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A Critical Edition of *Arie, scherzi e madrigali a una e due voci* by
Giovanni Pietro Bucchianti (1608-1627)
Charlotte Daisy Duckett
MA Music (by Research)
University of Huddersfield
September 2021
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Abstract

This dissertation provides the contextualising information of my performance edition of *Arie, scherzi e madrigali a una e due voce* (1627) by Giovanni Pietro Bucchianti (c.1608-c.1627). This is the only published work by Bucchianti, a student of Antonio Brunelli (1577-1630), who is thought to have died shortly after its publication at the self-described age of ‘not yet eighteen’. The collection comprises of 27 secular songs and a large written introduction comprising of acknowledgements, a letter to the reader and a pair of dedicatory poems. Through a detailed close-reading of the text and an exploration of contextualising sources, I place this collection of Italian secular song within the context of its creation, with discussions ranging from the Medici court of Maria Maddalena d’Austria, the collection’s patron, to Bucchianti’s association with the Cavalieri di Santo Stefano. I then combine the individual elements of work to create a vivid picture of the life and learning of Bucchianti, viewing the published collection as a demonstration of learnt skill and an application for further employment within the courts. The editorial policy, critical commentary, translations and my edition of *Arie, scherzi e madrigali* are included as appendices 1 – 4.
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Preface

My plans for my master’s degree project were impacted dramatically by the Coronavirus pandemic. I spent around a year in ‘shielding’, quarantined at home and unable to attend university in person, and had to plan a project that required a minimal amount of in-person research and didn’t rely on anything that I couldn’t access from home. I settled on an editing project with an accompanying essay that would focus on a close reading of the text. I discovered *Arie, scherzi e madrigali* through the Internet Archive copy of the “old” edition of Vogel’s anthology of Italian songs and then found it available as a PDF on Gallica.\(^1\) There is more that could be said about Bucchianti and these works that has been outside the scope of a project of this size. *Arie, scherzi e madrigali* is a curious collection of songs and has presented a number of challenges in making a performance edition, as will become clearer over the course of this essay. Bucchianti’s unique brand of odd chromaticism and unusual musical ideas coupled with numerous obvious printing errors and the anonymity of most textual sources have made my job as an editor difficult at times, and have required an in-depth knowledge of both the content of work, the context that it was written within and the overall musical landscape it forms to overcome. I also provide my own translations for the Italian texts of the source, a task that has been deeply rewarding but a very steep learning curb.

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Essay

Introduction

Arie, scherzi, e madrigali a una, e due voci. Per cantare nel clavicembalo, chitarrono à altro simile istumento. Di Gio : Pietro Bucchianti, musico nella cappella della sacra, & illustrissima religione de’ cavalieri di S. Stefano in Pisa. Discepolo, del signor Antonio Brunelli, .... Opera prima. (Venice: Magni/Gardano, 1627) is the only known work by composer Giovanni Pietro Bucchianti (c.1608-c.1627). The book contains 27 pieces, which include arias, madrigals, canzonettas and duets published by Bartholomeo Magni for the Gardano press, dedicated to Maria Maddalena d’Austria, the regent Grand Duchess of Tuscany. While no contemporary sources refer to Bucchianti or his life beyond this collection, its music, as well as its extensive acknowledgements and introductory letter to the reader, provides a vivid snapshot of court life, musical training, and the aesthetic and intellectual values at the end of the 1621 to 1628 regency period, where Tuscany was ruled by Maria Maddalena D’Austria and Christina of Lorraine. A student of Antonio Brunelli (1577-1630), Bucchianti reveals that he is ‘not yet 18 years old’ and the lack of evidence around any musical endeavours after this collection was published has led to the conclusion that Bucchianti died shortly after its publication.2

While the exact circumstances that lead to this publication are unknown, Stephen Rose proposes that collections of secular Italian songs such as this one may have been published for three main reasons: as a record of performance, as an advertisement of ability, and to prove musical mastery to the public in print.3 While some of the more heavily decorated pieces in this collection feel like transcriptions of improvised performances, containing written out coloratura that may have been improvised in a live performance, and a number of references to other musical works and historical figures may be an attempt at ‘proving musical mastery’, Bucchianti’s age and status as a student

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combined with the range of musical styles and subjects explored, make this collection likely to be an ‘advertisement of ability’. However established as a musician Bucchianti was, in order to develop his career further, he would need to attract new patrons to financially invest in his development and, following in the footsteps of composers such as Guilio Caccini and Jacapo Peri, creating a songbook would provide a portfolio of his work to show future investors.⁴

Throughout the collection, Bucchianti uses his music to demonstrate a wide degree of knowledge surrounding both the history of secular Italian song and the Medici Court environment in which he is writing, drawing upon references from Petrarch and Monteverdi to Diogenes and French poetic styles. He thus demonstrates the learning he has received in his time studying with Brunelli and that he is the ‘complete package’ for benefiting from further employment as a courtier and musician.

*Arie, scherzi e madrigali* begins with a title page which provides context to Bucchianti’s experiences as a composer and a musician: he is a *musico*, a musician with the Cavalieri di Santo Stefano, he is a ‘discepolo’, student of Antonio Brunelli and this is his first work. While the front page dedicates the collection to the Grand Duke of Tuscany, Ferdinando II, the acknowledgements on the second page reveal that the actual patron of this work is his mother, Maria Maddalena d’Austria, the regent Grand Duchess of Tuscany. After the acknowledgements, there is a Latin epigram also dedicated to the Grand Duchess which discusses the process of creating a first work, heavily cloaked in gardening metaphors. Next is an Ariosto-inspired poem by Francesco Rovai which praises Bucchianti’s musical skills, emphasising his powerful singing voice. The introductory texts are concluded by a 2000-word letter from Bucchianti to the reader, which discusses plagiarism claims levelled against him and his relationship to his teacher, Brunelli, as well as issuing a substantial rebuttal to all his critics.

In this essay, I explore the contextual information relevant to understanding, appreciating, and performing my edition of this full work. First, I outline the historical context of this work and its

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author. Although there are not additional contemporary references to Bucchianti or his work to from which to draw, a close reading of this collection provides a large enough number of clues to be able to piece together parts of his life, education and possible interests, and his experiences of the musical court setting in which he worked. Then, I consider the physical printing of the edition, as well as a number of mistakes and ambiguities caught within the printing process, especially in ways that it has hindered or obscured some elements of this collection. Next, I draw attention to the music and text of the work itself, the importance of its order, where the texts are drawn from and any common aspects of the music as a whole. I then discuss the performance practice that is important to perform these pieces. Finally, in my conclusion, I assemble all of these aspects together in order to paint a fuller picture of this collection as an ‘advertisement’ of Bucchianti’s ability, what he has learnt in education and his ideas for the future.

The appendices comprise the edition, together with my editorial policy and a critical commentary.

**Biography**

There are no contemporary references to Bucchianti at all outside of *Arie, scherzi e madrigali*, so every detail we know about him or his life is either explicitly stated in the text or can be inferred from details left within it. This places Bucchianti in an interesting position to study as he himself provided all of the information we have about him.

Bucchianti is ‘not yet 18’ at the time of publishing, according to his letter to the reader, meaning that he was likely born around 1608.\(^5\) After *Arie, scherzi e madrigali*, there is no record of other musical works or any records of him at all. He speaks extensively in the letter to the reader about his next works, and Rovai’s epigram mentions him looking forward to more projects; yet there are no records of these. It is therefore likely that he died before they came to fruition, although there is a chance, especially due to his religious associations, that he took monastic vows and changed his name. A

\(^5\) Bucchianti, 3.
record of musicians within the Cavalieri di Santo Stefano in 1629 that does not include him at all but includes his teacher, Brunelli, indicating that Bucchianti is no longer associated with the group, either through death or having left before this date. While, as I shall discuss later in this essay, Arie, scherzi e madrigali feels like a portfolio of work to present in the search for employment, many of the references within it make it clear that any such search would have been limited to this exact Medici court exclusively. Bucchianti’s name not appearing in those records heavily implies that he had died before that date.

He is described as a ‘musico’ with the Cavalieri di Santo Stefano. The Cavalieri di Santo Stefano are a religious order of knights closely associated with the Tuscan navy. Initially founded in 1561 by Cosimo de’ Medici, the first Grand Duke of Tuscany, the order in Bucchianti’s time had a more political than militaristic role within Florentine society. The order had a strong musical tradition, providing music for religious ceremonies and civic displays. They also had a parallel and complementary function to La Concezione, a female monastic institution with a rich musical history that also provided music to reflect the political interests of and glorify the Medici court. It is unclear exactly how Bucchianti would have come to be associated with such an order; it is possible that he came from minor nobility, from money or even a musical family with a reputation that might uplift such a group. In his acknowledgements in the beginning of the collection, he implies that it was his patron, Grand Duchess Maria Maddalena d’Austria, who introduced him to Brunelli, who is also closely associated with the Cavalieri, so it is also possible that he was made a member due to his musical potential. Although I cannot find any records of the Bucchianti family being associated with the Cavalieri before 1627, the list of musicians associated with the Cavalieri that I mentioned in the

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6 Stefano Barandoni and Paola Raffaelli, L’Archivio musicale della Chiesa conventuale dei Cavalieri di Santo Stefano di Pisa: storia e catalogo (Libreria musicale italiana, 1994), PhD Diss., 16.
8 Turner.
last paragraph mentions a Cesare Octaviano Bucchianti as a ‘cantore’ there in 1641. Another source describes a Giacinta Bucchianti, a nun in the Monastero di San Benedetto in Pisa, another institute associated with the Cavalieri, in 1648, perhaps suggesting a family connection to the organisation.  

We also know that Bucchianti was working in the Medici Court of Christina of Lorraine and Maria Maddalena d’Austria from his dedication, in which he highlights his relationship with his patron and her support and encouragement as fundamental to his musical career. Maria Maddalena d’Austria and Christina of Lorraine jointly ruled the Medici court in Tuscany between 1621 and 1628 after the death of Maria Maddalena’s husband, Cosimo II de' Medici. The regency ended in 1628 on the eighteenth birthday of Grand Duke Ferdinando II. Ferdinando, who was a year younger than Bucchianti and was known to take an active involvement in court entertainment during his teenage years, also appears on the title page of Arie, scherzi e madrigali and as the dedicatee of its second piece, behind only his mother. Bucchianti suggests that he has a close personal relationship to Grand Duke, mentioning having showed Ferdinando specifically the early drafts of his songs before publishing this collection. The musical dedications also link Bucchianti to other important figures from this environment, most notably composer and performer Francesca Caccini (1687-1641) and librettist Jacopo Saracinelli (1583-1640).

He is also linked to the Accademia dei Disuniti through the poet Francesco Rovai, who wrote the dedicatory poem about Bucchianti. The Accademia dei Disuniti were an academic association active in Pisa. Rovai’s inclusion in this collection implies that Bucchianti is somehow associated with them.

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10 Barandoni, 17.
11 Benedetto Fabroni, Della vita di Monsignore G. Visconti, 1688.
12 For more information about the musical environment of the Medici courts of this time, see Harness, Echoes of Women’s Voices (Chicago: University of Chicago Press, 2006).
13 Bucchianti, 3.
We know that Bucchianti is a singer. Despite the notated music not necessarily being an indicator of voice type, we can assume he was a tenor based on the majority of pieces being for tenor. He is also known for the performances of his own music, as implied in his letter. His voice is also the centre of the poem praising him. We also know that he has been working at composition for the past two years, though it is ambiguous as to whether it means he has been a ‘musico’ for two years, or has been under some sort of musical apprenticeship for that time.

From the letter to the audience, we also know that plagiarism accusations were levelled against Bucchianti, namely that his teacher, Antonio Brunelli, was writing his songs for him. Antonio Brunelli is a well-known composer and pedagogue, as well as the maestro di cappella for the Cavalieri di San Stefano.\textsuperscript{15} The importance Brunelli’s position and Bucchianti’s admiration of him is further emphasised by his inclusion on the title page of the collection: Bucchianti is introduced primarily as a ‘discipolo’ of Brunelli.

Dedications

The dedicatees of the individual pieces also tell us about the atmosphere in which Bucchianti is writing. Not every piece in this collection has a dedication. The dedicatees can be separated into three categories: figures associated with the order of Santo Stefano; figures associated with the court, such as Saracinelli, Francesca Caccini and Maria Maddalena; and unknown figures. The dedicatees of the duets are possible duet partners for Bucchianti. Every piece with a dedication is listed and categorised in table 1. below. For clarity, I have presented the names of the dedicatee in bold to separate it from additional titles and prases.

Table 1. List of dedicatees in Arie, scherzi e madrigali.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Dedication</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Non sò, famosa Augusta</td>
<td>alla Serenissima Arciduchessa</td>
<td>Maria Maddalena d’Austria, patron</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Page</th>
<th>Poem</th>
<th>Dedicated To</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>I pregi, il vanto</td>
<td>Al Serenissimo Gran Duca</td>
<td>Grand Duke Ferdinando II, patron</td>
</tr>
<tr>
<td>5</td>
<td>Hor che la nott’ombrosa</td>
<td>al Marchese Francesco Gonzaga, Gran Contestabile dell’Illustissima Religione di Santo Stefano</td>
<td>Cavalieri de Santo Stefano</td>
</tr>
<tr>
<td>6</td>
<td>Ecco il giorno, ecco l’ora</td>
<td>al Signor Valerio Campigli, Gran Priore della Illustrissima Religione di San Stefano</td>
<td>Cavalieri de Santo Stefano</td>
</tr>
<tr>
<td>16</td>
<td>Vagho e dolce augelletto</td>
<td>all’illustrissimo Signor Bali Ferdinando Saracinella</td>
<td>Court</td>
</tr>
<tr>
<td>20</td>
<td>Mi disse un giorno amore</td>
<td>All’illustrissimo Signor Cavaliere Capitan Pietro Capponi</td>
<td>Cavalieri de Santo Stefano</td>
</tr>
<tr>
<td>21</td>
<td>Deh per pietà</td>
<td>Al molto illustre e Reverendissimo Monsignor Sommaia, Pirore della Chiesa Conventuale della Illustrissima Religione di San Stefano</td>
<td>Cavalieri de Santo Stefano</td>
</tr>
<tr>
<td>23</td>
<td>Io parto lasso</td>
<td>alla Molto Illustra Signora Francesca Caccini Musica Eccellentissima</td>
<td>Court</td>
</tr>
<tr>
<td>25</td>
<td>Alma che fai?</td>
<td>al molto illustre Signore Aldolfo Zòbel d’Augusta</td>
<td>Unknown, possible duet partner</td>
</tr>
<tr>
<td>26</td>
<td>O viso bello</td>
<td>al Signore Aldolfo Leschendrand d’Augusta</td>
<td>Unknown, possible duet partner</td>
</tr>
<tr>
<td>27</td>
<td>Tu sei pur bella</td>
<td>al Molto Illustra Signore Gio. Iacomo Knopf d’Augusta</td>
<td>Unknown, possible duet partner</td>
</tr>
</tbody>
</table>

The first two poems set, *Non sò, famosa Augusta* and *I pregi, il vanto*, dedicated to Maria Maddalena d’Austria and Grand Duke Ferdinando II, are highly personal and reflective of them and their status in a way that is not reflected in any of the other dedications. *Non sò, famosa Augusta* highlights Maddalena’s heritage, coming from a line of German heroes, as well as her role as mother of the Grand Duke and regent ruler. *I pregi, il vanto* is addressed to and praises a ‘Prence felice’. The highly personal nature of these poems suggest they were written for them specifically for their dedicatees, who are also the book’s patrons.

The choice in poem for the piece dedicated to Francesca Caccini is also poignant in reflecting her reputation and the level of respect Bucchianti is showing her. Caccini is a prominent court musician, singer and teacher working closely with the Medici Court. Bucchianti’s situation in the court places him as knowing her at the peak of her career, in 1626, before the death of her husband in December.
of that year and her remarriage in 1627. At this time, she had already established herself as a prominent composer and an excellent musician, as explored fully in Suzanne Cusick’s *Francesca Caccini at the Medici Court*. Bucchianti dedicates a romanescas to her, a style of song with which she is closely associated. Its text discusses a sense of unmovable loyalty that might reflect Bucchianti’s own feelings of admiration towards Caccini.

The rest of the texts feel unrelated to their dedicatees. The poems have no indication of being written or chosen for these specific people, a fact best highlighted by the irony in the secular romantic nature of *Deh per pietà*, a poem about unrequited love dedicated to Monsignor Sommaia, the prior of the conventual church of the Order of Santo Stefano. While one piece is dedicated to famous court librettist Ferdinando Saracinielli, there is nothing to indicate that the poem was written by him. It is not unusual for Saracinielli to be the dedicatee for music without having written the texts; as a prominent courtier with responsibility for organising musicians, there are other pieces dedicated to Saracinielli that he did not write all the poetry for, most notably by Brunelli (1616) and Jacopo Peri (1619).

The use of this specific array of dedicatees may also reflect his place in the court, in a similar way to Tim Carter’s discussion of Brunelli’s use of dedicatees in ‘Printing the ‘new’ music’.* Bucchianti’s inclusion of Francesca Caccini and Maria Maddalena define his work within the feminised musical space of the Medici court during their regency period, but the large number of dedicatees from the Cavalieri di Santo Stefano emphasise a masculine Medici power, perhaps in awareness of the upcoming the end of this regency period as Ferdinando II becomes of age in 1628. Bucchianti is appealing to a short term and long-term popularity for his works.

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17 Cusick, *Francesca Caccini*, 248.
18 Cusick, *Francesca Caccini*, xxxvi.
19 Carter and Goldthwaite, *Orpheus in the Marketplace*.
Posthumous Recognition

Posthumously, Bucchianti appears in fiction in Giovanni Rosini’s *Monaca di Monza* (1829). In the book, Barbara Albizzi, a gentlewoman at court sings the first song from his songbook and Bucchianti is praised as having so much potential for someone of ‘only nineteen years old’. Bucchianti’s age was perhaps being used in contrast to Barbara’s role as the seductive ‘other woman’ in the story’s tragic tale. Rosini also includes a full reference to *Arie, scherzi e madrigali* in footnotes below the story, figure 1. This does not, however, imply that *Arie, scherzi e madrigali* was widely known. Historical novelists of this period based their texts on archival research, citing sources to project a level of authenticity to their romanticised nationalistic novels.

Figure 1. Bucchianti in *La Monica di Monza*, page 260.

Publishing

*Arie, scherzi e madrigali* was published in 1627 by Bartolomeo Magni of the Gardano publishing house. The Gardano publishing house was one of the largest in Venice, with Magni taking over the business in 1611 at the death of his father-in-law Angelo Gardano. Magni himself was a prolific publisher, having published for many of the largest composers

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of the day, including works by Adriano Banchieri, Sigismondo d’India and Claudio Monterverdi.\textsuperscript{25}

It is unknown how large a print run Arie, scherzi e madrigali was given, but Bucchianti’s clear status of a newcomer combined with Rose’s reasons for publishing a collection of songs of this period implies that the publication was incredibly limited.\textsuperscript{26} Currently, there are two copies that are accessible, though it is unknown whether more existed and were lost or are held in private collections. The primary source for this project is the copy available in Bibliothèque National de France.\textsuperscript{27} The other copy now exists solely in microfilm – the physical copy was lost in the flooding of the Biblioteca Nazionale Centrale Firenze in 1966.\textsuperscript{28} Both copies are identical in both published material, layout, and paste-overs. There are two instances of paste-overs in the collection, both making corrections to the basso continuo part (Fig. 2.1, Fig. 2.2). Both paste-overs being in both copies implies that these mistakes were corrected at the same time, possibly while still in the publishing house. While the micro-film copy contains no annotations, the Gallica copy contains occasional light annotations, the addition of a # in one bar (Fig. 2.3), a slur in another and the addition of a word written over printed ellipses (Fig. 2.4). While I shall discuss the textual mistakes in a later section, the slur and accidental seem like attempts to correct mistakes either to make phrasing consistent across bars or as an attempt to make sense of the tonally ambiguous and unusual ending of Vagho e dolce augelletto.\textsuperscript{25}

\textsuperscript{26} Rose, ‘Music in the Market-Place’.
\textsuperscript{27} Bucchianti, ‘Arie, Scherzi, e Madrigali’, 1627.
There are numerous noticeable printing errors, quirks and anomalies. The mistakes range from smaller quirks, such as the inconsistent use of letter plates, to simple musical errors:
the inconsistent use of coloured and white notes, bars that don’t add up, the inversion of a time signature to 4/3, to large mistakes that effect the understanding of pieces, like the mistakes in *Hor che la nott’ombrosa* or the addition of ellipses instead of some words. I have divided these issues into musical inconsistencies, textual errors and printing inconsistencies.

**Printing Inconsistencies**

There are inconsistencies in the use of letterplating and indexes in this collection. The index at the end of the collection lists separate *partes* of multi-part madrigals as separate pieces. Although this is not unusual, I believe it to be a mistake as the separating out of parts visibly obscures the elegant construction of the collection itself – the clearly thought-out methods of arranging these pieces and the patterns in their order not visible unless you ignore this index entirely. Furthermore, while the index titles pieces according to their first line, one of the pieces, *Vagho e dolce augelletto* is shortened to *Vagho e dolce augel*.

There are inconsistencies in the use of letterplating, the decorative capital letters at the beginning of pieces, which are perhaps issues deriving from the index inconsistencies. Ornate letterplates are only used for solo pieces and not the three duets. There are three main types of plate used: an ornate filigree plate where the colour of the letter is inverted which usually has a hidden figure within (Fig. 3.1), a plate that has a large letter surrounded by a decorative border of either geometric shapes or faces (Fig. 3.2a, Fig. 3.2b), or a large letter with no decoration (Fig. 3.3). The latter is only used on arias and madrigals with multiple parts but is not used consistently for this – many other pieces with multiple parts have an ornate letterplate at the beginning of each part.

There are a further two types of letter-plate used in the collection’s preface, one smaller and floral at the beginning of the letter to the reader (Fig. 3.4) and a large one at the
Acknowledgements depicting the myth of Leda and the Swan (Fig. 3.5) that seems similar to those from Fig. 3.1. It is difficult to know why so many different letter-plates are used. It is possible that the reason is practical: not having enough plates of one set for the full collection, but that does not explain the use of three different types nor why some second and third parts of multiple-part madrigals and arias have ornate plates while others have simpler, perhaps more appropriate ones.

Figure 3.1 – Example letterplate from Non mi negar aita, 17.

Figure 3.2a. Example letterplate from Arde il mio core, 16.

Figure 3.2b. Example letterplate from Hor che la nott’ombrosa, 9.
Figure 3.3. Example letterplate from *Alma che fai?*, 50.

Figure 3.4. Letter from the letter to the reader, 3.

Figure 3.5. Letterplate from the Acknowledgements, 1.

The typeset itself also has some quirks. In *Ecco il giorno, ecco l’hora*, the natural sign used appears to be a modified bass clef or possibly a modified longa (Fig. 4). While this could just be the natural sign in this set, it does not feel consistent in size or length of lines to any of the other accidentals used.
Textual Errors

There are three major instances of clear text errors in this collection, regarding poems containing words blanked out by ellipses. In the poem by Francesco Rovai dedicated to Bucchanti in the introduction of the collection, the final word of the penultimate line has been left out (Fig. 5.1). However, in the Gallica copy, this word has been handwritten in as ‘Paradiso’ (Fig. 5.2), a word that works both in syllables and rhyme scheme, rhyming with ‘inciso’ and works in the line as the opposite of ‘Averno’, which is what the word would need to be. All of this indicates that this is likely the intended word.

Figure 5.1. Dedicatory poem by Francesco Rovai, Florence edition.
Figure 5.2. Dedicatory poem by Francesco Rovai, Gallica edition.

The second ellipses is in the second stanza of *Quando dentro al tuo seno* (Fig. 5.3).

Fortunately, we can also find out what this word was meant to be easily as, while the source of the text is anonymous, the text can be originated to Remigio Romano’s *Raccolte di Conzonette Musicali* and is used by Berti and Monteverdi. The ellipses should be ‘quel vago’.

Figure 5.3. stanza 2 of *Quando dentro al tuo seno*, 30.

The gap in the third verse of *O viso bello* is more of an estimate than the other missing words, however based on the other two, it seems clear that the words are not being

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censored due to rudeness or sensitivity (Fig. 5.4). Instead, it feels as if they are the result of the printer not being able to decipher the handwriting of the original manuscript in these moments and not being able to check with the composer or make an educated guess themselves. Therefore, following what may fit in that space based on syllables and rhyme scheme, it is likely to be ‘sorriso‘ that would fill the gap.

Figure 5.4 . Verse 3 of O viso bello, 53.

Musical Errors

Although not necessarily an error, there are also occasional issues with the use of unnecessary and inconsistent coloration in pieces written almost entirely in white notes and marked with mensural time signatures. For example, in Lidia mi fugge the use of coloration in this bar does not make any difference to how it would be notated or performed versus if it was in all white notes (Fig. 6.1). It demonstrates on the part of the publisher either an archaic approach to musical notation, or they are simply seeking to show an understanding of mensuration. This is even clearer in Leggiadra rosa where the basso continuo and voice are moving in the same rhythm, but one is coloured and one is not (Fig. 6.2).
Occasionally, time signatures are also formed in a way that is inconsistent, with a smaller number on the bottom, as here in *Vagho e dolce augelletto* (Fig. 7.1). These seem to be created from one number that acts as part of a time signature, in this example the three, moved down a space from where it would usually be placed and the lower number replaced by one that would be used in figured bass. This becomes particularly evident when comparing them with pieces with the correct layout of time signatures, such as *Hor mai la notte in giro* (Fig. 7.2).
Vagho e dolce augelletto allegedly has a section in 4/3 (Fig. 7.3). This is a clear mistake and should be 4/4.

There are also musical errors that are more ambiguous as to whether the mistake is in the printing or in the composition itself. For example, in bar 15 of Hor che posso io dolente?
there are parallel sevenths across the tenor and bassline. I believe that these are actually parallel fifths misplaced by a third by the printer. Although parallel fifths also aren’t perfect practice, they seem like a more reasonable effect or mistake in that moment than parallel sevenths.

**Content of Collection**

**Order**

The index of *Arie, scherzi e madrigali* reveals a basic order, splitting the collection into two parts: twenty-four pieces for solo voice and basso continuo and three duets, one soprano and tenor and two for two tenors and basso continuo. However, a more elegant construction of the collection is revealed by a closer examination of genre designations. Ten pieces are labelled as madrigals, eight are labelled canzonettas, one is labelled an aria de romanesca, two arias, two are unlabelled, one madrigaletto, one *dialogo* and one unlabelled but classified in Vogel’s anthology of Italian song as a *scherzo*. The opening pieces, *Non sò*, *famosa Augusta* and *I pregi, il vanto* are unlabelled beyond their dedication but form a madrigal text set as a *stilo recitativo*, and a set *ottava rima*, a form of poetry made of eight hendecasyllabic lines. After these opening pieces, the collection is divided into two groups of three pieces, four groups of two pieces, and a further two groups of three pieces, each group characterised by the genre of the song. The solo section is closed by a romanesca and an unlabelled aria. A closer look at these reveals that the penultimate piece, *lo parto lasso*, is also an ottava rima, hinting at an underlying palindromic structure for the collection, with the second and penultimate poems both being ottave rime. The duet section contains pieces marked *dialogo*, *canzonetta* and *scherzo* respectively.

The following table (Table 2) further clarifies this structure with other elements that support the attempt of an elegant structure, including time signatures, voice typings, written key signature and

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30 Vogel, 153.
genre. I have separated written key signature and cantus, as well as starting and ending sonority, in order to highlight Bucchianti’s exploration of both chromatic and hexachordal tonalities and modalities in a way that doesn’t invoke modern Western Classical connotations. I discuss this in the Cadences and Tonality section of Music and how to approach these aspects on the pieces as a performer under Hexachoral/Tonal Embellishments in Performance Practice. Note the palindromic, arch-shaped structure hinted by the placement of the groupings of songs and the placement of the two ottave rime. There is also a repeating structure in the voices, with the same pattern arrangement of pieces for tenor and soprano clef, with the half-point of this solo section marking the repeat, excluding the final piece of each half. Figure 9 further clarifies this arch-shaped structure as a diagram.
Table 2. Structure of *Arie, scherzi e madrigali*

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Genre</th>
<th>Voice clef</th>
<th>Voice Range</th>
<th>Opening sonority</th>
<th>Closing sonority</th>
<th>Rhythmic groupings</th>
<th>Notated Key signature</th>
<th>Structure(^{31})</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Non sò, famosa Augusta</td>
<td>Tenor</td>
<td>F3-F4</td>
<td>D</td>
<td>D</td>
<td>4</td>
<td>F (Cantus Mollis)</td>
<td>abcDBcDEffEGG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I pregi, il vanto</td>
<td>Tenor</td>
<td>D3-G4</td>
<td>G</td>
<td>G</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>ABABABCC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Torna sereno</td>
<td>Canzonetta</td>
<td>Tenor</td>
<td>G3-G4</td>
<td>D</td>
<td>D</td>
<td>3</td>
<td>F (Cantus Mollis)</td>
<td>ababcbb (5/5/5/5/5/5/5)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Quando dall’Ocean</td>
<td>Canzonetta</td>
<td>Tenor</td>
<td>F3-F4</td>
<td>G</td>
<td>G</td>
<td>3 – 4</td>
<td>F (Cantus Mollis)</td>
<td>AaBcc</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Hor che la nott’ombrosa</td>
<td>Aria</td>
<td>Soprano</td>
<td>C4-G5</td>
<td>C</td>
<td>C</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>AbbA</td>
<td></td>
</tr>
<tr>
<td>6(^{32})</td>
<td>Ecco il giorno, ecco l’ora</td>
<td>Madrigal</td>
<td>Soprano</td>
<td>C4-G5</td>
<td>G</td>
<td>G</td>
<td>4</td>
<td>F (Cantus Mollis)</td>
<td>abaBacDEe CGfghHij</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Udite le mie pene!</td>
<td>Madrigal</td>
<td>Tenor</td>
<td>C3-A4</td>
<td>D</td>
<td>D</td>
<td>4</td>
<td>F (Cantus Mollis)</td>
<td>aBAbBcdCd</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Arde il mio core</td>
<td>Madrigaletto</td>
<td>Tenor</td>
<td>E3-G4</td>
<td>A</td>
<td>A</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>ababcc</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Non mi negar aita</td>
<td>Canzonetta</td>
<td>Tenor</td>
<td>E3-F4</td>
<td>F</td>
<td>F</td>
<td>3</td>
<td>F (Cantus Mollis)</td>
<td>ab</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Lidia mi fugge</td>
<td>Canzonetta</td>
<td>Soprano</td>
<td>F4-F5</td>
<td>F</td>
<td>F</td>
<td>3</td>
<td>F (Cantus Mollis)</td>
<td>ababcCD (5/5/5/5/5/5/5/5)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Tu partì</td>
<td>Madrigal</td>
<td>Tenor</td>
<td>F3-G4</td>
<td>D</td>
<td>D</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>aBbcCdD</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Che io mora?</td>
<td>Madrigal</td>
<td>Tenor</td>
<td>D3-G4</td>
<td>G</td>
<td>G</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>AbdCcDEeaA</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>O bella Clori</td>
<td>Canzonetta</td>
<td>Tenor</td>
<td>D3-F4</td>
<td>D</td>
<td>D</td>
<td>3</td>
<td>F (Cantus Mollis)</td>
<td>abbcCcdCe (5/5/5/5/5/5/5/5/5)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Leggiadra rosa</td>
<td>Canzonetta</td>
<td>Tenor</td>
<td>G3-F4</td>
<td>G</td>
<td>G</td>
<td>3</td>
<td>F (Cantus Mollis)</td>
<td>ababcCdD (5/5/5/5/5/5/11)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>O Miser’Atteone</td>
<td>Madrigal</td>
<td>Tenor</td>
<td>D3-G4</td>
<td>D</td>
<td>D</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>aBBcCdCDEFGHiil</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Vagho e dolce augetetto</td>
<td>Madrigal</td>
<td>Tenor</td>
<td>C3-G4</td>
<td>G</td>
<td>G</td>
<td>3</td>
<td>C (Cantus Durus)</td>
<td>abBAccDD</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Hor mai la notte in giro</td>
<td>Canzonetta</td>
<td>Soprano</td>
<td>F4-F5</td>
<td>G</td>
<td>G</td>
<td>3</td>
<td>F (Cantus Mollis)</td>
<td>ababcC</td>
<td></td>
</tr>
</tbody>
</table>

\(^{31}\) In this table, capitalised letters represent longer lines and lower-case represent shorter lines. Unless noted otherwise, the longer lines are 11 syllables and the shorter are 7.

\(^{32}\) Contains stanzas of different lengths and rhyming scheme
<table>
<thead>
<tr>
<th>Stanza</th>
<th>Testo</th>
<th>Tipo Corestates</th>
<th>Soprano</th>
<th>Tenor</th>
<th>Aria</th>
<th>Melodia</th>
<th>episodes</th>
<th>Forma</th>
<th>Notazioni</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Quando dentro al tuo seno</td>
<td>Canzonetta Soprano</td>
<td>E4-F5</td>
<td>E</td>
<td>3-4</td>
<td>C (Cantus Durus)</td>
<td>abbcdeec (7/7/7/3/7/7/7/3/7/7/7/3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Quest'è pur il mio core</td>
<td>Madrigal Tenor</td>
<td>D3-A4</td>
<td>A</td>
<td>A</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>aBBcDcDEe</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Mi disse un giorno amore</td>
<td>Arie Tenor</td>
<td>D3-G4</td>
<td>G</td>
<td>G</td>
<td>3</td>
<td>C (Cantus Durus)</td>
<td>abbACddCEe</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Deh, per pietà</td>
<td>Madrigal Tenor</td>
<td>D3-A4</td>
<td>F</td>
<td>F</td>
<td>4</td>
<td>F (Cantus Mollis)</td>
<td>abaBaCDD EfeFGG hiJkKLL</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Lasciatemi morire!</td>
<td>Madrigal Soprano</td>
<td>E4-E5</td>
<td>A</td>
<td>A</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>abbACdDcee</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Io parto lasso</td>
<td>Romanesca Tenor</td>
<td>D3-G4</td>
<td>B</td>
<td>G</td>
<td>4</td>
<td>F (Cantus Mollis)</td>
<td>ABABABABCC Ottava rima</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Hor che posso io dolente?</td>
<td>Romanesca Soprano</td>
<td>D4-G5</td>
<td>A</td>
<td>A</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>aaA bcC deE fgG</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Alma che fai?</td>
<td>Dialogo Soprano, tenor</td>
<td>E4-E5, D3-F4</td>
<td>D</td>
<td>D</td>
<td>4</td>
<td>C (Cantus Durus)</td>
<td>AB)(AB)(CC)DDD (12/12/12/12/12/12)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>O viso bello</td>
<td>Canzonetta Tenor, tenor</td>
<td>F3-F4, E3-F4</td>
<td>F</td>
<td>G</td>
<td>3</td>
<td>C (Cantus Durus)</td>
<td>A(BB)cc (10/10/7/7)</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Tu sei pur bella</td>
<td>Scherzo Tenor, tenor</td>
<td>E3-F4, E3-F4</td>
<td>F</td>
<td>F</td>
<td>3-4</td>
<td>F (Cantus Mollis)</td>
<td>abba(cc)D (8/7/3/8/8)</td>
<td></td>
</tr>
</tbody>
</table>

33 After stanza 1, all stanzas continue as an unrhymed line then couplet.
Figure 8. Diagram representing the arc-shaped structure of *Arie, scherzi e madrigali*
Text Sources
Most of the pieces in this collection do not have definitive sources for the text that I could track down. There are no named poets or librettists mentioned within the text. The collection includes two madrigals by Giovanni Battista Guarini and one madrigal each by Giambattista Marino, Maurizio Moro, and Marcello Macedonio.34

Two texts, Torna sereno and Quando dentro al tuo seno, are featured in Remigio Romano’s Raccolte di bellissime canzonette (1616), a popular poetic anthology of canzonetta texts taken from Venetian alfabeto prints.35 Other texts in the collection may have been written in direct response to another song, most notably Hor che la natt’ombrosa, which shares first line and affect with a Bellerofonte Castaldi (1623) lute song, and Lasciatemi morire, which alludes to Monteverdi’s famous Lamento d’Arianna which I discuss in detail later in the project.36 Intertextual connections such as these would have been a common way to provide a groundwork and prestige for your own compositions by invoking musical connections and paying homage to your musical peers or idols.37

Text Structure
Most of the madrigal texts in this collection are structurally typical: line lengths of seven or eleven syllables and a variety of enclosed, alternating or couplet rhymes. Table 2 shows an overview of the poetic structure of each set text. The printer has a role in the understanding of the poetic texts that lack a source outside of this collection, particularly in pieces that are strophic and only have the first stanza set to music. In the setting of two of the strophic texts, the printer, and potentially the poet,

34 Battista Guarini, A Poetry Precise and Free: Selected Madrigals of Guarini (University of Michigan Press, 2018); Battista Guarini, Il Pastor fido (Ciotti, 1621); Giovan Battista Guarini, Rime del molto illustre signor cavaliere Battista Guarini, 1621, http://archive.org/details/imagefpc228aaMiscellaneaOpal; Roseen H. Giles, ‘The (Un)Natural Baroque: Giambattista Marino and Monteverdi’s Late Madrigals’ (University of Toronto, 2016); Maurizio Moro, Giardino de’ madrigali del Costante Academico Cospirante (Giovanni Battista Bonfadino, 1593); Marcello Macedonio, Le nove Muse di Marcello Macedonio (ad instanza di Gio. Ruardo all’insegna del Compasso, 1614), http://archive.org/details/bub_gb_tYDg0xWsoLcC.
35 Miller, ‘New Information on the Chronology of Venetian Monody’.
36 Claudio Monteverdi, ‘Lamento d’Arianna’ (Venice, 1623).
highlights a complex rhyming scheme that would have been hidden if the verses were arranged in hendecasyllables: there are lines of three syllables in Quando dentro al tuo seno and Tu sei pur bella. In the latter however, the shorter line is preceded by versi tronchi and therefore needs the shorter line versification to highlight this. I also consulted Giamberti’s Tu sei pur bella, an unrelated song with the same text, to see how their publisher arranged the lines of the poem, and they also highlight the versi tronchi through an irregular versification.38

The canzonetta texts too are as one might expect, with expected rhyme schemes and line lengths with the occasional addition of smaller five syllable lines. O viso bello is separated into two lines of ten syllables and two of seven, a printer decision, but the inner rhymes in the second line allow us to understand it as two sets of five syllables per line. This in turn creates a rhythmic effect, a longer line, two shorter, and then a couplet.

Two pieces in this collection are ottave rima: I pregi, il vanto and Io parto lasso. The first is anonymous, and dedicated to Grand Duke Ferdinando; the second is by Marcello Macedonio, set to a romanesca, and dedicated to Francesca Caccini. While choices of text, and text style, show Bucchianti paying respect to these two dedicatees, these poems being the only ottava rima in the collection links these pieces together, honouring Francesca Caccini in the equivalent way to the patron whose name appears on the title page. Both the ottava rima and the romanesca style are closely associated with Caccini.

Alma, che fai? is unusual in that it is an alexandrine, a dodecasyllabic style of poetry closely associated with the French courts. Like the French alexandrine, the twelve-syllable lines are separated into two halves, each of six syllables. In this text, these halves are highlighted through a change in voice and through internal rhymes; while internal rhymes are not common within French

38 Giuseppe Giamberti, Poesie Diverse Poste in Musica (Roma : L.A. Soldi, 1623).
alexandrines, occasionally rhymes are used to emphasise such structural points. The use of an alexandrine hints towards a French influence within this court environment, possibly due to Christina of Lorraine, which I explore in the conclusion.

Poetic Themes
The first two texts are encomia for their dedicatees, the patrons of this collection. The remaining pieces use amorous and pastoral themes, with many also focusing on courtship, loneliness within love and the pain of unrequited love. While several of the poems call on pastoral characters, such as Filli and Clori, specific references to Classical figures are also present, in the references to the goddesses Flora (for Florence) and Aurora, as well as the doomed hunter Acteon, who was turned into a stag and torn apart by his own dogs as a punishment for admiring the naked Diana bathing.

Mi disse un giorno amore has textual references to Guilio Caccini’s Amarilli, mia bella, which are echoed in the music. There is also a reference to Lamento d’Ariana by Monteverdi in the text and music to Lasciatemi morire!. These references give us a peak into the vibrant musical court environment that Bucchianti was working within, with their specific references drawing on contemporary musical knowledge. They were therefore likely written not as functional poems, but to be set to music, if not written for Bucchianti himself to set.

Music
For a full musical description of the points of interest in each piece, please see the critical commentary accompanying the edited text. In the following section, I shall be exploring some of the more overarching patterns noticed within the music. The time restriction of completing this project within a single year also limits the amount of detail I can go into, especially within the analysis of

some of the complex and unusual harmonic writing, which perhaps will provide scope for further research.

**Voice**

Of the pieces in this collection, seventeen are written for solo tenor and seven are written for solo soprano, with three duets, one for soprano and tenor and two for two tenors. However, it is also worth noting that voice designations at this time are flexible and a piece being written for a specific clef does not designate who might have originated it, nor who might have sang it once it was published. This is particularly important when considering the structural use of the voice designations in this collection, as discussed above. Despite the masculine presence from Bucchianti being a member of the Cavalieri di Santo Stefano, I believe some, if not all of the seven pieces for soprano voice were written for women. The court that Bucchianti was working in would have been mixed gender and we know from the dedication that he holds Francesca Caccini in very high regards. The largest evidence for this, however, comes from *Lasciatimi Morire* being heavily inspired by *Lamento d’Arianna* by Monteverdi, a piece that we know was sang by a woman.

**Structure, time signatures, meter, and rhythm**

In most cases, the structure of the piece is entirely dictated by the structure of the text, with cadential points falling at the end of lines or being used to highlight rhymes. This is particularly true in the strophic canzonettas, where the setting for the first stanza then becomes the music of the others. The only piece where a verse is fully repeated but the music to it is written out in full is *Mi disse un giorno amore*, where having the second stanza written out in full helps to highlight the reference to *Amarilli, mia bella* within this verse that may have been missed if only the text was included.

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40 For more information on Francesca Caccini’s role within this court, see Cusick, *Francesca Caccini at the Medici Court*. 
There are some pieces in which the structure of the poetry and the typical genre conventions of the style of the piece work together to create the structure. For example, *Io parto lasso* is a romanesca setting of an ottava rima. It is split into four sections, each of which are a couplet from the ottava rima over one iteration of the romanesca baseline. Bucchianti further uses meter to emphasise a knowledge of the romanesca style conventions by having the final bassline repetition switch into triple time, a call-back to the traditions of the style that would usually be entirely in triple.41

It is worth noting that every canzonetta included in this collection is predominantly triple time. Occasionally, one will dip into quadruple or duple in order to highlight something in the text, for example *Quando dentro al tuo seno* goes into duple time to emphasise the exclamations of ‘O gioir’ that are present in every verse.

Meter also has an interesting relationship with structure and style in some pieces. *Quando dentro al tuo seno*, while initially written in 3/2, is best understood in 6/2, which gives it a courante-type feel.

A number of pieces contain mensural time signatures, often accompanied with a modern time signature, or are written in white note notation. In most instances of this, these are unnecessary to understand the aural sound of the piece but may present an insight into Bucchianti’s learning. Through including these, whether necessary or not, he is demonstrating a firm knowledge of musical history, as well as connecting these pieces of music to that music history background. He is emphasising himself as the latest in a long line of composers. By anchoring his work within musical history, he creates a greater air of legitimacy for works that are by a younger, less experienced composer.

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Cadences and Tonality

Bucchianti sometimes has a very peculiar approach to tonality. A large number of his pieces, especially his madrigals, are very dissonant and very chromatic in a way sets them apart from other contemporary madrigals. While a full harmonic analysis of any of these pieces is outside the scope of this project, the use of G# and Ab, and D# and Eb within the same pieces are enough to tell you that some of these pieces are unusual in a way that could not be excused by composer mistakes or printing errors. I touch upon how to deal with these chromatic issues in the performance practice section.

A number of ornaments and coloratura within these pieces are ambiguous as to whether they intended as chromatic or hexachordal, with both interpretations of the lines making sense. While this could have been an oversight, it is possible that this was his intention, Bucchianti is demonstrating both an understanding of the previous reliance on hexachordal tonality while highlighting an understanding and willingness to expand into chromatic tonality.

While many pieces show an understanding of the conventions and normality of composition, other pieces appear to push the boat out experimentally. Both Non sò, famosa Augusta and Vagho e dolce augelletto end with unusually abrupt cadences. Both could be an example of meraviglia, deviations from the expected meant to shock and surprise listeners.

Hor che posso io dolente?, the final piece of the solo section, proves the intentional nature of Bucchianti’s bizarre tonal choices. Within the four partes of the piece, each parte has the same repeating bassline and explores the same dissonance, modulating to the tritone, but each sets this dissonance up differently. While the first time this happens, one could argue it to be a printing error or the mistake of a student, the fact that this happens four times within the same piece could not have been unintentional.
Approach to text

The largest way that the text influences the music is within the structure of pieces. While I discussed this in detail in the structure section, it is worth noting a few interesting examples of this here. Io parto lasso and Hor che possio io dolente? highlight the structure of the poems musically through the bassline: the former has a repetition of the romanesca bassline every couplet and the latter, a repetition of a bassline every stanza. Hor che la nott’ombrosa also uses its bassline and structure to emphasise certain elements of the poem itself. By using the same bassline in parts two and three, Bucchianti thematically links these separate poetic ideas while also drawing attention to part one in its difference. The text, however, links part one and two instead, as they are both descriptive vignettes of an empty place within nature. Together, these two links create a connection through the piece, one and two, two and three, like a chain that links three parts of a madrigal that nonetheless are highly contrasted with each other.

Bucchianti’s approach to text is also flavoured with extravagant and purposeful examples of word painting. I have listed multiple examples of this across multiple pieces in my critical commentary. However, I would like to continue to draw your attention to some of my favourite examples, from Hor che la nott’ombrosa: the colouring of ‘ombrosa’ and ‘incelim’ in the first line (bars 2 and 3), the melismatic ‘cantore’ (bar 9), the running and falling ‘precipitosi fuomi’ (bar 25) and the elongated ‘fermata’ (bar 29). He also uses a noticeable number of scotch snaps, perhaps a favourite embellishment of his. These can be heard particularly in the opening bar of Torna sereno, where the rhythm both emulates a quick glance backwards and creates tension through the emphasis on the dissonance, and in O miser’Atteone as the fast-shooting bow of the ‘Cacciatrice Dea’.

References

The text itself contains many references that are then expanded upon musically. While I touched on it before, Mi disse un giorno amore (Fig. 9.1) contains a significant reference to Caccini’s Amarilli,
*mia bella* (Fig. 9.2), both texturally and musically. *Lasciatemi morire* (Fig. 10.1, Fig. 10.2) harkens back to the Monteverdi piece *Lamento d’Ariana* with the same opening line in both text, melodic shape and structure, having the piece bookended by two cries of “Lasciatemi morire” (Fig. 11.1, Fig. 11.2).

Figure 9.1 - Bucchianti, *Mi disse un giorno amoro*, bars 68 – 70.

Figure 9.2 – Guilio Caccini, *Amarilli, mia bella*, bars 17 – 18.

Figure 10.1. Bucchianti, *Lasciatemi Morire*, bars 1-4.

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43 Monteverdi, ‘Lamento d’Ariana’.
Both of these references have a commonality: Bucchianti is showing a deep knowledge of the history of not only his profession as a composer, referencing two of the great composers of the time, but the history of his profession as a musician within the Medici court.

**Performance Practice**

**Ornamentation**

There is only one type of additional notation in this collection, marked as a t. – this is almost certainly a trillo, a technique that involves the singing rapidly restriking the note with their voice.
Hitchcock gives a full description of a trillo according to Giulio Caccini’s preface to La Nuovo Musiche in Vocal Ornamentation in Caccini’s “Nuove Musiche”.

**Improvisation**

Trillos being the only prescribed ornamentation does not mean that other appropriate ornamentations should not be added. There is an emphasis on the improvisatory aspects of ornamentation, coloratura and decoration in solo voice music of this period. It is likely that the more ornamented sections of pieces within this collection, for example parte 3 of Hor che la notte ombrosa, are transcriptions of how Bucchianti himself ornamented that section. They also give a good idea of the sorts of ornamentations performed and how they could be applied, if desired, to the simpler pieces.

**Hexachord/tonal embellishments**

Another important aspect for the singer to note is that these were written during the change from hexachordal to tonal thinking – many of the coloratura runs within this collection are vague as to whether they should be sung hexachordally or tonally. As an editor, I have also left this vague, adding in as few accidentals outside of the written music as possible, only when necessary to clear up an otherwise incredibly ambiguous section. These accidentals, written above the notes as ficta, are suggestions based on my personal taste. I would recommend testing out various possibilities outside my suggestions and deciding on one to fit your performance.

**Accompaniment**

On the title page, Bucchianti clarifies that the intended accompaniment for this collection is harpsichord, theorbo and other similar instruments. The use of extreme chromatics in some pieces,

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such as *Vagho e dolce augelletti* also indicate the sort of instrument they might have been played on. As they contain both Ab and G#, or Db and E#, we know they must have been played on a split-keyed instrument. While Altrusi claims that these would be impossible to play on theorbo due to the way they are fretted, this can be worked around either through the addition of ‘tastini’, smaller frets that are placed upon the fret board, or by using different fret placements.\(^{46}\)

The other important thing to note in the accompaniment is that Bucchianti repeats figures, writing the same figure down twice, to indicate that the accompanist should restrike the chord, as shown in Fig. 12.

**Figure 12. Example of restriking in bass, Tu Parti, bars 2-3**

![Example of restriking in bass](image)

**Conclusion**

Now that we have explored the context and content of this collection, I want to return to the question from the introduction as we assemble all these factors together: what was the purpose of this collection? To do that, we can combine the various aspects of the close reading of this project into a larger image of why this collection may have been published and what it tells us about Bucchianti.

All the elements of this collection have been purposefully placed and thought about, itself evidenced by the elegant construction of the solo music section, in order to portray Bucchianti’s knowledge and works in a specific light. Referring to Rose’s reasons for publishing solo secular songs, it feels like this

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\(^{46}\) Smith.
collection acts as a demonstration of Bucchianti’s skill and learning.\textsuperscript{47} 1627 is a year before the end of the regency and the start of the reign of Francesco II in 1628, and therefore a time of heavy change in the court.\textsuperscript{48}

This collection demonstrates to potential employers that Bucchianti has the skills needed to continue as a courtier. Drawing from points I have made earlier in this essay, I have separated elements of Arie, scherzi e madrigali into three categories that highlight the work as a demonstration of skills desirable to a future employer: references that emphasise his awareness of his Tuscan heritage, demonstrations of having the musical skills needed from a court musician and references that demonstrate Bucchianti as well-educated and knowledgeable about the Medici courts specifically, including his knowledge of French compositional styles, which in itself may be a demonstration of the influence of Christina of Lorraine in the courts.

Bucchianti’s exhibitions of Tuscan heritage are closely related to his choices of poetic texts. His texts that begin with ‘Hor che’ echo Petrarch, the famous Italian poet who was also Tuscan.

He also exhibits his knowledge of his heritage through the dedications to members of the Cavalieri di Santo Stefano. As the Cavalieri’s musical purpose was to glorify the Medici family, Bucchianti’s emphasis on his knowledge of the order and his place within it also emphasises his deep rooted connections to Tuscany itself.

While aware of this heritage, the focus of the pieces specifically dedicated to his patrons also have an element of foresight, an element that would be needed if Bucchianti was situating himself as both pleasing his current patron, Maria Maddalena d’Austria, and seeking the patronage of another, possibly a role in Ferdinando II’s court. Non sò, famosa Augusta as well as praising Maddalena, focuses on her role of bringing forth Flora, a classical figure associated with Florence itself, again

\textsuperscript{47} Rose, ‘Music in the Market-Place’.
looking forward to the soon-of-age Ferdinando’s reign as also the benefactor of all the great histories of Maria Maddalena as well as the more masculine Medici presence represented by the Cavalieri di Santo Stefano. In his acknowledgements, as well as praising Maddelena’s support and patronage, Bucchianti emphasises his close personal relationship with Ferdinando, who he had performed drafts of the songs included in this collection to.

Bucchianti’s awareness of court environment is also reinforced by his dedications to Saracinelli and Francesca Caccini, two very prominent figures within the current court environment, and the musical reference to Giulio Caccini.

Bucchianti also demonstrates his well-learned nature in his letter to the reader. He refers to Demosthenes, a statesman and orator from Ancient Greece, indicating that he is well-read. The letter also shows a very deep understanding of rhetoric, another important skill to have in the court environment. This nature is also demonstrated through the epigram and dedicatory poems chosen for the beginning of the book. The epigram in Latin demonstrates that Bucchianti has an understanding, and mastery, over that language as well and the dedicatory poem, in its talks of wizards, heaven and hell, has a very Ariostean feel to it. And, in fitting with the elegant formation of the collection itself, his reference to Ariosto also connects back to the court environment: Ariosto’s Orlando Furioso formed the basis of Francesca Caccini’s opera La Liberazione di Ruggiero, which had been performed in 1625, at a time when Bucchianti may have already been performing in court.49

There is a decidedly French style of some of the pieces within this collection. Quando dentro al tuo seno has a courante-like rhythmic feel and is in a slow French-style triple time. Alma, che fai? and its poetic alexandrine may feel out of place at first in a collection that emphasises its strong Italian, especially Tuscan, nature. However, while I have been unable to find any examples of similarly French-feeling pieces coming from this court at this time, we know that there is a specific French influence here, that of Christina of Lorraine, who is joint regent with Maria Maddalena. Though

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49 Caccini, La Liberazione Di Ruggiero Dall’isola d’Alcina.
Christina is not as prominent a patron of music as Maria Maddalena, her being a French woman in the courts may have influenced writers within this environment to explore or preserve French musical traditions and fashions.

Bucchianti uses his knowledge of historical musical traditions as a way to exhibit his musical skill. By placing his music as a product of a vast lineage, his techniques begin to seem grounded and his ideas for expansion become the logical next step. By including works written in white-note notation and illustrated in mensural time signatures, Bucchianti shows a knowledge of these systems. He also grounds his techniques in the past through the surprise 3/4 section of *Io parto lasso*, a reference to the history of romanescas.

*Io parto lasso* is also an interesting piece for discussing Bucchianti’s skills as they relate to his knowledge of the present, of Francesca Caccini’s domination and flourishment of the romanesca genre, as it praises and is dedicated to her twofold, both in the complementary textual choice, and in the actual dedication to Caccini. Through these, Bucchianti is honouring her as a radical voice in her field, but also inviting favourable comparisons to be made between them.

Bucchianti does a similar thing to this with Brunelli in his letter to the reader. Through bringing up Brunelli’s greatness as a composer and a teacher in the same line as saying that people accuse him of plagiarising Brunelli’s work, Bucchianti invites favourable comparisons in a way that is coated with respect and modesty but is still very much present.

Bucchianti’s knowledge and understanding of musical history as a way to introduce his own ideas is also present in his *Lasciatemi morire*, a piece undoubtedly designed in response to Monteverdi’s *Lamento d’Ariana*. Bucchianti is able to show off his learning, respecting the great pieces of his day, while also make it very clear that he sees his work as comparable to the greats that he is emulating.

Bucchianti’s skills are also shown on a practical level through the layout of the collection. He exhibits pieces of many different genres, styles and type: solos and duets, canzonettas and madrigals, pieces
for male and female voice. He is demonstrating the type of flexibility in writing and the breadth of skills that he knows he would need to be a courtier.

His attention to detail, another very important skill for a composer, is also exhibited through the overarching elegant organisational structure of the collection, with its arc shaped structures, its two halves and its symmetry all existing on separate levels. Although these attention to detail are very much present, they feel almost contrasted in the collection as a whole by the lack of attention to detail in the printing of the collection. It is impossible to tell what other sorts of small patterns Bucchianti may have intended to be present that have ended up masked by Magni’s at time incompetent printing.

While these points have focused on Bucchianti’s skills as a composer, equally as important in reading this text as a portfolio for a job in the court, is Bucchianti’s skill as a performer. The dedicatory poem at the beginning of the collection does not praise Bucchianti as a composer but rather focuses on the power and beauty of his voice. He then mentions in the letter to the reader that the songs he was accused of plagiarising from Brunelli were the songs that he sings, implying that this collection of songs are pulled from his personal performing repertoire. If that is also the case, Bucchianti’s virtuosity as a singer, with the complicated coloratura of this collection, is undoubtable even without hearing him sing.

Given the context of the work being an extended portfolio exhibiting qualities that Bucchianti has that would make him a good courtier, texts from the introduction can also be seen as attempts to hide or excuse any of his perceived flaws. The Latin epigram emphasises his hard work and inexperience, especially through its extended gardening metaphor. This collection is merely his ‘first crop’ and as he learns and improves, his work will be more fruitful. This can also be coupled with a section in the letter to the reader where Bucchianti admits that he has a lot to learn and discusses how open he is to receive feedback and continue improving. His lack of experience is phrased in a way that emphasises his potential.
It also explains the extended rebuttal against plagiarism in this introduction. If, as he states, these claims that he didn’t compose his own music were widespread throughout the court environment, it would be possible that any future employer would hear and believe those rumours, or that they may follow him throughout his career. By pre-emptively addressing them, emphasizing that he should just be ignoring his critics, the bad nature of these accusations and openly admitting that his work is similar to Brunelli’s because Brunelli is his teacher and he holds him in high esteem, Bucchianti is able to spin these negative rumours into traits that are appealing. By openly comparing his own work to Brunelli’s, he encourages the reader to associate his skills and potentials to his teacher’s work.

Although Bucchianti is not mentioned in any contemporary sources outside this publication, *Arie, scherzi e madrigali* stands as a valuable hidden gem within publications of seventeenth-century Italian song. Not only does the collection provide a much-needed glance into the composition processes and pedagogical techniques being employed in the Medici courts at the time, but it gives us insight into the bright and vibrant world of a promising young composer with a truly unique story. Bucchianti would never get to publish any other music, but his work and life, in his own words and notes, continue to dance scherzo-like across the pages his songbook.

In the following appendices, you will find my editorial policy, followed by a full translation of the introductory texts and poetic verses found within *Arie, scherzi e madrigali* accompanied by a critical commentary and a brief description of the pieces and any content of particular interest. Finally, I present my full performance edition of *Arie, scherzi e madrigali.*
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Appendix 1 - Editorial Policy

Format

Score Layout: The score is organized according to modern convention, with the voice or voices above and the continuo below.

Barlines: The notation of barlines follows modern conventions.

Thin-thin double barlines: are used to show double barlines within the source. These occur at the end of separate parts of the same piece.

Incipits: Incipits in the original notation are provided at the beginning of the piece for each voice and the continuo part.

Clefs: C-clefs are transposed to treble clef or 8va treble clef as appropriate. The basso continuo line remains in bass clef throughout.

Note Values: Where possible, original note values have been retained, with exceptions made for when halved note values add rhythmic clarity in sections where the time signatures change. Stem directions, beaming patterns, and rhythmic groupings conform to modern conventions. Pieces with mensural time signatures will be translated into modern time signatures but, where possible, will keep the original note values. Black notes within white note notation are indicated with a square bracket over the notes.

Final notes: Final longae are notated by whatever value will fill the final measure, with a fermata added above the final note. Such changes are not reported in the critical notes.

Bar numbers: Bar numbers will be given at the beginning of each system.

Bar length: Bar lengths have been normalised according to modern conventions without commentary.

Metronome marking: All tempo markings included are editorial suggestions. There are no tempo indications in the original text.
Ornaments/Articulation: The original abbreviations for ornamentation from the source have been kept. The placement of both abbreviations for ornaments and of slurs are regularized in most routine cases without reporting in the critical notes.

Slurs and Ties: Slurs and ties remain identical to those in the source text.

Accidentals: The accidentals used in this edition are as follows: normal-size accidentals on the staff indicate all (non-erroneous) source accidentals; ficta-style accidentals above the staff indicate missing accidentals; bracketed, ficta-style accidentals above the staff indicate accidentals not present in the source that I feel are desirable, but optional; normal-size accidentals on the staff within round brackets in their conventional usage indicate added editorial cautionary accidentals. Clear sharps that should be naturalised by modern convention have been changed without commentary.

Figured Bass: Figured bass symbols are placed below the bass staff to avoid confusion with ficta-style editorial accidentals. Original figures are maintained.

**Texts and Titles**

Titles: Where accurate, the title of the piece reflects that in the original index in the source. Exceptions to this, usually due to a misspelling in the original index, are commented upon within the introduction essay. In pieces in multiple parts, only the title of the first section is used. Titles are preceded by an identification number.

Additional text: All original dedications are displayed within both the critical commentary and the edited pieces as subtitles. All genre indicators or part indicators (i.e., *madrigale* or *seconda parte*) have also been retained in the edited collection. Page numbers for all original texts that correspond with the original printing are displayed as numbers within square brackets in the critical commentary.

Spelling: Where necessary, archaic spellings of identical Italian words have been replaced with the modernised spellings. Obvious misspellings have been replaced without comment.

Missing words: In sections where a word is missing or has been replaced by ellipses, a suitable word has been found to fill in that gap. This is noted in the critical commentary.
Text Setting: Text has been set as accurately to the source as possible. Obvious mistakes have been corrected without comment. Cases of ambiguity are noted within the critical commentary.

Capitalisation: Within the edited score, capitalisation is used only for proper nouns (i.e. Augusta) and to signify the beginning of a line of poetry. The start of a line of poetry is not capitalised in any repetitions of the line. Within the texts and translations, capitalisation is only used for proper nouns and where grammatically necessary due to sentence structures.

Punctuation: Punctuation has been added without commentary as grammatically appropriate to the text. Commas are also used to show a repetition in the text.

Elisions: Elisions within the source material are separated out with a ‘̇’ used to signify this where possible without affecting the clarity of the score. These are not commented upon.

Syllabification: Words have been divided into syllables according to modern conventions.

Text underlay: Underlay follows the source. Any large deviations from it have been noted but ambiguities and obvious mistakes have been corrected without comment. Spelling mistakes have also been corrected without comment.

Critical commentary: The critical commentary will be displayed as follows: Any running texts, rubrics or other such non-lyric text on the page will be noted along with the page number of the source it can be found on. Then the text and its translation into modern English will be laid out, followed by a source, if possible, to the origin of the text. Next, a table will show any changes made to the edited piece that are not covered by this editorial policy. The commentary will conclude with a brief discussion of any points of interest within the piece.
Appendix 2 – Introductory Texts and Translations

Arie, Scherzi e Madrigali

A Una, E Due Voci.

Per Cantare nel Clavicembalo, Chitarrone ò altro Simile Instrumento.

Di Gio. Pietro Bucchianti

Musico nella Cappella della Sacra, & Illustrissima Religion de’ Cavalieri di S. Stefano in Pisa.

Discepolo del Signor Antonio Brunelli

Maestro di Cappella

Del Serenissimo Gran Duca

di Toscana in Detta Reigione

Opera Prima Con Licenza di Superiori.

Stampa del Gardano

In Venetia M. DC. XXVII.

Appresso Bartolomeo Magni.

[1]

Alla Serenissima Arciduchessa Maria Maddalena D’Austria

Gran Duchessa Di Toscana

L’essersi degnata V. A. S. già sono due anni di voler ascoltare il mio canto quando non havevo per anco atteso alla Musica un' anno intero; il farmi gratia di stipendiarmi per Musico, il consegnarmi, e raccomandarmi alla diligente disciplina d'intelligent Maestro e sopra tutto il comandarmi, ch'ella fece, ch’io m’ingegnasse d’approfittarmi, poterno tanto eccitare, e sollevare il mio poco talento, che cominciando già à imperare il contrappunto messi insieme alcune poche Arie Musicali, quali ardii poi l’anno passato far sentire à V. A. S. & al Serenissimo Gran Duca mentre mi fecer nuova gratia
d’ascoltarmi. E perché per loro innata benignità non dimostrorno, che le dispiacessero, ancorche fusser fatiche giouenili, e da persona poco pratica nell’arte, mi son preso adesso nuouo adire di lassarle insieme con alcune altre, che nuouamente hò composte, vedere in luce per mezo delle stampe, e dedicarle à V.A.S. benigna protettrice de miei studii, si per rappresentarle il mio devoto affetto in questo pocco segno d’ossequio, si per offerirle questo primo parto del mio povero ingegno rendendoli conto di quanto ho fatto in quest’anno, mentre ho procurato di non stare in otio per obbedire à i cenni di V.A.S. da i quali doueranno prender regola, e misura non solamente le mie Musiche, ma tutte l’altre mie operationi. N. S. Dio le conserui e accresca ogni magior felicità. Di Pisa il di Primo Maggio.

Di V. A. Serenissima,

Humilissimo, et Devotissimo suddito, e servitore,

Gio: Pietro Bucchianti

[2]

**Ad Eamdem Serenissimam**

**Epigrama**

Grata sume manu primos, quos protulit olim

Exiguos fructus hortulus hosce meus:

Si male nunc cultus parvos, et præbet agrestes,

Præebit dominice quum bene cultus erit;

Si tua floriserum[florigerum] fatis irriget unda Salubris,

Si spiret ceptis aura secunda meis.

**In Lode Dell’Autore**

**Sonnetto.**

**Del Signor Francesco Rovai Fiorentino**
Accademico Disunito in Pisa.

Chi non vidde già mai qualor fremente

O l’Aquilone, o l’ostro i monti scote,

Gran Mago mormorar possenti note,?

O freno imporre alla sua rabbia ardente.

O quando ei[si] suol di rapido torrente

O di mar che sdegnoso il Ciel percote

Col mirabil valor dell’arti ignote

L’onda irata arrestar, l’onda corrente:

Corra à veder qua ve Gian Piero assiso

Con la magia di Musiche parole

Ha dell’aure, e dell’onde il corso inciso;

Ch’eguale è lo stupor, benche le scole

Segua un d’Averno, et un di […] Paradiso

Quegli l’ombre invocando, e questi il SOLE.

[3]

Lettore

Trovo essere stata sempre oppinion commune de’più, savii, che si come à chi camina per il Sole è

necassario haver seco in compagnia l’ombra, nell’istessa maniera à chi procura incaminarsi per la

strade delle virtuose, e lodevoli operationi è necessario condur seco quell’ombra dispettosa
dell’invidia. Questo solo, per dirti il vero, e stato bastevole à farmi conoscere, ch’io non m’ingannavo

punto, ma che conforme al mio desiderio m’era riuscito elegger una lodevole strada applicandomi

allo studio della Musica, e del contrappunto, poichè non prima hebbi co minciato à muovere il passo,

che m’accorsi esser correggiato da buon numero d’invidiosi, quali è per ritardarmi dal disegnato

camino, ò per altro lor fine non hanno mai restaro di darmi cagione di tornare in dietro, e
d’abbandonarmi. Che più? Hanno fin detto, che le Musiche, ch’io cantavo, e facevo cantar per mie, erano compositioni d’altri, à segno tale, che non dubbitorno d’affermare, che fussen fatiche del mio Maestro. Ma di questo potrei con molta ragion ringraziarli, e rallegrarmene con me stesso, mentre vedo, che tanta stima fanno del mio poco talento nell’istesso principio de’ miei studii, s’io non dubitasse, che ciò faccino per non ben discernerne il vero essendo offuscati dalla medesima ombra importuna. Che sieno fatiche del mio Maestro nol nego, et essi lo dicono con molta ragione, perchè non mi ritrovo di così sublime ingegno, che da me stesso senz’alcuna guida possa vantarmi d’imparare, anzi questo poco, che fin qui ho potuto acquistare lo riconosco totalmente dalla diligenza, e fatica del Maestro, atteso che questi componimenti quali si siano, non sarebbon mai stati condotti à fine da me, ne cominciati, se non fusseno stati i documenti, le regole, e le buone osservationi, ch’egli fin dalla sua prima gioventù con molta fatica apprese, e cortesemente adesso vâ dispensando alli scolari suoi. In questa guisa gliela passo, ma il voler, che le Musiche ch’io ho fatte veder per mie sien composition di lui è troppo lontano dalla verità, e troppo grand’impresa si pigliano se pensano di sarlo credere. Bisognerebbe, che non si sapesse di che qualità sieno i componimenti del Signor Antonio Brunelli, e quanto prevaglia nella sua professione per poter persuadere, ch’egli facesse componimenti simili à miei. Ne ha bisogno di far conoscere mai più al mondo il suo sapere per mezo de’ suoi scolari non essendoli mancati, ne mancandoli ora soggetti di maggior sofficienza di me, e che maggiormente li farebbono onore. Non mi stenderò più in lungo, ricordandomi benissimo del detto del gran Demostene, che contro l’invidia non giova dire il vero. In somma questi sono i primi frutti de’ miei studii, e tu cortese Lettore benissimo t’accorgerai, che non son altro che fatiche d’un principiante, qual non ha ancor compiti dicianove anni, mentre con il tuo purgato giudizio ritroverai l’imperfettioni, ch’esservi possono. Ti prego bene à scusarle, e à farmene avvertito, perch’io possa guardarmene per l’avvenire ne gli altri componimenti, quali spero di poter fare, se piace à Dio di concedermi vita. A quell[i] poi, che vorranno persistere nel lor pensiero, e creder, che questi non sien’usciti da me, non saprei altro che dirmi, se non offerirmi prontissimo à render loro buon conto di quanti ho fatto, e d’assegnarne la sua ragione, pur che il darne poi il
guidito si riservi non à loro medisimi, ma ad altre persione intelligenti, e non appassionate. Una cosa
sol mi resta, et è, che tu sappi, ch’io non ho stampate queste mie Musiche per ambition, o per altro
vano fine, ma ben per segno di reverente essequio à chi lo devo, e per darli questo poco saggio
de’miei studii giovenili. Ne ti pensare, ch’io mi creda per questo di non dever esser sottoposto
all’invidia ancor per l’avvenire, poiché sento esser parer de’medisimi savii, che allora cessa l’invidia,
quand’uno arriva alla somma altezza del virtuoso operare, si come allor non si vede più l’ombra
de’corpi quando nella maggior altezza gli soprastà il Sole; ond’io che per la mia debolezza poco potrò
alzarmi da terra, non che arrivare al sommo della virtù, bisogna mi presuppogna d’haver sempre
meco quest’infelice compagnia. Tu viva felice, e voglimi bene.
Translation

Arie, Scherzi e Madrigali

for one, and two voices

For Singing with Harpsichord, Theorbo or another similar instrument.

by Giovanni Pietro Bucchianti

Musician in the church of the Sacred and Most Illustrious Order of the Knights of St Stephen in Pisa.

Student of Mr Antonio Brunelli

Chapelmaster

of His Highness the Grand Duke of Tuscany in the said Order

First work Licensed by Superiors

Print by Gardano

In Venice 1627

Under Bartolomeo Magni

[1]

For Her Highness the Arch-Duchess Maria Maddelena of Austria

Grand Duchess of Tuscany

Already two years ago her Royal Highness deigned to hear my singing, when I had not even studied music for a whole year. She condescended to pay me as a musician, entrusting and commending me to the diligent tutelage of an intelligent teacher. Above all, she ordered me to do my best to take advantage of the situation. All this so excited and fuelled my little bit of talent, that when I was already beginning to master counterpoint, I put together a few musical arias. Last year I then dared to share these with his Royal Highness and the most serene Grand Duke, who again did me the new honour of lending me an ear. And because, owing to their innate goodness, they showed appreciation, even though they [the songs] were youthful labours, by someone not very skilled in the art, I have taken it upon myself to publish them together with some others, which again I have
composed, and to dedicate them to Her Royal Highness, the benign patroness of my studies. I have
done so to show her my devoted affection through a small token of respect, by offering her this first
fruit of my poor wit, giving her an account of that which I have done this year, when I have tried not
to remain idle and to obey the directions of Her Royal Highness. These must give structure and
measure not only my music, but to all my other actions. May our Lord God preserve her and increase
her happiness. In Pisa, on the First of May.

Of Your Most Serene Highness,

the most humble and most devoted subject and servant,

Giovanni Pietro Bucchianti.

[2]

To the same Most Serene Highness

Epigram

Take up with your gracious hands that which grew one day,

this first poor produce from my small garden:

If now, poorly cultivated and small, it looks like a wild field,

may it show, o Lord, that it will be cultivated well;

if your flower is watered by healing waves,

if my second breath has begun to blow.

In Praise of the Author

A Sonnet

By Signor Francesco Rovai Fiorentino

Accademia dei Disuniti di Pisa

Whoever has never seen, when either

the quivering north wind or the south wind shake the mountains,
a Mighty Great Magician utter mighty formulas

Or control his burning anger

Or when it is a rapid torrent

Or of the sea that the disdainful heavens’ strike

with the admirable valour of the unknown arts

The angry wave will stop, the running wave:

Rush to see Gian Piero [Bucchianti] seated here

With the magic of musical words

who has engraved the course of the breezes and the waves;

For the astonishment will be the same, even though one

follows the teachings of the underworld and from the other those of Paradise

Although one invokes the shadows and the other the SUN.

Reader

I find that it has always been the shared opinion of the most wise that just as those who walk in the
sun are bound to have a shadow with them, in the same way those who walk the way of virtuous
and praiseworthy works must bring with them that spiteful shadow of envy. This alone, to tell you
the truth, was enough to make me aware that I was not deceiving myself at all, but that, in
accordance to my desire, I had succeeded in choosing a praiseworthy path by applying myself to the
study of music and counterpoint. For as soon as I started taking my first steps, I noticed that was
being corrected by a good number of envious people, who either to keep me back from the
designated road, or for some other purpose, never hesitated to give me cause to turn back, or
abandoned me. What more? They even said that the pieces of music which I sang, and which I had
sung as my own, were other people’s compositions: to the point that they did not hesitate to claim
that they were the work of my teacher. But I could rightfully thank them for this, and rejoice about
it, as I see that they place so much esteem in my little talent, at the very beginning of my studies, if I did not doubt that they do this because they do not clearly discern the truth, being obscured by the same troublesome shadow. That [my works] are the labours of my master I do not deny, and they say it with great reason, because I do not find myself having such sublime genius as to have learnt, indeed even this small amount, from myself without any guidance. I recognise that the entirety of my learning stems from the diligence and effort of my teacher, since these compositions, be they what they may, would never have been completed by me, or even started, had it not been for the documents, the rules and the good observations [of my teacher], which from his earliest youth he learnt with great effort, and now generously imparts to his students. This much I will grant, but the claim that the music I have presented as my own are his compositions is too far from the truth. And if they think they can make other people believe this, they have taken too great a task upon themselves. One would have to ignore the quality of Mr. Antonio Brunelli’s compositions, and how superior he is in his profession, to be able to persuade someone that he produces compositions similar to mine. Nor does he have any need to make his knowledge known to the world by means of his students – and, besides, he is not lacking, nor has he ever lacked, better pupils than me, who would bring him a greater honour. I will not dwell on this any further, as I remember well the saying of the great Demosthenes that it is not helpful to tell the truth against envy. In summary, these are the first fruits of my studies, and you, good reader, will recognise that they are nothing but the labours of a beginner, who has not yet reached nineteen years of age, while with your pure judgement you will spot any imperfections that may be there. Please excuse them, and warn me of them, so that I may look out for them in the future in other compositions, which I hope to be able to produce, if it pleases God to grant me life. To those people who will want to persist in their opinion, and believe that these have not come from me, I would not know what else to say, if not that I am ready to give them an account of how many mistakes I have made and to give them each a reason, provided that giving this guide for them is not for average people, but for other intelligent people, and not impassioned people. There is only one thing left to do and that is to let you know that I have
not publish this music out of ambition, or for any other vain reason, but as a sign of reverence for those to whom I owe it, and to give them this small proof of my youthful studies. And do not think that I believe that for this reason I will be spared envy again in the future, since I feel it is the opinion of very wise men that envy ceases when one reaches the highest height of virtuous work, just as one no longer sees the shadow of bodies when the sun rises above him [directly overhead] in the greatest height; therefore I who, due to my weakness, will not be able to rise from the ground much, or reach the summit of virtue, must assume that I will always have this unhappy company with me. May you live happy and wish me well.
Appendix 3 – Critical Commentary
1. Non sò, famosa Augusta


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non sò, famosa Augusta,</td>
<td>I do not know, famous Augusta,</td>
</tr>
<tr>
<td>quel ch’io deggia lodar prima di voi</td>
<td>what I should praise before you</td>
</tr>
<tr>
<td>o’l glorioso sole</td>
<td>whether the glorious sun</td>
</tr>
<tr>
<td>de sangue onde scendete,</td>
<td>of blood from which you descend,</td>
</tr>
<tr>
<td>altero vanto de Germani Eroi.</td>
<td>the pride of German heroes,</td>
</tr>
<tr>
<td>O là [co]si, bella prole</td>
<td>O, thus, the beautiful offspring,</td>
</tr>
<tr>
<td>ond’emula del ciel Flora rendete,</td>
<td>who you deliver to heavenly Florence,</td>
</tr>
<tr>
<td>o lo scettro regal ch’in man reggete.</td>
<td>or the regal sceptre which you hold in your hand.</td>
</tr>
<tr>
<td>Ma forse meglio sia</td>
<td>But perhaps it is better</td>
</tr>
<tr>
<td>ch’io lasciando il lodar gl’esterni pregi</td>
<td>that leaving aside the praising of exterior qualities,</td>
</tr>
<tr>
<td>v’orni de propri fregi,</td>
<td>I adorn you with your proper merits,</td>
</tr>
<tr>
<td>e dica come generos’e pia</td>
<td>and say how, generous and pious,</td>
</tr>
<tr>
<td>d’ogni bella virtù sete sostegno</td>
<td>you support every beautiful virtue,</td>
</tr>
<tr>
<td>e’n voi la minor gloria el sangu’el regno.</td>
<td>and how the lesser glories in you are your blood and kingdom.</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *Non sò, famosa Augusta* is a *stilo recitativo* piece dedicated to, and with a text written specifically for, Maria Maddalena d’Austria. It is worth noting its unusually abrupt ending. The middle section of the piece is fanfare-like and declamatory, giving it an air of importance.
2. I pregi, il vanto

Rubrics and Running Texts: [5] Al Serenissimo Gran Duca

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I pregi, il vanto tuo, Prence felice,</td>
<td>The merits of your virtue, happy Prince,</td>
</tr>
<tr>
<td>degni d’eterni honor, d’eterni marmi,</td>
<td>are worthy of eternal honors, of eternal marble</td>
</tr>
<tr>
<td>poscia ch’à lingua frat’spiegar disdice.</td>
<td>[statues].</td>
</tr>
<tr>
<td>Non fia ch’à tal impresa osi d’alzarmi,</td>
<td>whence they cannot be explained in language.</td>
</tr>
<tr>
<td>ma dell’affett’almen che sol mi lice</td>
<td>Without daring to rise up to this undertaking,</td>
</tr>
<tr>
<td>sparger al puro ciel in rozzi carmi.</td>
<td>some affection at least, which is all that I am</td>
</tr>
<tr>
<td>Gradisci un dolce pegno, e nel mio canto</td>
<td>allowed,</td>
</tr>
<tr>
<td>riconosci il tuo merto, i pregi, e’l vanto</td>
<td>I will spread to the pure heavens in rough</td>
</tr>
<tr>
<td></td>
<td>poetry.</td>
</tr>
<tr>
<td></td>
<td>May you accept a sweet token, and in my song</td>
</tr>
<tr>
<td></td>
<td>you will recognize your merit, some worth, and</td>
</tr>
<tr>
<td></td>
<td>some praise.</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *I Pregi, il vanto* is a ottava rima set to a highly-decorated aria praising its dedicatee, the Grand Duke of Tuscany Ferdinando II. At the time of publication, Ferdinando would have been seventeen and preparing to take control of the court on his eighteenth birthday, ending the regency of his mother and grandmother. He is likely only to have been a couple of years younger than Bucchianti. Bucchianti claims to have a personal relationship with the Grand Duke in his acknowledgements, which is reflected in the reverential tone of this aria.
### 3. Torna sereno

Rubrics and Running Texts: [7] Canzonetta

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Torna sereno,</td>
<td>The calm day returns,</td>
</tr>
<tr>
<td>di gioia pieno,</td>
<td>full of joy,</td>
</tr>
<tr>
<td>ridente il di.</td>
<td>laughing.</td>
</tr>
<tr>
<td>Torna, mio bene,</td>
<td>Come back, my dear,</td>
</tr>
<tr>
<td>scaccia le pene</td>
<td>drive away the pains</td>
</tr>
<tr>
<td>ch’il cor soffri.</td>
<td>that the heart suffered.</td>
</tr>
<tr>
<td>Vestono i colli</td>
<td>The hills are dressed in</td>
</tr>
<tr>
<td>L’herbette molli,</td>
<td>soft grasses</td>
</tr>
<tr>
<td>Nel vago April;</td>
<td>in the beautiful April;</td>
</tr>
<tr>
<td>Desta il tuo core</td>
<td>Awaken your heart</td>
</tr>
<tr>
<td>Desio d’Amore</td>
<td>with desire for love,</td>
</tr>
<tr>
<td>Filli gentil.</td>
<td>gentle Filli.</td>
</tr>
<tr>
<td>Apron le foglie,</td>
<td>The leaves spread,</td>
</tr>
<tr>
<td>cangion le spoglie</td>
<td>plants and flowers</td>
</tr>
<tr>
<td>le piante e i Fior.</td>
<td>change clothes.</td>
</tr>
<tr>
<td>Apri il tuo petto,</td>
<td>Open your heart</td>
</tr>
<tr>
<td>Cangia diletto</td>
<td>change into delight,</td>
</tr>
<tr>
<td>Il mio dolor.</td>
<td>my pain.</td>
</tr>
<tr>
<td>Deh se nel mondo</td>
<td>If in this world</td>
</tr>
<tr>
<td>Lieto e giocondo</td>
<td>happy and playful</td>
</tr>
<tr>
<td>Sol regna Amor</td>
<td>love reigns alone,</td>
</tr>
</tbody>
</table>

---

50 The English translation of ‘plants and flowers/ change clothes.’ has been moved to clarify the English the subject of the verb. In the Italian, ‘cangion le spoglie’ means ‘change clothes’ and ‘le piante e i fior’ means ‘plants and flowers’.
Filli, mia bella,
non fij rubella,
dammi il tuo cor.

Filli, my beauty,
don’t be cruel,
give me your heart.

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: Torna Sereno is the first canzonetta in the collection. While the original author of the text is unknown, it is also used in a canzonetta in Berti’s Cantade et Arie (1624) and featured in Remigio Ramano’s Raccolte di Canzonette Musicali. The two pieces bear no resemblance beyond the use of the same text. Bucchianti uses a ‘scotch snap’ ornament to create tension through its creation of dissonance with the base.

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### 4. Quando dall’ocean

Rubrics and Running Texts: [8] Canzonetta

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quando dall’ocean l’alba vien fuori, gli’augelletti canori van salutando il di ch’ella ne mena e io m’inchin’a te or che ritorn’à me di lei via più serena.</td>
<td>When the dawn rises out of the ocean, the small singing birds salute the day it brings us, and I bow to you now now that a more serene way returns to me.</td>
</tr>
<tr>
<td>Come Tortola suol per sa compagna pianger per la campagna così lungi da te mi solsi anch’io; poi che tornasti tù non fia ch’io pianga più speme del petto mio.</td>
<td>As the turtle dove used to cry for his partner in the countryside, so far from you, I, too, melted; after you returned, may I cry no longer, hope of my chest.</td>
</tr>
<tr>
<td>Ma se quando i vicini più scalda il sole onde gigli e viole chiedon per non languire aque e rugiade. or che presente io stò mio sol s’io languirò non mi negar pietade.</td>
<td>But just as the sun warms those who are closest [to it], so that lilies and violets ask for water and dew, so as not to languish, Now that I am present My sun, if I languish, do not deny me mercy.</td>
</tr>
<tr>
<td>Fugge la neve, e la stagion Senile all’apparir d’Aprile e la terra gioir si vede, e’l Cielo</td>
<td>Just as the snow and the late season flee at the appearance of April, rejoice,</td>
</tr>
<tr>
<td>Italian</td>
<td>English</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
</tr>
<tr>
<td>così da me fuggì</td>
<td>so the cold snow and frost</td>
</tr>
<tr>
<td>poi ch’arrivasti qui</td>
<td>fled from me</td>
</tr>
<tr>
<td>la fredda neve e’l gelo.</td>
<td>after you arrived.</td>
</tr>
<tr>
<td>Se costanza in Amor se duol soffrire,</td>
<td>If it pains to suffer constancy in love,</td>
</tr>
<tr>
<td>se fido altrui servire</td>
<td>to serve another faithfully</td>
</tr>
<tr>
<td>in generoso cor, mercè trovaro</td>
<td>with a generous heart, mercy I shall find.</td>
</tr>
<tr>
<td>ben sarià ferità</td>
<td>To deny faith and pity</td>
</tr>
<tr>
<td>negar fede, e pietà</td>
<td>to my great bitter weeping</td>
</tr>
<tr>
<td>al mio gran pianto amaro.</td>
<td>will indeed be a wound.</td>
</tr>
</tbody>
</table>

**Author:** Unknown

**Critical Commentary:** Nothing of note changed

**Brief Discussion of Piece:** *Quando dall’oceano* is a canzonetta. The parallel octaves in bars 4 to 5 are original to the print. The poem alternates between descriptions of a pastoral scene, lines 1-3, and a personal address to a faithless lover, lines 4-6. Bucchianti reflects this by setting the pastoral descriptions in a lilting triple time, and the personal address in a duple-time declamation.
5. Hor che la nott’ombrosa

Rubrics and Running Texts: [9] Al'Illustrissimo Signor Marchese Francesco Gonzaga Gran
Contestabile Dell’Illustrissima Religione di Santo Stefano.

Aria Prima Parte.


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hor che la nott’ombrosa il ciel imbruna su l’arenose sponde di queste lucid’onde, a voi, stelle sol canto et alla luna.</td>
<td>Now that the shadowy night sky darkens the sandy shores of these shiny waves, to you, stars, I only sing, and to the moon.</td>
</tr>
<tr>
<td>Ombre romit’e solitari sassi, abbandonati dumi, precipitosi fiumi, à miei caldi Sospir, fermat’i passi.</td>
<td>Lonely shadows and solitary stones, abandoned thorny bushes, rushing rivers, to my warm sighs, stop the steps.</td>
</tr>
<tr>
<td>Alma son’ io penosa, alma dolente che nel vivace’ardore del mio grave dolore e viv’e moro, ahi lasso eternamente.</td>
<td>Soul, I am in pain, painful that in lively ardour of my severe pain and [my soul] lives and [I] die, ah, eternal tiredness.</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>Voice, minim changed to semibreve</td>
</tr>
<tr>
<td>33</td>
<td>Voice, dotted minim</td>
</tr>
<tr>
<td>33</td>
<td>Basso Continuo, tie held over to first note only</td>
</tr>
</tbody>
</table>
Brief Discussion of Piece: *Hor che la nott’ombrosa* is an aria in three separate, but thematically-related poetic vignettes. The three revolved around loneliness and longing for love: the first two partes describe separate scenes, a shore at night and a lonely pastoral scene, before the third parte reflects inwards to the feelings of the singer. Though the melodies have no through-connection, partes one and two are linked through the poetic texts while partes two and three have the same bassline, which are treated differently. The melodic writing throughout ebbs and flows in a way that highlights the poetic text. The piece is highly ornamented and virtuosic. While the source of the text is unknown, its title and content may be a reference to Petrarch. The piece is also strewn with elaborate and elegant word-painting, another element connecting the three partes. Examples include the melismatic ‘canto’ in bars 9-10, the fast tumbling ‘precipitosi fiumi’ in bars 25 – 26 and the quick coloratura of ‘vivace ardore’, bars 41 – 43, contrasted with the simpler, slower and deeper ‘grave dolore’, bars 44 – 45.
6. Ecco il giorno, ecco l’hora


Religione di Santo Stefano

Madrigale Prima Parte.


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ecco il giorno, ecco l’hora,</td>
<td>Here is the day, here is the hour,</td>
</tr>
<tr>
<td>ecco il punto fatale</td>
<td>here is the fatal instance</td>
</tr>
<tr>
<td>che per ch’io part’e mora.</td>
<td>in which I leave and die.</td>
</tr>
<tr>
<td>Frettoloso sen vien battendo l’ale,</td>
<td>Hurriedly it comes, beating its wings,</td>
</tr>
<tr>
<td>o importun’Aurora,</td>
<td>o meddlesome Dawn,</td>
</tr>
<tr>
<td>si, tosto ment’il giorno,</td>
<td>yes, swiftly the day tells a lie,</td>
</tr>
<tr>
<td>si, tardi e non mai forse.</td>
<td>yes, late and perhaps never.</td>
</tr>
<tr>
<td>Il mio ritorno a Dio, bel Idol mio,</td>
<td>My return to God, my beautiful idol,</td>
</tr>
<tr>
<td>bel tesoro, io mi parto, io vi lascio</td>
<td>beautiful beloved, I am leaving, I leave you,</td>
</tr>
<tr>
<td>io caggio, io moro.</td>
<td>I fall, I die.</td>
</tr>
<tr>
<td>Addio, contrad’amate,</td>
<td>Farewell beloved lands,</td>
</tr>
<tr>
<td>addio rive, addio selve ombros’ amene,</td>
<td>Farewell shores, farewell pleasant shady forests.</td>
</tr>
<tr>
<td>addio mura beate,</td>
<td>Farewell blessed walls,</td>
</tr>
<tr>
<td>addio luci serene,</td>
<td>Farewell serene eyes,</td>
</tr>
<tr>
<td>addio amoros’albergo.</td>
<td>Farewell loving haven.</td>
</tr>
<tr>
<td>Ond’io già gl’occhi volsi, hor volgh’il tergo</td>
<td>So I who already turned my eyes, now turn my back</td>
</tr>
<tr>
<td>chi resta ohimè, chi viene</td>
<td>Alas, some stay, some go</td>
</tr>
<tr>
<td>Amor resta con voi meco vien solo</td>
<td>Love stays with you, only</td>
</tr>
<tr>
<td>infelici compagni, il pianta e ’l duolo.</td>
<td>my wretched companions, crying and grief.</td>
</tr>
</tbody>
</table>
Author: Unknown

Critical Commentary:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Voice, final note, E#</td>
</tr>
<tr>
<td>31</td>
<td>Voice, beat 3, quaver F</td>
</tr>
<tr>
<td>34</td>
<td>Voice, shortened crotchet to quaver in ‘resta’</td>
</tr>
</tbody>
</table>

Brief Discussion of piece: *Ecco il giorno, ecco l’hora* is a madrigal in two contrasting sections. The first section acts as an extended description of dying, ending in a dramatic declaration of ‘io moro’ in bar 22. The second section continues with a list of all the things they will miss once they are dead and only surrounded by grief and despair. The piece is highly decorated and unusually chromatic.
7. Udite le mie pene!


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Udite le mie pene!</td>
<td>Hear my pains!</td>
</tr>
<tr>
<td>O lidi, che del mare al fier orgoglio,</td>
<td>O shores, who are the sea’s shelter against</td>
</tr>
<tr>
<td>Sete riparo, sù le nude arene:</td>
<td>fierce pride upon the naked sands’:</td>
</tr>
<tr>
<td>Mirtilla èl mio cordoglio,</td>
<td>Mirtilla is my sorrow,</td>
</tr>
<tr>
<td>Ch’arma l’alma di ghiaccio, il cor di scoglio.</td>
<td>who arms her soul with ice, her heart with</td>
</tr>
<tr>
<td>E voi veloci venti</td>
<td>stone.</td>
</tr>
<tr>
<td>frenate il volo; intanto</td>
<td>And you, swift winds,</td>
</tr>
<tr>
<td>ch’ìn ne’dogliosi accenti</td>
<td>break my fall; as</td>
</tr>
<tr>
<td>Sfogo lo strazio, e disacerbo il pianto.</td>
<td>in pained tones,</td>
</tr>
<tr>
<td></td>
<td>I let out the torment, and soften my tears.</td>
</tr>
</tbody>
</table>

Author: Mauritio Moro

Critical Commentary:

<table>
<thead>
<tr>
<th></th>
<th>Voice, added ‘-re’ to final note</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>31-32</td>
<td>Basso Continuo, no tie from across the bar</td>
</tr>
<tr>
<td>34</td>
<td>Voice, final note changed to quaver</td>
</tr>
</tbody>
</table>

Brief Discussion of Piece: *Udite le mie pene!* is a highly-decorated madrigal with a text by Mauritio Moro. The madrigal is highly ornamented and highly chromatic, with the use of D#s and B#s making it impossible to pay without a split-keyed harpsichord.

---

52 Moro, *Giardino de’ madrigali del Costante Academico Cospirante*. 
8. Arde il mio core

Rubrics and Running Texts: [16] Madrigaletto

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arde il mio core</td>
<td>My heart burns</td>
</tr>
<tr>
<td>et è si dolce il foco</td>
<td>and sweet is the fire</td>
</tr>
<tr>
<td>che vive nell’ardore</td>
<td>that lives in the passion</td>
</tr>
<tr>
<td>onde lieto si more.</td>
<td>whereby we gladly die.</td>
</tr>
<tr>
<td>O mia felice sorte,</td>
<td>O my happy fate,</td>
</tr>
<tr>
<td>o dolce, o strana morte.</td>
<td>o sweetness, o strange death.</td>
</tr>
<tr>
<td>Languisco ogn’hora</td>
<td>I languish every hour</td>
</tr>
<tr>
<td>e di languir pur godo</td>
<td>and yet I enjoy languishing</td>
</tr>
<tr>
<td>che fra dolce tormento,</td>
<td>since in sweet torment</td>
</tr>
<tr>
<td>vivo, e moro contento.</td>
<td>I live and die happy.</td>
</tr>
<tr>
<td>O vicende beate,</td>
<td>O blessed events,</td>
</tr>
<tr>
<td>o duolo, o pene amate.</td>
<td>o pain, o beloved sorrows.</td>
</tr>
<tr>
<td>Ferito geme,</td>
<td>Injured and chained</td>
</tr>
<tr>
<td>e incatenato il core,</td>
<td>the heart moans,</td>
</tr>
<tr>
<td>che due luci serene</td>
<td>for two serene eyes</td>
</tr>
<tr>
<td>dardi furo e catene.</td>
<td>were like darts and chains.</td>
</tr>
<tr>
<td>O lacci, o dura sorte</td>
<td>O snares, o harsh fate.</td>
</tr>
<tr>
<td>O dardi, o strana morte.</td>
<td>o darts, o strange death.</td>
</tr>
<tr>
<td>Pur spero e bramo</td>
<td>Yet I hope and yearn</td>
</tr>
<tr>
<td>al mio penar conforto,</td>
<td>for some comfort to my suffering,</td>
</tr>
<tr>
<td>pur spero e bramo scampo</td>
<td>yet I hope and crave an escape</td>
</tr>
<tr>
<td>alle fiamme ond avvampo.</td>
<td>from the flames that envelop me.</td>
</tr>
</tbody>
</table>
O speranze fallace,  
o foco, o cruda face.

O false hopes,  
o fire, o cruel being.

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *Arde il mio core* is the only piece in the collection labelled as a madrigaletto, possibly due to it combining a strophic work, with only the first stanza set to music, with Bucchianti’s highly ornamented and chromatic style of madrigal writing. It is the only piece to contain a fermata symbol at the end.
9. Non mi negar aita


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non mi negar aita,</td>
<td>Do not refuse to help me,</td>
</tr>
<tr>
<td>ò dispietat’amor,</td>
<td>o pitiless love,</td>
</tr>
<tr>
<td>crudel che la mia vita</td>
<td>it is cruel that my life</td>
</tr>
<tr>
<td>sen và per troppo ardor.</td>
<td>is leaving me for too much passion.</td>
</tr>
<tr>
<td>Ah, ch’el lampo sereno</td>
<td>Ah, that serene lightning</td>
</tr>
<tr>
<td>ond’io mi struggo ogn’or</td>
<td>by which I am consumed</td>
</tr>
<tr>
<td>più non m’accende il seno,</td>
<td>no longer ignites my breast,</td>
</tr>
<tr>
<td>più non m’inflamma il cor.</td>
<td>no longer inflames my heart.</td>
</tr>
<tr>
<td>Un punto di conforto,</td>
<td>A single comfort,</td>
</tr>
<tr>
<td>un sol dolce gioir,</td>
<td>one sweet joy,</td>
</tr>
<tr>
<td>per ch’io non resti morto</td>
<td>so that I may not die,</td>
</tr>
<tr>
<td>nel colmo del martir.</td>
<td>at the height of martyrdom.</td>
</tr>
<tr>
<td>Amor se vuoi ch’io mora</td>
<td>Love, if you want me to die,</td>
</tr>
<tr>
<td>fammi morir ch’io’l vò</td>
<td>let me die, for I want it,</td>
</tr>
<tr>
<td>ma che la cruda ancora</td>
<td>but may the harsh one also</td>
</tr>
<tr>
<td>si mora s’io morrò.</td>
<td>die, if I die.</td>
</tr>
<tr>
<td>Mia vita, l’empia Clori,</td>
<td>My life, the impious Chloris,</td>
</tr>
<tr>
<td>deve morir con me.</td>
<td>must die with me.</td>
</tr>
<tr>
<td>Non rida à miei dolori</td>
<td>May she not laugh at my pains</td>
</tr>
<tr>
<td>chi non cura le fè.</td>
<td>who is not healing my wounds.</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary: Nothing of note changes
Brief Discussion of Piece: *Non mi negar aita* is a simple strophic canzonetta in triple time. The piece is by far the shortest of the collection, at only 10 bars long. Through these bars, the piece explore an unusual hemiola-like displaced accent, beginning in bar 5.
10. Lidia mi fugge

Rubrics and Running Texts: [18] Canzonetta

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lidia mi fugge</td>
<td>Lidia escapes me</td>
</tr>
<tr>
<td>e mi distrugge</td>
<td>and destroys me,</td>
</tr>
<tr>
<td>d’Amor rubella,</td>
<td>rebellious to Love,</td>
</tr>
<tr>
<td>e l’alma mia</td>
<td>and my soul</td>
</tr>
<tr>
<td>sen porta via</td>
<td>[she] takes away</td>
</tr>
<tr>
<td>senza pietà.</td>
<td>without mercy.</td>
</tr>
<tr>
<td>Onde più Amore</td>
<td>Hence, Cupid</td>
</tr>
<tr>
<td>non è signore</td>
<td>is no more the lord</td>
</tr>
<tr>
<td>di quel suo petto,</td>
<td>of her breast,</td>
</tr>
<tr>
<td>ne val severo</td>
<td>nor can he show</td>
</tr>
<tr>
<td>mostrar l’impero</td>
<td>what harsh sway</td>
</tr>
<tr>
<td>che tien nel cor.</td>
<td>he holds over the heart.</td>
</tr>
<tr>
<td>Quel cor si crudo</td>
<td>Such a harsh heart</td>
</tr>
<tr>
<td>s’è fatto scudo</td>
<td>has shielded itself</td>
</tr>
<tr>
<td>contro i tuoi strali,</td>
<td>against your arrows,</td>
</tr>
<tr>
<td>nè può ferire</td>
<td>nor can such mercilessness</td>
</tr>
<tr>
<td>se ben pien d’ire</td>
<td>wound it [the heart],</td>
</tr>
<tr>
<td>Tant’impietà.</td>
<td>although it is so full of wrath</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary:

3 Voice, note elongated to fill the bar
Brief Discussion of Piece: *Lidia mi fugge* is a canzonetta in triple time. The piece is written in white notation and has a mensural time signature. As stated in my opening essay, this might have been done for many reasons but the most plausible are to portray a connection between this piece and musical history or tradition, and to show off that Bucchianti understands how to read and write in this notation. Beyond that, it is a gentle piece about a woman trying to escape the pull of love.
11. Tu parti

Rubrics and Running Texts: [19] Madrigale

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu parti a pena giunto</td>
<td>You leave as soon as you have arrived,</td>
</tr>
<tr>
<td>fuggitivo crudel, fia mai quel giorno</td>
<td>cruel fugitive, will that day never return</td>
</tr>
<tr>
<td>che fine al tuo partir ponga ritorno?</td>
<td>that puts an end to your leaving?</td>
</tr>
<tr>
<td>O dolcissimo vago:</td>
<td>O sweet wanderer:</td>
</tr>
<tr>
<td>Se tu non fossi di vagar si vago.</td>
<td>If you were not so keen to wander.</td>
</tr>
<tr>
<td>Almen ferma la fede,</td>
<td>At least let your faithfulness stay,</td>
</tr>
<tr>
<td>Ne da me fugga il cor, se fugge il piede</td>
<td>Don’t let your heart flee me, even if your foot</td>
</tr>
</tbody>
</table>

Author: Giovanni Battista Guarini[^53]

Critical Commentary:

| 6                           | Voice, removed rest from end of bar |

Brief Discussion of Piece: Tu Parti is a madrigal with a text by Guarini. The poem’s spirit as a complaint about a faithless lover is epitomised in its opening repeated sighing phrase of ‘Tu parti’.

The madrigal is unusually chromatic and uses odd dissonances, like the dissonance between the F of the bassline and E in the tenor on bar 15 adding an anguish to the madrigal deeper than those of the text.

12. Che io mora?


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch’io mora? Ohime, ch’io mora?</td>
<td>Am I to die? Alas, am I to die?</td>
</tr>
<tr>
<td>Morrò, ma che fia poi?</td>
<td>I will die, but what will happen then?</td>
</tr>
<tr>
<td>Piangeretemi voi?</td>
<td>Will you mourn me?</td>
</tr>
<tr>
<td>O mia morte felice,</td>
<td>Oh my happy death,</td>
</tr>
<tr>
<td>chi morì più contento,</td>
<td>who has died happier,</td>
</tr>
<tr>
<td>se pur da voi mi lice</td>
<td>if from you I can even hope</td>
</tr>
<tr>
<td>sperar sù l’ossa mie qualche lamento?</td>
<td>for some laments upon my bones?</td>
</tr>
<tr>
<td>Forse, s’egli avverrà mai, che mi tocchi</td>
<td>Perhaps, if tears</td>
</tr>
<tr>
<td>stilla da si bègli occhi,</td>
<td>from such beautiful eyes touch me,</td>
</tr>
<tr>
<td>tornerò in vita ancora,</td>
<td>I’ll come back to life again</td>
</tr>
<tr>
<td>per haver poi mill’ altre morti ogn’ora.</td>
<td>to have then a thousand other deaths each hour.</td>
</tr>
</tbody>
</table>

Author: Giambattista Marino⁵⁴

Critical Commentary: Nothing of note changed

Brief discussion of piece: Che io mora? is a highly decorated madrigal with a text by Marino. While not as extreme as some later madrigals in the collection, Bucchianti’s harmonic style here is highly chromatic. It is also worth noting bars 18 to 21 where the voice and basso are in unison as the text discusses ‘happy death’, perhaps a word-painting illustration of the singer willingly being taken by the ground beneath them.

---

### 13. O bella Clori

Rubrics and Running Texts: [22] Canzonetta.

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>O bella Clori,</td>
<td>O beautiful Chloris,</td>
</tr>
<tr>
<td>Clori mia bella,</td>
<td>Chloris my beautiful,</td>
</tr>
<tr>
<td>fiamma novella</td>
<td>new flame</td>
</tr>
<tr>
<td>di mille cori,</td>
<td>of a thousand hearts,</td>
</tr>
<tr>
<td>quest’occhi vaghi</td>
<td>these beautiful eyes</td>
</tr>
<tr>
<td>d’amor diletto,</td>
<td>of my beloved love,</td>
</tr>
<tr>
<td>con che m’impiaghi?</td>
<td>what are you wounding me with?</td>
</tr>
<tr>
<td>Di gioia il petto</td>
<td>I will never see</td>
</tr>
<tr>
<td>vedrò io mai.</td>
<td>the chest of joy.</td>
</tr>
<tr>
<td>Pietosa alli miei guai!</td>
<td>Pity my troubles!</td>
</tr>
<tr>
<td>Questi crin d’oro</td>
<td>These golden hairs,</td>
</tr>
<tr>
<td>d’Amor Catene</td>
<td>chains of love,</td>
</tr>
<tr>
<td>hann’il mio bene</td>
<td>have bound together</td>
</tr>
<tr>
<td>e’l mio Tesoro</td>
<td>my happiness</td>
</tr>
<tr>
<td>tra lor legato.</td>
<td>and my Treasure.</td>
</tr>
<tr>
<td>Vive il mio core,</td>
<td>My heart lives</td>
</tr>
<tr>
<td>e in tale stato</td>
<td>and in such a state,</td>
</tr>
<tr>
<td>godo d’Amore.</td>
<td>I enjoy love.</td>
</tr>
<tr>
<td>O dolci rete,</td>
<td>O sweet nets,</td>
</tr>
<tr>
<td>voi preso mi tenete.</td>
<td>you hold me, having caught me.</td>
</tr>
<tr>
<td>Questo bel viso</td>
<td>This beautiful face</td>
</tr>
<tr>
<td>di rose tinto</td>
<td>the colour of roses</td>
</tr>
<tr>
<td>Ove dipinto</td>
<td>where the beautiful</td>
</tr>
<tr>
<td>sta'l bel Narciso</td>
<td>Narcissus is painted.</td>
</tr>
<tr>
<td>Sarà mai vero</td>
<td>May it ever be</td>
</tr>
<tr>
<td>che pietà Spiri</td>
<td>that pity will inspire</td>
</tr>
<tr>
<td>Giusto pensiero</td>
<td>a rightful thought</td>
</tr>
<tr>
<td>Dè miei martiri?</td>
<td>of my martyrdom?</td>
</tr>
<tr>
<td>O viso amato,</td>
<td>O beloved face,</td>
</tr>
<tr>
<td>Tu mi puoi far beato</td>
<td>you can make me blessed.</td>
</tr>
<tr>
<td>Clori vezzosa</td>
<td>Charming Chloris,</td>
</tr>
<tr>
<td>mira che fugge</td>
<td>see how time</td>
</tr>
<tr>
<td>il tempo, e strugge</td>
<td>flies, and destroys</td>
</tr>
<tr>
<td>seco ogni cosa</td>
<td>everything with it.</td>
</tr>
<tr>
<td>Deh, ti ricorda</td>
<td>Ah, it reminds you of</td>
</tr>
<tr>
<td>che ninfa sei!</td>
<td>what a nymph you are!</td>
</tr>
<tr>
<td>Non esser sorda</td>
<td>Do not be deaf</td>
</tr>
<tr>
<td>a i prieghi miei,</td>
<td>to my prayers,</td>
</tr>
<tr>
<td>ch’i bel ch’alletta.</td>
<td>for you know that alluring beauty</td>
</tr>
<tr>
<td>Tu sai che fugge infretta.</td>
<td>swiftly flees.</td>
</tr>
</tbody>
</table>

**Author:** Unknown

**Critical Commentary:** Nothing of note changed

**Brief Discussion of Piece:** *O bella Clori* is a canzonetta. It begins in an elegant dance-like triple time with a simple melody, followed by a small more ornamented quadruple time section.
14. Leggiadra rosa

Rubrics and Running Texts: [23] Canzonetta.

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Leggiadra rosa</strong></td>
<td>Graceful rose,</td>
</tr>
<tr>
<td>de’fior regina</td>
<td>queen of love</td>
</tr>
<tr>
<td>che si pomposa,</td>
<td>you who, so pompous,</td>
</tr>
<tr>
<td>stai sù la spina.</td>
<td>stay on your thorn.</td>
</tr>
<tr>
<td>A te somiglia</td>
<td>My beautiful new warrior of love</td>
</tr>
<tr>
<td>fiorita figlia</td>
<td>resembles you,</td>
</tr>
<tr>
<td>di primavera,</td>
<td>the flowery daughter</td>
</tr>
<tr>
<td>la mia bella d’amor nuova guerriera.</td>
<td>of spring.</td>
</tr>
<tr>
<td><strong>Tu fra le spine</strong></td>
<td>You, among the thorns</td>
</tr>
<tr>
<td>de’rozzi steli,</td>
<td>of rough stems,</td>
</tr>
<tr>
<td>le porporine</td>
<td>your purple</td>
</tr>
<tr>
<td>tue pompe celi.</td>
<td>splendour conceals.</td>
</tr>
<tr>
<td>Ella, co’ dardi</td>
<td>She, with darts</td>
</tr>
<tr>
<td>de fieri sguardi,</td>
<td>of fiery glances,</td>
</tr>
<tr>
<td>armar disegna</td>
<td>arms herself with marks</td>
</tr>
<tr>
<td>sua pudica bellezza, ov’amor regna.</td>
<td>of her modest beauty, the time of love reigns.</td>
</tr>
<tr>
<td><strong>A te suo vanto</strong></td>
<td>To you, his pride</td>
</tr>
<tr>
<td>cede ogni Fiore</td>
<td>yields every flower.</td>
</tr>
<tr>
<td>si nell’ammanto</td>
<td>Yes, in the cloaking.</td>
</tr>
<tr>
<td>si nel colore</td>
<td>yes, in the colour,</td>
</tr>
<tr>
<td>alla mia stella</td>
<td>to my star</td>
</tr>
<tr>
<td>cede ogni bella,</td>
<td>every beauty yields,</td>
</tr>
</tbody>
</table>
e chi non cede
and he who does not yield
e senza luci si, ch’il ver non vede.
is also without eyes and does not see the truth.

Se, del tuo raggio
If, by your ray
don più giocondo,
that is most joyful,
non seppe Maggio,
you do not know May,
recare al mondo!
go to the world!
Della mia Dea,
Of my goddess,
mai citerea
Aphrodite will
seppe far opra
never know how to do work
più degna, ove le sue bellezze scopra.
more worthy, or discover her beauty.

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *Leggiadra rosa* is a canzonetta written in white note notation, a style of notation closely tied to mensural notation that had largely grown out of fashion by 1627 in favour of more modern black note notation. The use of white notes in this piece set it apart as one written in an older style, demonstrating Bucchianti’s knowledge of music history. The slow triple time gives the canzonetta a royal procession or stately feel, fitting for the discussion of the rose, the pompous queen of love.
**15. O miser’Atteone**


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>O miser’Atteone</td>
<td>O miserable Acteon,</td>
</tr>
<tr>
<td>quanto di te più misero son io?</td>
<td>how much more miserable than you am I?</td>
</tr>
<tr>
<td>quant’e del tuo peggior lo stato mio?</td>
<td>how much worse than yours is my state?</td>
</tr>
<tr>
<td>tu per veder in un bel font’ignuda</td>
<td>Because you saw, naked in beautiful fountain</td>
</tr>
<tr>
<td>la Cacciatrice Dea.</td>
<td>the huntress goddess.</td>
</tr>
<tr>
<td>Ti muto in cervo di sdegnosa a cruda.</td>
<td>She scornfully and cruelly changed you into a deer.</td>
</tr>
<tr>
<td>Io perche tra fresch’onde o sorte rea</td>
<td>I am [more miserable] because, between fresh waves and wicked fate,</td>
</tr>
<tr>
<td>credo scese qua giu dive più belle.</td>
<td>I think that the most beautiful goddesses came down here.</td>
</tr>
<tr>
<td>ammiro pria, mi trasformo pria,</td>
<td>As soon as I admire, I transform myself,</td>
</tr>
<tr>
<td>Ahi lasso in freddo e’immobil sasso.</td>
<td>oh, weary in cold and immovable stone.</td>
</tr>
<tr>
<td>Ma poi per non finire</td>
<td>But then not finish,</td>
</tr>
<tr>
<td>com’il tuo con la morte il mio martire</td>
<td>my martyrdom, like yours, with death,</td>
</tr>
<tr>
<td>o miracol’d’Amore</td>
<td>oh, a miracle of love!</td>
</tr>
<tr>
<td>divento fra quel l’acque un viv’ardore</td>
<td>I become a lively flame amongst those waters.</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary:

9 Voice, word placement ‘to’ changed

Brief Discussion of Piece:
O miser’Atteone is a madrigal in three parts. This piece is characterised by its extreme and very noticeable use of chromaticism. It also has some interesting uses of word painting, for example the scotch snaps at bar 15 representing the springing of the bow of the hunting goddess and the slow semibreves at bars 37 – 40 acting as the ‘immobil sasso’.
16. Vagho e dolce augelletto

Rubrics and Running Texts: [27] All' Illustrissimo Signor Bali Ferdinando Saracinnelli.

Madrigale.

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vagho e dolce augelletto ch’in frale verdi fronde al respirar dell’aur’al gir dell’onde spieghi volando dal canoro petto l’imprigio nato canto Dimmi, se pur hai tanto come dolcezz’Amor, qual’è più forte l’amar senza mercede o duol di morte?</td>
<td>Tell me, pretty and sweet bird who, flying amongst the green leaves, from the breath of the breeze to the turn of the waves, releases the song imprisoned in your breast, tell me, if you have so much sweetness in love, which is stronger: loving without rewards or the pain of death?</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary:

| 16 | Basso Continuo, B# changed for B with # 3rd in figures |
| 25 | Voice, ambiguous mark over tenor voice, added as slur |
| 27 | Voice, ambiguous mark above tenor line correct |
| 27 | Figured bass, ambiguous figured bass mark corrected to #5 |
| 27 | Basso Continuo, third sharpened |
Brief Discussion of Piece: *Vagho e dolce augeletto* is an unusual madrigal. Despite being dedicated to librettist Jacopo Saracinelli, there is nothing to point towards Saracinelli being the author of the text. This piece also contains the most ambiguity surrounding ornamentation and tonality. Many of the vocal coloratura are ambiguous as to whether they have chromatic or hexachordal implications, the final decision of which rests with the performer. The unusually abrupt ending of the piece, with its lack of traditional cadential structure should also be noted. The inclusions of both D#s and Ebs in the final bar of the piece indicate that it must have been accompanied on a split-note harpsichord.
### 17. Hor mai la notte in giro

Rubrics and Running Texts: [29] Canzonetta.

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hor mai la notte in giro</td>
<td>Already night drives</td>
</tr>
<tr>
<td>guid’il carro stellato,</td>
<td>the starry chariot,</td>
</tr>
<tr>
<td>e’l sonno, ogni martiro</td>
<td>and sleep draws</td>
</tr>
<tr>
<td>tragge dal cor turbato;</td>
<td>every torture out of the troubled heart;</td>
</tr>
<tr>
<td>ogni mortal ha pace</td>
<td>every mortal has peace</td>
</tr>
<tr>
<td>io nò cui sempr’Amor consum’e sface</td>
<td>but not I, whom love still consumes and destroys.</td>
</tr>
</tbody>
</table>

| Già sorge rugiadosa               | Already rises the dewy,                          |
| l’alba pura e lucente.            | pure and bright dawn.                            |
| La notte tenebrosa                | The dark sky                                     |
| se ne volò repente!              | flew away so suddenly!                           |
| Ogni mortal ha luce              | Every mortal has light,                          |
| io nò cui fosco duol tormento adduce.| but not I, to whom a dark pain brings torment. |

| Il sol col carro d’oro            | The sun, with his golden chariot                 |
| Di vivo foco adorno               | adorned with living fire,                        |
| Scopre suo bel Tesoro             | unveils its beautiful treasure,                 |
| Rende più bello il giorno         | makes the day more beautiful,                   |
| Piove la terra ardore             | and showers the earth with passion,             |
| Io nò cui gelosia consuma il core.| But not me, whose heart jealousy consumes.       |

Author: Unknown

Critical Commentary:
**Brief Discussion of Piece:** *Hor mai la notte in giro* is a canzonetta. It has both a mensural and a numerical time signature. The title may be a Petrarch reference. The melody is slow and dolorous as the singer describes how much better the world is for everyone who is in love, while he only has the pain of heartbreak.

<table>
<thead>
<tr>
<th>Voice</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>All</td>
<td>Note values halved</td>
</tr>
<tr>
<td>2-3</td>
<td>Voice, ambiguous text setting, placed ‘-ti’n’ in bar 2 to give ‘giro’ downbeat of bar 3.</td>
</tr>
<tr>
<td>8</td>
<td>Voice, ambiguous notes rendered as semibreve-breve then halved</td>
</tr>
<tr>
<td>20-21</td>
<td>Voice, note values changed to fit bar length</td>
</tr>
<tr>
<td>22</td>
<td>Voice, breve to dotted breve</td>
</tr>
<tr>
<td>Text</td>
<td>Translation</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Quando dentro al tuo seno</td>
<td>When a loving glance</td>
</tr>
<tr>
<td>vibr'amaroso sguardo,</td>
<td>shoots the first golden dart</td>
</tr>
<tr>
<td>il primo aurato dardo,</td>
<td>into your chest,</td>
</tr>
<tr>
<td>o che gioir!</td>
<td>oh, what a joy!</td>
</tr>
<tr>
<td>Ma quando di veleno</td>
<td>But when it</td>
</tr>
<tr>
<td>arma le punte acute,</td>
<td>arms the sharp tips with poison</td>
</tr>
<tr>
<td>e ti nega salute,</td>
<td>and strips you of your health,</td>
</tr>
<tr>
<td>o che languir!</td>
<td>oh, what a sorrow!</td>
</tr>
<tr>
<td>Quando quel vago riso</td>
<td>When that fair face</td>
</tr>
<tr>
<td>mira con dolci rai</td>
<td>looks, with sweet eyes,</td>
</tr>
<tr>
<td>i tuoi pianti, i tuoi guai,</td>
<td>at your tears, your troubles,</td>
</tr>
<tr>
<td>o che gioir!</td>
<td>oh, what a joy!</td>
</tr>
<tr>
<td>ma quando in altri fiso</td>
<td>But when it’s fixed on others,</td>
</tr>
<tr>
<td>gir il tuo mal in canto</td>
<td>[that fair face] turns your pain into song,</td>
</tr>
<tr>
<td>prende a riso il tuo pianto</td>
<td>laughs at your tears,</td>
</tr>
<tr>
<td>o che languir!</td>
<td>oh, what a sorrow!</td>
</tr>
<tr>
<td>Quando donna onorata</td>
<td>When you hear an honourable woman,</td>
</tr>
<tr>
<td>senti ch’ai tuoi sospiri</td>
<td>sighing compassionately</td>
</tr>
<tr>
<td>pietosa risospiri,</td>
<td>at your sighs,</td>
</tr>
<tr>
<td>o che gioir!</td>
<td>oh, what a joy!</td>
</tr>
<tr>
<td>Ma quando finge ingrata</td>
<td>But when she ungratefully pretends</td>
</tr>
<tr>
<td>non udir i lamenti,</td>
<td>not to hear the laments,</td>
</tr>
<tr>
<td>non veder i tormenti,</td>
<td>not to see the torments,</td>
</tr>
<tr>
<td>o che languir!</td>
<td>oh, what a sorrow!</td>
</tr>
</tbody>
</table>

Author: unknown

Critical Commentary:

| 9 | Voice, change underlay placement of ‘O’ |

Brief Description of Piece: *Quando dentro al tuo seno* is a strophic madrigal where the verses are punctuated by quadruple time exclamations or ‘O che gioir!’ and ‘O che languir!’.

While it is notated in three, the opening triple time section is best understood as in six with a one bar anacrusis, matching the same courant-feel as the 6/2 second. While the original author of the text is unknown, it is also used in a canzonetta in Berti’s *Cantade et Arie (1624)* and featured in Remigio Ramano’s *Raccolte di Canzonette Musicali* VI.\(^{55}\) The text was also set by Monteverdi around 1630 but his version would not be published until 1651, after he had died.\(^{56}\)

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\(^{56}\) Claudio Monteverdi, *Tutte le opere di Claudio Monteverdi: Madrigali e canzonette a due e tre voci* (Universal Edition, 1651).
19. Questo è pur il mio core

Rubrics and Running Texts: [31] Madrigale

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quest’è pur il mio core; quest’è pur il mio ben che più languisco? Che fai meco dolor se ne gioisco? Fuggite, amor amanti. Allor che vi lusinga, allor che ride Condische i vostri pianti con quel velen, che dolcemente ancide. Non credete a sembianti: che par soave, et è pungente, è crudo ne men è disarmato allor che nudo.</td>
<td>Is this really my heart; is this really the happiness that I am languishing in? What are you doing with me, pain, if I rejoice? Flee love, lovers. When he flatters you, when he laughs, he seasons your tears with that poison which gently kills. Do not trust appearances: he seems sweet but is sharp and cruel, nor is he unarmed when he is naked.</td>
</tr>
</tbody>
</table>

Author: Giovanni Battista Guarini\(^57\)

Critical Commentary:

<table>
<thead>
<tr>
<th>10</th>
<th>Voice, F# added</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>Figured bass, cautionary 6th added</td>
</tr>
<tr>
<td>31</td>
<td>Voice, changed text setting of repeat of ‘soave’ to reflect first instance in bars 29-30</td>
</tr>
</tbody>
</table>

Brief Discussion of Piece: *Questo è pur il mio core* is a highly-ornamented and highly-chromatic madrigal with a text by Guarini.


20. Mi disse un giorno amore

Rubrics and Running Texts: [33] All'Illustrissimo Signor Cavaliere Capitan Pietro Capponi

Aria Prima Parte.


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mi disse un giorno amore,</td>
<td>Love told me one day,</td>
</tr>
<tr>
<td>con ira e con orgoglio</td>
<td>with anger and pride</td>
</tr>
<tr>
<td>“No, no, no, ch’io non voglio</td>
<td>“No, no, no, I don’t want to</td>
</tr>
<tr>
<td>dar vit’a l’alma e medicin’al core.”</td>
<td>give life to the soul and heal the heart.”</td>
</tr>
<tr>
<td>Io che mi struggo all’amoroso foco</td>
<td>I am pining away in love, consumed with fire,</td>
</tr>
<tr>
<td>mentre dubbioso stò.</td>
<td>as I stand in doubt.</td>
</tr>
<tr>
<td>Se meco scherz’o nò</td>
<td>Whether she is joking with me or not,</td>
</tr>
<tr>
<td>sent’i spiriti mancarmi a poc’à poco</td>
<td>I can feel my life slipping away.</td>
</tr>
<tr>
<td>“Mercé”, le chiesi e diss’ “Amor, io moro,”</td>
<td>“Mercy” I begged her and said “My love, I am dying”</td>
</tr>
<tr>
<td>ma si dal duol m’accoro</td>
<td>but I realised that</td>
</tr>
<tr>
<td>che non potei finir “Amor, io moro.”</td>
<td>from the pain I could not</td>
</tr>
<tr>
<td></td>
<td>finish the words “My love, I am dying.”</td>
</tr>
<tr>
<td></td>
<td>He then reached out to me,</td>
</tr>
<tr>
<td>Ei mi soggiuns’al l’hora</td>
<td>no longer with a wicked face,</td>
</tr>
<tr>
<td>non più con viso rio</td>
<td>“Yes, yes, yes, I want to offer</td>
</tr>
<tr>
<td>“si, si, si, ch’io desio</td>
<td>beneficial comfort to he who adores me,</td>
</tr>
<tr>
<td>porger almo conforto a chi m’adora</td>
<td>that sweet one who invites me to enjoy.”</td>
</tr>
<tr>
<td>quel dolce, si, ch’à bel gioir m’invita.”</td>
<td>May I not be in doubt</td>
</tr>
<tr>
<td>Fa ch’in dubbio non stò</td>
<td>but hurry</td>
</tr>
<tr>
<td>ma fretto lo so vo</td>
<td></td>
</tr>
</tbody>
</table>
à chieder’ al mio sole e pac’e vita
e mentr’io volea dirli “aprim’il petto”
su contant’il diletto,
che non potei finir “aprim’il petto.”

to ask my sun, and peace and life
And while I wanted to say “open my bosom”
because of the delight,
I could not finish “open my bosom”

Author: Unknown
Critical Commentary: Nothing of note changed
Brief Discussion of Piece: *Mi disse un giorno amore* is an aria in two parts with near identical melodies, having only been adapted to fit the syllables of the text better. The voice and bassline throughout generally follow the same rhythm and often move in parallel. The final lines of the second verse, bars 68-81, contain a reference, both in text and music, to Guilio Caccini’s *Amarilli, mia bella*: “Aprim’l mio petto”.58

58 Caccini, *Le Nuove Musiche*. 
21. Deh, per pietà

Rubrics and Running Texts: [36] Al Molto Illustre e Reverendissimo Monsignor Sommaia Priore della Chiesa Conventuale della Illustissima Religione di Santo Stefano

Madrigale Prima Parte.

[38] Seconda Parte


<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deh, per pietà, mirate</td>
<td>Oh, out of pity, behold</td>
</tr>
<tr>
<td>un che per voi si more.</td>
<td>someone who is dying for you,</td>
</tr>
<tr>
<td>luci bell’e spietate</td>
<td>beautiful and merciless eyes</td>
</tr>
<tr>
<td>che sete foco e non sentit’ardore.</td>
<td>that are fire and feel no passion.</td>
</tr>
<tr>
<td>Ma, se pietà negate,</td>
<td>But, if you deny mercy,</td>
</tr>
<tr>
<td>deh, per dilett’almeno rivolgete</td>
<td>oh, for pleasure, at least turn</td>
</tr>
<tr>
<td>il bel guardo al morir mio, io manco,</td>
<td>your beautiful gaze to my death, I am expiring,</td>
</tr>
<tr>
<td>io vengo, meno luci mie care, à Dio.</td>
<td>I am fainting, my dear eyes, farewell.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ah, voi torcete il guardo,</td>
<td>Ah, you look away,</td>
</tr>
<tr>
<td>or qual m’avanza</td>
<td>now what puny hope is left</td>
</tr>
<tr>
<td>che mirate il mio duolo,</td>
<td>that you may gaze at my grief?</td>
</tr>
<tr>
<td>miserabil speranza.</td>
<td>So does pity take flight from you,</td>
</tr>
<tr>
<td>Così da voi pietà, sen fugge a volo</td>
<td>too eager of seeing me suffer for long.</td>
</tr>
<tr>
<td>o troppo vaga de’miei lunghi affanni.</td>
<td>To deny to so much faith a single flash</td>
</tr>
<tr>
<td>Negar’a tanta fede un lampo solo</td>
<td>as I am dying in the bloom of life!</td>
</tr>
<tr>
<td>mentr’io mi moro in sul bel fior de gl’anni.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma se timor v’assale,</td>
<td>But should you fear</td>
</tr>
<tr>
<td>che dal guardo seren, che mi da vita,</td>
<td>that the soul may receive aid</td>
</tr>
</tbody>
</table>
l'alma riceve aita,  
Armate di dolcezz'un solo sguardo,  
per soverchìo gioire  
trafitt'il cor da si soave dardo  
Io vedrete morire.  
Ne potrà far di voi vendetta amore  
se soverchia dolcezza uccis'il core.  

from the serene gaze that nourishes me,  
then arm with sweetness a single gaze,  
and the heart will be pierced through excess joy  
by such a charming dart  
you will see it die.  
Love will be able to take revenge on you  
if excessive sweetness kills the heart.

Author: Unknown

Critical Commentary:

<table>
<thead>
<tr>
<th>5</th>
<th>Basso Continuo, ambiguous figure corrected to #6</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Voice, beat 3, semiquavers should be demisemiquavers</td>
</tr>
<tr>
<td>12</td>
<td>Voice, beat 2, semiquavers should be demisemiquavers</td>
</tr>
<tr>
<td>41</td>
<td>Voice, slur added</td>
</tr>
<tr>
<td>64</td>
<td>Voice, beat 3, removed rest, quaver should be semiquaver</td>
</tr>
</tbody>
</table>

Brief Discussion of Piece: *Deh per pietà* is a highly-ornamented madrigal in three partes. Each parte describes the death-like pain of unrequited love. There is an increase of tension as the singer describes the pain of death throughout the first and second partes, culminating in the coloratura on ‘fior’ in bars 54 and 57. The final parte then has a change of tone as the poet describes not dying of the sadness of unrequited love but dying of the happiness of love shared. Of all the pieces labelled ‘madrigale’ in this collection, *Deh per pietà* is the only one to have longer less-decorated melodic
sections, almost stilo-recitativo-like, that allow the words to be the focus, for example bars 37 to 39 and 62 to 65.
### 22. Lasciatemi morire!

Rubrics and Running Texts: [41] Madrigale

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lasciatemi morire!</td>
<td>Let me die,</td>
</tr>
<tr>
<td>Ohimè, che crudeltade è la vostra pietade.</td>
<td>Alas, what a cruelty is your pity.</td>
</tr>
<tr>
<td>Lasciatemi fuggir gli sdegn’e l’ire della mia donna, ire non già disprezzo di mia fè di mio merto.</td>
<td>Let me escape the indignation and anger of my lady, anger is not already contempt of my faithfulness of my merit.</td>
</tr>
<tr>
<td>Ahi, che soffrire io più non posso al gioir sol’avvezzo Un si grave martire.</td>
<td>Ah, for I cannot suffer any longer, anymore I who am only used to joy, such a harsh martyrdom.</td>
</tr>
<tr>
<td>Lasciatemi morire!</td>
<td>Let me die!</td>
</tr>
</tbody>
</table>

**Author:** Unknown

**Critical Commentary:** Nothing of note changed

**Brief Discussion of Piece:** Lascatemi Morire is a reference, or response, to the famous Monteverdi Lamento d’Ariana.\(^{59}\) Both share an affect and have similar melodies. I discuss this with examples in the Music section of my essay. The simpler, almost stilo-recitativo bassline gives the voice the full freedom of dramatic expression of grief, which is further highlighted by the slower 3/2 section.

---

\(^{59}\) Monteverdi, ‘Lamento d’Ariana’.
23. Io parto lasso


Aria di Romanesca

Prima Parte

[43] Seconda Parte

[44] Terza Parte

[45] Quarta & ultima parte

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Io parto lasso, e lo consenti, Amore?</td>
<td>I leave bereft, and do you allow it, Love?</td>
</tr>
<tr>
<td>Dunque i legami tuoi son così lenti?</td>
<td>Then your bonds are so loose?</td>
</tr>
<tr>
<td>O potessi partir dal vivo ardore</td>
<td>Oh, could I depart from the living ardour</td>
</tr>
<tr>
<td>se partirò dalle bellezze ardenti;</td>
<td>if I depart from the ardent beauties;</td>
</tr>
<tr>
<td>misero amante abbandonando il core</td>
<td>wretched lover abandoning the heart</td>
</tr>
<tr>
<td>porto gli affanni miei, porto i tormenti;</td>
<td>I bring my worries, I bring torments;</td>
</tr>
<tr>
<td>pur mi consolo, e rendo alcun conforto,</td>
<td>Yet I console myself, and bring some comfort,</td>
</tr>
<tr>
<td>che non mi partirò se non già morto.</td>
<td>That I will never leave unless I am already dead.</td>
</tr>
</tbody>
</table>

Author: Marcello Macedonio

Critical Commentary:

<table>
<thead>
<tr>
<th></th>
<th>Voice, Eb lengthened to fill out bar</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Voice, F# in tenor shortened</td>
</tr>
<tr>
<td>23</td>
<td>Voice, ambiguous text setting, ‘-ga-’ in legami moved to Bb for correct syllabic stress</td>
</tr>
</tbody>
</table>

---

60 Marcello Macedonio, *Le nove Muse di Marcello Macedonio* (ad instanza di Gio. Ruardo all’insegna del Compasso, 1614); Bonechi, “‘Nuove Musiche’ Nella Firenze Di Primo Seicento: Luoghi, Occasioni, Prassi Esecutive, Musiche e Testi”, Università degli Studi di Firenze, PhD Diss., 112.
Brief Discussion of Piece: *Io parto lasso* is a piece dedicated to Francesca Caccini in every sense of the word; it has a physical dedication to her and is in the style she is strongly associated with. Its text, also, while romantic in nature, discusses a sense of unmov ing loyalty that might reflect Bucchianti’s own feelings of admiration towards Caccini. *Io parto lasso* consists of four iterations of the romanesca bassline, one per couplet of the ottava rima. The romanesca bassline itself has been harmonically decorated, and consists of an A section, followed by two B section: A= III (ii i) VII I (v vii V, B= (v vii I (ii i) VII V-i, B’= III VII i VI V i.
24. Hor che posso io dolente?

Rubrics and Running Texts: [47] Prima Parte.

Seconda Parte.


[49] Quarta Parte.

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hor che poss’io dolente?</td>
<td>Now what can I do, suffering as I am?</td>
</tr>
<tr>
<td>Se, per mia trista sorte,</td>
<td>if, by my sad fate,</td>
</tr>
<tr>
<td>morir non posso, ed ho meco la morte.</td>
<td>I cannot die and I have death with me.</td>
</tr>
<tr>
<td>Potrei forse volendo</td>
<td>If I wanted, I could perhaps</td>
</tr>
<tr>
<td>morir, ma che vogl’io</td>
<td>die, but what can I want</td>
</tr>
<tr>
<td>se nel vostro voler e’l voler mio?</td>
<td>if your desire is my desire?</td>
</tr>
<tr>
<td>Dolce tiranna cara!</td>
<td>Dear sweet tyrant!</td>
</tr>
<tr>
<td>Deh, piacciavi ch’io muoia</td>
<td>Oh, may it please you that I die</td>
</tr>
<tr>
<td>se non posso sperar mai pace e gioia.</td>
<td>if I can never hope for peace or joy.</td>
</tr>
<tr>
<td>Che se pur non vorrete</td>
<td>What if you do not want</td>
</tr>
<tr>
<td>dar final mio martire?</td>
<td>to finally bring an end to my martyrdom?</td>
</tr>
<tr>
<td>morrò di duol, per non poter morire.</td>
<td>I will die of grief, not being able to die.</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary:

14 Voice, parallel 7\textsuperscript{th}s on beats 3 and 4 assumed to be mistakes and lowered by a third

35 Voice, changed dotted crotchet to dotted quaver
Brief Discussion of Piece: Although described in Vogel’s anthology of Italian secular song as a Romanesca, *Hor che possio dolente*, is an aria in four parts. The text, while unknown, may be a reference to Petrarch. Each parte of the piece has the same repeating bassline and explores the same dissonance, modulating to the tritone, but each sets this dissonance up differently. It is also noticeable how rare it is in this piece for the poetic lines to start exactly on the barline, either through the anacrusises in the first parte or them being displaced by a beat or half a beat in the other partes. To me, this implies a degree of declamatory singing as opposed to strict time, with the accompaniment supporting the voice as it moves on to each new idea.

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**25. Alma, che fai?**

Rubrics and Running Texts: [50] Al Molto Illustre Signor Adolfo Zòbel D’Augusta

Dialogo A Due.

[51] Seconda Parte

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Alma, che fai?” “Gioisco al dolore.”</td>
<td>“Soul, what are you doing?” “I rejoice in pain.”</td>
</tr>
<tr>
<td>“Che speri giàmai?” “Così voi, Amore.”</td>
<td>“What do you hope for?” “As you do, Love.”</td>
</tr>
<tr>
<td>“O misero stato,” “ma liet’e beato.”</td>
<td>“Oh miserable state,” “But it is happy and blessed.”</td>
</tr>
<tr>
<td>Mi moro, mi struggo, ai dolor, ai tormento, e pur ch’ancor’a mi morir, mi contento. sia forte il dolore, sia grave il tormento.</td>
<td>I die, I waste away, oh pain, oh torment, and even though to my death, I am content. Let the pain be strong, the torment severe.</td>
</tr>
<tr>
<td>“Che speri, sprezzata?” “Morendo gioire.”</td>
<td>“What do you hope for, scorned one?” “To rejoice, dying.”</td>
</tr>
<tr>
<td>“Ahi, foll’insensata!” “Quest’el mio martire.”</td>
<td>“Oh, mad fool!” “This is my martyrdom.”</td>
</tr>
<tr>
<td>“Qual gioie le pene!” “far saz’il mio bene.”</td>
<td>“What joys are the pains!” “to satisfy my happiness”</td>
</tr>
<tr>
<td>Mi moro, mi struggo, ai dolor, ai tormento, e pur ch’ancor’a mi morir, mi contento. sia forte il dolore, sia grave il tormento.</td>
<td>I die, I waste away, oh pain, oh torment, and even though to my death, I am content. Let the pain be strong, the torment severe.</td>
</tr>
<tr>
<td>“Deh, vanne lontana!” “La piaga ho nel core.”</td>
<td>“Oh, go far away from it!” “I have a wound in my heart.”</td>
</tr>
<tr>
<td>“Il tempo la sana!” “Non piaga d’Amore.”</td>
<td>“Time will heal it!” “Not a wound of love.”</td>
</tr>
<tr>
<td>“Farallo l’oblio.” “ne questo bramo io.”</td>
<td>“Forgetfulness will do so” “I long for that.”</td>
</tr>
<tr>
<td>Mi moro, mi struggo, ai dolor, ai tormento, e pur ch’ancor’a mi morir, mi contento.</td>
<td>I die, I waste away, oh pain, oh torment,</td>
</tr>
</tbody>
</table>
sia forte il dolore, sia grave il tormento. and even though to my death, I am content. Let the pain strong, the torment severe.

Author: Unknown

Critical Commentary:

| 8 | Voice, ‘mi’ to a quaver to be consistent with later iteration |

Brief Discussion of Piece: *Alma, che fai?* is a soprano-tenor duet between a person and their soul, often singing questions and responses in antiphony. While the author of the text is unknown, the text is written in alexandrine, a French poetic style of lines of 12 syllables. The final verse of text is unset. It is unclear as to whether it was intended to fit with the first or second part of the piece. Of the two, this third verse text fits best with the second parte, with a slight adjustment to the soprano line ‘farallo l’oblio’, perhaps remedied by placing the ‘-o’ of ‘farallo’ over the two quavers in bars 23 and 27. There is no clear reason as to why Bucchianti does not set this final text.
**26. O Viso bello**

Rubrics and Running Texts: [52] Al Molto Illustre Signor Adolfo Leschenbrand d’Augusta

Canzonetta. A due.

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>O viso bello al par del sole</strong></td>
<td>O beautiful face like the sun,</td>
</tr>
<tr>
<td><em>per che mi fuggi, e mi distruggi?</em></td>
<td>Why do you run away from me, and destroy me?</td>
</tr>
<tr>
<td><strong>Deh non voler che mora</strong></td>
<td>Do not wish for he</td>
</tr>
<tr>
<td><em>chi la tua vit’adora.</em></td>
<td>who loves your life to die.</td>
</tr>
<tr>
<td><em>(Deh non voler che mora</em></td>
<td><em>(Do not wish for he</em></td>
</tr>
<tr>
<td><em>chi la tua vit’honora.)</em></td>
<td><em>who honours your life to die.)</em></td>
</tr>
<tr>
<td><strong>O dolce bocca, o cara vita,</strong></td>
<td><strong>O sweet mouth, o dear life,</strong></td>
</tr>
<tr>
<td><em>chi ti rimira, o non sospira?</em></td>
<td><em>who looks at you, and does not sigh?</em></td>
</tr>
<tr>
<td><strong>Credo fia senza core</strong></td>
<td>I think you are heartless</td>
</tr>
<tr>
<td><em>e non conosca Amore.</em></td>
<td><em>and do not know love.</em></td>
</tr>
<tr>
<td><strong>O occhi vaghi che dolcemente</strong></td>
<td><strong>Dreamy eyes which you gently</strong></td>
</tr>
<tr>
<td><strong>Vi rivolgete, e m’ancidente</strong></td>
<td><strong>turn to me, and kill me</strong></td>
</tr>
<tr>
<td><strong>Quando rimiro il viso</strong></td>
<td><strong>when I gaze at your face,</strong></td>
</tr>
<tr>
<td><strong>Io godo il ... [sorriso].</strong></td>
<td>I enjoy the smile.</td>
</tr>
<tr>
<td><strong>O bel crin d’oro minuti dardi</strong></td>
<td><strong>O beautiful golden hairs, tiny darts</strong></td>
</tr>
<tr>
<td><em>che saettate, e m’impiagate,</em></td>
<td><em>that are fired, and cover me in sores,</em></td>
</tr>
<tr>
<td><em>e tanti quanti sete,</em></td>
<td><em>and as numerous as you are,</em></td>
</tr>
<tr>
<td><em>tutti il mio cor pungete.</em></td>
<td><em>sting my heart.</em></td>
</tr>
<tr>
<td><strong>O alma cruda senza pietade</strong></td>
<td><strong>O cruel pitiless soul,</strong></td>
</tr>
<tr>
<td><strong>O mio tesoro, io manco, e moro</strong></td>
<td><strong>O my treasure, I fall, and I die,</strong></td>
</tr>
</tbody>
</table>
Deh, non negate aita
Alla misera vita.

Ah, do not refuse aid
To my miserable life.

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *O Viso Bello* is a duet canzonetta for two tenor voices. It is written in white note notation with a mensural time signature. There is no information about the dedicatee of this piece, but it is possible that he was either the author of the text or Buccianti’s duet partner for performing this piece. The word ‘sorriso’ in this piece was emitted from the published piece, as discussed in the Printing section of essay.
27. Tu sei pur bella

Rubrics and Running Texts: [54] Al Molto Illustre Signor Giovanni Iacomo Knopf d’Augusta

Scherzo A due.

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vezzosetta che non curì la cagion del mio dolor;</td>
<td>Pretty little one who does not care about the cause of my pain;</td>
</tr>
<tr>
<td>preso el cor</td>
<td>my heart has been</td>
</tr>
<tr>
<td>da tuoi lumi ardent’e puri.</td>
<td>seized by your burning and pure eyes.</td>
</tr>
<tr>
<td>Pastorella, romitella,</td>
<td>Little shepherdess, lonely one,</td>
</tr>
<tr>
<td>tu sei pur bella pur tu sei pur bella.</td>
<td>you are beautiful, you certainly are beautiful.</td>
</tr>
<tr>
<td>Cominciò quell nostro’amore,</td>
<td>That love of ours began</td>
</tr>
<tr>
<td>dalle fasce, il ciel lo sà durerà</td>
<td>from the swaddling-clothes, Heaven knows</td>
</tr>
<tr>
<td>puro e casto all’ultim’hore.</td>
<td>it will last</td>
</tr>
<tr>
<td>Pastorella, forosella,</td>
<td>pure and chaste until the final hours.</td>
</tr>
<tr>
<td>tu sei pur bella pur tu sei pur bella.</td>
<td>Little shepherdess, country lass,</td>
</tr>
<tr>
<td>Se qual donna io già t’amai,</td>
<td>you are beautiful, you certainly are beautiful.</td>
</tr>
<tr>
<td>hor qual dea t’adorerò!</td>
<td>If while you were a woman I already loved you,</td>
</tr>
<tr>
<td>Ma che pro se burli de miei guai?</td>
<td>Then as a Goddess I will adore you!</td>
</tr>
<tr>
<td>Pastorella, ritrosella,</td>
<td>But what good is it</td>
</tr>
<tr>
<td>tu sei pur bella pur tu sei pur bella.</td>
<td>if you laugh at my troubles?</td>
</tr>
<tr>
<td>Tu donasti ahi fort’avara pochi baci a tanta fè,</td>
<td>You are too stingy to give</td>
</tr>
<tr>
<td>ahi mercè!</td>
<td>a few kisses in return for my faithfulness,</td>
</tr>
<tr>
<td></td>
<td>oh mercy!</td>
</tr>
<tr>
<td>Italian</td>
<td>English</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
</tr>
<tr>
<td>Troppo ingiusta e troppo cara!</td>
<td>Too unfair and too costly!</td>
</tr>
<tr>
<td>Pastorella, tiranella,</td>
<td>Little shepherdess, little tyrant,</td>
</tr>
<tr>
<td>tu sei pur bella pur tu sei pur bella.</td>
<td>you are beautiful, you certainly are beautiful.</td>
</tr>
</tbody>
</table>

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *Tu sei pur Bella* is a strophic duet which uses the final line of each stanza, ‘tu sei pur bella pur tu sei pur bella’ as a refrain. The lines of music are alternated between the voices, with the highest line and solo verse for the first stanza in the first tenor stave before being transferred to the second tenor, who then gets a responding solo verse. The piece has a playful nature as both voices vie for the attention of a beautiful shepherdess. While the source of the text is unknown, an identical text is also set by Giuseppe Giamberti in *Poesie Diverse Poste in Musica* (1625). The two pieces have no likeness beyond the shared text. Despite the title “Arie, scherzi e madrigali” implying the inclusion of multiple scherzi, *Tu sei pur bella* is the only piece marked as a scherzo and is the only scherzo-like piece.

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62 Giamberti, *Poesie Diuere Poste in Musica*. 
Appendix 4 – Performance edition of *Arie, Scherzi e madrigali*

*Arie, scherzi e madrigali*

*a una e due voce*

*per cantare nel clavicembalo, chitarrone ò altro simile instrumento* *(1627)*

Giovanni Pietro Bucchianti (1608-1627)

Edited by Charlotte Duckett
1. Non sò, famosa Augusta

Alla Serenissima Arciduchessa

Non sò, non sò, famosa Augusta,
Quel ch'io deggia lodar

O' gli osso sole
De sangue onde scende te, Alberto

dar prima di voi

O là, si, bella prole

Ond' emula del ciel flora rendete,
Lo scetro regale

ch'in man regge te.

Ma
forse meglio sia Ch'io lascian-do il lo-dar gl'ester-ni pre-gi V'orn-i de pro-pri fre-gi,

E di-ca come gen-er-os'e pi-a D'o-gni be-l-la vir-tù se-te so-ste-gno E'n

voi la mi-nor glo-ria el san-gu'el regn-o, e'n

voi la mi-nor glo-ria el san-gu'el re-gno.
2. I pregi, il vanto
Al Serenissimo Gran Duca

I pregi, il vanto tuo, Prenze felice,

Degni d'eter-ni ho-nor, d'eter-ni mar-mi, Po-scia ch'à lin-gua fra'l'

spie-gar dis-di-ce. Non fia ch'à tal im-pre-sa o-si d'al-

zar-mi, Ma dell'af-fet-t'al-men che sol mi li-ce

Spar-get' al pu-ro ciel in roz-zi car-mi. Gra-di-sci un dol-ce pe-gno,
e nel mio canto, canto, canto, canto.

Riconosci il tuo merito, i premi, e l'vanità,

Riconosci il tuo merito, i premi, e l'vanità.
3. Torna sereno

Canzonetta \( \approx 80 \)

Torna sereno, Di gio ia

pie no, Ri den te il di. Torn a, tor

na mio be-ne, Scac cia le pe ne Ch’il cor sof

-fri, scac cia le pe ne ch’il cor sof fri.
<table>
<thead>
<tr>
<th></th>
<th>Vestono i colli L’herbette molli, Nel vago April; Desta il tuo core Desio d’Amore Filli gentil.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Apron le foglie, cangion le spoglie le piante e i Fior. Apri il tuo petto, Cangia diletto Il mio dolor.</td>
</tr>
<tr>
<td>4</td>
<td>Deh se nel mondo Lieto e giocondo Sol regna Amor Filli, mia bella, non fij rubella, dammi il tuo cor</td>
</tr>
</tbody>
</table>
4. Quando dall'oceano

Canzonetta \( \approx 50 \)

Quando dall'oceano

l'alba vien fuori Gli Angelletti

canono

- ri Van salutando il di ch'el

- la ne mena e io m'inchin-a te Or che ritorna

\[ \sum \sum \sum \sum \]
2. Come Tortola suol per sa compagna pianger per la campagna così lungi da te mi solsi anch’io; poi che tornasti tò non fia ch’io pianga più speme del petto mio.

3. Ma se quando i vicini più scalda il sole onde gigli e viole chiedon per non languire aque e rugiade. Or che presente io stò mio sol s’io languirò non mi negar pietade.

4. Fugge la neve, e la stagion Senile all’apparir d’Aprile e la terra gioir si vede, e’l Cielo così da me fuggi poi ch’arrivasti qui la fredda neve e’l gelo.

5. Se costanza in Amor se duol soffrire, se fido altrui servire in generoso cor, mercè trovaro ben sarià ferità negar fede, e pietà al mio gran pianto amaro.
5. Hor Che La Nott’Ombrosa
Al’Illustissimo Signor Marchese Francesco Gonzaga
Gran Contestabile Dell’Illustissima Religione di Santo Stefano

Aria Prima Parte  =90

Hor che la not’ombrosa il cie imbruna
Su l’a-renose

sponde Di ques-te luci-dond-e, A voi, a voi stel-le sol

can-t-o et al-

-la lu-na, a voi stel-le sol can-t-o et al-

Seconda parte

Lu-na. Ombre ombre ro-mi-te solita-ri sa-

La

 Nuova Immagine
Terza & ultima parte

-si, Ab-ban-do-na-ti du-mi, ab-ban-do-na-ti du-mi, Pre-ci-pi-to-si, pre-

-ci-pi-to-si Fiu mi, a miei cal-di Sos-pir, a miei cal-di, sos-pir, fer-

-ma-

-ti pas-si___ fer-ma-te fer-ma-te, fer-ma-

-ti pas-


Terza & ultima parte

-si. Al-ma son io pe-no-sa, al-ma, al-ma, dol-en-te


Che nel vi-va-ce ar-do-re che nel vi-vva-
ce ar do-re Del mio gra-ve do-lo-re E vi-v'e mo-ro,
e vi-v'e mo-ro ahí las-so, e vi-v'e mo-ro, e mo-ro,

ahí las-so, ahí las-s'et-er-na-men-te
6. Ecco il giorno, ecco l'ora
Al' Illustrissimo Signor Valerio Campigli Gran Priore della
Illustrissima Religione di Santo Stephan
Madrigale Prima Parte. \( \frac{d}{\text{\textbf{80}}} \)

Ecco il giorno, ecco l'ora, Ec-coc il pun-to fa-ta-

-le che per ch'io par-te mo-ra. Fret-to-so sen vien bat-

len-to l'a-le,

O im-po-tun' Au-ro-ra, Si, tos-to men' il gior-no, Si, tar-di e non mai for-se. Il

mio ri-tor-no a Dio, bel id-ol mio, mio Bel te-so-ro, io mi par-to, io vi

las-cio, lo cag-gio, io mo-ro, lo cag-gio io mo-

ro.
Seconda Parte.

Ad-dio, con-trad' a-ma-te, Ad-dio ri-ve, ad-dio se-lva_om-bro-sa a me-ne Ad-

dio mu-ra be-a-te, ad-dio lu-ci se-re-ne, Ad-dio a-mo-ro-so al-ber-go. On-
dio già gl'oc-chi vol - - - si, hor vol - - - gh'il

ter-go_ Chi re-sta ohi-mè, chi vie-ne A-mor_ re-sta con

voi me-co vien so-lo In-fe-li-ci com-pa-gni, il pian -
-ta e'l duolo,

Infidi incompagni,

il pian-
ta e'l duolo.
7. Udite le mie pene!

Madrigale. \( j = 100 \)

Udite, udite le mie pene!  O

li-di, che del mare

fier-or-glio, Se-te vi-pa-ro sù le nu-de ar-re-ne: Mirtil-la

Mirtil-la è'l mio cor do-glio Ch'ar-ma, ch'ar-ma

l'al-ma di giac-cio il cor di sco-glio, e'l cor
di scoglio, E voi ve-lo-ci ven-ti fre-na-
t'il vo-lo; in tan-to Ch'io ne doglio-si ac-
cen-ti Sfo-go lo stratio, e disa-cer-bo, e-
disacer-bo, e disa-cer-bo il pian-to.
8. Arde il mio core

Madrigaletto. \( \frac{\text{d}}{\text{q}} = 90 \)

Ar - de il mi - o co - re Et è si dol - ce il fo - co Che vi-

ve____ nell' ar-do-re On-de lie -

-

to si mo - re O____ mia fe - li - ce sor - te,

O dol - ce, o stra-na, o stra-na mor - te____
Languisco ogn’hora
e di languir pur godo
che fra dolce tormento,
vivo, e moro contento.
O vicende beate,
o duolo, o pene amate.

Ferito geme,
e incatenato il core,
che due luci serene
dardi furo e catene.
O lacci, o dura sorte
O dardi, o strana morte.

Pur spero e bramo
al mio penar conforto,
pur spero e bramo scampo
alle fiamme ond avvampo.
O speranze fallace,
o foco, o cruda face.
9. Non mi negar aita

Canzone. \( \frac{\dot{\text{o}}}{\text{do}} = 60 \)

Non mi negar a-hta Ò di-spie-tat’ a-

-mor Cru-del che la mia vi-ta sen và per tropp’ ar-dor,

cru-del che la mia vi-ta sen và per tropp’ ar-dor.

2 Ah, ch’el lampo sereno
ond’io mi struggo ogn’or
più non m’accende il seno,
più non m’inflamma il cor.

4 Amor se vuoi ch’io mora
fammi morir ch’io’l vò
ma che la cruda ancora
si mora s’io morrò.

3 Un punto di conforto,
un sol dolce gioir,
per ch’io non resti morto
nel colmo del martir.

5 Mia vita, l’empia Clori,
deve morir con me.
Non rida à miei dolori
chi non cura le fè.
10. Lidia mi fugge

Canzonetta \( \frac{\text{d}}{4} = 50 \)

\[
\begin{align*}
\text{Lidia mi fugge, Lidia mi fugge, E} & \\
\text{mi distragge D'Amor rubel} & \\
\text{la, E l'alma mia a Sen} & \\
\text{porta via} & \\
\text{Senza pietà, E l'alma mi} & \\
\text{a Sen} & \\
\text{porta via Senza pietà.}
\end{align*}
\]
2
Onde più Amore non è signore
di quel suo petto, ne val severo
mostrar l’impero che tien nel cor.

3
Quel cor si crudo s’è fatto scudo
conto i tuoi strali, nè può ferire
se ben pien d’ire Tant’impietà.
Tu parti, tu parti a pena giunto Fugi-tivo crudel, Fugi-tivo crudel, fia mai quel giorno, fia mai quel giorno, Che fine al tuo partir ponga riorno? O dolcis-simo vago, o dolcis-simo vago: Se tu non fosse di vagar si vago, Almen ferma la fe-
-de, ne da me fug-ga il cor, ne da me fug-ga il cor, se fugge il pie-de, ne
12. Che io mora?

Madrigale. $\frac{1}{=100}$

Ch'io mora? ch'io mora? Ohi me, ch'io mora?

Mor-rò, mor-rò, ma che fia poi? Pian-gerete mi vo i?

O mia morte felice, Chi mori più con-ten-to, Se pur da voi mi li-ce Spe-rar su l'os-sa mi-e qual che

la -
men-tó? For-se, s'e-gli a-v-ver-rà mai, che mi toc-chi Stil-

la da si bè-gli oc-chi, Tor-ne-rò in vita an-co-ra, Per ha-

ver poi mil-l'al-tre mor-ti,

13. O bella Clori

Canzonetta $d=70$

O bella Clori, Clori mia bella,

Fiamma novaella Di mil le Cori Quest' occhi

vaghi D'amor diletto, Con che m'impiaghghi?

Di gioia il petto Vedrò io mai. Pietosa al

-li miei guai, pieta sa al-li miei guai!
Questi crin d’oro
d’Amor Catene
hann’il mio bene
e’l mio Tesoro
tra lor legato.
Vive il mio core,
e in tale stato
godo d’Amore.
O dolci rete,
voi preso mi tenete.

Questo bel viso
di rose tinto
ove dipinto
sta’l bel Narciso
Sarà mai vero
che pietà Spiri
Giusto pensiero
Dè miei martiri?
O viso amato,
Tu mi puoi far beato

Clori vezzosa
mira che fugge
il tempo, e strugge
seco ogni cosa
Deh, ti ricorda
che ninfa sei!
Non esser sorda
a i prieghi miei,
ch’i bel ch’alleletta.
Tu sai che fugge infretta.
14. Leggiadra rosa

Canzonetta $\frac{j}{=60}$

Leg-gi-a-dra_ ro-sa De’ Fior_re-

gi-na Che si pom-po-sa,_ Stai sù la spi-

-na. A te so-mi-glia Fio-ri-ta fig-lia Di

pri-ma-ve-ra, La mia bel-la d’a-mor

nuova guer-riera,_ la mia bel-la d’a-
Tu fra le spine
de' rozzi steli,
le porporine
tue pompe celi.
Ella, co' dardi
de fieri sguardi,
armar disegna
sua pudica bellezza, ov'amor regna.

A te suo vanto
cede ogni Fiore
si nell'ammanto
si nel colore
alla mia stella
cede ogni bella,
e chi non cede
e senza luci si, ch'il ver non vede.

Se, del tuo raggio
don più giocondo,
non seppe Maggio,
recare al mondo!
Della mia Dea,
mai citerea
seppe far opra
più degna, ove le sue bellezze scopra.
15. O miser'Atteone

Madrigale Prima Parte. \( \text{\textbf{\( \text{\( \text{\( \text{-90}\)\)\)\)\)\)\)\)\)}}\)

O miser' At-te-o-ne

Quan-to di te piú mi-se-ro son io?_ Quant'e del tuo peg-

-gior lo sta-to mi-o? lo sta-to mi-o?_

Tu per ve-der in un bel font'i-ghu-da La Cac-cia-tri-ce De-a. Ti mu-tò in cervo,

ti mu-tò in cervo di_sde-gno-sa, di_sde-gno s'e cru-

-da.
Seconda Parte.

 io per-che tra fre-sch' on-de o sor-te re-a Cre-do sce-

 se qua giu di-ve più bel-le, di-ve più bel-le. Am-mi-.ro pria, mi tra-

 sfor-mo pria, mi trasfor-mo, Ahi, ahi las-so in fred-do e'im-

 - bil sas-so, in fred-do è im-

 - mo - - - bil sas-so.
Ma poi per non finire, ma poi non finire, Com’ il tuo con la morte il mio martire il mio martire

O miracol, miracol’ d’amore, o miracol, miracol’ d’amore

Di venire fra quel l’acqua, di venire fra quel l’acqua

que un vivaar
-do-re, un vi-v'ar-

Do-re-
16. Vagho e dolce augelletto
All'Illustrissimo Signor Bali Ferdinando Saracinelli.

Madrigale. \( q = 100 \)

Va\-gh'e dol-ce au-gel-let-to Ch'in fra-le ver-di fron-de

Al res-pi-rar dell'aur' al gir dell'on-de Spie-gli-

vo-lan-do dal ca-

no-ro pet-to L'im-prigio-na-to can-to, l'im-prigio-

gio na-to can-to Dim-mi, se pur hai tan-to Co-me dol-cezz' A-mor qual' è più
forte L'amare senza mercede, l'amare senza mercede

odo duol di morte?

odo duol di morte?
17. Hor mai la notte in giro

Canzonetta. \( \frac{d}{2} = 50 \)

Hor mai la not - t'in gi -

- ro Guid' il car - ro stel - la - to, E'l son -

-o _o g - ni mar - ti - ro Trag - ge dal cor tur - ba - to;

Og - ni mort - tal ha pa - ce lo nò, io nò

cui sem-pr'A-mor con - su - m'e sfa - ce
Già sorge rugiadosa
l'alba pura e lucente.
La notte tenebrosa
se ne volò repente!
Ogni mortal ha luce
io nò cui fosco duol tormento adduce.

Il sol col carro d'oro
Di vivo foco adorno
Scopre suo bel Tesoro
Rende più bello il giorno
Piove la terra ardore
Io nò cui gelosia consuma il core.
18. Quando dentro al tuo seno

Canzonetta. $\text{\textcopyright} = 60$

Quando dentr' al tuo seno

Viбрамо-росо сguardo, il primo au-ra-to dar-do,

O ----------- che gioir! Ma quan-

do di ----------- ve-le-no Ar-

ma le pun te-acute E ti ne-ga sa-llu-te, O ----------- che lan-guir.

($\text{\textcopyright} 1879$ per l’opera)
2
Quando quel vago riso
mira con dolci rai
i tuoi pianti, i tuoi guai,
o che gioir!
ma quando in altri fiso
gir il tuo mal in canto
prende a riso il tuo pianto
o che languir!

3
Quando donna onorata
senti ch'ai tuoi sospiiri
pietosa risospiri,
o che gioir!
Ma quando finge ingrata
non udir i lamenti,
non veder i tormenti,
o che languir!
19. Questo è pur il mio core

Madrigale. \(\frac{\text{Q}}{80}\)

Quest'è pur il mio core; Que- st'è pur il mio be- ne

che più lan- guis- co? Che fai me-co do-

lor, che fai me-co do- lor se ne gio-

-i- sco? Fug-gi-te, fug-gi-te, a-mor a-man-

ti. Al-lor che vi_ lu-

gaga, al-lor che ri-

de, al-lor che ri-
de Con-dis-ce_
vostri pianti Con quel velen, con quel velen,

che dolcemente, che dolcemente anci de.

Non crede-te, non crede-te a sem bianti: Che par soave,

che par soave, et è pun gente,

et è pun gente, è cru do, Ne men è disarma to, ne men
E disarma

-to allor__________

che nuddo.
All'illustrissimo Signor Cavaliere Capitan Pietro Capponi

Aria Prima Parte $d=60$

Mi disse un giorno amore

e con orgoglio "No, no, no ch'io non voglio Dar vit' al

l'alma e medicin' al core." Io che mi struggo all' amore

rosso foco Men tre dubbio so stò. Se me-co

scher - - - - - z'o nò Sent' i
Seconda Parte

spir - ti man - car - mi a poc' à po - 

"Mer - cè," le chie - si e diss'"A - mor, io mo - ro,"

Ma si dal duol m'ac - co - ro Che non po-tei fin - ir, "Am -

or, io mo - ro, Am-or io mo -

or." Ei mi sog - giuns' al l'ho - ra Non più con vi - so
ri-o "Si, si, si ch'io de-si-o por-ger al-mo con-for-to a chi__

m'a-do-ra Quel dol-ce, si, ch'à bel gio-ir m'in-vi-

-ta." Fa ch'in dub-bio non stò Ma fret-to lo_

so vo À chie-der' al mio

so-le e pac-e_v i-ta
E mentr’ io volea dir-li “a prim’il petto,”

Su contan-t’il dil-et-to, che non po-tei fi-nir “a prim’il pet-

--

--
21. Deh, per pietà
Al Molto Illustre e Reverendissimo Monsignor Sommaia Priore della
Chiesa Conventuale della Illustrissima Religione di Santo Stefano

Madrigale Prima Parte. \( \frac{4}{8} = 80 \)

Deh, per pietà, mirate
Un che per voi si more.
Lucre bel le spiete
e se te foco

E non sentitar dore, e non sentitar dore.

Ma, se pietà negate,
Deh per dilett

- t'al me-no ri vol ge te Il bel guar do al morir
Second Parte.

Ah, ah, voi _ tor_ - ce _ te, voi _ tor_ - ce _ te il _ guar _ do, or qual m'a-

-vanza Che mi-ra- _ te il mio duo-lo, Mi-se-ra- _ bil spe_ ra- _ nza. Co-si__ da voi pie-tà,
sen fugge, sen fugge a volo
O trop-po va-ga, o

trop-po va-ga de’ miei lun-
ghi af-fan-ni. Ne-

gar’ a tan-

ta fe-de, ne-
gar’ a tan-
ta fe-de un lam-
po so-lo Men-
tr’io mi mo-

in sul bel fior
de’ gl’an-ni, in sul bel

fior
de’ gl’an-ni._
Terza Parte.

Ma se ti-mor v'as-sa-le, Che dal guar-do se-ren, che mi da vi-ta, L'al-ma ri-ce-ve-

i-ta, Ar-ma-te di dol-cez'z'un so-lo sgu-ar-do, Per so-

-ve-ver-chio gio-i-re Tra-fit-t'il cor, tra-fit-t'il cor___ da si so-ave

dar-do Lo ve-dre-te, lo ve-dre-te mo-ri-re.

Ne pot-rà far di voi, ne pot-ra far di voi ven-det-ta, ven-det-t'a-mo-re_
Se so-ver-chia dol-cez-
za, se so-
ver-chia dol-
za uc-cis' il co-
re.
22. Lasciatemi morire!

Madrigale \( \text{q}=80 \)

La-scia-te-mi mo-ri-re, la-scia-te-mi mo-ri-re!

Ohi-mè, ohi-mè, che cru-del-ta-de È la vos-tra pie-ta-de.

La-scia-te-mi fug-gir gli sde-gn'e l'i-re_ Del-la mia don-na, i-re non

già di-sprez-zo Di mia fè di mio mer-to_, Ahi_, che sof-
-fri-re io più non pos-so Al gio-ir sol'av-vez-zo. Un

si gra-ve mar-ti-re,

Las-cia-te-mi mo-ri-re, las-cia-te-mi mo-ri-re!
23. Io parto lasso
Alla Molto Illustre Signora Franc. Caccini
Musica Eccellentissima.

Aria di Romanescha
Prima Parte.

q = 100

Io parto lasso, e lo consen-
ti, Amore?

Dunque i le-ga-mi tuoi so-
co-si len-
ti?

Dunque i le-ga-mi tuoi son-
co-si len-
ti?
Seconda Parte.

O potessi partir, potessi partir dal viv'ar

do re Se partirò, se partirò dal-le bel-lezze ardenti, se partirò dal-le bellezze ardenti,
Terza Parte.

lezze ardenti, Mi-

se-ro amante abbandonando, abbandonando il

corre Porto gli affanni

miei, porti tormenti, porto gli affanni

miei port...
Quarta & ultima Parte.

to i tormenti; Pur mi conso-lo, e ren-
do alcun conforto,

Che non mi parti-rò se non gia-
morto, che non mi par-

-rò se non gia morto.
24. Hor che posso io dolente?

Prima Parte.  \( \frac{1}{2} \)=90

Hor che pos-s'io, che pos- s'io do-len-te? Se per mia tri-sta

sor-te, Mo-rir non pos-so, mo-rir, mo-rir non pos-so, ed ho me-co la mor-te,

Seconda Parte.

_ mo-rir non pos-so e hò me-co, e hò me-co la mor-te._ Po-trei for-se, po
trei, po-trei for-se vo-len-do, vo-len-do Mo-rir, ma che vogl'io__

_ Se nel vos-tro vo-ler, se__ nel vos-tro vo-ler e'__ vo_

_
Terza Parte.

Dolce tiranna cara! Deh, piaccia-vi ch’io voler mi o?

Se non posso sperar, se non posso sperar mai pace,

gioia, se non posso sperar mai pace gioia.

Che se pur, che
Se pur non vorrete Dar fino al mio martire? Morrò di duol,
morrò di duol, per non poter, per non poter morire.
Dialogo A due. \( \frac{90}{4} \)

Alma, che fai?

Che si voi, Amore. O misero sperer giama'?

O misero, Ma lie'te beato. Mi moro, ai dolor, ai tormento,
Seconda Parte.

E pur ch'an-cor' a mi mor-ir, mi con-ten-

E pur ch'an-cor'a mi mor ir, mor-ir, mi con-ten-

Sia for-te il do-lo-re, sia gra-

Sia for-te il do-

Mo-ren-do gio-

Che spe-

Quest'è l mio mar-

Ahí, foll' in-

11

14

18
tiere.

Far sa - z'il mio be - ne.

Qual gio - nie le pe - ne!

Far sa - z'il mio be - ne.

Mi stro - go, ai do - lor, ai tor - men - to.

Far sa - z'il mio be - ne.

Qual gio - nie le pe - ne! Far sa - z'il mio be - ne.

Far sa - z'il mio be - ne._

Mi stro - go, ai do - lor, ai tor - men - to,
Mi moro, mi struggo, ai dolor, ai tormento, e pur ch’ancor’a mi morir, mi contento.

sia forte il dolore, sia grave il tormento.

"Deh, vanne lontana!" "La piaga ho nel core."

"Il tempo la sana!" "Non piaga d’Amore."

"Farallo l’oblio." "ne questo bramo io."

Mi moro, mi struggo, ai dolor, ai tormento, e pur ch’ancor’a mi morir, mi contento.

sia forte il dolore, sia grave il tormento.
26. O viso bello
Al Molto Illustre Signor Adolfo Leschenbrand d'Augusta.

Canzonetta. A due. \( \frac{d}{\text{beat}} = 50 \)

O viso bello, o viso bello, al par del sole. Per che mi fuggi, par del sole. Per che mi fuggi?

E mi distruggi? Deh non voler che m'i dis- truggi, e mi distruggi?
13

- ra Chi la tua vi- ta do-ra.

18

Chi la tua vi-ta do-ra. Deh non vo- ler che mor-ra chi la tua vi-ta ho-

22

-no-ra, chi la tua vi-ta ho-no-ra.

-no-ra, chi la tua vi-ta ho-no-ra.
2
O dolce bocca, o cara vita,
Chi ti rimira, o non sospira?
Credo fia senza core
E non conosca Amore

3
Occhi vaghi che dolcemente
Vi rivolgete, e m’ancidente
Quando rimiro il viso
Io godo il ... [sorriso].

4
O bel crin’oro minuti dardi
Che saettate, e m’impiagate
E tanti quanti sete,
Tutti il mio cor pungete.

5
O alma cruda senza pietade
O mio tesoro, io manco, e moro
Deh, non negate aita
Alla misera vita.
27. Tu sei pur bella
Al Molto Illustre Signor Giovanni Iacomo Knopf d'Augusta

Scherzo A due. $j=100$

Tu sei pur bel-la pur tu, tu sei pur bel-la, tu sei pur

Tu sei pur bel-la pur tu, tu sei pur bel-la, tu sei pur

sei pur bel-la, pur tu sei pur bel-la, tu sei, tu sei, tu sei pur bel-

bel-la, pur tu sei pur bel-la, tu sei, tu sei, tu sei pur bel-

-bela. Vez-zo-set-ta che non cu-ri La cag-ion del mio do-lor;

-bela

-bela

-bela

-bela
Pre-so el cor, pre-so el cor Da tuo lu-mi, da tuo l u - mi ar - den -

t'e pu - ri.

Pa-sto-rel-la, ro-mi-tel-la

Pa-sto-rel-la, ro-mi-tel-la pa-sto-rel-

pa-sto-rel-la, ro-mi-tel-la, pa-sto-rel-la, ro-mi-tel-la, Tu sei pur bel-la

pa-sto-rel-la, ro-mi-tel-la pa-sto-rel-

pa-sto-rel-la, ro-mi-tel-la, ro-mi-tel-la, Tu sei pur bel-la
pur tu, tu sei pur bel-la, tu sei pur bel-la, tu sei pur bel-la, tu sei pur bel-la, tu sei pur bel-la, tu sei pur bel-la, tu sei, tu sei, tu sei, tu sei, tu sei, tu sei, tu sei, tu sei, pur bel-la, pur bel-la, pur bel-la, pur bel-la, pur bel-la, pur bel-la, pur bel-la, pur bel-la.

Co-min-ciò quell, no-str'a-mo-re Dal-ле fa-sce, il ciel lo sà Du-re-rà, du-re-rà Pu-ro e ca-sto, pu-ro e
Pa-sto-rel-la, Fo-ro-sel-la, ca-sto-al-l’Ul-tim’ho-re.
Pa-sto-rel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la, pa-sto-rel-la, fo-ro-sel-la.
sei pur bella, tu sei, tu sei, tu sei pur bella.

Se qual donna io già t'amai, Hor qual dea t'adorerò!

Ma che pro, ma che pro Se ti burli, se ti burli...
Pasto-rel-la, Ritro-del-la pasto-rel-

Pasto-rel-la, Ritro-del-la, pasto-rel-la, ritro-del-la,

Tu sei pur bel-la pur tu, tu sei pur

Tu sei pur bel-la, ritro-del-la, Tu sei pur bel-la pur tu, tu

Tu sei pur bel-la, Tu sei, tu sei,

Tu sei pur bel-la, Tu sei pur bel-la, tu sei, tu sei,

Tu sei, tu sei, tu
tu sei pur bella
sei pur bella. Tu donasti ahi for-t'ava-ra Po-chi baci a

tanta fe', Ahi, Mer-cè! ahi, mer-cè! Trop-po in-gui-sta, trop-po in-

Pa-sto-rel-la, Ti-ri-nel-la
-gui-sta e trop-po ca-ra. Pa-sto-rel-