

A-R Editions, Inc., Middleton, Wisconsin
© 2021 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher. Please apply for permission to perform, record, or otherwise reuse the material in this publication at our website (www.areditions.com).

Printed in the United States of America

ISBN 978-1-9872-0673-9 (print)
ISBN 978-1-9872-0674-6 (online)
DOI <https://doi.org/10.31022/B222>
ISSN 0484-0828 (print)
ISSN 2577-4573 (online)

⊗ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

Contents

Acknowledgments viii

Introduction ix

Gagliano's Career ix

Gagliano's Madrigals ix

Il quinto libro de madrigali a cinque voci xii

Texts and Translations xv

Plates xix

Il quinto libro de madrigali a cinque voci

Dedication 2

1. Vago, amoroso dio (Giovanbattista Strozzi the older) 3

2. Qui rise, o Tirsi, e qui ver me rivolse (Giambattista Marino) 6

3. Fuss'io pur degno, Amore (Giovanbattista Strozzi the younger) 11

4. Care pupille amate 13

5. Sospir fugace e leve (Ottavio Rinuccini) 16

6. Spera, infelice, spera (Cosimo Galletti) 19

7. Fuggi tua speme, fuggi 21

8. Mori, mi dici, e mentre (Giambattista Marino) 24

9. Hor ch'io t'ho dato 'l core 28

10. Felicissimo fiore 31

11. Se già ritrosa mi fuggisti e schiva 34

12. Su la sponda del Tebro humida herbosa (Giambattista Marino) 38

13. Vattene o felic'alma 51

14. Seccassi, giunta a sera, in un momento 57

15. Altri, di beltà vaga 63

Critical Report 71

Source 71

Editorial Methods 71

Critical Notes 71

Introduction

Gagliano's Career

Marco da Gagliano (1582–1643) was among the most prominent Italian musicians in the early seicento. In Florence, his home base, the celebrated composer held the central posts of maestro di cappella of the cathedral, Santa Maria del Fiore, and maestro di cappella to the grand duke of Tuscany. He was, as well, a canon at San Lorenzo, the sepulcher and household church of the Medici (see figure 1). In fact, from the age of twenty-six until his death thirty-five years later, he was the titular head of both sacred and secular music in the city.

His principal teacher in music was the composer Luca Bati (1546–1608), who preceded him as maestro di cappella at the Florentine cathedral and the Medici court. His general education took place in the Compagnia dell'Arcangelo Raffaello, the most prestigious of the lay religious confraternities in Florence, which had as its primary mission the education of the young and the formation of pious character; Gagliano entered it at the age of six and a half. The company's frequent activities in music, both public and private, fostered the young Gagliano's development as a performer, and, very likely, they made use of his earliest compositions. In 1607 he was elected maestro di cappella of the sodality, although his assumption of the post, for political reasons, was delayed until 1609.¹ He also received theological training and took holy orders.

Gagliano composed in all the vocal genres of his day, but a portion of what he wrote, especially his music for the Medici court, has not survived. His sacred works cover the gamut, from a cappella settings of the texts for the mass and offices to devotional music for solo voices and basso continuo—in this case, music clearly intended for the court's virtuoso performers.² Much of his music for the stage is now lost, although two of his operas

survive: *La Dafne*, much acclaimed in his day and now his best-known work, and *La Flora*. There is also a fine book of vocal chamber music in the monodic style for one, two, and three voices with continuo.³

Gagliano's Madrigals

His madrigals are, however, the chief glory of Gagliano's secular chamber music. Of the more than one hundred he wrote, all are a cappella and all but a few of them are for five voices. His first madrigal book appeared in 1602 and was followed quickly in the next six years by four more, and then, after a gap of nine years, his final publication in the genre came out. The complete list is as follows:

Il primo libro de madrigali a cinque voci (Venice, 1602)

Il secondo libro de madrigali a cinque voci (Venice, 1604)

Il terzo libro de madrigali a cinque voci (Venice, 1605 [= 1606])

Il quarto libro de madrigali a cinque voci (Venice, 1606 [= 1607]⁴)

Il quinto libro de madrigali a cinque voci (Venice, 1608)

Il sesto libro de madrigali a cinque voci (Venice, 1617)

Two of these, books 1 and 6, were reprinted: book 1 in 1606 and book 6 in 1620.

That Gagliano's first publication was a book of madrigals is not surprising, for in 1602 the madrigal was probably still the most-favored genre in Italy. Certainly this was true in Florence, although the enthusiasm of

Edifir-Edizione, 2001), 147–60. Gagliano's sacred music held in the manuscript collection at San Lorenzo, Florence, is detailed in three cataloging essays by Edmond Strainchamps: "The Music Catalogue of the San Lorenzo Capitolo," <https://digital.casalini.it/10.1400/150866>; "Music in the Archivio Parrocchiale di San Lorenzo," <https://digital.casalini.it/10.1400/150867>; and "Catalogo della musica dell'Archivio Capitolare di San Lorenzo," <https://digital.casalini.it/10.1400/150868>; all in *Civiltà musicale* 61/62 (2007): 6–94.

3. For a complete list of Gagliano's compositions, as well as a more detailed biography, see *The New Grove Dictionary of Music and Musicians*, 2nd ed. (hereafter NG2), s.v. "Gagliano, Marco da," by Edmond Strainchamps, <https://doi.org/10.1093/gmo/9781561592630.article.10482>.

4. The dual dates give first the year in Florentine old style (in which until 1750 the new year began on 25 March [the feast of the Annunciation, or *ab incarnatione*]), then the year converted to modern dating. Thus, Gagliano's dedication for his fourth book is dated 1 February 1606, which in modern terms is 1 February 1607. The same principle applies to the dating of Gagliano's *Terzo libro*.

1. Edmond Strainchamps, "Marco da Gagliano and the Compagnia dell'Arcangelo Raffaello in Florence: An Unknown Episode in the Composer's Life," in *Essays Presented to Myron P. Gilmore*, ed. Sergio Bertelli and Gloria Ramakus (Florence: La Nuova Italia, 1978), 473–87; repr., *Studies in Music from the University of Western Ontario* 3 (1978): 35–47.

2. More information on Gagliano's sacred music can be found in Edmond Strainchamps, "The Sacred Music of Marco da Gagliano," in *Cantate Domino: Musica nei secoli per il Duomo di Firenze*, vol. 3 of *Atti del VII centenario del Duomo di Firenze*, ed. Timothy Verdon and Annalisa Innocenti (Florence:

Texts and Translations

The original texts, as they are given below, have been taken from the madrigals themselves. Other copies of the poetry have been searched for in the vast array of contemporary printed and manuscript sources with an eye to confirming the texts Gagliano used and to discovering their authors, but textual variants have not been collated. The madrigal texts have been altered only in small details: "typos" have been corrected; abbreviations have been expanded; and spelling, punctuation, and capitalization have been made uniform among the voices in each madrigal. Punctuation is also tacitly added to clarify further the meaning of the poems. Spelling has not been altered to make the texts conform to modern Italian. Those with no experience of sixteenth- and seventeenth-century Italian may be occasionally startled by the look of familiar words (such as "novo" for *nuovo*, and "core" for *cuore*). These are not only early sixteenth-century spellings but are in some instances spellings belonging to the Tuscan language of the period.

The English translations stay as close to the Italian as possible, although with changes in word order as they are needed for the purpose of avoiding awkwardnesses. Throughout there has been an attempt to convey not only the meaning of the words, but something of the tone and character of the poetry while turning it into idiomatic, present-day English.

1. *Vago, amoroso dio*

Vago, amoroso dio,
Se per piagarmi il cor l'arco tuo tendi
Gli strali in darno spendi
Ché 'l petto aprir ma 'l cor piagar non puoi

Se la mia donna l'ha negl'occhi suoi.

Giovanbattista Strozzi the older

Sweet, loving god,
if to wound my heart you stretch your bow,
your arrows will be spent in vain,
for you may pierce my breast but will not wound my
heart,
if my lady has it in her eyes.

2. *Qui rise, o Tirsi, e qui ver me rivolse*

Qui rise, o Tirsi, e qui ver me rivolse

Le due stelle d'amor la bella Clori
Qui per ornarmi il crin, de' più bei fiori
Al suon de le mie canne un grembo colse.
Qui l'angelica voce in note sciolse,
Ch'humiliario i più superbi tori.
Qui le grazie scherzar vidi e gl'amori
Quando le chiome d'or sparte raccolse.
Qui con meco s'assise e qui mi cinse

Del caro braccio il fianco e dolce intorno
Stringendomi la man l'alma mi strinse.
Qui d'un bacio ferimmi, e 'l viso adorno
Di bel vermiglio vergognando tinse.
O memoria soave, o lieto giorno!

Giambattista Marino

Here she laughed, O Thyrsis, and here turned toward
me
those two stars of love, the beautiful Chloris.
Here, to adorn my hair with the loveliest flowers,
she gathered a lapful to the sound of my pipes.
Here her angelic voice dissolved in notes
that would tame the fiercest bulls.
Here the graces and the cupids frolicked
as she gathered up her tumbled golden locks.
Here she sat down beside me, and here she encircled my
waist
with her gentle arm around me, and,
clasping my hand, she embraced my soul.
Here she pierced me with a kiss, and her lovely face
flushed a beautiful red in embarrassment.
O sweet memory, O joyous day!

Comment. Published in Giambattista Marino, *La lira*, vol. 1, *Amorose, Marittime* (Venice, 1621), 90.

1. Vago, amoroso dio

Giovanbattista Strozzi the older

Canto

Va- go, a- mo- ro- so di- o, Se _____ per pia- gar- mi il

Quinto

Va- go, a- mo- ro- so di- o, Se _

Alto

Va- - go, a- mo- ro- so di- o,

Tenore

Se per pia- gar- mi il cor,

Basso

Se _____ per pia- gar- mi il

5

C cor, se per pia- gar- mi il cor l'ar- - co tuo ten- di Gli stra- li in dar- no

Q _____ per pia- gar- mi il cor l'ar- co tuo _____ ten- di Gli stra- li in dar- no

A Se per pia- gar- - mi il cor l'ar- co tuo ten- di Gli

T se per pia- gar- mi il cor l'ar- co tuo ten- di Gli

B cor l'ar- co tuo ten- di

2. Qui rise, o Tirsi, e qui ver me rivolve

Giambattista Marino

Canto *Prima parte*

Qui ri- se, o Tir- si, e qui ver me ri-

Qui ri- se, o Tir- si, e qui ver me ri-

e qui ver me ri-

e qui ver me ri-

Basso

5

C
-vol- se Le due stel- le d'a-mor la bel- la Clo- ri Qui per or- nar- mi il

Q
-vol- se Le due stel- le d'a- mor la bel- la Clo- ri Qui per or- nar- mi il

A
-vol- se la bel- la Clo- ri Qui per or- nar- mi il

T
-vol- se Qui per or- nar- mi il

B
Qui per or- nar- mi il

Critical Report

Source

This edition is based on the following source:

CANTO [Alto, Tenore, Basso, Quinto] IL QUINTO LIBRO
| DE MADRIGALI | A CINQUE VOCI. | DI MARCO
DA GAGLIANO | NELL'ACADEMIA DE GL'ELEVATI
| L'AFFANNATO | Novamente Stampato | [crest] |
IN VENETIA. | Appresso Angelo Gardano, & Fratelli. |
MDCLVIII [sic].

A complete set of partbooks is held in the Museo internazionale e biblioteca della musica, Bologna; the Bayerische Staatsbibliothek, Munich; and the British Library, London. The title page has the incorrect date MDCLVIII on all of the partbooks. A later (perhaps seventeenth-century) hand has cancelled the “L” on the Canto partbook held in Bologna. The mistaken date on the other partbooks has not been corrected. The table of contents is missing in Bologna’s Tenore and Basso partbooks.

Editorial Methods

The order of the madrigals in the source has been preserved, and the titles are taken from the *capoversi* of the madrigals themselves, with orthography and punctuation adjusted only slightly to conform to modern practice. Multiple parts of a composition are treated as a single work. The numbering of the madrigals is editorial. Cues in the music that are made redundant by the score arrangement of the edition (e.g., text incipits for resting parts) have been tacitly omitted.

The incipits given at the beginning of each work include the original clef, key signature, mensuration sign, any initial rests, and the first note of each part. The range of each voice is shown in cue-size notes after the modern clef, key signature, and meter.

The original designation of the voice parts is retained. The position of a generic voice part (i.e., quinto, sesto, settimo) is determined by its clef and range, placing it below the voice with which it shares these. Without regard to the designation of a voice part, (a) parts originally in any G clef or C1 or C2 (C clef on the first or second line, respectively) are transcribed in treble clef; (b) parts originally in C3 or C4 clefs are transcribed in transposed treble clef; and (c) parts originally in any F clef are transcribed in bass clef.

The mensuration signs c , c_3 , and o_3 are shown as \mathbf{c} and $\frac{3}{2}$ in the edition. In madrigals with more than

one parte, redundant mensural signs at the beginning of the seconda and terza parte have been deleted without comment. Triplets, indicated in no. 15 by the proportional sign $\frac{3}{2}$, have been marked in the edition with the numeral 3 and triplet brackets, per modern engraving standards. Barlines are added after each basic metrical unit. Double barlines are used to delineate partes and final barlines to indicate the end of a piece. The measures are numbered continuously throughout each madrigal.

Semibreves are transcribed as whole notes, and the other note values accordingly (1:1 ratio). A final *longa* is presented as a whole note or as a succession of tied whole notes in voices that end before the others. A fermata is tacitly added to the final note of the parte and/or last measure. Beaming is used in melismatic passages while flagging is used in syllabic passages. Coloration is indicated with open horizontal brackets above the staff.

All accidentals given in the source, including cautionary accidentals, are placed in the staff and have their normal meanings in modern practice, that is, they apply to the entire measure and to only the voice part in which they appear; accidentals that are considered redundant by modern standards have been tacitly removed. Editorial accidentals, including those called for as a result of adopting modern conventions, are placed in brackets on the staff. The source is inconsistent with regard to the use of natural signs, sometimes using the natural and sometimes the diesis to raise a B that is flatted in the signature. In the edition, the original sign \times is transcribed as \sharp or \natural , and likewise the original sign \flat as \flat or \natural , according to modern convention.

Abbreviations in the original texts are expanded without comment, and archaic conventions of typography, such as the use of *j* for *i* and *u* for *v*, or vice versa, have been modernized. The underlay of the text follows the source unless otherwise indicated in the critical notes. Word divisions follow modern practices. A capital letter is used at the beginning of each poetic line in its first appearance and in repetitions of the complete line. In the transcriptions, repeated words or phrases are preceded by a comma.

Critical Notes

The critical notes cite all differences between the print and this edition that are not covered by the editorial methods. The readings are specified by measure number, voice part, and the number of the note within the measure