

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 978-1-9872-0675-3 (print)
ISBN 978-1-9872-0676-0 (online)
DOI <https://doi.org/10.31022/B223>
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 sesto libro de madrigali a cinque voci xii

The Censure xiv

Texts and Translations xvii

Plates xxii

Il sesto libro de madrigali a cinque voci

Dedication 2

1. La bella pargoletta (Torquato Tasso) 3
2. O dolce anima mia (Giovanni Battista Guarini) 11
3. Ché non mi date aita 17
4. Chi sete voi che saettate a morte 21
5. Occhi, no 'l vorrei dire 26
6. O com'in van credei 30
7. Movetevi a pietà del mio tormento, *Lodovico Arrighetti* 34
8. Occhi miei, ché ridete 37
9. Oimè, tu piangi, o Filli 42
10. Tanto è dolce il martire 45
11. Se più mirar meco non è speranza (Gabriello Chiabrera) 51
12. Io vidi in terra angelici costumi (Francesco Petrarca), *Ferdinando Gonzaga* 57
13. Filli, mentre ti bacio (Antonio Ongaro) 63
14. Volle mostrar ch'un giro (Gasparo Murtola) 66
15. Evoè! Padre Lio, Tioneo (Gabriello Chiabrera) 68
16. Su l'affricane arene (Ottavio Rinuccini) 79

Critical Report 89

Source 89

Editorial Methods 89

Critical Notes 90

Introduction

Gagliano's Career

Marco da Gagliano (1582–1643) was among the most prominent Italian musicians in the early sixteenth century. 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

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:

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*.

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 “sete” for *siete*, or “core” for *cuore*). These are not only early seicento 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. *La bella pargoletta*

La bella pargoletta
Ch'ancor non sente amore
Né pur noto ha per fama il suo valore.
Co' begli occhi saetta
E col leggiadro riso:
Né s'accorge che l'armi ha nel bel viso.

Qual colpa ha del morire
Della trafitta gente,
Se non sa di ferire?
O bellezza homicida et innocente!
Temp'è ch'omai ti mostri
Amor nelle sue piaghe i dolor nostri.

Torquato Tasso

The lovely young girl,
who has neither felt love
nor yet discovered its power,
shoots arrows with her beautiful eyes
and her charming laughter
and does not realize that she has weapons in
her pretty face.

What blame does she bear for the death
of those who are pierced through
if she does not know she wounds them?
O beauty, deadly and innocent,
the time has come when Love will show you
in its wounds our own suffering.

2. *O dolce anima mia*

O dolce anima mia,
Dunque è pur vero che cangiando pensiero
Per altrui m'abbandoni?
Se cerchi un cor che più t'adori et ami
Ingiustamente brami.
Se cerchi lealtà, mira che fede,
Amar, quand'altrui doni
La tua cara mercede
E la sperata tua dolce pietade.

O my sweet soul,
then is it really true that, having changed your mind,
you are abandoning me for another?
If you are seeking a heart that adores and loves you more,
you desire injudiciously.
If you are seeking loyalty, recall how faithfully
I love you when you bestow upon another
your loving response
and the sweet devotion that I had hoped for.

1. La bella pargoletta

Torquato Tasso

Canto *Prima parte*

La bel- la par- go- let- ta Ch'an- cor non sen- te a- mo- re,

Quinto

La bel- la par- go- let- ta Ch'an- cor non sen- te a- mo-

Alto

La bel- la par- go- let- ta Ch'an-

Tenore

La

Basso

5

C

La bel- la par- go- let- ta Ch'an- cor non sen- te a- mo-

Q

-re, Ch'an- cor non sen- te a- mo-

A

-cor non sen- te a- mo- re, Ch'an- cor non sen- te a- mo-

T

bel- la par- go- let- ta Ch'an- cor non sen- te a- mo- re

B

La bel- la par- go- let- ta Ch'an- cor non sen- te a- mo-

2. O dolce anima mia

Giovanni Battista Guarini

Canto



O dol- ce a- - ni- ma mia, Dun- que è pur

Quinto



O dol- ce a- - ni- ma mia, Dun- que è pur

Alto



O dol- ce a- - ni- ma mia, Dun- que è pur

Tenore



O dol- ce a- - ni- ma mia, Dun- que è pur

Basso



O dol- ce a- - ni- ma mia, Dun- que è pur

5



C ve- ro che can- gian- do pen- sie- ro



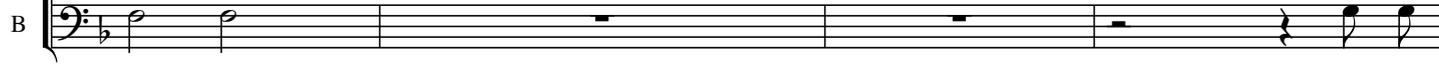
Q ve- ro che can- gian- do pen- sie- ro



A ve- ro che can- gian- do pen- sie- ro Per al- trui m'ab- ban-



T ve- ro che can- gian- do pen- sie- ro Per al- trui _____



B ve- ro Per al-

Critical Report

Source

This edition is based on the following source:

CANTO [Alto, Tenore, Basso, Quinto] | IL SESTO LIBRO
| DE MADRIGALI A CINQUE VOCI | DI MARCO DA
GAGLIANO | Maestro di Cappella Del Serenissimo
| Gran Duca di Toscana. | AL MOLTO ILL.RE SIG.R E
PATRON MIO COLLENDISSIMO | IL SIGNOR COSIMO
DEL SERA. | Nuovamente Stampati. | [crest] | STAMPA
DEL GARDANO IN VENETIA MDCXVII. | Appresso
Bartholomeo Magni.

The only complete set of partbooks is held in the Museo internazionale e biblioteca della musica, Bologna. No other partbooks are extant in any other library (see Répertoire international des sources musicales, *Recueils imprimés XVIe–XVIIe siècles*, ed. François Lesure, Series B/I [Munich, 1960], s.v. “1604¹⁷”). A reprint was made in 1620. Aside from a different crest and date, and a slight change in the publisher’s name, the title page is the same. A complete set of the reprint’s partbooks is held in the Biblioteca Nazionale Marciana, Venice.

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 the quinto voice 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 and $o\frac{3}{2}$ are shown as \mathbf{c} and $\frac{3}{2}$, respectively, 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. Barlines are added after each basic metrical unit. Double barlines are given when they appear in the source, but their appearance has been standardized according to modern practices (thin-thin for delineating sections and thin-thick for final barlines). In no. 15, sections labeled “tacet” and incipits that indicate the return of the refrain have been realized in full. 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. Slurs in the source that clarify the placement of short melismatic syllables are deleted when the application of modern beaming conveys the same information. 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.