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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 anonymousness 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.

¹ Emil Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens: Aus den Jahren ...* (A. Haack, 1892), <http://archive.org/details/bibliothekderge01vogegoog>; Giovanni Pietro Bucchianti, 'Arie, Scherzi, e Madrigali a Una, e Due Voci' (musical score, Venice, 1627), <https://gallica.bnf.fr/ark:/12148/bpt6k4500391v>.

Essay

Introduction

Arie, scherzi, e madrigali a una, e due voci. Per cantare nel clavicembalo, chitarrono ò altro simile istrumento. 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

² Nigel Fortune, 'Bucchianti, Giovanni Pietro', Grove Music Online, accessed 3 November 2020, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004225>.

³ Stephen Rose, 'Music in the Market-Place', in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt, The Cambridge History of Music (Cambridge ; Cambridge University Press, 2005).

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

⁴ Tim Carter and Richard A. Goldthwaite, *Orpheus in the Marketplace: Jacopo Peri and the Economy of Late Renaissance Florence* (Cambridge, United States: Harvard University Press, 2013), 354.

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.⁶ 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.⁷ 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.⁸ 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.⁹ 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

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.

⁷ Katherine Turner, 'The Musical Culture of La Concezione: Devotion, Politics and Elitism in Post-Tridentine Florence' (Austin, University of Texas, 2008).

⁸ Turner.

⁹ Elisa Goudriaan, *The Cultural Importance of Florentine Patricians: Cultural Exchange, Brokerage Networks, and Social Representation in Early Modern Florence and Rome (1600-1660)* (Netherlands: Optima Grafische Communicatie, 2015).

last paragraph mentions a Cesare Octaviano Bucchianti as a 'cantore' there in 1641.¹⁰ 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.¹¹

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.¹² 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.¹³ 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.¹⁴ Rovai's inclusion in this collection implies that Bucchianti is somehow associated with them.

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.

¹⁴ 'Accademia dei Disuniti di Pisa - Discordia concorde', Accademia dei Disuniti Pisa, accessed 7 September 2021, <https://www.accademiadeidisuniti.it/>.

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 ‘musicco’ 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.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.

Number	Title	Dedication	Comment
1	Non sò, famosa Augusta	alla Serenissima Arciduchessa	Maria Maddelena d’Austria, patron

¹⁵ Fabio Bisogni and Nigel Fortune, ‘Brunelli, Antonio’, Grove Music Online, accessed 2 November 2020, <https://www.oxfordmusiconline.com/grovemusic/grovemusic/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004171>.

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

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 'Prince 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 1627.¹⁶ 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*.¹⁷ Bucchianti dedicates a *romanesca* to her, a style of song with which she is closely associated.¹⁸ Its text discusses a sense of unmoving 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 Saracinelli, there is nothing to indicate that the poem was written by him. It is not unusual for Saracinelli 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 Saracinelli that he did not write all the poetry for, most notably by Brunelli (1616) and Jacopo Peri (1619).¹⁹

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'.²⁰ 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.

¹⁶ Suzanne G Cusick, *Francesca Caccini at the Medici Court: Music and the Circulation of Power*. (Chicago: University of Chicago Press, 2015), 248.

¹⁷ Cusick, *Francesca Caccini*, 248.

¹⁸ Cusick, *Francesca Caccini*, xxxv.

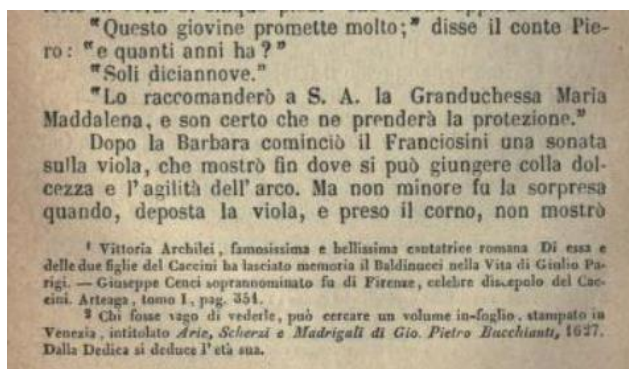
¹⁹ Carter and Goldthwaite, *Orpheus in the Marketplace*.

²⁰ Tim Carter, 'Printing the "New Music"', in *Music and the Cultures of Print*, ed. Kate Van Orden (Taylor & Francis, 2000).

Posthumous Recognition

Posthumously, Bucchianti appears in fiction in Giovanni Rosini's *Monaca di Monza* (1829).²¹ 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.²²

Figure 1. Bucchianti in *La Monica di Monza*, page 260.²³



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.²⁴ Magni himself was a prolific publisher, having published for many of the largest composers

²¹ Giovanni Rosini, *La monaca di Monza*. (si vende nel Gabinetto letterario, 1836).

²² Brian Hamnett, *The Historical Novel in Nineteenth-Century Europe: Representations of Reality in History and Fiction* (OUP Oxford, 2011).

²³ Giovanni Rosini, *La monaca di Monza* (si vende nel Gabinetto letterario, 1836).

²⁴ Jane Bernstein, *Print Culture and Music in Sixteenth-Century Venice* (Cary: Oxford University Press, 2001), 139.

of the day, including works by Adriano Banchieri, Sigismondo d'India and Claudio Monteverdi.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.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.²⁷ The other copy now exists solely in microfilm – the physical copy was lost in the flooding of the Biblioteca Nazionale Centrale Firenze in 1966.²⁸

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*.

²⁵ Stanley Boorman, 'Magni', 2001, <https://doi.org/10.1093/gmo/9781561592630.article.17450>.

²⁶ Rose, 'Music in the Market-Place'.

²⁷ Bucchianti, 'Arie, Scherzi, e Madrigali', 1627.

²⁸ Giovanni Pietro Bucchianti, *Arie, Scherzi, e Madrigali: A Vna, e Due Voci: Per Cantare Nel Clavicembalo, Chitarrone ò Altro Simile Istromento. Opera Prima*, MICROFORM (Venezia: Stampa del Gardano ; appresso Bartolomeo Magni, 1627).

Figure 2.1. Paste over in *Mi Disse un giorno amore*, 34.



Figure 2.2. Paste over in *O viso bello*, 52.

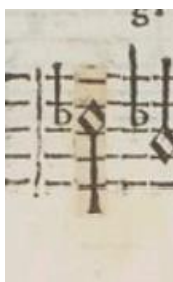
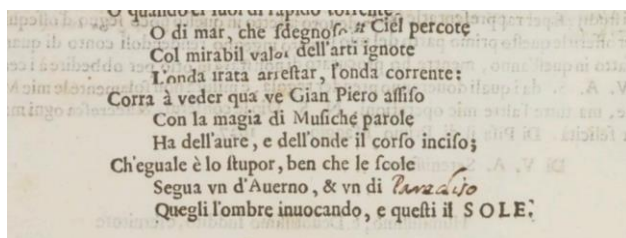


Figure 2.3. Added sharp in *Vagho e dolce augelletto*, 28.



Figure 2.4 – Missing word written into dedicatory poem, 2.



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.

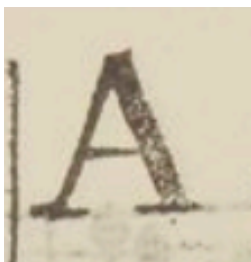


Figure 3.4 . Letter from the letter to the reader, 3.



Figure 3.5 . Letterplate from the Acknowledgements, 1.



The typeset itself also has some quirks. In *Ecco il giorno, ecco l'ora*, 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.

Figure 4. *Ecco il giorno, ecco l'ora*, 12.

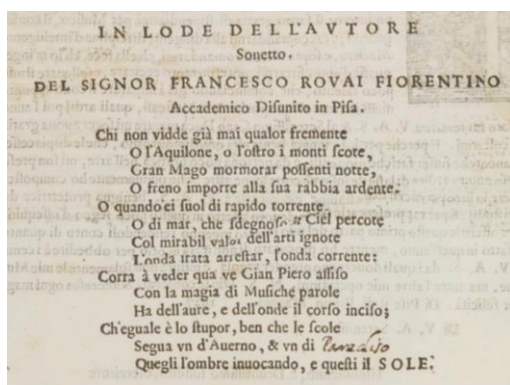
Textual Errors

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 Bucchianti 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.



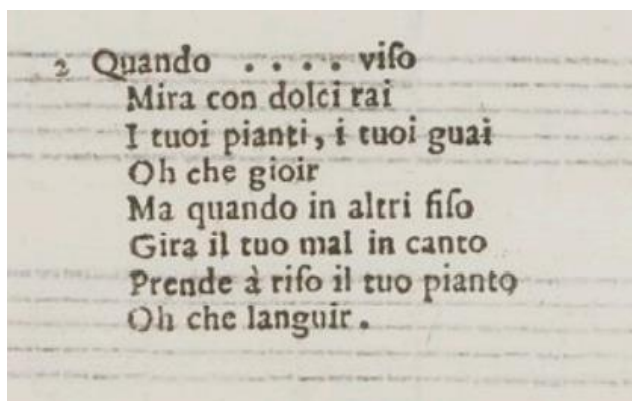
Figure 5.2 . Dedicatory poem by Francesco Rovai, Gallica edition.



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.²⁹ The ellipses should be 'quel vago'.

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

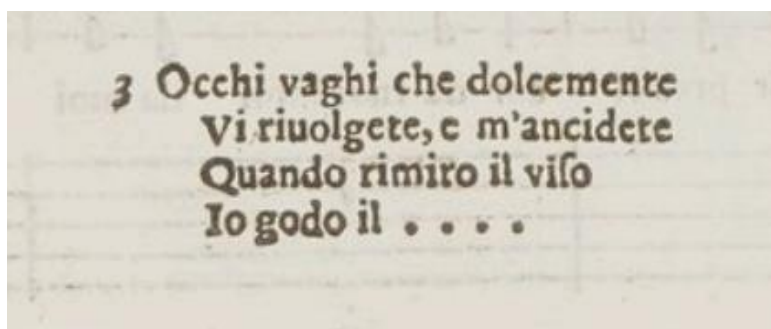


The gap in the third verse of *O viso bello* is more of an estimate than the other missing words, however based on the other two, it seems clear that the words are not being

²⁹ Roark Miller, 'New Information on the Chronology of Venetian Monody: The "Raccolte" of Remigio Romano', *Music & Letters* 77, no. 1 (1996): 22–33; H. Wiley Hitchcock, 'A New Biographical Source for Caccini', *Journal of the American Musicological Society* 26, no. 1 (1973): 145–47, <https://doi.org/10.2307/830838>.

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).

Figure 6.1 – Black notation within *Lidia mi fugge*, 18.



Figure 6.2. Black notation within *Leggiadra rosa*, 23.



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).

Figure 7.1. Time signature in *Vagho e dolce augelletto*, 27.

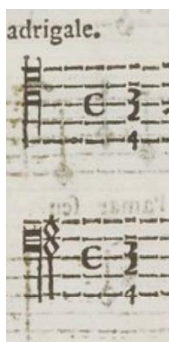


Figure 7.2. Time signature in *Hor mai la notte in giro*, 29.



Vagho e dolce augelletto allegedly has a section in 4/3 (Fig.7.3). This is a clear mistake and should be 4/4.

Figure 7.3. “4/3” section in *Vagho e dolce augelletto*, 27.



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*.³⁰ 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 a *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

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*

Number	Title	Genre	Voice clef	Voice Range	Opening sonority	Closing sonority	Rhythmic groupings	Notated Key signature	Structure ³¹	Other
1	Non sò, famosa Augusta		Tenor	F3-F4	D	D	4	F (Cantus Mollis)	aBcDBcDDeFfEGG	
2	I pregi, il vanto		Tenor	D3-G4	G	G	4	C (Cantus Durus)	ABABABCC	Ottava rima
3	Torna sereno	Canzonetta	Tenor	G3-G4	D	D	3	F (Cantus Mollis)	aabccb (5/5/5/5/5/5)	
4	Quando dall'Ocean	Canzonetta	Tenor	F3-F4	G	G	3 – 4	F (Cantus Mollis)	AaBccb	
5	Hor che la nott'ombrosa	Aria	Soprano	C4-G5	C	C	4	C (Cantus Durus)	AbbA	
6 ³²	Ecco il giorno, ecco l'ora	Madrigal	Soprano	C4-G5	G	G	4	F (Cantus Mollis)	abaBacdEEc fGfghHIJ	
7	Udite le mie pene!	Madrigal	Tenor	C3-A4	D	D	4	F (Cantus Mollis)	aBAbBcdcd	
8	Arde il mio core	Madrigaletto	Tenor	E3-G4	A	A	4	C (Cantus Durus)	ababcc	
9	Non mi negar aita	Canzonetta	Tenor	E3-F4	F	F	3	F (Cantus Mollis)	abab	
10	Lidia mi fugge	Canzonetta	Soprano	F4-F5	F	F	3	F (Cantus Mollis)	aabccd (5/5/5/5/5/5)	
11	Tu parti	Madrigal	Tenor	F3-G4	D	D	4	C (Cantus Durus)	aBBcCdD	
12	Che io mora?	Madrigal	Tenor	D3-G4	G	G	4	C (Cantus Durus)	AbbcdCDEeaA	
13	O bella Clori	Canzonetta	Tenor	D3-F4	D	D	3	F (Cantus Mollis)	abbacddee (5/5/5/5/5/5/5/5/5)	
14	Leggiadra rosa	Canzonetta	Tenor	G3-F4	G	G	3	F (Cantus Mollis)	ababccdD (5/5/5/5/5/5/5/11)	
15	O Miser'Atteone	Madrigal	Tenor	D3-G4	D	D	4	C (Cantus Durus)	aBBcCdCDEFGhHil	
16	Vagho e dolce augeletto	Madrigal	Tenor	C3-G4	G	G	3	C (Cantus Durus)	abBAccDD	
17	Hor mai la notte in giro	Canzonetta	Soprano	F4-F5	G	G	3	F (Cantus Mollis)	ababcC	

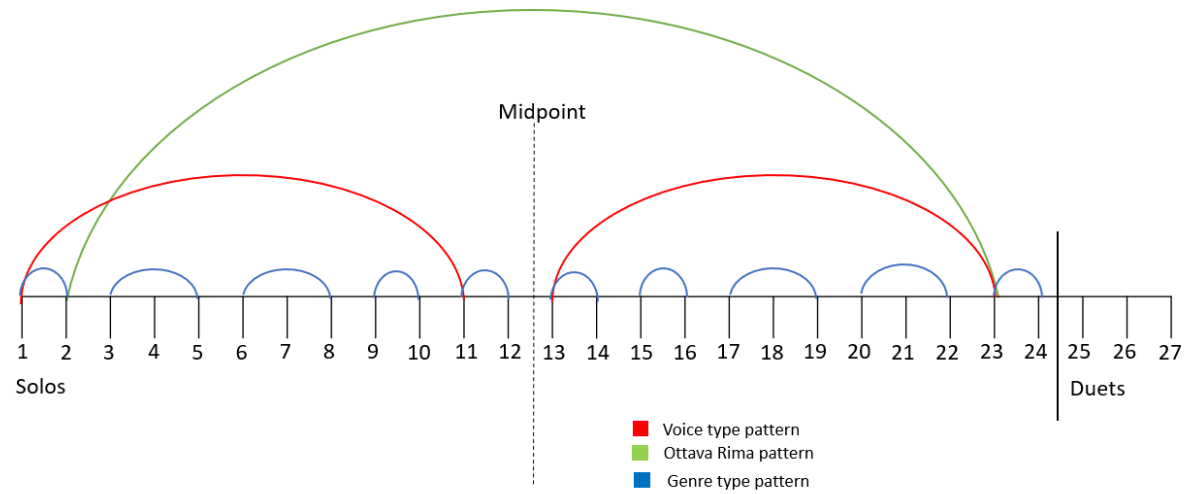
³¹ In this table, capitalised letters represent longer lines and lower-case represent shorter lines. Unless noted otherwise, the longer lines are 11 syllables and the shorter are 7.

³² Contains stanzas of different lengths and rhyming scheme

18	Quando dentro al tuo seno	Canzonetta	Soprano	E4-F5	E	E	3 -4	C (Cantus Durus)	abbcdeec (7/7/7/3/7/7/7/3)	
19	Quest'è pur il mio core	Madrigal	Tenor	D3-A4	A	A	4	C (Cantus Durus)	aBBcDcDcEE	
20	Mi disse un giorno amore	Arie	Tenor	D3-G4	G	G	3	C (Cantus Durus)	abbACddCEe	
21	Deh, per pietà	Madrigal	Tenor	D3-A4	F	F	4	F (Cantus Mollis)	abaBaCDD EfeFGG hliJkKLL	
22	Lasciatemi morire!	Madrigal	Soprano	E4-E5	A	A	4	C (Cantus Durus)	abbACdDcee	
23	Io parto lasso	Romanesca	Tenor	D3-G4	B	G	4	F (Cantus Mollis)	ABABABCC	Ottava rima
24 ³³	Hor che posso io dolente?	Romanesca	Soprano	D4-G5	A	A	4	C (Cantus Durus)	aaA bcC deE fgG	
25	Alma che fai?	Dialogo	Soprano, tenor	E4-E5, D3-F4	D	D	4	C (Cantus Durus)	AB)(AB)(CC)DDD (12/12/12/12/12/12)	
26	O viso bello	Canzonetta	Tenor, tenor	F3-F4, E3-F4	F	G	3	C (Cantus Durus)	A(BB)cc (10/10/7/7)	
27	Tu sei pur bella	Scherzo	Tenor, tenor	E3-F4, E3-F4	F	F	3 -4	F (Cantus Mollis)	abba(cc)D (8/7/3/8/8)	

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 nott'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 istanza di Gio. Ruaro 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'Ariana' (Venice, 1623).

³⁷ Howard Mayer Brown, 'Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance', *Journal of the American Musicological Society* 35, no. 1 (1982): 1–48, <https://doi.org/10.2307/831286>.

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 rime: *I pregi, il vanto* and *lo 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.³⁹ 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

³⁹ Clive Scott, ed., 'The Fundamentals of French Versification', in *A Question of Syllables: Essays in Nineteenth-Century French Verse*, Cambridge Studies in French (Cambridge: Cambridge University Press, 1986), 198–205, <https://doi.org/10.1017/CBO9780511519574.009>.

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.⁴⁰ 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.

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.

⁴¹ 'Romanesca | Grove Music', accessed 6 September 2021, <https://www-oxfordmusiconline-com.libaccess.hud.ac.uk/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023732>.

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.⁴² *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).⁴³

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



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



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



⁴² Guilio Caccini, *Le Nuove Musiche* (Firenze: eredi die Giorgio Marescotti, 1601).

⁴³ Monteverdi, 'Lamento d'Ariana'.

Figure 10.2. Bucchianti, *Lasciatemi Morire*, bars 28 – 30.



Figure 11.1. Monteverdi, *Lamento d'Ariana*, bars 1-6.

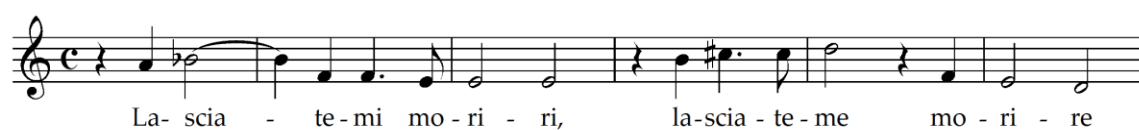


Figure 11.2. Monteverdi, *Lamento d'Ariana*, bars 16 – 21.



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 *Guilio Caccini's* preface to *La Nuovo Musiche* in *Vocal Ornamentation in Caccini's "Nuove Musiche"*.⁴⁴

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.⁴⁵ 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 harpischord, theorbo and other similar instruments. The use of extreme chromatics in some pieces,

⁴⁴ H. Wiley Hitchcock, 'Vocal Ornamentation in Caccini's "Nuove Musiche"', *The Musical Quarterly* 56, no. 3 (1970): 389–404.

⁴⁵ Anne Smith, *The Performance of 16th-Century Music: Learning from the Theorists*, Illustrated edition (New York: OUP USA, 2011).

collection acts as a demonstration of Bucchianti's skill and learning.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.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

⁴⁷ Rose, 'Music in the Market-Place'.

⁴⁸ Kelley Harness, *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence*, Illustrated edition (Chicago: University of Chicago Press, 2006).

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 Guilio 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

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 *lo parto lasso*, a reference to the history of romanescas.

lo 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 flourishing of the romanescas 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 (ie *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 (ie 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 Religione 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'intelligente 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 ardi poi l'anno passato far sentire à V. A. S. & al Serenissimo Gran Duca mentre mi fecer nuova gratia

d'ascoltarmi. E perche per loro innata benignità non dimostrano, 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

Epigramma

Grata sume manu primos, quos protulit olim

Exiguos fructus hortulus hosce meus:

Si male nunc cultus parvos, et præbet agrestes,

Præbebit 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 opinion commune de' più, savii, che si come à chi camina per il Sole è necessario 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 ò 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 ringratiarli, 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 facciano per non ben discernere 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 quì ho potuto acquistare lo riconosco totalmente dalla diligenza, e fatica del Maestro, atteso che questi componimenti quali si siano, non sarebben 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 v'è 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 conoscer 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 farebbero honore. 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 studij, e tu cortese Lettore benissimo t'accorgerai, che non son altro che fatiche d'un principiante, qual non ha ancor compiti diciannove anni, mentre con il tuo purgato giuditio 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 persone 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 dover esser sottoposto all'invidia ancor per l'avvenire, poi che 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.

[3]

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

Rubrics and Running Texts: [4] Alla Serenissima Arciduchessa

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

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

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

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

Text	Translation
Torna sereno, di gioia pieno, ridente il dì. Torna, mio bene, scaccia le pene ch'il cor soffri.	The calm day returns, full of joy, laughing. Come back, my my dear, drive away the pains that the heart suffered.
Vestono i colli L'herbette molli, Nel vago April; Desta il tuo core Desio d'Amore Filli gentil.	The hills are dressed in soft grasses in the beautiful April; Awaken your heart with desire for love, gentle Filli.
Apron le foglie, cangion le spoglie le piante e i Fior. Apri il tuo petto, Cangia diletto Il mio dolor.	The leaves spread, plants and flowers change clothes.⁵⁰ Open your heart, change into delight, my pain.
Deh se nel mondo Lieto e giocondo Sol regna Amor	If in this world happy and playful love reigns alone,

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*.⁵¹ 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.

⁵¹ Giovanni Pietro Berti, *Cantade et Arie* (Venice: Alessandro Vincenti, 1624); Miller, 'New Information on the Chronology of Venetian Monody'; Hitchcock, 'A New Biographical Source for Caccini'.

4. Quando dall'ocean

Rubrics and Running Texts: [8] Canzonetta

Text	Translation
Quando dall'ocean l'alba vien fuori, gli'augelletti canori van salutando il dì ch'ella ne mena e io m'inchin'a te or che ritorn'à me di lei via più serena.	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.
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.	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.
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.	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.
Fugge la neve, e la stagion Senile all'apparir d'Aprile e la terra gioir si vede, e'l Cielo	Just as the snow and the late season flee at the appearance of April, rejoice,

così da me fuggì poi ch'arrivasti qui la fredda neve e'l gelo.	so the cold snow and frost fled from me after you arrived.
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.	If it pains to suffer constancy in love, to serve another faithfully with a generous heart, mercy I shall find. To deny faith and pity to my great bitter weeping will indeed be a wound.

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *Quando dall'ocean* 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 nodd'ombrosa

Rubrics and Running Texts: [9] Al'Illustrissimo Signor Marchese Francesco Gonzaga Gran

Contestabile Dell'Illustrissima Religione di Santo Stefano.

Aria Prima Parte.

[10] Aria Seconda Parte.

[11] Tertza & ultima parte.

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

Author: Unknown

Critical Commentary:

30	Voice, minim changed to semibreve
33	Voice, dotted minim
33	Basso Continuo, tie held over to first note only

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'ora

Rubrics and Running Texts: [12] Al'Illustrissimo Signor Valerio Campigli Gran Priore della Illustrissima

Religione di Santo Stefano

Madrigale Prima Parte.

[13] Seconda Parte.

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

Author: Unknown

Critical Commentary:

18	Voice, final note, E#
31	Voice, beat 3, quaver F
34	Voice, shortened crotchet to quaver in 'resta'

Brief Discussion of piece: *Ecco il giorno, ecco l'ora* 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!

Rubrics and Running Texts: [14] Madriagle.

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

Author: Mauritio Moro⁵²

Critical Commentary:

6	Voice, added '-re' to final note
31-32	Basso Continuo, no tie from across the bar
34	Voice, final note changed to quaver

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 play 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

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

O speranze fallace, o foco, o cruda face.	O false hopes, o fire, o cruel being.
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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

Rubrics and Running Texts: [17] Canzonetta.

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

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

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

Author: Unknown

Critical Commentary:

3	Voice, note elongated to fill the bar
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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

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

Author: Giovanni Battista Guarini⁵³

Critical Commentary:

6	Voice, removed rest from end of bar
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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.

⁵³ Giovan Battista Guarini, *Rime del molto illustre signor cavaliere Battista Guarini*; Guarini, *A Poetry Precise and Free*.

12. Che io mora?

Rubrics and Running Texts: [20] Madrigale.

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

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.

⁵⁴ Giambattista Marino, *La Lira, rime del cavalier Marino* (per Francesco Baba, 1653); Giles, 'The (Un)Natural Baroque: Giambattista Marino and Monteverdi's Late Madrigals'; Peter G. Laki, 'Musical References in the Poetic Works of Giambattista Marino', *International Journal of Musicology* 2 (1993): 85–100.

13. O bella Clori

Rubrics and Running Texts: [22] Canzonetta.

Text	Translation
O bella Clori, Clori mia bella, fiamma novella di mille cori, quest'occhi vaghi d'amor diletto, con che m'impiaghi? Di gioia il petto vedrò io mai. Pietosa alli miei guai!	O beautiful Chloris, Chloris my beautiful, new flame of a thousand hearts, these beautiful eyes of my beloved love, what are you wounding me with? I will never see the chest of joy. Pity my troubles!
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.	These golden hairs, chains of love, have bound together my happiness and my Treasure. My heart lives and in such a state, I enjoy love. O sweet nets, you hold me, having caught me.
Questo bel viso di rose tinto	This beautiful face the colour of roses

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	where the beautiful Narcissus is painted. May it ever be that pity will inspire a rightful thought of my martyrdom? O beloved face, you can make me blessed.
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'alletta. Tu sai che fugge infretta.	Charming Chloris, see how time flies, and destroys everything with it. Ah, it reminds you of what a nymph you are! Do not be deaf to my prayers, for you know that alluring beauty swiftly flees.

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.

Text	Translation
Leggiadra rosa de'fior regina che si pomposa, stai sù la spina. A te somiglia fiorita figlia di primavera, la mia bella d'amor nuova guerriera.	Graceful rose, queen of love you who, so pompous, stay on your thorn. My beautiful new warrior of love resembles you, the flowery daughter of spring.
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.	You, among the thorns of rough stems, your purple splendour conceals. She, with darts of fiery glances, arms herself with marks of her modest beauty, the time of love reigns.
A te suo vanto cede ogni Fiore si nell'ammanto si nel colore alla mia stella cede ogni bella,	To you, his pride yields every flower. Yes, in the cloaking, yes, in the colour, to my star every beauty yields,

e chi non cede e senza luci si, ch'il ver non vede.	and he who does not yield is also without eyes and does not see the truth.
Se, del tuo raggio don più giocondo, non seppe Maggio, recare al mondo! Della mia Dea, mai citerea seppe far opra più degna, oue le sue bellezze scopra.	If, by your ray that is most joyful, you do not know May, go to the world! Of my goddess, Aphrodite will never know how to do work 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

Rubrics and Running Texts: [24] Madrigale Prima Parte.

[25] Seconda Parte.

[26] Terza Parte.

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

Author: Unknown

Critical Commentary:

9	Voice, word placement 'to' changed
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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 Saracinelli.

Madrigale.

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

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

28	Basso Continuo, F# in bass has been pencilled into copy
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Brief Discussion of Piece: *Vagho e dolce augelletto* 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.

Text	Translation
Hor mai la notte in giro guid'il carro stellato, e'l sonno, ogni martiro tragge dal cor turbato; ogni mortal ha pace io nò cui sempr'Amor consum'e sface	Already night drives the starry chariot, and sleep draws every torture out of the troubled heart; every mortal has peace but not I, whom love still consumes and destroys.
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.	Already rises the dewy, pure and bright dawn. The dark sky flew away so suddenly! Every mortal has light, but not I, to whom a dark pain brings torment.
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.	The sun, with his golden chariot adorned with living fire, unveils its beautiful treasure, makes the day more beautiful, and showers the earth with passion, But not me, whose heart jealousy consumes.

Author: Unknown

Critical Commentary:

All	Note values halved
2-3	Voice, ambiguous text setting, placed '-ti'n' in bar 2 to give 'giro' downbeat of bar 3.
8	Voice, ambiguous notes rendered as semibreve-breve then halved
20-21	Voice, note values changed to fit bar length
22	Voice, breve to dotted breve

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.

18. Quando dentro al tuo seno

Rubrics and Running Texts: [31] Canzonetta.

Text	Translation
Quando dentro al tuo seno vibr' amoroso sguardo, il primo aurato dardo, o che gioir! Ma quando di veleno arma le punte acute, e ti nega salute, o che languir!	When a loving glance shoots the first golden dart into your chest, oh, what a joy! But when it arms the sharp tips with poison and strips you of your health, oh, what a sorrow!
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!	When that fair face looks, with sweet eyes, at your tears, your troubles, oh, what a joy! But when it's fixed on others, [that fair face] turns your pain into song, laughs at your tears, oh, what a sorrow!
Quando donna onorata senti ch' ai tuoi sospiri pietosa risospiri, o che gioir! Ma quando finge ingrata non udir i lamenti,	When you hear an honourable woman sighing compassionately at your sighs, oh, what a joy! But when she ungratefully pretends not to hear the laments,

non veder i tormenti, o che languir!	not to see the torments, oh, what a sorrow!
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Author: unknown

Critical Commentary:

9	Voice, change underlay placement of 'O'
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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

⁵⁵ Berti, *Cantade et Arie*; Miller, 'New Information on the Chronology of Venetian Monody'; Hitchcock, 'A New Biographical Source for Caccini'.

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

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

Author: Giovanni Battista Guarini⁵⁷

Critical Commentary:

10	Voice, F# added
26	Figured bass, cautionary 6 th added
31	Voice, changed text setting of repeat of 'soave' to reflect first instance in bars 29-30

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

⁵⁷ Guarini, *Il Pastor fido*; Guarini, *A Poetry Precise and Free*.

20. Mi disse un giorno amore

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

Aria Prima Parte.

[35] Seconda Parte.

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

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"
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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 Giulio 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 Illustrissima Religione di Santo Stefano

Madrigale Prima Parte.

[38] Seconda Parte

[39] Terza Parte.

Text	Translation
Deh, per pietà, mirate un che per voi si more. luci bell'e spietate che sete foco e non sentit'ardore. Ma, se pietà negate, deh, per diletto almeno rivolgete il bel guardo al morir mio, io manco, io vengo, meno luci mie care, à Dio.	Oh, out of pity, behold someone who is dying for you, beautiful and merciless eyes that are fire and feel no passion. But, if you deny mercy, oh, for pleasure, at least turn your beautiful gaze to my death, I am expiring, I am fainting, my dear eyes, farewell.
Ah, voi torcete il guardo, or qual m'avanza che mirate il mio duolo, miserabil speranza. Così da voi pietà, sen fugge a volo o troppo vaga de'miei lunghi affanni. Negar' a tanta fede un lampo solo mentr'io mi moro in sul bel fior de gl'anni.	Ah, you look away, now what puny hope is left that you may gaze at my grief? So does pity take flight from you, too eager of seeing me suffer for long. To deny to so much faith a single flash as I am dying in the bloom of life!
Ma se timor v'assale, che dal guardo seren, che mi da vita,	But should you fear that the soul may receive aid

l'alma riceve aita, Armata di dolcezz'un solo sguardo, per soverchio gioire trafitt'il cor da si soave dardo lo 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:

5	Basso Continuo, ambiguous figure corrected to #6
10	Voice, beat 3, semiquavers should be demisemiquavers
12	Voice, beat 2, semiquavers should be demisemiquavers
41	Voice, slur added
64	Voice, beat 3, removed rest, quaver should be semiquaver

Brief Discussion of Piece: *Deh per pietá* 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 pietá* 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

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

Author: Unknown

Critical Commentary: Nothing of note changed

Brief Discussion of Piece: *Lasciatemi 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

Rubrics and Running Texts: [42] Alla Molto Illustre Signora Franc. Caccini Musica Eccellentissima.

Aria di Romanescha

Prima Parte

[43] Seconda Parte

[44] Terza Parte

[45] Quarta & ultima parte

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

Author: Marcello Macedonio⁶⁰

Critical Commentary:

10	Voice, Eb lengthened to fill out bar
18	Voice, F# in tenor shortened
23	Voice, ambiguous text setting, '-ga-' in legami moved to Bb for correct syllabic stress

⁶⁰ Marcello Macedonio, *Le nove Muse di Marcello Macedonio* (ad istanza di Gio. Ruaro 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.

53	Voice, ambiguous rhythms fixed to make bar correct length
----	---

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 unmoving 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 vi) V, B= (v vi) III (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.

[48] Terza Parte.

[49] Quarta Parte.

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

Author: Unknown

Critical Commentary:

14	Voice, parallel 7 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.⁶¹ 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

⁶¹ Emil Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens: Aus den Jahren ...* (A. Haack, 1892), <http://archive.org/details/bibliothekderge01vogegoog>, 152-153.

25. Alma, che fai?

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

Dialogo A Due.

[51] Seconda Parte

Text	Translation
"Alma, che fai?" "Gioisco al dolore." "Che speri giàmai?" "Così voi, Amore." "O misero stato," "ma liet'e beato." 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.	"Soul, what are you doing?" "I rejoice in pain." "What do you hope for?" "As you do, Love" "Oh miserable state," "But it is happy and blessed." 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.
"Che speri, sprezzata?" "Morendo gioire." "Ahi, foll'insensata!" "Quest'el mio martire." "Qual gioie le pene!" "far saz'il mio bene." 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.	"What do you hope for, scorned one?" "To rejoice, dying." "Oh, mad fool!" "This is my martyrdom." "What joys are the pains!" "to satisfy my happiness" 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.
"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.	"Oh, go far away from it!" "I have a wound in my heart." "Time will heal it!" "Not a wound of love." "Forgetfulness will do so" "I long for that." I die, I waste away, oh pain, oh torment,

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 part, 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.

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

Deh, non negate aita	Ah, do not refuse aid
Alla misera vita.	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 Bucchianti'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.

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

Troppo ingiusta e troppo cara!	Too unfair and too costly!
Pastorella, tiranella,	Little shepherdess, little tyrant,
tu sei pur bella pur tu sei pur bella.	you are beautiful, you certainly are beautiful.

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).⁶² 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.

⁶² Giamberti, *Poesie Diverse 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

strumento (1627)

Giovanni Pietro Bucchianti (1608-1627)

Edited by Charlotte Duckett

1. Non sò, famosa Augusta

Alla Serenissima Arciduchessa

$\text{♩} = 100$

Non sò, non sò, fa-mo-sa Augu- sta, Quel ch'io deg-gia lo-

4

-dar pri - ma di voi O'l glo-ri - o - so so - le De sang-ue on-de scen-de - te, Al-

7

-te-ro van - to de Ger- ma - ni E-roi. O là, sì, bel - la pro - le Ond' e - mu-la del

4 #3

11

ciel flo - ra ren-de - te, o lo scet-tro re - gal ch'in man reg - ge - te. Ma

4 #3

16

for-se meg-lio sia Ch'io la-scian-do il lo-dar gl'e-ster-ni pre-giV'orn-i de pro - pri fre-gi,

Fingerings: 6 # 3 3 4 4 3

20

E di - ca co-me gen-er-os' e pi - a D'o - gni bel - la vir-tù se - te so - ste-gno E'n

Fingerings: # b b 6

24

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

Fingerings: 6 4 3

26

voi la mi - nor glo - ria el san - gu'el re - gno.

Fingerings: 4 #3

2. I pregi, il vanto

Al Serenissimo Gran Duca

$\text{♩} = 80$

I pre - gi, il van - to tuo, Pren - ce fe - li - ce,

De - gni d'e - ter - ni ho - nor, d'e - ter - ni mar - mi, Po - scia ch'à lin - gua fral'

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,

4 #3 # b 7 6

5 6 6 43 b

18

e nel mio can - - - - - to

21

— Ri - co - no - sci il tuo mer - to, i pre - gi, e'l van -

4 #3

23

-to, ri - co - no - sci il tuo mer - to, i pre - gi, e'l van - to.

4 #3

3. Torna sereno

Canzonetta $\text{♩}=80$

Tor - na_ se - re - no, Di gio - ia

5

pie - no, Ri - den - - te il di. Tor-na, tor -

10

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

14

-fri, scac - cia le pe - ne ch'il cor sof - fri.

2

Vestono i colli
L'herbette molli,
Nel vago April;
Desta il tuo core
Desio d'Amore
Filli gentil.

3

Apron le foglie,
cangion le spoglie
le piante e i Fior.
Apri il tuo petto,
Cangia diletto
Il mio dolor.

4

Deh se nel mondo
Lieto e giocondo
Sol regna Amor
Filli, mia bella,
non fij rubella,
dammi il tuo cor

4. Quando dall'ocean

Canzonetta $\text{♩}=50$

8

Quan - do dall' o - ce - an

6 6 b 6

4

l'al - ba vien fuo - ri Gli Au - gel - let - ti

b 6 6 5 6 6

7

ca - - - - - no - - - - -

9

- ri. Van sa - lu - tan - d'il di ch'el -

4 # 3 7 6 5 7

#

12

- la ne me - na e io m'in-chin-a' a te Or che ri-tor - na' a'

5 4 # 3 7 6 5

16

me Di lei via più se - re - na, di lei via più se - re - na.

b 6 4 3 # 5 4 #3

2.

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.

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 fuggì
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 trovarò
ben sarià ferità
negar fede, e pietà
al mio gran pianto amaro.

5. Hor Che La Nott'Ombrosa

Al'Illustrissimo Signor Marchese Francesco Gonzaga
Gran Contestabile Dell'Illustrissima Religione di Santo Stefano

Aria Prima Parte ♩=90

Hor che la nott' om-bro-sa il cie im-bru-na Su l'a-re-no-se

5

musical score for the song "A VOI, STELLE SOL". The score is written for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two measures of the music. The second system contains the next two measures. The lyrics are: "spon-de Di ques-te lu-cid'ond-e, A voi, a voi stel-le sol". The piano part features a melodic line in the right hand and a bass line in the left hand. The voice part features a melodic line in the treble clef. The score is written in a standard musical notation style.

spon-de Di ques-te lu-cid'ond-e, A voi, a voi stel-le sol

9

can - - - - - to et al - - -

The musical score consists of two staves. The top staff is in treble clef and contains a melody with a dotted quarter note, followed by eighth and sixteenth notes, and a final eighth note. The bottom staff is in bass clef and contains a bass line with quarter and eighth notes. The lyrics 'can - - - - - to et al - - -' are written below the top staff, with hyphens indicating syllable placement.

12

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

Seconda parte

16 **Seconda parte**

Lu - na. Om - bre om-bre ro - mi - t'e so-li - ta - ri sas -

4 3 # # b #

2

22

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

4 3 #

26

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

b6

30

- - t'i pas - si___ fer-ma-te fer-ma-te, fer-ma - t'i pas -

b b6 4 3 7/3 6/4 5/3

35

Terza & ultima parte

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

43 # 7 # 7 4 #3

40

Che nel vi - va - ce ar - do - re che nel vi - va - -

#6 #6 #

43

- ce ar - do-re Del mio gra-ve do-lo - re E vi-v'e mo-ro,

47

e vi-v'e mo-ro ahi las - so, e vi-v'e mo-ro, e mo-ro,

6 6 4 #3

51

ahi las - so, ahi las - s'et - er - na - men - te____

$\frac{7}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

6. Ecco il giorno, ecco l'ora

Al'Illustrissimo Signor Valerio Campigli Gran Priore della
Illustrissima Religione di Santo Stephano

Madrigale Prima Parte. ♩=80

Ec-co il giorno, ec-co l'ho-ra, Ec-co il pun-to fa-ta -

-le che per ch'io par - t'e mo-ra. Fret-to-lo-so sen vien bat - ten - do l'a - le,

O im-por-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, Io cag-gio, io mo - ro, Io cag-gio io mo - ro.

24

Seconda Parte.

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

27

-dio mu-ra be - a - te, ad-dio lu - ci se-re - ne, Ad-dio a-mo-ro-so al-ber-go. On-

30

-d'io già gl'oc-chi vol - - - si, hor vol - - - gh'il

33

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

4 #3 # b 5 6 # # b b

37

voi me - co vien so - lo In-fe - li - ci com- pa - gni, il pian -

b # 9 8 #

41

ta e'l duo - lo. In - fe - li - ci com-pag - ni,

5 4 #3 #

Detailed description: This block contains the musical notation for measures 41 to 43. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 41 starts with a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. Measure 42 has a half note C4, a quarter note B3, a quarter note A3, and a half note G3. Measure 43 has a half note F#3, a quarter note E3, a quarter note D3, and a half note C3. The lyrics are 'ta e'l duo - lo. In - fe - li - ci com-pag - ni,'. Below the bass line, the numbers 5, 4, #3, and # are written under measures 41, 42, 43, and 44 respectively.

44

il pian - ta e'l-duo lo.

6 6/5 4 #3

Detailed description: This block contains the musical notation for measures 44 to 45. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 44 starts with a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. Measure 45 has a half note C4, a quarter note B3, a quarter note A3, and a half note G3. The lyrics are 'il pian - ta e'l-duo lo.'. Below the bass line, the numbers 6, 6/5, 4, and #3 are written under measures 44, 45, 46, and 47 respectively.

7. Udite le mie pene!

Madrigale. ♩=100

U - di - te, u-di-te le mie pe-ne! O_____

4#3

4

li - di, che del ma - - - - - re Al

6 b 6

7

t. fier_____ or - go-glio, Se - te vi - pa-ro sù le nu - de ar-re - ne: Mir-til - la

6 b 6 b 4 #3 b

11

t. Mir - til - la è'l mio___ cor do-glio Ch'ar - ma, ch'ar - ma

11 10 9 8 11 10 4 #3 # #

15

t. l'al-ma di giac - cio il cor di sco - glio, e'l cor_____

#6 # # 4 #3 6 6

19

_____ di scog - lio_____ E voi_____ ve-lo - ci ven - ti fre - na - t.

6 4 #3 b 6

24

- t'il vo - - - lo; in tan - to Ch'io ne dog-lia- si ac- t. t.

6/5 5 6 43 4 #3 #

28

cen - ti Sfo - - go lo stra - tio, e di - sa - cer - bo, e t.

6 # # # # b b 6

32

_____ di - sa - cer - bo, e di - sa - cer - bo il pian - to. t.

b 6 6 5 4 #3

8. Arde il mio core

Madrigaletto. ♩=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 _____

5

7 4 #3 6

9

12

6 4 3

4 #3

Languisco ogn'ora
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

Canzonetta. $\text{♩} = 60$

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature has one flat (B-flat) and the time signature is 3/2. The tempo is marked 'Canzonetta. ♩ = 60'. The lyrics are in Italian. The score is divided into three systems. The first system starts with a piano introduction of two measures. The second system begins at measure 5. The third system begins at measure 8. Fingerings are indicated by numbers 1-5. Ornaments (sharps) are placed under certain notes in the piano accompaniment. Measure numbers 6, 43, and 43 are indicated below the piano staff.

Non mi ne-gar a - i - ta Ò di-spie-tat' a -

5
-mor Cru - del che la mia vi - ta sen v'ar per tropp' ar-dor,

8
cru - del che la mia vi - ta sen v'ar 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'infiamma il cor.

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

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

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 $\text{♩}=50$

Li - dia mi fug-ge, Li - dia mi fug-ge E

65 65

mi di - strug - ge D'A - mor ru - bel -

5 43

-la, E l'al - ma mi - a Sen por - ta vi - a

b6 6 # 4 # 3

Sen - za pie - tà, E l'al - ma mi -

6

-a Sen por - ta vi - a Sen - za pie - tà.

4 # 3 6 7 6

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
contro i tuoi strali,
nè può ferire
se ben pien d'ire
Tant'impietà.

11. Tu parti

Madrigale. ♩=90

8

Tu par - ti, tu par - ti a pe-na giun-to Fug-gi-ti-vo cru-

#

4

8

-del, fug-gi-ti-vo cru-del, fia mai quel gior - no, fug-gi-ti-vo cru-del fia mai

#6 # 6 5

7

8

quel gior - no Che fi-ne al tuo par-tir pon - ga ri-tor - no? O dol-

7 6 # # 6 4 #3

12

8

-cis - si-mo va - go, o dol-cis - si-mo va - go:— Se tu non fos-si di va-

4 #3 6 6 4 #3 6

16

8

- gar — si va - go. Al - men fer - ma la fe -

6 4 3 6 76 6 43

21

-de, Ne da me fug-ga il cor, ne da me fug-ga il cor, se fugge il pie - de, ne

4 3 4 # 3 b 4 # 3 #

24

da me fugga il cor, se fug-ge il pie - de.

4 # # 3

12. Che io mora?

Madrigale. ♩=100

Ch'io mo - ra? ch'io mo - ra? Ohi - me, ch'io

mo - ra? Mor-rò, mor-rò, ma che fia po - i? Pian-ge-re -

- te-mi vo - i? pian-ge-re - - te-mi vo - i?

O mia mor-te fe-li - ce, Chi mo - rí più con-ten-to, Se

pur da voi mi li - ce Spe-rar sù l'os - sa mi - e qual - che la -

6 # # # 7 6 5

7 6 # b

6 4 3

6 # # # #

7 #6 # 6

26

-men - to? For - se, s'e-gli av-ver - rà mai, che mi toc-chi Stil - -

4 #3 # # # #

30

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

5 6 # # #

34

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

6 #

38

mil - l'al___ tre___ mor - - - - ti,

#

40

mil-l'al - tre mor - - - ti o - gn'o - ra.

6 4 #3

13. O bella Clori

Canzonetta ♩=70

O bel - la Clo - ri, Clo - ri mia bel - la,

Fiam - ma no - vel - la Di mil - le Co - ri Quest' oc - chi

va - ghi D'a - mor di - let - to, Con che m'im - pia - ghi?

Di gio - ia il pet - to Ved-rò io ma - i. Pie - to - sa al

- li miei gua - i, pie - to - sa al-li miei gua - i!

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'alletta.
Tu sai che fugge infretta.

14. Leggiadra rosa

Canzonetta ♩=60

Leg - gia - dra__ ro - sa De' Fior__ re -

6 5 #

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

6 6 6 6 4 3

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

b 6 6 4 #3

pri - ma - ve - ra, La mia bel - la d'a - mor

6

nuo - va guer - rie - ra, la mia bel - la d'a -

6 6 4 #3 # 5 6

22

- mor nuo - - - va guer - rie - ra.

6 5 5

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, oue le sue bellezze scopra.

15. O miser'Atteone

Madrigale Prima Parte. ♩=90

O mi-ser' At-te o - ne, o_____

mi-ser' At-te o - ne Quan-to di te più 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-gnu-da La Cac-cia- tri - ce_ De - a. Ti mu-tò in cer-vo,

ti mu-tò in cer-vo di_ sde-gno - sa, di_ sde-gno - s'e cru - da.

22 Seconda Parte.

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

b # # b

26 8 - se qua giu di - ve più bel - le, di - ve più bel - le. Am - mi-ro pria, mi tra-

5 6 6

29 8 sfor-mo pria, mi tra-sfor-mo, Ahi, ahi. las - so in fred-do e'im - mo -

b b 5 6 5 b6 5 4 # # #

34 8 - - bil sas - - so, in fred-do è im -

3 4 5 4 3 #

37 8 - mo - - - bil sas - - so.

#3 4 5 4 #3

41 Terza Parte.

Ma poi per non fi - ni - re, ma poi per non fi - ni - re Com' il tuo con la

45 mor - te il mio mar - ti - re il mio mar - ti - re O mi -

49 -ra - col, mi - ra - col' d'a - mo - re, o mi - ra - col, mi - ra - col' d'a - mo - re

52 Di - ven - to fra quel l'ac - - - que, di - ven - to fra quel l'ac -

56 - - - que un vi - va ar - - - -

59

8 -do - re, un vi - v'ar - - - do - re__

4 3 b 4 #3

Detailed description: This musical score block contains measures 59 through 62. The melody is written in treble clef with a key signature of one flat (B-flat). Measure 59 begins with a half note D4, followed by a half note E4. Measure 60 starts with a quarter rest, then a quarter note F4, followed by a sixteenth-note triplet of G4, A4, and Bb4. Measure 61 continues with a sixteenth-note triplet of C5, B4, and A4, followed by a sixteenth-note triplet of G4, F4, and E4. Measure 62 features a half note D5, a quarter note C5, and a half note B4. The lyrics are "-do - re, un vi - v'ar - - - do - re__". The bass line is in bass clef. Measure 59 has a half note D3. Measure 60 has a half note C3. Measure 61 has a half note B2. Measure 62 has a half note A2. Fingering numbers 4, 3, b, 4, and #3 are placed below the bass line. The piece concludes with a double bar line at the end of measure 62.

16. Vagho e dolce augelletto

All'Illustrissimo Signor Bali Ferdinando Saracinelli.

Madrigale. ♩=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 - - - ghi

vo-lan - - - - - do dal ca -

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

- gio na-to can-to Dim - mi, se pur hai tan-to Co-me dol-cezz' A-mor qual' è più

21

for - te L'a-mar sen - za mer - ce - de, l'a-mar sen - za mer - ce - de

7 #6 # # # 7 #6

25

o___ duol___ di mor - te?

27

o___ duol___ di mor - te?

5

17. Hor mai la notte in giro

Canzonetta. $\text{♩} = 50$

Hor mai la not - t'in gi - -

3 2 3 $\flat 6$ 6 $\sharp$ $\flat$

4

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

$\sharp$ 4 3 6 $\flat$

9

-no, og - ni mar - ti - ro Trag - ge dal cor _____ tur - ba - to;

6 4 $\sharp 3$

14

Og - ni mor - tal ha pa - ce Io nò, io nò

7 $\sharp$ $\sharp$ $\sharp$ $\sharp$ $\flat 6$

19

cui sem-pr'A-mor con - su - m'e sfa - ce

24

io nò cui sem - pr'A -

6 6

27

-mor con - su - - m'e sfa ce

6 b 4 #3

2
 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.

3
 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. $\text{♩} = 60$

Quan - do dentr' al tuo se - no

Vi - bra a-mo-ro-so sguar - do, Il pri-mo au - ra-to dar - do,

O che gio - ir! Ma quan -

- do di ve - le - no Ar -

ma le pun te a-cu-te E ti ne - ga sa-lu - te, O che lan-guir.

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 sospiri
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. ♩=80

t.

Que-st'è pur il mio co - re; Que-st'e pur il mio be - ne

6 76

che più lan - - - gui - sco? Che fai me - co do-

6 b6 # b

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

6 6 6

- i - sco? Fug-gi-te, fug-gi-te, a-mor a-man-ti. Al-lor che vi lu - sin -

4 # 3 6

- ga, al - lor che ri - de, al - lor che ri - de Con-dis-che i

6 7 #6 6

20

vos - tri pian - ti Con quel ve - len, con quel ve-len,

Figured bass: # # # #5 # #6 #

25

che dol - ce - men - te, che dol - ce - men - te an - ci - de. —

Figured bass: 6 b 6 b 6 4 #5 #

28

Non cre-de-te, non cre-de-te a sem-bian - ti: Che par so - a - ve,

Figured bass: # b #

31

che par so-a - - - - ve, et è pun-gen-te,

Figured bass: 6 6 b b b 5

35

et è pun-gen-te, è — cru - do, Ne men è dis-ar - ma - to, ne men

Figured bass: 5 7 5 4 #3 b 6 5 6

39

Musical score for measures 39-40. The system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a trill marked 't.' in measure 40. The lyrics are 'e dis- ar - ma'. The bass line is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a bass line with a trill marked 't.' in measure 40. The lyrics are '4 #3 b'.

41

Musical score for measures 41-42. The system consists of a vocal line and a bass line. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a trill marked 't.' in measure 42. The lyrics are '-to al - lor che nu - do.'. The bass line is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a bass line with a trill marked 't.' in measure 42. The lyrics are '6 6 5 4 #3'.

[illegible]

21

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

6 5 6 5 6 6 #

26

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

56 b 5 # # 56

31

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

6 # # b b

35

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

b 5 # # 4#3

40

Seconda Parte

-ro." Ei mi sog-giuns' al l'ho - ra Non più con vi - so

5

45

ri - o "Si, si, si ch'io de - si - o por-ger al-mo con-for - to a chi___

49

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

54

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

58

so vo À chie - der' al mio

62

so - le e pac - 'e vi - ta

67

8

E mentr' io vol-ea dir - li 'a - prim' il pet - to,"

5 6 $b6$ # # 5#6

71

8

Su con - tan - t'il dil-et - to, che non po-tei fi - nir 'a - prim' il pet -

#6 # b b $b6$ #

76

8

- to, a prim' il pet - to."

4#3

21. Deh, per pietà

Al Molto Illustre e Reverendissimo Monsignor Sommaia Priore della
Chiesa Conventuale della Illustrissima Religione di Santo Stefano

Madrigale Prima Parte. ♩=80

Deh, per pie-tà, mi-ra - te Un che per voi si

mo - re. Lu-ci bel - - l'e spie-ta - te Che se - te fo - co

e non sen-ti - t'ar - do - re, e non sen - ti - t'ar - do - re.

Ma, se pie - tà ne - ga - te, Deh per di - let - -

t'al me-no ri - vol - ge te Il bel guar-do al mo-rir

Figured Bass: 6 7 6 4 3 5#6 4 #3 b 6 4 3 7 b 4 #3 4 3 5 6 7 6 b # 5 6 6 b6 7

22

8 mio, _____ io man-co, Io ven-go, me-no

4 #3 4 #3

27

8 lu-ci mie ca-re, à Di-

b b 6

29

8 -o, lu-ci mie ca-re, à di-o.

6

32 **Second Parte.**

8 Ah, ah, voi tor-ce-te, voi tor-ce-te il guar-do, or qual m'a-

6 b 5 6 # b

37

8 -van-za Che mi-ra-te il mio duo-lo, Mi-se-ra-bil spe-ran-za. Co-sì da voi pie-tà,

7 #6 b

41

sen fug - ge, sen fug - ge a vo - lo O trop-po va-ga, o

6 6 6 # 5 b6

45

trop-po va-ga de' miei lun - - ghi af-fan - ni. Ne - gar' a tan-ta

b 4 3 6 6

49

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

6 7 7 #6 3#4

54

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

b 6

57

fior de' gl'an - ni.

b 6 6 4 #3

60 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 a-

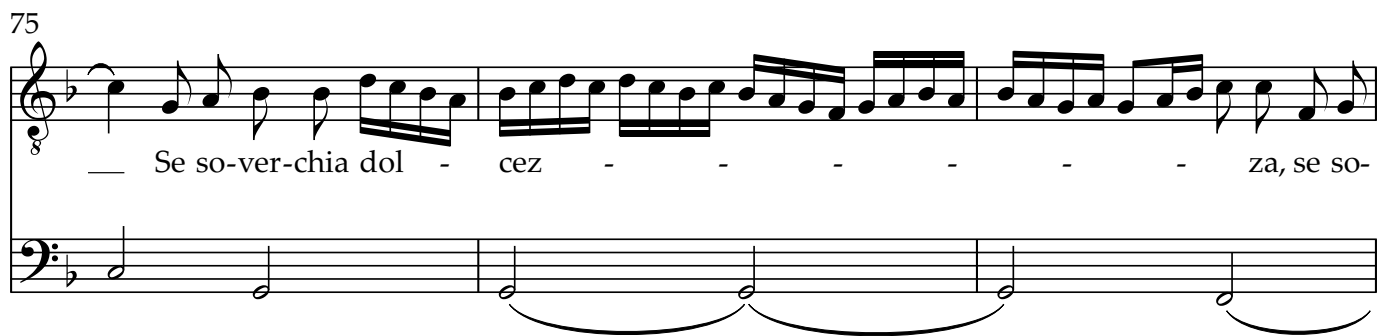
64 - i - ta, Ar - ma - te di dol - cez - z'un so - lo sguar-do, Per so-

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

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

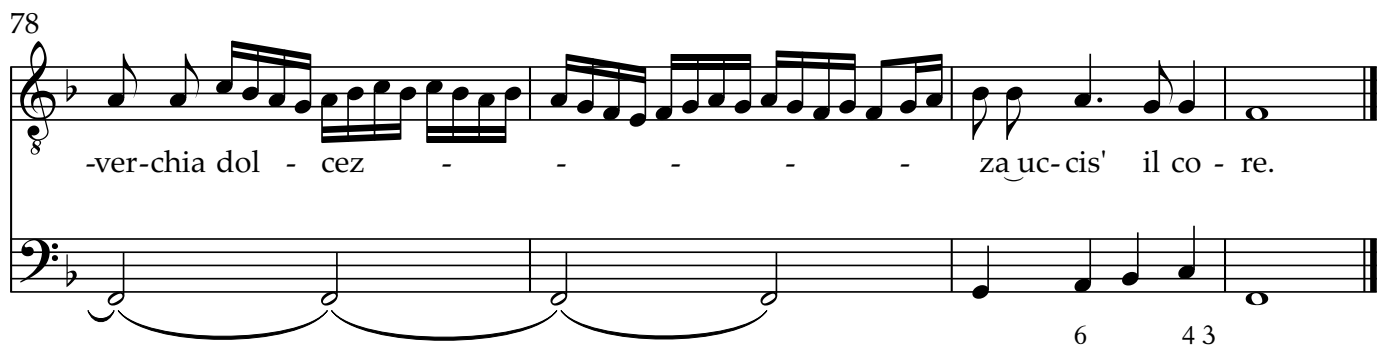
73 Ne pot-rà far di voi, ne pot-ra far di voi ven-det - ta, ven-det - t'a-mo - re.

75



8 — Se so-ver-chia dol - cez - - - - - za, se so-

78



8 -ver-chia dol - cez - - - - - za uc-cis' il co - re.

6 43

22. Lasciatemi morire!

Madrigale ♩=80

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

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal melody with lyrics. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with lyrics.

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

The second system continues the musical piece. The upper staff (treble clef, one sharp) has lyrics. The lower staff (bass clef, one sharp) has lyrics and includes figured bass notation: 5, 6, 6, 4, 3, #.

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

The third system continues the musical piece. The upper staff (treble clef, one sharp) has lyrics. The lower staff (bass clef, one sharp) has lyrics and includes figured bass notation: b, #, #, #.

già di - sprez - zo Di mia fè di mio mer - to.____ Ahi,____ che sof -

The fourth system continues the musical piece. The upper staff (treble clef, one sharp) has lyrics. The lower staff (bass clef, one sharp) has lyrics and includes figured bass notation: #, 3, 4, 5, 4, #3, #, #5, 6.

20

-fri - re io più non pos-so Al gio - ir sol' av - vez-zo. Un

#

25

— si gra - ve mar - ti - - re, —

7 6 6 5 6 5 # #3 6 4 5 4 #3

28

— Las-cia - te-mi mo - ri - re, las-cia - te-mi mo - ri - re! —

6 4 #3 #

23. Io parto lasso

Alla Molto Illustre Signora Franc. Caccini

Musica Eccellentissima.

Aria di Romanescha Prima Parte. ♩=100

Io par - to las - so, e lo con-

- sen - - - - - ti, A - mo - re?

Dun-que i le - ga - mi tuoi so co-sì len - - -

- ti? Dun - que i le - ga - mi tuoi son _____ co -

- sì len - - - - - ti? _____

Fingerings and ornaments indicated by numbers and symbols below the notes:

- System 1: b5, b6, b6, 6
- System 2: 6, 7, 6, 6, #
- System 3: 11, 15, b6, 7, 6, #
- System 4: 6, 7, 6
- System 5: b, b, 6, 5, #

20 Seconda Parte.

O po-tes-si par tir, po-tes-si par

-tir dal viv' ar

- do re Se par-ti-rò,

se par-ti-rò dal-le bel-lez ze ar-den-ti,

se par-ti-rò dal-le bel-

Terza Parte.

36

lez-ze ar - den - ti; Mi-

4 #3

40

- se-ro am-an - te ab-ban-do-nan-do, ab-ban-do- nan - do il

4 #3

44

co - re Por - to gli af - fan - ni

6

49

miei, por - t'i tor-men - ti, por - to gli af - fa - ni_

6 # #6

54

miei por -

Quarta & ultima Parte.

56

to i tor-men - ti; Pur mi con-so - lo, e ren -

Basso continuo figures: $\flat$, 6, $\sharp 3$, $\frac{6}{4}$, $\sharp 3$

61

- do al-cun con - for - - - - - to,

65

Che non mi par - - - - ti - rò se non già

69

mor - to, che non mi par - - - - ti-

Basso continuo figures: $\flat$, $\sharp$, 6

73

-rò se non già mor - to.

Basso continuo figures: $\flat$, $\sharp 3$, $\frac{6}{4}$, $\sharp 5$

24. Hor che posso io dolente?

Prima Parte. ♩=90

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

4 #3 4 3

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

4 #3 6 7 6 6 #3 4 #3

9 ___ mo-rir non pos-so e hò me-co, e hò me-co la mor - te. Po-trei for-se, po'

6 7 6 6 5 b6 4 #3

14 trei, po-trei for-se vo-len-do, vo-len-do Mo-rir, ma che vogl' io___

4 3

17 ___ Se nel vos-tro vo-ler, se___ nel___ vos - tro vo - ler___ e'l___ vo -

#

20

- ler mi - o? se nel vos-tro vo - ler e'l vol - ler e'l

4 #3

23

Terza Parte.

vo-ler mi - o? Dol-ce ti-ran-na ca - ra! Deh, piac-cia-vi ch'io

#3 4 #3

27

mo - ia Se non pos - so spe-rar, se non pos - so spe rar mai pa - ce e

4 #3 7 #6 6 7 #3 6

31

gio - - - - ia, se non pos - so spe-

4 #3

34

Quarta Parte.

rar mai pa ce, mai pa - ce e gio - ia. Che se pur, che

b 6 5 4 #3

39

se pur non vor-re - te Dar fin al mio mar-ti - re? Mor-rò di duol,

44

mor-rò di duol, per non po-ter, per non po - ter mo-ri - re.

5 6 4 3

25. Alma, che fai?

Al Molto Illstre Signor Adolfo Zobel D'Augusta

Dialogo A due. ♩=90

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics "Gio - i-sco, gio - i - sco al do-lo - re." are written below the staff. The middle staff is a vocal line in treble clef, also in common time. It begins with a whole rest, followed by a half note, a quarter note, and a half note. The lyrics "Al - ma, che fai?" are written below the staff. The bottom staff is a piano accompaniment line in bass clef, also in common time. It begins with a whole rest, followed by a half note, a quarter note, and a half note. The lyrics "Che" are written below the staff. The key signature has one sharp (F#). The tempo is marked "Dialogo A due. ♩=90".

Gio - i-sco, gio - i - sco al do-lo - re.

Al - ma, che fai? Che

5 6 4 #3

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics "Co - sì voi, A-mo - re. O mi-se-ro sta -" are written below the staff. The middle staff is a vocal line in treble clef, also in common time. It begins with a whole rest, followed by a half note, a quarter note, and a half note. The lyrics "spe - ri già-mai?" are written below the staff. The bottom staff is a piano accompaniment line in bass clef, also in common time. It begins with a whole rest, followed by a half note, a quarter note, and a half note. The lyrics "O mi-se-ro" are written below the staff. The key signature has one sharp (F#). The tempo is marked "Dialogo A due. ♩=90".

Co - sì voi, A-mo - re. O mi-se-ro sta -

spe - ri già-mai? O mi-se-ro

5 b6 4 3

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics "- to, Ma lie-t'e be-a - to. Mi mo-ro, ai do-lor, ai tor-men-to," are written below the staff. The middle staff is a vocal line in treble clef, also in common time. It begins with a whole rest, followed by a half note, a quarter note, and a half note. The lyrics "sta-to, Ma lie-t'e be-a - to. mi strug-go, ai, do-lor, ai, _____ tor-men-to," are written below the staff. The bottom staff is a piano accompaniment line in bass clef, also in common time. It begins with a whole rest, followed by a half note, a quarter note, and a half note. The lyrics are written below the staff. The key signature has one sharp (F#). The tempo is marked "Dialogo A due. ♩=90".

- to, Ma lie-t'e be-a - to. Mi mo-ro, ai do-lor, ai tor-men-to,

sta-to, Ma lie-t'e be-a - to. mi strug-go, ai, do-lor, ai, _____ tor-men-to,

4 #3 6 6 6 #

11

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 - to..

b 7 6 4 3

14

-to. Sia for-te il do-lo - re, sia gra - ve il tor-men - to. ____

— Sia for-te il do - lo - re, sia gra ve il tor-men - to.

#6 # b 4 #3

18 **Seconda Parte.**

Mo-ren-do gio - i - re. Quest' è'l mio mar-

Che spe - ri, sprezz - za - ra? Ahi, foll' in-sen - sa - ta!

6

22

-ti - re. Far sa - z'il mio be -

Qual gio - - ie le pe - ne!

6 7#6 6 6 5 4 3

26

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

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

5 6 7 #6 4 4#3

30

moro, ai do - lor, ai tor-men - to,

mi strug - go, ai do - lor, ai tor-men - to,

6 6 6 #

33

E pur ch'an-cor' a mi mo-rir, mi con-ten -

E pur ch'an cor'a mi mo rir, mo-rir, mi con-ten - to..

b 7 6 4 3

36

-to.Sia for-te il do-lo - re, sia gra - ve il tor-men - to.___

Sia for-te il do - lo - re, sia gra ve il tor-men - to.

#6 # b 4 3

3

"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. $\text{♩}=50$

O vi-so bel-lo, o vi-so bel-lo,

O vi-so bel-lo, o vi-so bel-lo, al

-lo, al par del so-le Per che mi fug-gi,

par del so-le Per che mi fug-gi,

e mi dis-trug-gi? Deh non vo-ler che mo-

-gi, e mi dis-trug-gi?

13

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

6 5 4 3

18

chi la tua vi - ta ho - non vo-ler che mo - ra chi la tua vi - ta ho -

b # 6 5 4 3

22

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

6 6 7 6 43

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 d'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. ♩=100

The first system of the musical score is in 3/4 time, key of B-flat major. It features three staves: a piano accompaniment on the left and two vocal parts on the right. The piano part begins with a treble clef and a key signature of two flats. The vocal parts are in treble clef with a key signature of one flat. The lyrics are: "Tu sei pur bel-la pur tu, tu sei pur bel-la, tu".

The second system continues the musical score. It features three staves: a piano accompaniment on the left and two vocal parts on the right. The lyrics are: "sei pur bel-la, pur tu sei pur bel - la, tu sei, tu sei, tu sei pur bel -". The piano part includes fingerings: b, 7/6, 4 #3, 5, 6, b, 6.

The third system continues the musical score. It features three staves: a piano accompaniment on the left and two vocal parts on the right. The lyrics are: "- la. Vez - zo - set - ta che non cu - ri La cag-ion del mio do-lor;". The piano part includes fingerings: 5, 6, 7/6, b6, 4 #3.

14

Pre-so el cor, pre-so el cor Da tuoi lu-mi, da tuoi lu - mi ar - den -

4 3 6 b 6

17

- t'e pu - ri. Pa-sto - rel - la, ro - mi-tel - la

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

43 6 43 4#3

21

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

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

4#3 43 b

25

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

b b b 6 4#3

30

sei, tu sei, tu sei pur bel - la
 tu sei, tu sei, pur bel - la. Co-min-ciò quell no - str'a-mo-

5 6 b 6 5

35

-re Dal-le fa - sce, il ciel lo sà Du-re-rà, du-re - rà Pu-ro e ca -sto, pu-ro e

5 6 7 b 4#3 43 6

39

Pa-sto-rel - la, Fo - ro-sel - la,
ca - sto al - l'Ul - tim' ho-re. Pa-sto - rel -

b 6 6 6 43

43

pa-sto - rel - la, for - ro-sel - la, pa-sto - rel - la fo-ro-sel -
- la, Fo - ro-sel - la, pa-sto - rel - la, fo - ro-sel - la, pa-sto - rel - la, fo-ro-sel -

4#3 4#3 43 b

47

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

b b b

51

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

6 4#3 5 6 b 6

56

Se_ qual don - na io già_ t'a - ma - i, Hor qual dea t'a - do - re-ró!

5 6 7 b6 4 #3

60

Ma che pro, ma che pro Se ti bur-li, se ti bur - li de miei gu- ai?

43 6 b 6 43

64

Pa-sto - rel - la, Ri - tro-sel - la pa-sto - rel - la, Ri - tro-sel - la, pa-sto - rel - la, ri - tro-sel - la,

6 43 4#3 4#3

68

- la, ri - tro-sel - la, pa-sto - rel - la, ri - tro-sel - la, Tu sei pur bel-la pur tu, tu sei pur pa-sto - rel - la, ri - tro-sel - la, Tu sei pur bel-la pur tu, tu

43 b

72

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

b b b 6 4#3 5 6 b

77

tu sei pur bel - la

sei pur bel - la. Tu do-na-sti a-hi for - t'a - va - ra Po-chi ba-ci a

6 5 5 6 7

82

tan - ta fè, Ahi, Mer-cè! ahi, mer - cè! Trop-po in-gui - sta, trop-po in-

b 4#3 43 6

85

Pa-sto-rel - la, Ti - ri-nel-la

-gui - sta e trop - po ca - ra. Pa-sto - rel -

b 6 6 6 43

89

pa-sto - rel - la, ti - ra-nel-la, pa-sto - rel - la, ti-ra-nel-
 - la, Ti - ra-nel-la pa-sto - rel - la, ti - ra-nel-la, pa-sto -rel-la_ ti-ra-nel-

4#3 4#3 43 b

93

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

b b b

97

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

6 4#3 5 6 b 6