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MADRIGALETTI A DUE ET TRE VOCI

OF SALAMONE ROSSI

by

Marlene Cramme Stewart

A Thesis Submitted to
the Faculty of the Graduate School at
The Woman's College of the University of North Carolina
in Partial Fulfillment
of the Requirements for the Degree
Master of Education in Music Education

Greensboro
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Approved by

[Signature]
Director
APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at the Woman's College of the University of North Carolina, Greensboro, North Carolina.

Thesis Director

Oral Examination Committee Members

Date of Examination
CANTO PRIMO
MADRIGALETTI
A DVE VOCI
Per Cantar a Doli Soprani, oueri Tenori.
Con l'ausilio Continuo per Ciascun:
DI SALAMON ROSSI
HEBREO
OPERA TERZADECIMA,
Nuovamente composta & data in luce:
Con licenza de' Superiori, & Privilegio:

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

The purpose of this study is to make available to the high school student the music of a most significant, yet up to this time, obscure figure in music history, Salamone Rossi (1570-1628). The modern edition of his madrigals for two and three voices, presented in this volume, should be of significant value to the high school choral group, since the collection is particularly adaptable to this age level. The madrigals are written in an easily comprehended style, the vocal parts fall within rather limited ranges, the melodic and rhythmic
movement is characteristically simple in nature, and the texts are appealing. The original Italian text has been translated and set in English, and a realization of the *basso continuo* has been included in order that the madrigals might be of the greatest practicality for school use.

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

I wish to express my gratitude and indebtedness to all who have assisted me in the preparation of this thesis, particularly to Dr. Lee Rigsby for providing the microfilm of the 1628 edition of Rossi's madrigals, and for his most generous assistance, advice, and encouragement; to Mr. Philip Couch for his translations of the Italian text; to Mr. Leonardo Milano for his assistance with the Italian language; to Dr. H. T. Luce for his counsel on the *basso continuo* realizations; to the library staff of the Woman's College of the University of North Carolina for obtaining materials from distant sources; and to Mrs. Marie Teague for typing the final copy of the thesis.
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Although Rossi entitled the edition of 1628 Madrigals for Two Voices, the last four madrigals of the book are written for three voices. The design which appears on this title page was also used by the printer, Alessandro Vincenti, for the title pages of Monteverdi's madrigal books.

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

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

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

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


4Kubly, op. cit., p. 131.
renown all over Europe.\(^1\) In music it was Josquin des Prez, Orlando Lasso, and Giovanni da Palestrina whose choral polyphony achieved unprecedented perfection in form and balance. In painting and sculpture Leonardo, Raphael, and Michelangelo produced the formula for the "ars perfecta". Leonardo, by revolutionizing the treatment of form with his concept of spacial relationships,\(^2\) set the stage for the ideals of proportion, harmony, clarity, comprehensiveness, and unity which were brought to even greater heights by Raphael and Michelangelo.\(^3\)

In Raphael's Stanza della Segnatura, the civilization of the Renaissance unfolds—the harmony of religion and philosophy, the revival of classic culture in a Christian world, the importance of Church and State, emphasis upon literature and law, and the superhuman dignity and individualization of man.\(^4\) Likewise, his School of Athens and the Disputa represent the harmony of pagan antiquity and Christian faith.\(^5\) Michelangelo's statue of David, Il Gigante, presented Man as hero within whose splendid physical features there is a perfect blend of excitement, anger, resolution, and diffidence.\(^6\)

The human body as the highest embodiment of energy, vitality, and life was also magnificently portrayed in Michelangelo's Ceiling of the Vatican, no doubt

\(^1\) Ibid., p. 120.

\(^2\) Burroughs, op. cit., p. 197.

\(^3\) Lang, op. cit., p. 321.

\(^4\) Durant, op. cit., p. 459.

\(^5\) Ibid., p. 468.

\(^6\) Ibid., p. 469.
the greatest achievement of any single artist in history. Here, too, pagan and Christian thought were united, for although the locale is sacred the subjects are the epitome of secularism. But this same artist who portrayed the Renaissance at its peak was also to see its decline and to reflect in his work the beginnings of a new age. His Last Judgment over the Sistine Chapel altar anticipates the religious renewal of the Counter-Reformation. The mannerisms evidenced in this magnificent representation, muscular exaggerations, bizarre attitudes, carnal excess, eventually led to the decay of the formalistic ideals of the age and set the stage for a new concept of art. The influence of the Counter-Reformation toward the end of Michelangelo’s life was even more apparent in his poetry. His theme became religious renewal:

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

1Durant, op. cit., p. 475.
2Kubly, op. cit., p. 132.
3Durant, op. cit., p. 716.
4Ibid., p. 717.
The seeds of the new age had been planted by the fiery protests of Savonarola and Machiavelli even before Luther triggered the revolt which was to set all Europe aflame. While Savonarola preached against the immorality of man, cursing such masterpieces as Boccaccio's *Decameron*, Machiavelli, in his *Discourses*, fought the political corrosion and profligacy of the Church: "Had the religion of Christianity been preserved according to the ordinances of its Founder, the states and commonwealths of Christendom would have been far more united and happy than they are." As Savonarola's and Machiavelli's revolt cast ominous visions for the future, so Erasmus planted seeds for conflict in the North. His effort to ease the Catholic doctrine in order to align it with his humanistic philosophy resulted in the discourse, *De libero arbitrio*, which asks, "Of what value is man as a whole, if God works in him as does the potter in clay or as He would in stone?" Religious tolerance was the theme song of Erasmus as well as the cry of Sir Thomas More's *Utopia*. But Erasmus' stand only kindled controversy and was counterattacked in 1525 by Luther's *De servo arbitrio*. But by the time his rebuttal appeared the Reformation was well under way, and the political and geographical unity of Christendom had been shattered. Luther's challenge against clerical corruption in 1517 had only served to hasten

1. Kubly, *op. cit.*, p. 120.
4. Ibid., p. 92.
5. Ibid., p. 144.
religious upheavals which had been mounting for decades. The opposing ideologes of Luther and Charles V involved Europe in religious and dynastic wars which succeeded finally in breaking the spirit of the Renaissance in the North;¹ Rome's answer to the growing tide of the Reformation movement stifled the very soul of the Renaissance in the South.²

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

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

¹Kubly, op. cit., p. 315.
²Lang, op. cit., p. 315.
³Ibid., p. 316.
⁵Ibid., p. 486.
materialism of the Renaissance. His Expulsion of the Temple symbolized the Church in the process of self-purification, an important aspect of the movement; and in his portrait of Cardinal de Guerara he personified the spirit of the militant Church in depicting the Archbishop of Toledo as he was about to assume his new role of Grand Inquisitor at Seville.

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

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

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1Ibid., p. 475.
2Ibid., p. 476.
3Ibid., p. 478.
4Lang, op. cit., p. 323.
6Lang, op. cit., p. 322.
changed from the slender and graceful to the ornate and grotesque.

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

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

\(^1\)Lang, op. cit., p. 324.


\(^3\)Ibid., p. 25.

\(^4\)Lang, op. cit., p. 325.
Nuove Musiche, it was evident that the greatest masters of the time had sanctioned the stylistic change. Chromaticists such as Marenzio and Gesualdo went even further in establishing a means of dynamic expression, similar to the experiments of Caravaggio in art. Tonal unity was not important to Gesualdo as he sought to dramatically picture the meaning of the text in his bold, yet ingenious manner.

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

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1Lang, op. cit., p. 326.
2Ibid., p. 327.
3Ibid., p. 335.
4Ibid.
opera the dramatic and passionate spirit of the new age reached the absolute ultimate in expression. The magnificent keyboard toccatas of Frescobaldi and Merulo with their rhapsodic sections and rambling scale passages represent still another expression of the Baroque spirit of emotion and drama. While seventeenth century Europe experienced a transformation in artistic expression in the South under the influence of the Counter-Reformation, the northern countries were influenced primarily by the Reformation. The paralyzing effects of the religious and political struggles since the first decades of the sixteenth century and the seething turbulence which was to confront all Europe in the Thirty Years War had profound repercussions in all areas of human conduct. And, as a result, a cultural gap developed between the Catholic South and the Protestant North which was not completely bridged until the great utterances of Johann Sebastian Bach.

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

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1Fleming, op. cit., p. 530.

2Ibid., p. 533.
Calvinistic movement, reveal the severity and gravity of his Faith.  

The same restraint can be seen in the organ works of his famous pupil Scheidt.  

The dramatic concerti of Schütz reveal the subjective interpretation of the "Word"--the goal of Protestant church music. In the preface to Psalmen Davids, he made his plea for a slow performance "so that the words of the singers may be intelligibly recited and understood." 

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

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

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1 Bukofzer, op. cit., p. 75.
2 Ibid., p. 104.
3 Ibid., p. 90.
CHAPTER II

BIOGRAPHY

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

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

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


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

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

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

\(^{1}\text{Ibid., p. 170.}\)

\(^{2}\text{Ibid., p. 172}\)
began to decline.¹ Vincenzo had been honored in Mantua as a most prodigious prince, and had he not been such a foolish spendthrift nor undertaken harmful licentious personal dealings, he might have furthered the city's prominent position in the eyes of the European monarchs.²

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

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

¹Ibid., p. 180.
²Ibid., p. 185.
³Ibid., p. 189.
⁴Ibid., p. 190.
Indeed, for the nations of Europe were waiting for just such an opportunity to seize Mantua, her enviable riches, and her wonderous treasures of art.¹

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

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

¹Ibid., p. 191.
²Ibid., p. 192.
³Ibid., p. 193.
⁴Ibid., p. 196.
⁵Ibid., p. 197.
Although this union was successful in that Camilla bore a son, enabling the Duke to have a legitimate heir, Ferdinando realized that he needed a marriage which would strengthen his political position. He sealed his doom by abandoning his wife and child and marrying Caterina de Medici, sister of the Grand Duke of Tuscany.\(^1\) This union proved childless, and his only son to carry on the direct line had been cut off from the succession by the foolish act.\(^2\)

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

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

\(^1\)Ibid., p. 199.
\(^2\)Ibid., p. 200.
\(^3\)Ibid., p. 202.
\(^4\)Ibid., p. 203.
\(^5\)Ibid., p. 204.
\(^6\)Ibid., p. 207.
the daughter of Duke Francesco. 1 Maria was the direct heiress of Monferrato, and Vincenzo thought this union would strengthen his political ties. 2 Unfortunately, however, he was already married to Isabella, a princess of Casa Gonzaga. 3 Through a divorce he managed to free himself, but such actions merely increased the angers and jealousies of the suitors of the dukedom. A hasty marriage to Maria finally took place. Unfortunately for the history of Mantua, however, Vincenzo died four hours after the ceremony of dropsy and "cancrena", thus leaving behind no successors for the dukedom. 4 This hurried and forced marriage finally succeeded in bringing to focus the jealousies and rivalries of those seeking control of Mantua, and rather than solving the problem of succession, it led to immediate war. 5

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

1Ibid., p. 208.
2Ibid., p. 207.
3Ibid., p. 208.
4Ibid., p. 213.
5Ibid., p. 215.
6Ibid., p. 218.
city to import furniture and household goods, and with them, brought back the deadly disease. The following words concerning the plague are taken from the Cronaca of Scipione Capilupi:

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

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

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

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1Ibid., p. 226.
2Ibid., p. 228.
3Ibid., p. 225.
but also on little children, boys, women and sick persons, even among the very poorest, they committed these barbarities; the very monasteries were deprived of the necessities of life, and the sacred virgins had to beg food in the streets from their enemies themselves until the Cardinals and prelates of the city came to their aid.¹

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

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

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

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

²Ibid., p. 233.

³Ibid., p. 236.
marriages with the houses of Hapsburg, Este, Tuscany, Farnese, and the Medici.  

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

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

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

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

3Brinton, op. cit., p. 233-234.

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

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

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


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

⁴Gradenwitz, op. cit., p. 133.
to write a Mass and numerous motets for the Court.¹ Shortly after Guglielmo built the church of Saint Barbara, he founded the ducal cappella, and later installed Giaches de Wert as maestro di cappella.² In 1590 Claudio Monteverdi was attracted to the Mantuan court and assumed the position of assistant violist under de Wert.³ Monteverdi encountered many unpleasant experiences while there because of jealousies among the musicians with whom he worked. In his earliest extant letter written from the court,⁴ he spoke of these musicians in scathing terms. Among them was de Wert even though he considered de Wert to be an outstanding madrigalist. Another, Giovanni Gastoldi, who had composed a collection of dance-songs (Balletti, 1591), was considered to be one of the best representatives of this type of madrigal. The third musician whom Monteverdi regarded with contempt was Benedetto Pallavicino, who was later to succeed de Wert as maestro di cappella. Other musicians mentioned in Monteverdi’s letters were Franceschino Rovigo, Alessandro Striggo and his son, and Lodovico Grossi da Viadana, who is given credit for “inventing” the basso-continuo technique used in his sacred concerti.⁵

Despite such competition Monteverdi was soon promoted to the position

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¹Redlich, p. 7.
²Ibid., p. 8.
³Ibid.
⁴The letter was dated November 28, 1601.
⁵Ibid., p. 9.
of cantore, \(^1\) and eventually he acquired the highly honored position of maestro di cappella.\(^2\) But in 1612, when Francesco II became Duke, Monteverdi was dismissed and left Mantua after twenty-one years of service.\(^3\)

Many Jewish musicians, although excluded from the social circles of the Court, were also active in its musical atmosphere during the reigns of Guglielmo, Vincenzo I, and Ferdinando. Among these musicians were singers, dancers, and instrumentalists as well as composers of secular and sacred works.\(^4\) The earliest mentioned Jew in the Court was Abramo dall'Arpa, Ebreo, who is said to have represented the god Pan in a courtly show in 1542.\(^5\) Arpa was a court singer and actor in the Court until 1566. His nephew Abramino was considered the favorite musician of Duke Guglielmo.\(^6\) Nettl mentions that Abramino was in a concert in 1566 that was part of a celebration by a cardinal legation of Bologna.\(^7\) The most versatile musician of the court was Isacchino Massarano,\(^8\) for he not only was an instructor of ballet and acting, but he also sang soprano and played

\(^1\)Ibid.

\(^2\)Ibid., p. 13.

\(^3\)Ibid., p. 21.


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

\(^6\)Idelsohn, *op. cit.*, p. 196.

\(^7\)Nettl, *op. cit.*, p. 11.

\(^8\)Ibid.
the lute. He was evidently well liked by Guglielmo since the Duke and his court frequently visited his home. On May 4, 1583, Jacchimo was in charge of a music festival in Ferrara, where the next heir to the court, Vincenzo I, then resided. Davit da Civita was a young composer at the court during the second half of the sixteenth century. In 1616 he dedicated a book of seventeen madrigals for three voices to Duke Ferdinando. The alto, bass and basso \textit{continuo} parts are now in the State Library in Berlin. The inscription to the collection reads as follows:

\begin{quote}
Premitie armoniche a tre voice de Davit Civita Hebreo. 
Serenissimo Signor, e Patron mio Collendissimo is Sig. D. Ferdinando Gonzaga duca di Mantova e Monteferato... In Venetia, Appresso Giacomo Vincento, 1616.
\end{quote}

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

\begin{enumerate}
\item Gradenwitz, \textit{op. cit.}, p. 136.
\item Idelsohn, \textit{op. cit.}, p. 196.
\item Nettl, \textit{op. cit.}, p. 11.
\item Ibid.
\item Idelsohn, \textit{op. cit.}, p. 196.
\item The \textit{canto} parts to these madrigals are missing. See Nettl, p. 11.
\item Nettl, \textit{op. cit.}, p. 11.
\item Ibid.
\item According to Gradenwitz, p. 136, the name "Allegro" is the Italian translation of the Hebrew name, "Simcha", which means "gaiety."
\end{enumerate}
dedicated to Signor Alfonso da Porzla. Also, there are two collections of his madrigals (for five voices) in the Upsala University Library dedicated to Ferdinand II, published in Venice in 1625.¹

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

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

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

¹Nettl, op. cit., p. 11.
²Gradenwitz, op. cit., p. 136.
³Rossi always signed his name with "Hebreo" or "Ebreo", meaning 'Jew'.
⁴Idelsohn, op. cit., p. 196.
⁶Isadore Freed sets the date at 1572, Finkelstein, 1565, Naumbourg, c. 1570, and Gradenwitz, early 1570's.
⁷Gaspari was the chapel master of San Petronio at Bologna and guardian of the Liceo Musicale Library of that city in the latter part of the nineteenth century.
either 1564 or 1565.\textsuperscript{1} He found it difficult to believe that Rossi composed his first works\textsuperscript{2} before he was at least twenty-five years of age. Naumbourg, however, disagrees with Gaspari:

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

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

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

\textsuperscript{1}Naumbourg, op. cit., p. 2.

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

\textsuperscript{3}Naumbourg, op. cit., p. 2.

\textsuperscript{4}Finkelstein, op. cit., p. 969.

\textsuperscript{5}Idlesohn, op. cit., p. 196.

\textsuperscript{6}Ibid., p. 196.

\textsuperscript{7}Antonio Bertolotti, Musici alla Corte dei Gonzaga in Mantova dal Secolo XL al XVIII (Milano: G. Ricordi & Co., 1890), p. 82.
judging from Rossi's dedications, he never lost the religious sentiment of a fervant Israelite. His dedication of *Ha-Shirim Asher Li'Shlomo*¹ is a good example of his humility and piety before God:

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

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

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

¹This translates "Songs of Solomon", a play of words on his own name.
²Naumbourg, op. cit. (This was taken from Rossi's dedication which appears after Naumbourg's Introduction. The pages of his dedication are not numbered.)
³Naumbourg, op. cit., p. 2.
⁴Ibid.
⁵Schrade, op. cit., p. 165.
esteemed Jew and wealthy citizen of Mantua, Moses Sullam, provided Rossi
with the necessary finances for his musical education.\(^1\) Certain phrases from
his dedication to Sullam in *Ha-Shirim Asher Li'Shlomo* suggest this to be true:

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

Rossi received his official appointment as musician for the Court of
Mantua in 1587, the year Vincenzo I became Duke. Bertolotti records, "In the
stipend to the Court from 1587-1622 was registered among musicians, Salamone
Rossi, Jew, who was, according to Fétis, very good in writing music."\(^3\) At the
Court Rossi distinguished himself as being a highly gifted and versatile
musician. He not only directed the court orchestra\(^4\) and sang, but he is con-
sidered to have been "one of the greatest violinists and composers of early in-
strumental history."\(^5\) Obviously the Gonzaga Dukes respected Salamone highly,
for in 1601 Vincenzo exempted him from wearing the orange sign on his hat
which indicated that he was a Jew.\(^6\) In a letter sent by Vincenzo on August 2,

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

\(^2\)Naumbourg, *op. cit.*, p. 3.

\(^3\)Bertolotti, *op. cit.*, p. 68.

\(^4\)According to Gradenwitz, the members of the orchestra probably con-
sisted entirely of Jews.


\(^6\)"This exception was only rarely made from the rule established by the
Lateran Council in 1215 (originally the yellow badge had been introduced by a
Moslem ruler for "unbelievers" of all creeds), but which Rossi shared with the
actor and dramatist Leone de Sommi." (Gradenwitz, p. 137.)
1606, it can be seen how highly Rossi was regarded by the Duke:

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

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

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

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

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¹Bertolotti, op. cit., p. 87.
²Nettl, op. cit., p. 17.
³Brinton, op. cit., p. 227.
⁴Rossi took all of his manuscripts to Ricciardo Amadino in Venice for their first publication.
Three-Voice Canzonette. This collection of nineteen works was dedicated to Duke Vincenzo, who was responsible for bringing him into the Court. The dedication reads as follows:

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

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

Mantua, August 19, 1589.

From the most humble and devout servant,
Salamon Rossi, Hebreo.

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

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

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

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1 V.A.S. refers to Duke Vincenzo I.
2 Naumbourg, op. cit., p. 3.
3 See p. 27.
4 Naumbourg, op. cit., p. 2.
Il 1. Lib. de Madrigale a 5 voci, di Rossi, Hebreo
con alcuni di detti Madrigali per cantar nel
Chittarone, con la sua intavolature posta
nel Soprano.¹

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

Again Rossi dedicated his work to Vincenzo:

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

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

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

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

¹ Robert Eitner, (ed.) Biographisch-Bibliographisches Quellen-Lexikon

² The chittarone is a member of the lute family.

³ Naumbourg, op. cit., p. 3.

⁴ Ibid., p. 4.

⁵ The publication dates for these are 1600, 1602, 1603, 1610, 1614,
1622, and 1628.
these, his style of composition was similar to that evidenced in his first book, except for the last publication.¹

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

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

¹See Chapter III.

²Nettl, op. cit., p. 17.

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

⁴Gradewitz, op. cit., p. 150.

⁵Idlesohn, op. cit., p. 197.
mental composer, for he sought Rossi's assistance in writing the incidental music to Maddalena, a religious drama by G. B. Andreini, first performed in 1617. The inscription reads as follows:


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

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

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

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

2 Naumbourg, op. cit., p. 10.

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

4 Naumbourg, op. cit., p. 10.

5 See p. 22.

6 Redlich, op. cit., p. 18.
only did the Fifth Book of Madrigals for Five Voices appear along with his third book of instrumental works, but his monumental collection of cantici, psalms, hymns, and laudi was published for the first time. This collection, which he called Ha-Shirim Asher Li'Shlooms, contained thirty-three songs set to liturgical texts in Hebrew and comprised his only compositions written for the synagogue. The music was composed in the secular madrigal style with no suggestion of the use of Hebrew chants. So different were these works from the chants and prayers of the synagogue that the book was met with violent opposition by the rabbinical authorities. Reluctantly, however, Rossi’s collection was approved for use in the synagogue by the rabbinical assembly, largely because of the support given him by Leon da Modena, a highly respected Jewish musician in Mantua and a close friend of Rossi. Leon stepped to the defense of Rossi and his music by writing a lengthy preface to Rossi’s dedication of the collection. From this letter the following passage is quoted:

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

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1See pp. 27-28.

2 Gradenwitz, op. cit., p. 138.

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

4 Gradenwitz, op. cit., p. 139.
them that generous and noble rabbi Moses Sullam to have them printed. I, who have been one of his admirers from the beginning, have also very greatly urged and requested him, till at last, thanks to the Almighty, he came to bring forth and agreed to the printing as he had promised.

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

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

With the blessing of Amen,

Izhaq Gershon
Moses Cohen Port
Yehuda Arieh of Modena
Simha Luzzato

Venice, Heshwan 5383 (Winter, 1622)

1Gradenwitz, op. cit., pp. 140-144.

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

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

4Taken from Psalm 91:1.

5This was Leon da Modena's Hebrew name.

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

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

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

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

The major part of this thesis, therefore, is devoted to the transcription and analysis of this most valuable and significant collection.⁴

How long Rossi lived after his last work was published is unknown. Most scholars set the year of this publication (1628) as that of his death, but there are no extant documents to verify such a date. Possibly Rossi survived the terrible Sack of Mantua in 1630 and remained in the Jewish ghetto in Mantua until his death years later. On the other hand, he might have fled to Venice, Gradenwitz, op. cit., p. 148.

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


⁴See Chapter III.
where it is believed some of the Jewish musicians from Mantua assisted the Venetian ghetto in founding a music academy in 1629. If Rossi was one of these Jews, it is not probable that he lived beyond 1639, because, due to the plague, the academy ceased to exist after ten years of activity.\(^1\) Thus the life of a monumental figure in history comes to a close--the life of one whose efforts to combine the "old" with the "new" was forced into the background because of the more progressive masters of the time;--the life of one who, despite the tribulations of being a member of the "despised race", has indeed made his contribution to history, to his country and race, and most important, to his art.

\(^{1}\) Gradenwitz, op. cit., p. 154.
CHAPTER III

STYLISTIC ANALYSIS OF MADRIGALETTI A DUE ET TRE VOCI

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

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

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

practice allowed more freedom of expression, as can be seen in the works of Costanzo Festa and Jacob Arcadelt.\footnote{Willi Apel, \textit{Harvard Dictionary of Music} (Cambridge: Harvard University Press, 1955), p. 418.} Einstein describes the disintegration of the \textit{frottola} in favor of the more expressive madrigal in the following manner:

> Into the \textit{frottola} there intrude polyphonic or quasi-polyphonic passages which spread healing or even poisonous enzymes, penetrating and transforming the whole tissue, the entire structure of the compositions.\footnote{Alfred Einstein, \textit{The Italian Madrigal} (Princeton: Princeton University Press, 1949), vol. I, p. 119.}

With the emergence of the early madrigal there no longer existed a closed song form, but rather, there was a new textual musical concept, and the voices assumed greater equality, similar in style to the freedom of the motet.\footnote{Ibid.}

By the middle of the century, composers such as Gabrieli, Lasso, and Palestrina were writing madrigals which were highly polyphonic and imitative with particular attention given to the relationship between the text and music.

Toward the end of the sixteenth century the madrigal gradually experienced another period of transition. Madrigalists began to incorporate into their works the Baroque principles of homophony and the use of the \textit{basso continuo}, thus de-emphasizing the Renaissance ideal of complete independence of voices through polyphony. Such a transition is evident in the madrigals of Marenzio, Gesualdo, and Monteverdi.\footnote{Apel, \textit{op. cit.}, p. 418.}

\begin{itemize}
\item In many respects Monteverdi is considered to be a Janus-like composer,\footnote{Ibid.}
\end{itemize}
<table>
<thead>
<tr>
<th>A D V E V O C I</th>
<th>Vago angiletto</th>
<th>Prima parte</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Io non so</td>
<td>Seconda parte</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Gradita liberti</td>
<td>Prima parte</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Felicissimo di</td>
<td>Seconda parte</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Donna prima di</td>
<td>Terza parte</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Pargoletta non</td>
<td>Cinque stanze</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Vuò fuggir</td>
<td>Quattro stanze</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Alma de l'Alma</td>
<td>A T R E V O C I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tra mille</td>
<td></td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Follide vuol ch'io viva</td>
<td></td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Zeffiro torna</td>
<td>Prima parte</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Sorge più vaga. Seconda parte</td>
<td>21</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PLATE II
for he was both conservative and revolutionary in his approach. He clung to the Renaissance ideal of polyphonic writing while, at the same time, he adopted the new revolutionary techniques of chordal harmony and unprepared dissonances.  

Although Monteverdi’s first four books of madrigals hinted at the new style, it was not until his fifth book that he had reached a definite turning point in compositional techniques. By using chordal harmony and the *basso continuo*, he had destroyed the equivalence of voices, and the madrigal had acquired a new structure. This new form was called the *concertato* or *continuo* madrigal.  

The *continuo* madrigal with its fusion of counterpoint and homophony was imitative and free in form. It was usually written for five voices, but gradually the use of two or three voices became fashionable. These works, referred to as chamber duets and trios, usually contained highly integrated upper voices in the same register over a *basso continuo*.  

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

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

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

1 Bukofzer, *op. cit.*, p. 33.

2 Ibid.

3 Ibid.

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

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

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

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

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


Di V. S. Illustrissima

Divotissimo seruitore

Salamon Rossi.¹

¹See Plate III.
MO
ALL’ILLVSTR. SIGNOR ET
PATRON MIO COLENQISSIMO
IL SIGNOR PAOLO EMILIO
GONZAGA

Veste mie musiche, non doueano incontrare oggetto
più proportionato di Vostra Signoria Illujiifìima,
perche esse anno perfine l’Armonia,e lei la possede ne
gl’affetti dell’animo, nella gentilezza del quale hà
permoto il rapimento di chi la conuerfa, e per misura
la gratitudine a chi l’offerca, ond’io ch’al pari d’ogn’altro la riuersco
parimente gli dono, e dedico queste mie fatiche, non meno rapite da
meriti suoi, che donate anzi che douute dalla mia feruità, verso lei,
alla quale prego da Dio ogni humana felicita.

Di Venetia li 5. di Genaro 1628.

Di V. S. Illujiifìima

Diuotiffimo serviitore

Salamon Rossì.

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

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

Venice, January 3, 1628

Of your very Illustrious "Signoria"

I am the very devout servant

Salamon Rossi.

EDITORIAL PROCEDURES

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

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

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

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

The following metrical signs occur in the original edition:

1. C
2. £
3. 3

When "C" appears, each measure is transcribed equivalent to a semibreve. When "£" appears, the same procedure is followed, but the signature indicates that alla breve is required. In the madrigal, Tramille, the voice parts of the original are each given the meter signature of "C", but the continuo is in "£". Rossi evidently intended the composition to be sung in alla breve since the
Effigier. Amato sì de gli occhi in mechiolto
Meigli!

già di speranza amato sì degli occhi miei conforto Lunedi due pila
pilo ome m'ai fatto di quanti miei sommen ti Oggi dafi cal-
gion Il tuo splendore e de quoli rag giardenti quanto oh

quanto potria doler s'il core Ma sì mi vince amore Ch'o-

non sommerio fra tempeste fra tempeste è morto amo non men

che s'io m'i foss'impor to non men che s'io m'i foss'impor to

por to amo non men che s'io m'i foss'in por to

PLATE IV
tactus, or beat unit, is obviously a minima. When "3" appears in the original, 3/4 meter is used, but each measure of triple meter should be performed in the same amount of time as the tactus of the preceding measure. For example, measures 21 and 22 below should be performed in the same amount of time it takes to perform measure 20.¹


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

\[
\begin{array}{l}
3 \quad \text{\textbullet}\quad \text{\textbullet}\quad \text{\textbullet}
\end{array}
\]

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

¹Bukofzer, op. cit., p. 24.
STRUCTURE

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

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

Vago augelletto, che cantando vai,
O ver piangendo, il tuo tempo passato,
Vedendoti la notte e 'l verno a lato,
E 'l di dopo le spalle, e i mesi gai,
Se come i tuoi gravosi affanni sai,
Così sapessi il mio simile stato,
Veresti in grembo a questo sconsolato,
A partir seco i dolorosi guai.¹

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

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


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


²Ibid., p. 205.
Ex. 3. Vago augelletto. Madrigal 12, meas. 4-7.

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

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

The text is set to note-against-note counterpoint in parallel thirds. The fourth line, "E l' di papo le spalle, e i mesi gal," is also in parallel thirds, with an elaborate melisma ornamenting the final word of the phrase:
The phrase which follows is similar to phrase two in that it opens with strict imitation and continues in the second measure in free counterpoint. For the sixth section, parallel thirds are again the basic procedure, and the seventh line is based on imitation similar to lines two and five. The last line opens in parallel thirds, moving into free counterpoint in the second measure:

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

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

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

\[
\begin{align*}
\text{do-lo-ro-si} & \quad \text{guai-} \\
\text{se-co i-do-lo-ro-si} & \quad \text{guai-}
\end{align*}
\]
There are only two points in Tramille in which all three voices cadence together. In general, therefore, the three-voice madrigals tend to be more tightly unified than the two-voice works. In the two-voice madrigals, on the other hand, each phrase is completed in both voices before a new phrase begins.

Pargoletta non sai, the eighteenth madrigal, is strikingly different in structure and style from all the others. There are four features which make it unique:
(1) It is in strophic form. One verse of the poem is included in the musical score and four others appear below the voice parts.  

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

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

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

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

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1</td>
<td>Phrase 2</td>
</tr>
<tr>
<td>1 1/2 meas.</td>
<td>2 meas.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 3</td>
<td>Phrase 4</td>
</tr>
<tr>
<td>2 meas.</td>
<td>2 meas.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Section C</td>
<td>Section D</td>
</tr>
<tr>
<td>Phrase 5</td>
<td>Phrase 6</td>
</tr>
<tr>
<td>2 meas.</td>
<td>2 meas.</td>
</tr>
<tr>
<td>Phrase 7</td>
<td>Phrase 8</td>
</tr>
<tr>
<td>2 meas.</td>
<td>2 meas.</td>
</tr>
</tbody>
</table>

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

1 See Plate VI.
Sections B and C are constructed in the same manner. The repeat sign at the end of Section B affects the first two sections and consequently, separates the madrigal into two main divisions: (1) Sections A and B, and (2) Sections C and D. Section D is constructed differently from the first three sections. For example, Phrase 8 is a sequence to Phrase 7 in the continuo as well as in the vocal parts:
Non è vero ah semplicieta
Finita il guido in quel tio
Mira il volto bello, e pio
Come dolce ti cor m'allesta
Dimmi o bella Pastorella
Scorgi tu per gli occhi il core
Tutto flamma e tutto ardore
Ne ti cal del mio tormento.
Non lo sento.

3 Non lo senti bella, e vaga
Fortunata e innocente
Dal ferro del ciglio ardente
Vien lo sfrall ch'el cor m'implaga
Dimmi o bella pastorella
Quando volgi i lampi d'oro
Non t'accorgi o mio tesoro
Ch'a tuo rai quest'Alma accendendo
Non t'intendo.

4 Non t'intendo ah spenta ah vita
Tu che fiamme al cor m'augmenti
Fiamma anco, d'amor non senti
Se chi'innamor, ch'eggi tuo
Dimmi o bella Pastorella
Quell'ardor che t'ha de il core
Seglia in te piccole d'oro
Sol pietade ohno, ch'eggi a
Non lo veggo.

5 Ah che dieca e fonda lei
Pastorella che non fai
Il valor de tuoi bei rai
Alla piaga e dolor mici
Io mi parto e fuggi la
Poich'amor non t'ard il core
Com'io pronta alla l'ulte
Il tuo foco che mi ride
Rifla impazte.
Ex. 9. Pargoletta non sai. Madrigal 17, meas. 12-16.

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

There are two sets of madrigals not previously discussed in which more than one verse of a poem is set. The additional verses are approached
differently from the strophic form of *Pargoletta* with its four verses listed at the bottom of the voice parts, and likewise, differently from *Vago augelletto* with its second verse in an entirely different musical setting. The additional verses of these two sets, in contrast, are variants of the first verses upon which they are based. The first group is composed of three madrigals of two voices, *Gradita liberta*, *Felicissimo di*, and *Donna priva di se*. The settings of the second and third verses are basically the same as the first verse except for variations in melody, rhythm, and voice arrangement. To exemplify the changes, the first four measures of *Gradita liberta* and *Felicissimo di* may be compared:


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

The madrigals are composed in the usual style, polyphonic sections alternating with sections of homophony. Unlike the majority of the madrigals, however, metrical changes set apart the sections, offering an unusual amount of variety. The frequency of the metrical changes appears in the following chart:
<table>
<thead>
<tr>
<th>Sections</th>
<th>Meters</th>
<th>Number of Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C</td>
<td>14 (11 in verse 2) (repeats)</td>
</tr>
<tr>
<td>B</td>
<td>3/4 (&quot;3&quot; in the original)</td>
<td>4</td>
</tr>
<tr>
<td>C</td>
<td>#</td>
<td>4</td>
</tr>
<tr>
<td>D</td>
<td>3/4 (&quot;3&quot; in the original)</td>
<td>6</td>
</tr>
<tr>
<td>E</td>
<td>#</td>
<td>5 (repeats)</td>
</tr>
<tr>
<td>F (Ritornello)</td>
<td>C</td>
<td>6 (repeats)</td>
</tr>
</tbody>
</table>

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


The other set of madrigals similar in style to *Gradita liberta* and its variants is *Vuo Fuggir* and its three additional verses. Unlike the previously discussed set, only occasional minor changes in melody and rhythm occur between the verses. One exception is the end of the fourth verse where an elaborate vocal melisma appears before the ritornello:
PLATE VII
In conclusion it might be said that in the over-all structure of the madrigals, there are essentially four different procedures utilized. Most common is the use of imitative and free counterpoint in sections alternating with homophony, thus creating a high degree of sectionalization. In addition, there are madrigals with minimum emphasis placed upon separate phrases, particularly in the three-voice madrigals. Also, there are sets of madrigals with several verses as variants of the first madrigal of the set. Lastly, there is one madrigal of
five verses in strophic form. It is evident, therefore, in studying the structural procedures alone, that Rossi's music represents a combination of the old Renaissance ideals and the new ideologies of the ensuing era.

TONALITY

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

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

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

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

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

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

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

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

Ibid., p. 81.
Ex. 16. Pargoletta non sai. Madrigal 17, meas. 1-12.

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

HARMONIC PROGRESSION

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

<table>
<thead>
<tr>
<th>Harmonic Progressions (in order of frequency)</th>
<th>Number of times progression occurs:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Volo nei tuoi</td>
</tr>
<tr>
<td>Descending 5ths (ascending 4ths)</td>
<td>28</td>
</tr>
<tr>
<td>Descending 4ths (ascending 5ths)</td>
<td>14</td>
</tr>
<tr>
<td>Ascending 2nds</td>
<td>10</td>
</tr>
<tr>
<td>Descending 2nds</td>
<td>9</td>
</tr>
<tr>
<td>Descending 3rds</td>
<td>5</td>
</tr>
<tr>
<td>Ascending 3rds</td>
<td>4</td>
</tr>
</tbody>
</table>

The following conclusions can be drawn from the chart:

1. Approximately one-half are descending fifths or ascending fourths.
2. Approximately one-fourth are descending fourths or ascending fifths.
3. Approximately one-fourth are either ascending or descending seconds or thirds.
To understand how these progressions relate to one another the harmonic movement of Tramille serves as a basis for discussion:\(^1\)

\[
\begin{array}{c}
\text{Section A: } F F C \uparrow D G C F F Bb g D d A D \\
\text{Section B: } D \uparrow g F F Bb d C g D G C G C G C \\
\text{Section C: } C \uparrow F Bb \uparrow Bb g D D d C F F Bb F G \\
\text{Bb C F Bb G C F Bb d a Bb C F} \\
\end{array}
\]

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

<table>
<thead>
<tr>
<th>Measure Number</th>
<th>Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>6- 8</td>
<td>D G C F Bb</td>
</tr>
<tr>
<td>15-16</td>
<td>D G C</td>
</tr>
<tr>
<td>22-24</td>
<td>C F Bb</td>
</tr>
<tr>
<td>26-27</td>
<td>C F Bb</td>
</tr>
<tr>
<td>28-29</td>
<td>G C F Bb</td>
</tr>
</tbody>
</table>

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

\(^1\)Capital letters refer to major sonorities, and small letters refer to minor sonorities.
descending third, Bb-G in bars 8-9, is followed by a descending fourth as is the descending second in bars 14-15. In bars 13-14 the progression Bb-d-c is followed by a sequence of descending fourths. Although it is not uncommon for an ascending third to follow an ascending second, as in bars 25-26, the ascending second is commonly part of the cadential formula IV-V-I, which concludes the last section of Tramille.

HARMONIC RHYTHM

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

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

In the example above each measure contains two basic chordal structures governed by the harmonic movement of the foundation-bass. Likewise, triple meter usually contains two changes per measure:
When the continuo moves more freely, however, the harmonic rhythm tends to be more rapid:


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


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

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

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

**CADENTIAL FORMATIONS**

The most predominant cadential formation in the madrigals is the dominant-tonic formula with a 4/3 suspension. With only one exception all of the final cadences are based on the formula which appears below:
The only final cadence not built on the harmonic movement of a descending fifth appears below.

Here a dominant functioning chord, VII\(_6\), with a 7/6 suspension is used instead of V.

Internal cadential formations are composed of the following progressions:

1. V-I
2. IV-I
3. II-I
4. VII\(_6\)-I

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

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


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

Plagal cadences occur less frequently:


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

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


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


Seldom does Rossi extend a cadential feeling over several measures. An
unusual example of this occurs at the end of *VoI dite ch'io*:


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

**DISONANCE**

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

The following dissonance practices occur in his madrigals:

I. **Melodic ornamentation**

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

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

The b in the first soprano allows a smooth melodic movement from the c to the
a by use of a passing tone. In the second soprano the appoggiatura, a, performs a similar function. In the examples below, double passing tones (first example) and appoggiaturas (second example) appear:

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

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

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

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

The first dissonance, a passing tone, occurs in the second voice leading into the third beat of the measure. Next, an appoggiatura approached by a descending fourth appears in the first soprano. Such a usage of the appoggiatura is more
decorative than functional in the melody. Two dissonances occur simultaneously on the second half of beat four. In the upper voice an *echappée*, or escape tone, a, is approached in ascending stepwise movement and is followed by a descending major third. In the lower voice a passing tone, b, occurs, forming a clash of a minor second with the escape tone.

Neighboring tones and anticipation tones are also common dissonances.

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


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

Anticipation tones are usually located before cadences. The following example is typical:
Here the anticipation forms a minor seventh with the second soprano. Frequently the anticipation creates the dissonance of a major second with another voice, but in the following examples, an even stronger clash occurs:

Ex. 39. Ho si nell'alma.
Madrigal 5, meas. 10-11.

Ex. 40. S'io palese il mio male.
Madrigal 7, meas. 18-19.

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

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

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

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

In the example below the 4/3 suspension appears at the beginning of a phrase:
In both examples the suspension is prepared on the last beat of the previous measure and resolves downward. Usually it resolves to a raised third over the bass, as in the first example, but occasionally the note of resolution forms a minor triad, as in the second example, particularly if the suspension does not occur at the cadence.

A rare suspension figure is the 2/3 suspension. In the passage below the figure appears:
The most common position of the 7/6 suspension is at internal cadences over a VII-I progression. The following example is typical of this usage:

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

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

In the following example, a similar resolution of the 7/6 suspension takes place:
Ex. 46. Alma de l' Alma mia. Madrigal 8, meas. 18-19.

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

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

Ex. 47. S'io paleso il mio male. Ex. 48. S'io paleso il mio male.

In the first example a 7/6 suspension occurs in the second voice on the first beat of measure 27, the a resolving to g over the g-b-d chord in first inversion.
Above this suspension another one takes place in the first soprano. Here a ninth above the bass is suspended on beat one, c, and resolves on beat two to an appoggiatura, b. The b resolves to a, the root of a chord in first inversion on beat two, a-c-e. The half-note, g, in the second voice is suspended over the triad, but before its resolution to f-sharp, the bass moves up to d, creating a 4/3 suspension. The second example is constructed in the same manner. Thus four suspension figures occur within four beats. Such a compact and complex use of dissonance is one of the most unique features of Rossi's style.

CROSS-RELATIONS

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

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

The chord change from major to minor, which occurs above, is one of Rossi's common means of punctuation at the beginning of a new section. In the following
examples a cross-relation occurs between two different voices to emphasize the end of one phrase and the beginning of another:

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


In the first example the cross-relation occurs between the two upper voices; in the second example it takes place between the second voice, which ends the
phrase on g-sharp, and the continuo, which begins the next phrase on g-natural.

**AUGMENTED TRIADS**

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

The following passage is an example:


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

The g# resolves to an a which prepares the 4/3 suspension that occurs in measure 22. The root, c, prepares a 7/6 suspension that occurs on the third beat of measure 21, and the e in the bass moves downward to d which forms the root
of the chord over which the 7/6 suspension takes place. Thus there are three carefully prepared and resolved strong dissonant combinations within two consecutive measures, all strengthening the cadence which finally takes place on a in measure 23.

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


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

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


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

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

In the first phrase the entire melody is based upon stepwise movement with the exception of a leap of a perfect fourth in measure 11. In the second phrase only two skips occur, a major third and an octave. In the last phrase the only skip is a major third. The ranges of these examples are also typical, for the melodies usually remain upon the staff for which they are composed.
Although the continuo embraces more frequent wide intervals since it serves as a harmonic foundation, it sometimes progresses in a scale-like manner similar to the upper voices, as in the following example:

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

A most unusual chromatic progression appears in the continuo below:

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

Two chromatic sequences occur, approached in both instances by a major third. Chromaticism such as this is rare in the vocal parts as well as in the continuo.

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


In both phrases the melody shows chordal implications. A similar section appears in Fillide:
Ex. 60. Fillide vuol ch'io viva. Madrigal 23, meas. 23-32.

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

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

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

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

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

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

Ex. 64. Vuo fuggir. Madrigal 18, meas. 1-9.
The opening phrase is imitated a fourth below by the second soprano. The second point of imitation occurs in measure five, where imitation at a second below can be observed. In the next measure the upper voice imitates the same motive a fifth above.

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

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

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

(1) The opening theme is not imitated until after a second theme has been introduced.

(2) The second theme is repeated four times, while usually a melody of such length is imitated only once at the most.

(3) The texture is unusually thin since a minimum of overlappings has taken place.

(4) From the use of only two themes a closely-knit unit has resulted in this section.

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

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

The basic rhythmic movement of the madrigals is generally smooth and flowing. Most of the patterns are based on half, quarter, and eighth notes, corresponding to the inherent rhythm of the text. Dotted-eighth patterns and
sixteenth-note runs seldom occur, but when they do, most frequently they are of a decorative nature, as in the following examples:

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

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

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

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

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1See Plate V.
triple. The second section of triple is followed by five measures of alla breve, followed by a ritornello in duple meter. The following measures, taken from this madrigal, exemplify how Rossi enacted the rhythmic changes:

Ex. 69. Gradita liberta. Madrigal 14, meas. 15-29.
In measures 19 and 29 cadential elision takes place, enabling a smoother rhythmic transition. In measure 22 the cadence is completed before the time change from alla breve to triple. In measure 20, syncopation occurs in both voices moving in parallel thirds. This is one of the rare instances in which syncopation appears.

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

SETTING OF THE TEXT

Unlike many of his contemporaries, Rossi depended upon the poets of his own period for the sources of the texts to the madrigals contained in the group under discussion. The one exception is his use of the sonnet Vago augelletto\(^1\) of Petrarch, whose poems had undergone countless settings by other

\(^1\)Monteverdi also set this delightful poem to music, which appears in his Eighth Book of Madrigals (1638).
sixteenth-century madrigalists. For the remainder of the texts, Marino and Rinuccini are the predominant poets. One can only speculate as to which of the poems were written by Marino and which by Rinuccini with the exception of Volo nei tuoi begli occhi, which is attributed to Marino.1

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

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

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

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

The lover's most poignant feelings, however, appear in Ahi ben ti veggio.

Here, the beloved is pictured as one possessing wild pride, ungrateful and unjust. She is compared to a wild beast causing the lover to perish in vain.

Therefore he sings and laughs that he once wept over her, now wishing to scorn her forever:

1Einstein, op. cit., Hebrew Union College Annual, p. 391.
Sappi ch’io rido e canto,
E mi pento dei di
Che per t’ho pianto.
Co si far voglio sempr’al tuo
dispetto...

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

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

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

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

_Rossi, as well as the other madrigalists of his day were under the in-
fluence of the revolutionary principles set forth by the _Camerata_ concerning the importance of the words in relation to the music. Although his madrigals retain the contrapuntal flavor of the _stile antico_, the relationship between the natural word inflections of the poetic line and the rhythmic accents of the melodic line is present throughout the collection. For example, in the line, "Ma, si mi vince amore," the rhythmic pulse of the melodic line is closely related to the natural flow of the words:"
The word *ma* is followed by a rest in the music as it would be followed by a pause if it were spoken. Both melodic and rhythmic stress are given to *amore* since it is the most significant word of the line.

Rossi makes infrequent use of the *stile recitativo* in the madrigals, but *Volo nei tuoi begli occhi* contains a lengthy recitative:

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

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

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

Other words such as pianto (wept), crudel (cruel), core (heart), pieta (pity)
and sospirar (sighing) are given special emphasis, either by repetition, melodic accentuation, or rhythmic pulsation.

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

Ex. 73. Messaggier di speranza. Madrigal 9, meas. 20-23.
Similar to the passage above, the following excerpt, based upon the line "più languir senza merce" is highly dissonant:

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

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

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

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

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


Arnold, Frank T. The Art of Accompanying from a Thorough-Bass, as Practiced in the 17th and 18th Centuries. London: Adam and Charles Black, 1925.


1. RIEDE LA PRIMAVERA

**Key**

- **Title**: Rie-de la prima-vera
- **Translation**: Spring-time is now returning
- **Subtitle**: Torna la bella Clarissa
- **Translation**: Led by the lovely Clarissa

**Musical Notation**

- The music notation is shown with accidentals and note heads, indicating the melody and harmony of the piece.
- The rhythm and pitch are indicated through the duration of the notes and their positions on the staff.

**Metronome Mark**: 100

**Page Number**: 117
torn a la bel-la Clo-ri
led by the love-ly Clo-ri

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

O-di la ron-di-nel-la mi-
hear the sing-ing swal-low, and
ra l'her-bet'ei fio ri,
see the blossoms 'round us,

ra l'her-bet'ei fio ri,
see the blossoms 'round us,

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

o-di la ron-di-nel-la mi-
o hear the sing-ing swal-
low, and
ra l'her-bett'ei fio - ri
see the blossoms 'round us
But

ra l'her-bett'ei fio - ri
see the blossoms 'round us
But

[ e 7 ]

tu Clo- ri più bel-
la ne la sta-

thou Clo-
ris with beau-
ty, beauty ev-

thou Clo-
ris with beau-
ty, beauty ev-

growth nothing doth yet remain.

ti-co certain harsh winter.

Che oh
s'hai pur cin-toj
thou hast locked thy heart
with e-ter-nal

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

Cor-di giac-cio-ter-no
per-che, nin-fa cru-
ice - and-cold-ness,
be-cause, o cru-el

Cor-di giac-cio-ter-no
per-che, nin-fa cru-
ice - and-cold-ness,
be-cause, o cru-el
nymph, because thou art cruel

to gentle, Sun-light haunts thy eyes and

and yet gentle, Sun-light haunts thy eyes and
April is in thy countenance,

Sunlight haunts thy eyes and April is in thy countenance.
pri-
coun-
teness.

teness.

por-
- ti ne gl'oc-
chi il
por-
- ti ne gl'oc-
chi il

Sun-
light haunts thy eyes and

Sun-
light haunts thy eyes and

April is in thy coun-

April is in thy coun-

[4][5]
2. TEMER DONNA NON DEI

Fear not my non be -

de -

Ch' io that

That to an - o - ther

Ch' io sco - pri - al - tri - gia -
ch'io scop'al-trui gia-
that to an-o-
ther

na-
non-
dei ed
ch'io
that

moi gl'in-
cen-di-
mie-
I'll
gl'in-
cen-di-
love dis-
close.

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

6 5
Il mio rin-rin-
my hid-den

mie -
my hid-den fire, my pas-

sion

chiar so-ar-do-re
fire, my pas-

sion

non ve-drà, non sa-
will not see, will not know an-

other love.
drà, non sa-prà, non ve-drà, non sa-prà non ch'èl tri-
see, will not know, will not see, will not know an-
th er
re, non ch'èl-tri-g-mo-re
My hid-den pas-sion,
non ch'èl-tri-g-mo-
mo-
love.
mo-
re.
Ar-
do è sem-pr'ér-de-
Al-
ways I'll love si-
re,
love,
Ar-
do è
e,
re,
Al-
ways I'll
ro', e' sempre ar-de-ra ta-ci-to-
ly, oh al-ways I'll love, si-
lent-ly

sem-pr'ar-de-ro, ar-de-ro ta-
love si-lent-ly, I'll love, si-
lent-ly

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

man-love, un-less a-midst so much
tante non sa- pr'il pet- to e

fo - re li- ma- gin tua non ma- ni-

sion, knows the heart and thus re-veals your

fo - re li- ma- gin tua non ma- ni-
sion, knows the heart and thus re-veals your
fesh' il co-re, l'ima-gin
love-ly im-age, The heart will

fesh' il co-re, l'ima-gin
love-ly im-age, The heart will

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

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

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

ma- ni- fe-
heart will thus re-
veal your im-

re, li- ma- gin-
age, The heart will thus re-
veal your im-

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

6 ∡ ∡ 6 6
- steal co-
- age, The
- re, ni-
- ma-
- gin

- steal co-
- re, ni-
- ma-
- gin

veal your im-
- age, will thus re-

veal your im-
- age, your love-ly im-
- age,
non manifest reveal your lovely image
non manifest reveal your lovely image
5. VOLÒ NEI TUOI BEGLI OCCHI

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

nu- to your love- ly Dó- na per scal-

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

1) When the English text is used, occasional note values will have to be divided in order to accommodate additional syllables which appear in the translation.
Dar-si a-mo-re per scaldar-si a-hood, to-warm his

ignu-to your lovely Do-
es to

more god-hood per scaldar-warm

na per scaldar-si a-mo-warm his god re a-mo-

hood to
si amo -

Ma la luc' el' Ar-

warm his god -

re
do -

re

Ma la lu -

Ma la luc' e l'ar-

But the heat and -
Per al-bér-gar sen vé-ne
But then he sought to lodge
In your

ge-li-do co-re
Ma nel suo ge-lo-al-
fri-gid heart
But your heart's ic-y

[6]
Spose la face ar-

detto torche. On-de fug-gi gridando

From thence he fled crying

From thence he fled, fled
grida-do  Ov' hav-ro  loco  se cos-tei  tult'e
fled  crying  Oh, where-
shall I  dwell  when  she  is

dan-do  Ov' hav-ro  loco
crying  Oh, where-
shall I  dwell

Gla-cio  se  cos-tei  tult'e  giac-cio  è  tut-to  fa-
ice  complete-ly  and  com-
plete-

Se  cos-tei  tult'e  giac-cio  è  tut-to
when  she  is  ice  com-
plete-ly

[6]
co se costei tut-to è giac-cio
fire when she is ice

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

e tut-to è fo-
when she - is ice and com-

[6] 4 -#3
giaccio

se cos-tei tut-te

When she is

Se cos-tei tut-to è giaccio

ice -

when she is

giaccio è tut-te fo-re

and fi-re

When she is

co è tut-te

[6]
4. POI CHE MORI DICESTI

Poi che mori dicesti
Since you told me to die
Ben mi
Dying

Poi che mori dicesti
Since you told me to die

Poi che mori dicesti
Since you told me to die

Poi che mori dicesti
Since you told me to die

Fora il morir
Would be infinite joy

Gioia

In
Ben mi fora il morir gioia
Dying would be in finite joy

Ben mi
Dying

infinite joy
Mà come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come pued morir come può morir come può morir come può morir come può morir come può morir come può morir come può morir come pued morir come può morir come può morir come può morir come può morir come può morir come può morir come pued morir come può morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir come pued morir how can a man die a man
-rir chi non ha vi-ta
die who is not liv-ing

Cru-
Cruel

vìr chi non ha vi-ta.
Cru-del
Cruel one

del
cru-del
tu m'ucci-
Cruel one

you have

o

you have killed me

tu mucci des- ti

0 you have killed me

tu mucci des-ti

[6] [6]
desti
killed me

O you have killed me

O you have killed me

The miracle of

The miracle of
More s'ei par-gives me pow'r to

Ve write.

Dun-

So

que

then

Ve write

Dun-

So

que

then

Love yet

Love yet
Ch' ove vita non è Morte non
For where there is no life there is
Ch' ove vita non è Morte non
For where there is no life there is

vie-ne. Ch' ove vita non è Morte non vie-
no death For where there is no life
vio-ne. Morte non vie-
no death where there is no
where there is no life

no death

where there is no life

no death

no life

no death

no life

no death
Cissimà mia stella, Ch'ovunque il
deeply my dear star, That where so-

Cissimà mia stella, Ch'ovunque il
deeply my dear star, That where so

Passo gir-o Con gli'occhi del pensier sem-
ev'er I go the eyes of my thoughts be-

Passo gir-o Con gli'occhi del pensier sem-
ev'er I go the eyes of my thoughts be-
E'n cosi
And with so
bel-
love-
ly a flame
me'n
and

[6] 4 - #3
The original edition has a flat here instead of [6].
And'il mio core, and'il mio core
but near you, it cannot be
lun-gi ch'appresso - and'il mio core
heart it cannot be - - but near

Non men lun-gi ch'appresso - and'il mio
you Burns my heart it cannot be. but
re Non men lun-gi ch' appres-so ard'

non men lun-gi ch' appres-so ard'il

il mio co-re.

mio co-be but near re.

be but near re.

you
6. NON È QUESTO IL BEN MIO

Non è quest' il ben mio
This is not my love

Non è quest' a co-
Is it not she for

quest' il ben mio
This is not my love

Non è quest' a co-
Is it not she for
-lei per cui già tan-to 
whom I -
have longed have longed so

-lei per cui già tan-to 
whom I -
have longed have longed so much

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

pian- to Her s'el'-
and wept Then if she
Le' nel mio seno Perché si tost'il cor per
now lives in my breast why does my heart why

does my heart
Làgu'è vi en

che si tost'il cor Làgni' e vien me-
does my heart So - na - pid
me-no weakened

ly weakened

Col-pa vos-tra mia

My life, you are

Col-pa vos-tra mia

vi-ta

My life, you are

vi-ta

guilt-y

Che non gli des-ti in sua

guilt-y

For in its need-ful-
Chè non gli desti in sua stagione ai-

For in its needful season you

sta-gion c’è non gli desti in sua sta-gion ai-

season in its need-ful season you

Col-pa vos-tra mia vi-ta

were not its main-

stay -

Col-pa vos-tra mia vi-ta

were not its main-

stay -
Che non gli dest' in sua stagion ai-
For in its need-ful season you.

Che non gli dest' in sua stagion ai-
For in its need-ful season you.

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

Ta Che non gli dest' in sua stagion ai-
were not its main-
stay
7. S'IO PALESO IL MIO FOCO

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

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

sach'e grave ar-dore Pie-ta non niéghi il mio
knows in my grave ar-dor if my cru-el love will not de-

co Chi sach'e grave ar-
do Who knows in my grave ar-
dor
Pietà non neghi il mio cruel amore

If my cruel love will not deny me
Chi sa' mi se ro
Who knows, sad one that I

Chi sa' mi se ro
Who knows, sad one that I

Poi che non in vol i il sol
che non in vol i il
am that the sun might de part the sun of her bright

Poi che non in vol i il sol
che non in vol i il
am that the sun might de part the sun of her bright
sol de-gl' occhi suoi - Ma pur
eyes-might-de-
part. But still

Ma pur still

deg-gio mor-ri-re Sen-za chie-der soc-
I must die without cry-ing

I must die without cry-ing
cors'al mio marti-re
for-help in suf-fring
Ah ta-ci

[6] 4 - #3

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

[6] 4 - #3
ranno il mio duol Che diranno il mio duol gli occhi
will yet confess all of love's eyes will yet confess all of love's

Che diranno il mio duol gli occhi
My eyes will yet confess

chi lo-qua-

Che diranno il mio duol gli occhi
My eyes will yet confess

4 - #3
duol gl' occhi lo-qua-fess My eyes

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

run no il mio duol gl' occhi loqua-ci
will confess All love's mi-sry

run no il mio duol gl' occhi loqua-ci
will confess All love's mi-sry
8. ALMA DE L'ALMA MIA

Alma del' alma mia

Soul of my soul

Com' in me

Since in me
fiam- flames
ancor fiam- no flames

ma d'amor of love

Ah! Ah!
Ahi! Ahi! you are made of rock.

Che di selsce se-

sel-ce se-

Ch'a lo col-

Che lo col-pir de l'amoroso stra-

For from the

For from the stake of the - ar row of
le del a-moro-
le del a-moro-
ra ti ren-di
ra ti ren-di

stroke of the ar-
row of love
row of love

love of the ar-
row of love
row of love

5
5
5
5

Oh,
Oh,

hard you are
hard you are

è per mio
è per mio

for
for

[6]
hard you-are - Which for me

ra ti ren-di è per mio

4 - 3

doppio ma-le. bad

Ne m'addio mill'a

7-6
Ne man-d'a mill' a mil-le A
For you-send from
mil-le A l'esca del mio cor
from A l'esca del mio cor
my - heart

I'esca del mio cor
Thou-
al-sca del mio cor
Thou-
l'al-te sands
sands
fa-vil-
thou-sands of
le a l'esca del mio
fa-vil-
thou-sands of
le a l'esca del mio

[6] 4-\([\text{tuplet}]\)
9. MESSAGGIER DI SPERANZA

Messaggier
Mes-sen-
zer
di sper-an-
ger of bright-est

So be-loved
A-ma-to
di
di-gl’occhi
di

So be-loved
com-fort
go-

mato si comfort de' occhi miei cò
miei cò for- to
eyes

for- to
eyes

Messag- gier
dis- sper-

Messen- ger
cr
So be-loved so com-fort

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

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

[6] 4 - #3
to eyes

Lights of the pupils,

Lu-me-di due pu-

Lights of the pu-

pils,

pil-le ove m'hai scor-
to di

where you have so stung me with

pil-le ove m'hai scor-
to

where you have so stung me
Tortures, Oggi fassi pains, Today learn of your

•

•

•

•

•

•

•
quanto patria doler
how much would grieve my heart,

quanto patria doler
how much would grieve my heart, would

sil coster
would grieve my

s'il grieve comy

\[\text{[\#3]}\] 4
\[\text{[\#5]}\] 6
\[\text{[\#3]}\]
1) In the original edition the sign [4] appears here, and has been replaced by a sharp. See plate IV.
Ch' omai Som-
Thus am I

Ch' omai Som-
Thus am I
mer-
mer-
so
so
drowned
drowned
in
in

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

Presto

But I love you

But I love you

che sio mi foss' in

che sio mi

no less than if I were

no less than

amo non men

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

men a-mo non men che sio mi foss' in you no less no less than if I were
men you che sio mi foss' in por-

you no less than if I were safe
por-safe to che s'io mi foss' in
shorn But I love

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

no less than

4-3
to the sio mi foss in por-
safe no less than if I were safe a-

foss in por-
if I were safe a-

[6] 3 4 5

to shore.

to shore.
Ah, how ungrateful you are

Vegetto il tuo fiero orgoglio
Oh how I see your

Ah, how ungrateful you are
- i
wild

il veg-gio

pride I see it

Veg-gio il tuo fiero
Oh how I see your
orgol-
io il

wild pride. I

Ma mi-rar-lo più non vog-lie piu non vo-
But to look--- I want no-

veg-gio

see it

Ma mi-
rar-lo più non vo-

[6] [6]
fera che da me fuggi
beast-ly who from me flees -
And

loga e fera che da me fuggi
how - beast-ly who from me flees -

Ciò dolente pe-rire
now to suffer pain -

And ciò dol-
now to suf-

[6] 4-3
ciò do-len-te pe-such ra
-te pe-
fer pain, such ra

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

Sap-pi
I know
ch'io rido e can-
I can sing -
Co-si far vog-l'io sempr' al
And I will think of you.

Così far voglio sempr'al
And I will think of you.

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

6 5
-del del mio di-let-to stur-ba-trice cru-
my-hap-pi-
ness Most cru-el dis-

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

6 4-3

[6]
del sturb-ate, cruel
del crus-ber, cruel
del e-to del mio di-
pe-ness of my hap-
ness.
11. VOI DITA CH'IO SON GIACCIO

Voi dite ch'io son giaccio
Say you that my heart.

Donna

perch'è mio vol-

since now-

Donna

cold

heart

cold
to face you see in pale-

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

dete in vol-

ness, in pale-

ness, you see my pal-li-do co-

lor ve-

de-te in vol-

see in pale-

ness in pale-

[6] [6]
Color vedere involto
face in pale

to vedere involt
ness, in pale

E non sapete che qual et
And yet you know not what is in my

E non sapete
And yet you know not
Core Tra bianche nevi ammong white snowflakes hides my heart

Che qual etra il core Tra bianche nevi ammong white snowflakes

Vivo ardore burning love

Con de il vivo ardore burning love
E qual pal- lor che per le guancie è spar-so
and that- pale- ness that o're my cheeks is spread

E cene-re del cor ond' el cor ar-
Is ashes white-

ce-ne-re del cor
spread- is ashes

ond' el cor
white from-
So E cen-e-re del cor heart white ashes from my heart

army so heart E cen-e-re del white ashes from my

4 #3

ond'el cor ar-burned - was

cor ond' el heart, when it cor ar-

[6] [7] 6 4 #3
12. VAGO AUGELLETTO

1. Vago augelletto che
cantando vai

O love-ly lit-tle bird I watch you fly

And griev-
ing

O vero pi° gen-
do
And griev-
ing
And grieving for the past I watch you passing.

Singing, seeing the night and winter.
verno al-la-ning
to E'll di dop-po le
And see-ing the day and

spall'ei me-si ga-
hap-ly sum-mer die-

happy summer die

sum-mer die

4 - 3 2 [6]

vo-si af-fan-ni sa-

heart in an-

swer cry-

Si com-me i tuo-gra-

vo-si af-fan-

If you could hear my heart in an-

swer

4 - 3 6
Così sapes'si

- ing, It's pain to your-
sad tune you would

-mio Co-si sa-pess'il

-ni s'ai Co-si sa-pess'il mio co-si sa pes'sil
cry-ing, It's pain to your-
sad tune you would

-mio si-mi-le sta-
to Ver-ress-ti in gram-
swiftly wing-to me In-to-
my

-mio si-mi-le sta-
swiftly wing to me

6
Co-si sa-pess'li
mio co-si sa-pess'il

In-ting, It's pain to your-
sad
tune you would

Co-si sa-pess'il
mio co-si sa-pess'il

cry-ing, It's pain to your-
sad
tune you would

mio si-mi-le sta-to
Ver-ress-ti in grem-
swiftly wing-to
me

mio si-mi-le sta-to
swiftly wing-to
me
se- co I do- lo- ro- si!
weep we would weep to- ge-

se- co à par- tir se- co i do- lo-
weep we would weep weep to- ge-

[6]

ther you and I à par- tir
And we would

ro- si qua- ther you and I à par- tir
And we would
se-co i do-lo-ro-si gua-
weep to-ge-ther we would weep

se-co i do-lo-ro-si gua-
weep to-ge-ther we would

i do-lo-ro-si gua-
to-ge-ther you and

i do-lo-ro-si gua-
weep to-ge-ther you - and

4 - 3 #3 4 #3
2. *Io non so se la par-ti-sar-ian*

2. There is no e-qual-i-ty of

There is no e-qual-i-ty of

*par-ri se le par-ti-sar-ian*

woe, I fear, no e-qual-i-ty of
Egg pa- ri woe, I fear
Par-
ri Che quel- la che woe, I fear, Per-
haps she lives

Che

Quel-
la che
tu pian-
haps she lives whom you be-
tu pian-
whom you be-
gi. wail whom

Whom
gi
wail

E
fore in
vi-

From me have greedy

fore in vi-
ta
you - be-
waill

Che
Per-

6

6

-ta
E
for' in
vi-
ta e.
death and hea-
ven
snatched my

quel-
haps
la che she lives
ta pian-
whom you be-

4 - 3
Tan-to a-va-ri
heaven snatched my dear

Tan-to a-va-ri
Ma la sta-

Ma la sta-gión e l'ho-
But the-dark au-
gión e l'ho-
tum
ra è l'ho-
dark au-
tum
ra è l'ho-ra

[6]
Men
gra-
od
Men
--

mem-
de
dold
mem-

Col
mem-

[6]
[#] [4]
ni a par-lar te-co con pie-tà min-

years, So let-us talk to the past then

ri years a par-lar te-
So let us talk to the pie-

vi-ta a par-lar te-co con pie-
tender-ly So let us talk to the-

ta min-vi-
 past then ten-
da con pie-tà
der-ly
To the past

con pie-ta

To the past

min-then

vi-

ten-

ly

vi-

ten-

der-

ly

vider-

ta.

vi-

ten-

der-

ly.

Ta

con pie-

ta

min-

then

con pie-ta

To the past

min-

then

vi-

ten-

ly

vi-

ten-

der-

ly.

Vi-

ten-

der-

ly.

Vi-

ten-

der-

ly.
1. Gradita libertà Pur ricor-rato ho
1. Most welcome my freedom, restored is

l'al-ma Gradita libertà
my soul Most welcome my
di-ta libertà Pur ricor-rato ho l'al-
welcome my freedom restored is my

\[ \text{Page dimensions: 623.0x721.0} \]
Pur ricovrato è l'alma pur ricovrata
Freedom restored is my soul restored

Most gratis libertà Pur ricovrato è l'alma.
Welcome my freedom restored is my soul.

Here is the
Ecco la verde palma
Here is the palm of triumph

Trofeo d'empia belis Ta-
Taken from cruel beauty Ta-

\(7 - 6\)

1) In the original edition the note is \(\text{d}\)
feo d'empia belken from cru-el beauty

feo d'empia belken from cru-el beauty

Più non sapprez-
No more is

Più non sapprez-
No more is
Sio pia-gato il core
wounded wish of my heart

And lovers
And lovers you shall
ti tears of luck-less love of luck-
piantia sospi-
tears of luck-less love of luck-
re a sospi-
less of luck-less love of luck-
-re a sospi-
less of luck-less love of luck-
#5 4 - #5
15. FELICISSIMO DI

2. Feliciissimo di che m'appri un

2. Oh happiest day when calmness re-

Feliciissimo di che m'appri un bel se-

happiest day when calmness returned

bel sereno

turned to me

feliciissimo

Oh happiest
Felici sono di che m'ha
to me Oh -

happiest day when-

di che mai un
bel se

day when calmness re-

turned to me - when

pri un bel se-

calmness returned to me -

Ah che

Ah when

pri un bel se-

Ah che

calmness returned to me -

Ah che

[6] 7 - #6

[6] 4 - 3

[6]
pure dal se'no Not-te d'a-mor spa-
from its' bo-som the Night of - love -

$d = d.$

ri-fled E rasce il
And - the

ri-fled,
giorno - is born.

E nasce il giorno -

And the day is born -

Dressed with glories

A adorned with glories
Ne sepolto mi tién tomba d'horror
Nor does the tomb of horror hold me bu-

re nied Onde si
rob-ried

4 - #3
I'm in pian- weep

ti A sospirar d'a

tears and sigh

weep - ti

tears A sospir-

and sigh

4 - 3

mo-

love re a sos-pir-ar

ar d'A mo-

re a sos-pir-ar d'A

love and sigh

4 - 5 6
Donna priva di se hor son tue li frail
Lady deprived of power

Se hor sontuefor-ze fra-

Prived of power are your forces frail your-

For-ze fra-

Are your forces frail and bro-

Ken

For-ze fra-

Forces frail

6 4 - 3
rot-to l'a-li
are your wings -
Non più gri-
No lon-
E già che rot-to l'a-li
and broken are your wings -
do mer-ce gri-
dà mer-ce non
ger cried you
cried you - no
Non più gri-
dà mer-ce non
No lon-
ger cried you no

[6]
[6] 7 - 6
più grido mercoce
longer cried for pity

più grido mercoce
longer cried for pity

Less restraining are the hard
senn sper'mo ti-mo-
in my breast-hope or fear

senn sper'mo ti-mo-
in my breast hope or fear

che mi ri-duca a-
which might bring me o

che mi ri-
which might bring
mantle stillers back to weep

duca a mantles still

me o loเวrs back

lat to in pie

lat to weep

4-3
J...J

"...-y

4-i

?;i

a     Sospir-ar        d'a-

mo-

tears- and to sigh-ing yet of love and

ti a sospir-ar d'a mo-
tears and to sigh-
ing

fazicba

a     Sospir -        a

and +o  - Si'cj

of

re. a sospir-ar d'a mo-

to - sigh-

ring yet of love

re a sospir-ar d'a mo-

to sigh-

ing yet of love

and to sigh-

ing yet of love

4 - #3

4 - #3
17. PARGOLETTA NON SAI

Pargolettta che non sai
Dear little child who knows not the poor

Pargolettta che non sai
Dear little child who knows not the poor

lor de tuoi begl' occhi è quasi
of your pretty eyes - and what

lor de tuoi begl' occhi è quasi
of your pretty eyes - and what

Additional verses follow the madrigal.
See plate VI.
Dard'il cor mi scoc-chi la vir-
darts you send to my heart; such strength

Tu de tuoi bei ra-
to your piercing rays Tell me

4 - 3
bel-la Pas-to-rel-la Pro-va
love-ly shep-herdess Do you

bel-la Pas-to-rel-la Pro-va
love-ly shep-herdess Do you

tu d'a-mor scin-ti-l-la Mi-ra
feel the sparks of love Look at

tu d'a-mor scin-ti-l-la Mi-ra
feel the sparks of love Look at
chimè come sfa-vila  Quel bel
how it truly sparkles  Such a

chimè come sfa-vila  Quel bel
how it truly sparkles  Such a

guar-do lus-ing-hie-ro  Non è vero.
lovely flat-ting glance  It is not true

guar-do lus-ing-hie-ro  Non è vero.
lovely flat-ting glance  It is not true

6 5 4-3 4-3
Pargoletta che non sai

Verse Two

Non è vero, ah semplicetta,
Fissa il guardo in questo rio;
Mira il volto bello, e pio
Come dolce il cor n'alletta;
Dimmi, o bella Pastorella,
Scorgi tu per gl'occhi il core
Tutto fiamma et tutto ardore,
Ne ti cal del mio tormento?
Non lo sento.

It is not true, oh my simple one,
With your glance fixed upon this brook.
Look at your pretty, kindly face!
How gently it allures my heart!
Tell me, oh beautiful Shepherdess,
Do your eyes _really_ see my heart,
Completely in flames and all afire?
Or don't you care about my pain?
I don't feel it.
Verse Three

Non lo senti bella, et vaga,
Feritrice e innocente?
Dal seren del ciglio ardente
Vien lo stral ch'el cor m'impiaga.
Dimmi, ò bella Pastorella,
Quando volgi i lampi d'oro
Non t'accordi, ò mio tesoro,
Ch'a tuoi rai quest' alma accende.

Non t'intendo.

Don't you feel it, nice, pretty one,
If you wonder yet so innocent?
From the calm of your burning brow
Comes the arrow that wounds my heart.
Tell me, oh beautiful Shepherdess,
When you turn towards me your gold lamps
Can you not see, oh my treasure,
That your rays set my soul on fire.

I don't understand you.
Verse Four

Non t'intendo, ah speme, ah vita,
Tu che fiamma al cor m'avventi;
Fiamma ancor d'amor non senti
Si ch'invan ti chieggio alita?
Dimmi, ó bella Pastorella,
Quest'ardor che t'arde il seno
Sveglia in te pietade almeno?
Sol pietade, ohimè, ti chieggio.

Non lo veggio.

I don't understand you, ah my hope, my life,
You who cast flame into my heart;
Don't you feel the flame of love
While vainly I call you for help?
Tell me, oh beautiful Shepherdess,
This fire that burns within your breast,
Does it not move you to pity?
Pity alone, alas, I ask.

I don't see it.
Verse Five

Ahi, che cieca e sorda sei,
Pastorella, che non sai
Il valor de tuoi bei rai
Alla piaga, ai dolor miei!
Io mi parto, o Pastorella,
Poi ch'amor non t'arde il core,
Com'io provo a tutte l'hore,
Il tuo foco che mi sface.

Resta in pace.

Alas, how blind and deaf you are,
Shepherdess, who never will know
The strength of your beautiful rays
Upon my wound and on my pain!
I must give up, oh Shepherdess,
Since love does not burn in your heart,
As I feel it at each moment,
Your fire undoes me completely.

Rest in peace.
18. VUO FUGGIR

1. Vò fug-gir lon-
  tan da te Don-
  Far from you I wish to flee, Thou

2. Vò fu-gir lon-
  Far from you I

- na cru-del
  Più d'u-na fer' a'll
  who art so cru-el
  who art more cru-el then

- na cru-del
  wish to flee Thou who art so cru-el.
mio pe- nar
sa- vage beasts

Piu d'u- na
who art more

Piu d'u- na fer' al mio pe- 
who art more cru- el than sa- 
vage

vace

fer' al mio pe- 
cruel than sa- 
vage beasts, than sa-
vage

Piu d'u- na fer' al mio pe-
beasts, than sa- 
vage beasts, than sa-
vage

6 - 5
L'empia belsigh without pity from an infidel's

tà l'empia bel-

L'empia bel-

sigh without pity from an infidel's
2. Tu cre-de-vi
   for' all' hor ch'io
   thought I could be-
   hold - you.

Tu cre-de-vi
Per-haps you -

Ti mi-rai
D'og-ni del-cezz'e
Of eve-ry joy and
fors' all' hor ch'io
thought I could be-
hold - - you.

[6]
D'ogni dol-
cezze e gio-

of ev'ry joy and sweetness

pian d'ogni dol-
wrought, and still re-
main un-

moved at

6 - 5 [6]
pien.-

Che di
And re-

pien.-

Che di gio - ia heves - s'il
main un - moved at heart or keep ice with - in my

cor di fre-do giac - cio il sen al ful - min -

heart or keep ice with - in my breast at the.

2 [6]
6
Sen al fulmi-breast at the
inar Al bal-len-
burning, at the-
ar Al bal-
lightning, at the-
burning, at the-

[6]  

ar d'ar-den-fi rai Al bal-
lightning of your glance, At the-
ar d'ar-den-fi rai Al bal-
lightning of your glance At the-
[6] 6

Ritornello follows
20. GLI OCCHI TUOI

3. Gl'occhi tuoi mi satrice All' oh, your eyes transfixing me made of

hor che tu fosti cagion de' me a martyr. oh, so falsely, so im-

satrice All' hor che tu fixing me Made of me a martyr
miei martir
pi-ous-ly

fost-ly ca-
Oh so

fost-ly ca-
gión de miei
Oh so
false-ly, so im-
mart-
pious.

fost-ly so im-
mart-

false-ly so im-
pious.

fost-ly so im-
mart-

false-ly so im-
pious.

6-5

6-5 [6]
Ma fin-

ty
Ma fin-
ty

Ma fin-

ge-
sti empia d'a-
-
you feign-
ed a

mor In-grato a miei so-
-
love yet one un-grate-

mor In-grato a miei so-
-
love yet so un-grate

spir E sord' ogn'

ful for my sighs and
-spir E' sord' ogn' hor Al mio do-
ful for my sighs and sor-
rows, to my
or al mio do-
lor al mio do-
deaf-er to my sor-
rows, to my

lor Dun as-
sor-rows than an asp, to my-
lor Dun as-
sor-rows than an asp to my -

6
lor d'un as-pe
sor-rows than an
asp.

lor d'un as-pe
più.
sor-rows than an
asp.

[6] 6

Ritornello follows
4. Volo-gi pur da me il pe-sier se
4. Turn your thoughts—my—way if

Vol-gi pur da
Turn your thoughts—

Still you wish me
Ch’io zep’ in van piang—
to weep my ill for-ev—er

me il pe-sier se
bran’ a—cor
my—way if
still you wish me.
To weep my ill for ever and in vain, ev-er in

To weep my ill for ever and in

To weep my ill for ever and in
mal
Vain.
mal
Vain
Ma se
But if
you love it would be
m'a-mi non fia
ver che sino al di fa-
you love it would be false that I in serv-
ver che sino al di falsa that I in serv-
at- fal ing you a te serv-
'I lil I would
to serve you 'til I would die would be un

vir per te se-
die would be un-

[6]
quir non veglia amor per te seroso, would be un-

quir non veglia amor per te seroso, Would be un-

\[\text{See plate VII,}\]
ful to-glìa a - mor
ful to Er-
vо - glì - a a mor
ful to Er-
6
22. TRAMILLE

Tra-mille mil-le
Oh love a-mong the
thousands, oh, love thy silphen

mi-ro
beauty

Tra-mille mil-le
Oh, love a-mong the
thousands, oh, love thy silphen
La sua faccia tranquilla
Oh, thy face, oh how tranquil
As a microbeauty
La sua faccia tranquilla
Oh, thy face, oh how

rosa tra fior
d'ah, how it sparkles
Quasirosa troi fior
As a rose 'mid the flowers
Quasirosa troi
As a rose 'mid the

fior
De suoi beg'occhi ar-
den-ti sos-
ten-go-"no nel
lu-
ci-do gi-
ro
The stars-
ever
burn-
ing
like torches in the
stars
ev'ry
move-
ment
the stars-
ever
De suoi beg'occhi ar-
den-ti
The stars-
ever
burn-
ing
like
Ciel
sky
form-
like
me
lu-
cen-
torch-
es
den-
ti
burn-
ing
sos-
the
ten-go-"no nel Ciel form-
stars ever burn-
ing
ten-go-"no nel Ciel torches in the sky
For-
me lu-
cen-
es

Like torch-
es
Onde convien che tal bellezza ad-
Thus I adore with aching heart thy

Onde convien che tal bellezza ad-
Thus I adore with aching heart thy

vién che tal bell ez-
dore with ach- ing heart 26 thy
Ori perche Dea dei desiri
beauty I adore thy beauty

Ori beauty

Perche
I adore thy beauty

I dol de cori
Oh, my heart's idol

Dea dei desiri
I dol de cari
dore thy beauty
Oh, my heart's idol

Perche Dea dei desiri
I adore thy beauty.
Dol de cori
my heart's idol
Oh, my heart's idol

Perche Dea dei desiri
I adore thy beauty

I - dol de co-
Oh, my heart's idol
Oh, my heart's idol

I - dol de cori
I - dol de cori

I - dol de cori
I - dol de cori

Oh, my heart's - dol
I - dol de cori Perche Dea dei de-
dol
Oh, my heart's - dol, I adore thy -
I dol de cori
Oh, my heart's idol

Dol de cori
dore thy beauty
Oh, my heart's idol

Si-ri beauty
I dol de cori
Oh, my heart's idol

Oh, my heart's idol

Oh, my heart's idol

Oh, my heart's idol

Oh, my heart's idol
23. FILLIDE VUOL CH'IO VIVA

Fillide vuol ch'io
Phyl-lis now wants me to

[6]

vi-va
live -

[6]
se - do - ro
por - ger a - i - ta
of - fers no help
Al mio
For my
Al mio
gra - ve
For my
gra - ve
do - lo -
se - vere
re pain
do - lo -
se - vere
re pain
re pain
[6]
7 - 6
Hor se co-si m'uc-ci-de
Now she thus al-most kills me

Hor se co-si m'uc-ci-de come
Now she thus al-most kills me

Hor se co-si m'uc-ci-de
Now she thus al-most kills me

Come vi-ver po-trio come vi-ver po-
How can I ev-er live How can I ev-
er

vi-ver po-trio se non ho vi-ta
I ev-er live how can I live-

Come vi-ver po-trio se non ho vi-
ta
How can I ev-er live if I'm not liv-
ing
tro se non hò vi-ta
 live if I'm not liv-ing
 How can I love

vi-ver po-tro se non hò vi-ta
I ever live if I'm not liv-ing
How can

Se non hò vi-ta
If I'm not liv-ing
How can

tro Com' am-ar-la po-tro se non hò co-
her how can I love her if I have no

mar-la po-tro
I love her

mar-la po-tro se
non hò co-re
I love her if
I have no heart

1) See plate VIII.
Com'mar-la po-tro Com'mar-la po-tro
Com'mar-la po-tro Com'mar-la po-tro

If I have no heart If I have no heart
If I have no heart If I have no heart

How can I love her How can I love her
How can I love her How can I love her

Com'mar-la po-tro Com'mar-la po-tro
Com'mar-la po-tro Com'mar-la po-tro
mar-la po-tro se non ho co-
love her if I have-

non ho co-
I have

I've se non ho co-
her if I have

re.
heart

re.
heart

re.
heart

re.
heart
1. Zeffiro torna e di sordore
1. The west wind returns and with sweet

Zeffiro torna
The west wind returns

4
2 - e di sordore
and with sweet

E di sordore
and with sweet
E di so-a-vi e di so-a-
dors and with sweet o-
dors and with-
E di so-
and with sweet o-
dors and with-
sweet

E di so-a-vi o-
dors
sweet

E di so-a-vi o-
dors
sweet
Later far
makes the air

Later far
makes the air

E'll pie di-
loos-

E'll pie di-
loos-

E'll pie dis-
song

E'll pie dis-
song
waves and murmuring waves
waves and murmuring waves
murmuring through the bright green leaves
murmuring through the bright green leaves
murmuring through the bright green leaves
In-ghir-land
And with their

Da-locks in gar-land's Filli-de

Da-locks in gar-land's Phyl-

Clo Chlo
ni Filli-d'e

Land-da-locks in gar-land's Filli-

Land-da-locks in gar-land's Phyl-
d'e clo-
lis and Chlo-
ris sing-
ing
Clo-
Chlo-
ris

4 - 3

tem-
pran d'A-
notes
mor love
Sing-
ing
No-
te
Sing-
ing

tem-
pran d'A-
notes
mor love
no-
te
Sing-
ing
[6]
tempran d'Arnes of love sweetly and

con de E da monti e da joyously, and from mountains and from

con de E da monti e da joyously and from mountains and from
valley's very low and deep the

valley's very low and deep

valley's very low and deep the

dop-pian l'Ar-mo-nious caves echo the

The har-mo-nious

dop-piano l'Ar-mo-nious caves echo the
2. Sorge più vaga in Ciel piu vaga in
A fairer Dawn rises in the sky, the sunlight

Ciel l'Aura ra il So le
Spargi piú lucid' or spreads a brighter gold

Spargi piú lucid' spreads a brighter

Spargi piú lucid' Spreads a brighter

Spargi piú lucid' Spreads a brighter

Spargi piú lucid' Spreads a brighter

Più purro argento and purer silver

or piú gold and purro argento

or piú gold and purro argento

or piú gold and purro argento

or piú gold and purro argento

[6]
Sparge più lucid' spreads a brighter gold and

Pu-ro ar-gen-ver, a brighter gold and pur-

Pu-ro ar-gen-ver Silver And de-co-ra-

Pu-ro ar-gen-ver Silver And de-co-ra-

Pu-ro ar-gen-ver Silver And de-co-ra-
nate lone e So-le larness
nate lone e So-le larness
nate lone, a-lone

dor di due be-gl'occ-hi l'ar-
of your love-ly eyes is my
dor di due be-gl'occ-hi l'ar-
of your love-ly eyes is my
L'ar-
dor di due be-
tor-ment your-
gl'occhi e'll
eyes are

dor di due be-
tor-ment your-
gl'occhi e'll
eyes are

dor di duo be-
tor-ment your-
gl'occhi e'll
eyes are

mio
my
tor-
tor-
mio
my
to-
tor-
mio
tor-
ment-
ment-
4 - 3
men-tent - to co-me vuol
- to men-tent Co-me vuol
-as my for-

= to men-tent Co-
me As my

4 - #3

mia ven-tu-tune wish-
ra es hor

mia ven-tune wish-
ra es hor

vuol mia ven-
tune wish-
ra es hor

4 - #3
pian-weep, now I can-sing-

pian-weep, now I can-sing-

pian-weep, go now hor

I

to hor pian-weep

to hor pian-weep

can-sing, now

can-sing


[3]
Go, hor can-
now I sing

Go, hor can-
now I sing

to hor plan-
weep,

Go, hor can-
now I sing,