620), NV 1848.
Colombi	(Venice, 1621), NV 596.
Rossi	(Venice, 1622), NV 2456.
D'India	(Rome, 1624), NV 831.
Saracini	(Venice, 1624), NV 2558.
De Hodemont	(Antwerp, 1625), NV 1317.
Ferrari	(Venice, 1628), NV 938.

Book Two

Ch'io mora? (Marino)

Rossi	(Venice, 1603), NV 2453.
Bolognini	(Naples, 1604), NV 375.
Marsolo	(Venice, 1604), NV 1728.
Mayone	(Naples, 1604), NV 1760.
Pecci	
Fattorin	(Venice, 1605), NV 913.
Il Verso	(Venice, 1605), NV 1328.
Barbarino	(Venice, 1606), NV 240.
Brunetti	(Venice, 1606), NV 436.
Liberti	(Venice, 1608), NV 1511.
Scialla	(Naples, 1610), NV 2592.
Pace	(Venice, 1612), NV 2081.
Priuli	(Venice, 1612), NV 2282.
Pace	(Venice, 1613), NV 2079.
Dognazzi	(Venice, 1614), NV 843.
Rubini	(Venice, 1615), NV 2470.
Ugolini	(Venice, 1615), NV 2776.
Palozzotto Tagliavia	(Naples, 1617), NV 2087.
Torre	(Venice, 1622), NV 2736.
Tropea	(Naples, 1622), NV 2764.
Sabbatini	(Venice, 1626), NV 2502.
Bucchianti	(Venice, 1627), NV 438.
Bellante	(Venice, 1629), NV 294.
Camarella	(Venice, 1633), NV 466..
Vignali	(Venice, 1640), NV 2903.
Dognazzi	(Rome, 1647), NV 544.

O chiome erranti (Marino)

Massaino	(Venice, 1604), NV 1751.
Montella	(Naples, 1604), NV 1879.
Pecci	
Gagliano	(Venice, 1606), NV 1581.
Marsolo	(Venice, 1607), NV 1730.
Grabbe	(Venice, 1609), NV 1264.
D'India	(Venice, 1611), NV 826.
Priuli	(Venice, 1612), NV 2282.
Dognazzi	(Venice, 1614), NV 843.
Grandi	(Venice, 1615), NV 1271.
Rubini	(Venice, 1615), NV 2470.
Ugolini	(Venice, 1615), NV 2777.
Cifra	(Rome, 1617), NV 572.
Cossa	(Venice, 1617), NV 633.
Marini	(Venice, 1618), NV 1721.
Landi	(Venice, 1619), NV 1380.
Saracini	(Venice, 1620), NV 2555.
Tropea	(Naples, 1622), NV 2764.
Vitali	(Venice, 1625), NV 2950.
Banchieri	(Venice, 1626), NV 216.
Gesualdo	(Naples, 1626), NV 1178.
Ferrari	(Venice, 1628), NV 938.
Scacchi	(Venice, 1634), NV 2570.
Huygens	(Paris, 1647), NV 1327.

Amor, io parto (Guarini)

De Monte	(Venice, 1594), NV 800.
Savioli	(Venice, 1597), NV 2563.
Capilupi	(Venice, 1599), NV 484.
Pallavicino	(Venice, 1600), NV 2123.
Bargnani	(Venice, 1601), NV 249.
Caccini	(Florence, 1601/2), NV 450.
Pecci	
Liberti	(Venice, 1608), NV 1511.
Salzilli	(Naples, 1611), NV 2538.
Rubini	(Venice, 1615), NV 2470.
Columbi	(Venice, 1621), NV 596.
Tantucci	(Siena, n.d.), NV 2698.
Bononcini	(Bologna, 1678), NV 397.

Dolcissimo sospiro (Rinuccini)

Gesualdo	(Ferrara, 1595), NV 1163.
Venturi del Nibbio	(Venice, 1598), NV 2865.
Caccini	(Florence, 1601/2), NV 450.
Rossi	(Venice, 1602), NV 2450.
Pecci	
Priuli	(Venice, 1604), NV 2280.
Agazzari	(Venice, 1606), NV 17.
Il Verso	(Palermo, 1607), NV 1337.
Montella	(Naples, 1607), NV 1888.
Flaccomio	(Venice, 1611), NV 992.
Cesana	(Venice, 1613), NV 551.
Civita	(Venice, 1616), NV 584.
Basile	(Venice, 1619), NV 262.
Torre	(Venice, 1622), NV 2736.
Bonaffino	(Messina, 1623), NV 379.
Costa	(Venice, 1640), NV 644.

Taci bocca (Marino)

Nenna	(Naples, 1603), NV 2022.
Rossi	(Venice, 1603), NV 2453.
Pecci	
De Puente	(Naples, 1606), NV 2284.
Ceresini	(Venice, 1607), NV 546.
Scialla	(Naples, 1610), NV 2592.
Negri	(Venice, 1611), NV 2015.
Ghizzolo	(Venice, 1614), NV 1189.
Anglesio	(Venice, 1617), NV 82.
Pesenti	(Venice, 1621), NV 2192.
Tropea	(Naples, 1622), NV 2764.
De Hodemont	(Antwerp, 1625), NV 1317.
Delipari	(Venice, 1630), NV 702.
Bettino	(Venice, 1617), NV 355.

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