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THE FIVE-PART MADRIGALS OF
BENEDETTO PALLAVICINO

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A thesis submitted for the degree of
Doctor of Philosophy
at the University of Otago, Dunedin,
New Zealand.

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The thesis is an analysis of the five-part madrigal volumes of Benedetto Pallavicino, maestro di cappella at the Mantuan court 1596-1601, in relation to the compositions of his contemporaries active at Mantua and the nearby court of Ferrara: Wert, Rovigo, Gastoldi, Monteverdi, Marenzio, Luzzaschi, Bertani, Gesualdo and Fontanelli. It traces Pallavicino's stylistic development throughout his eight five-part madrigal books, and attempts to assess his role in the evolution of the madrigal at Mantua during the last three decades of the sixteenth century. Over 240 musical examples are included in the text. The introductory chapter gives an account of Pallavicino's life which includes several newly-discovered documents from the Gonzaga archives. The second volume contains a representative selection of his madrigals.
The subject of this thesis is the Cremonese composer Benedetto Pallavicino (c.1551-1601). Pallavicino, who was in the service of the Gonzaga family for some thirty years, was a prolific composer who left ten books of madrigals as well as a book of masses and a collection of polychoral psalms. He appears to have been one of the most popular madrigalists of the late sixteenth and early seventeenth centuries, for most of his madrigal books were frequently reprinted, and a great many of his works were circulated in popular anthologies. Moreover, from 1596-1601 he held one of the most prestigious positions in Italy, following Giaches de Wert and preceding Claudio Monteverdi as maestro di cappella at the court of Mantua. It is strange, then, that a figure so prolific and popular during his own day should have been almost entirely neglected by music historians until recent times. A disparaging remark made by Monteverdi on the occasion of Pallavicino's death may have discouraged interest in his work; in any case he has been summarily dismissed as a mediocre composer by the majority of Monteverdian scholars. However, in 1957 Denis Arnold published an interesting study of his late madrigals in relation to those of Monteverdi and other of his contemporaries, while more recently two theses have been devoted to his madrigals. A clearer picture of his position in music history is emerging.

This thesis seeks to add to our present knowledge of Pallavicino by offering a detailed analysis of his five-part madrigals, in relation to works by his contemporaries active at Mantua and the nearby court of Ferrara: Wert, Rovigo, Gastoldi, Monteverdi, Marenzio, Luzzaschi, Bertani, Fontanelli and Gesualdo. It traces Pallavicino's stylistic
developments throughout his eight five-part madrigal books, and attempts to assess his role in the evolution of the madrigal at Mantua during the last three decades of the sixteenth century. Musical examples are given wherever possible to illustrate the text, but a representative selection of madrigals is also given in the second volume.

The large quantity of material to be examined precluded the possibility of discussing in this thesis aspects of these madrigals which are not concerned with purely stylistic matters. Thus, a detailed study of Pallavicino's choice of texts, an interesting subject given Pallavicino's inclination for texts which were to become widely popular a decade later, has had to be postponed to a later date. Nor have I been able to give a more than cursory glance at the many quotations and parodies to be found within Pallavicino's repertoire. Of particular interest is Pallavicino's relation to Monteverdi in the light of their practice of quoting - or in some cases reworking - each others' madrigals, but this, too, must be relegated to the future.

For similar reasons this thesis does not discuss in detail the *Primo libro de madrigali a quattro voci* (1579) and the *Primo libro de madrigali a sei voci* (1587). The main trends in Pallavicino's madrigal style are well illustrated within the five-part volumes, and a random sampling of his four- and six-part madrigal books suggest that they are conservative in relation to his other works.

In the course of this thesis I have cited a number of documents and payrolls from the archives of Verona, Cremona and Mantua, many of which I had the fortune to discover during my researches. Those which have already been published have been checked against the originals wherever
possible (the archival references for this group are given as an indication of the fact, as well as the source of publication). In the transcription of the documents the original spelling and punctuation have been retained, and (with the exception of the payrolls) abbreviations have been written out in full.

During the writing of this thesis I have received inestimable help from a great many people. I am indebted to the staffs of the following institutions: the Civico Museo Bibliografico-Musicale, Bologna; the Biblioteca Civica and Biblioteca Governativa, Cremona; the Archivio di Stato, Cremona; the University of Otago Library, Dunedin; the British Library, London; the Archivio Diocesano, Mantua; the Biblioteca Comunale, Mantua; the Biblioteca del Conservatorio di Musica G. Verdi, Milan; the Archivio di Stato, Modena; the Biblioteca Estense, Modena; Christ Church Library, Oxford; the Accademia Filarmonica, Verona; and the Biblioteca Capitolare, Verona. Above all, I am grateful to the staff of the Archivio di Stato, Mantua, who have assisted me with great kindness over a number of years. I have also been fortunate in having at my disposal the Morrill Music Library of Villa I Tatti, Florence.

I am particularly grateful to Gino Corti and Peter Moule, who helped me with the transcription and translation of Pallavicino's autograph letters; to Susan Parisi, who advised me of letters by Bernardino Pallavicino and assisted with the dating of the payrolls in the Gonzaga archives; to Elia Santoro, who shared with me his knowledge of the Cremona archives; to Jessie Ann Owens, Wendy Erslev and Timothy MacGee, who gave advice and encouragement; and to Richard Charteris, who proofread the manuscript in its last stages and helped solve a number of problems. The greatest debts are to Peter Flanders, who generously invited my collaboration
in the edition of the *Opera omnia* of Pallavicino, shortly to be published by the American Institute of Musicology; to Pier Luigi Bosi, for his assistance with translation, but above all for his constant encouragement and interest; and to Professor John Steele, who performed the difficult task of supervising this thesis by correspondence with unfailing good humour, while his profound knowledge of the Italian madrigal has always been at my disposition.

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Florence, 1981.
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CHAPTER I

THE LIFE OF PALLAVICINO

Benedetto Pallavicino was born some time around 1551. On the title page of his first two printed books of music he calls himself 'cremonese', so that until now most scholars have assumed that he was born in Cremona itself. However, the Cremonese archivist Elia Santoro says that he was the brother of Germano Pallavicino, a little-known composer employed at the Cremona cathedral in 1568, and if this is so, then Benedetto would have been born at Monticello d'Ongina, a few miles south of Cremona on the other side of the Po, where Germano's family resided:

Magister Germanus de Pallavicinis filius quondam Mathei habitator in loco Monticellorum de Unginis ultra Padum distrettus Cremonense organista certioratus ...

Although Monticello is a town of little importance today, it once had some significance as the seat of the Marchesi di Pallavicino, the first of whom, Carlo, built the fine castle and collegiate church which can be seen today. The historian Francesco Arisio thought that Pallavicino belonged to this noble family – one of the

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1 According to his death notice he died on 26 November 1601 at the age of fifty (see p. 29).

2 E. Santoro, La famiglia e la formazione di Claudio Monteverdi. Note biografiche con documenti inediti, Cremona, 1967, p. 21. The document, cited by Santoro, is to be found in the Archivio Notarile of Cremona, filza 815, Giovanni Battista Maini, 16 April 1568, f. 19.

3 F. Arisio, Cremona literata, Parma, 1702-6, v. 2, p. 455.
oldest in Italy - but if he did, he must have been many
generations removed from the source of power, for as a
musician he would have occupied a relatively low position
in the social scale. It seems likely that he did have some
connection with the family; it is surely significant that
his first known employment was with a family connected by
marriage with the Pallavicini of Monticello, the Gonzagas
of Sabbioneta.

Nothing is known about Pallavicino before 1579. The
only documents referring to this period of his life are the
entries devoted to Pallavicino in Giuseppe Bresciani's
chronicles of Cremona, a group of manuscripts compiled
around the middle of the seventeenth century. They read as
follows:

1586. Benedetto Pallavicino learnt in his youth
the art of music and counterpoint, and applied
his talent so well that in organ playing he became
\textit{lacuna in ms}. For this excellence he served
Guglielmo Gonzaga Duke of Mantua as \textit{maestro di
cappella and camera}. He composed many works both
for the church and the court, and there are printed
editions of the first and third books of his most
harmonious five-part madrigals and other books of
church music and \textit{instrumental sonatas for string

\textsuperscript{4}For a discussion of the social and financial status
of the Renaissance musician, see C. Anthon, "Some aspects of
the social status of Italian musicians during the sixteenth
century", \textit{Journal of Renaissance and Baroque Music}; 1 (1946),
pp. 111-123; 222-234.

\textsuperscript{5}The daughter of Pallavicino Pallavicino (d. 1532)
of Monticello married Gianfrancesco Gonzaga of Sabbioneta,
uncle of Vespasiano Gonzaga, in 1539.
and wind instruments.

1579. Benedetto Pallavicino learnt the art of music and counterpoint as a boy, and through the years has laboured at his art. For many years he was organist in various churches in his city, and he also served His Highness Duke Guglielmo Gonzaga. He had many pupils who became excellent in the art. He had some of his works printed, besides those which he also composed and kept for his own use. These works were

1579 Il primo libro de madrigali à 5 [recte à 4]
1584 Il secondo libro de madrigali à 5
1585 Il terzo libro de madrigali à 5

If one reads these entries carefully, it becomes clear that Bresciani knew very few facts about Pallavicino. He must have seen the three named madrigal books; since he gives their dates correctly (although he misread the title of the first; it should be "à 4", not "à 5"); he also knew that Pallavicino had held the position of maestro di cappella at Mantua (he was appointed by Vincenzo, however, not by Guglielmo). All the rest amounts to very little. It is reasonable to assume that Pallavicino was at some stage employed in one of the larger Cremonese churches as organist or cantore, since most musicians of his time received the basis of their musical education in church establishments, but Bresciani was almost certainly guessing when he said that "... for many years he was organist in


various churches in his city". One supposes that the
tonatas for string and wind instruments are also the fruit
of Bresciani's imagination, for there is no evidence that
Pallavicino ever published - or wrote, for that matter -
instrumental compositions.

Pallavicino's first publication, a book of madrigals
for four voices, was printed in Venice in 1579, when he was
twenty-nine. The dedication, to the famous Accademia Filar-
monica of Verona, is dated "Venetia, 25.IX.1579", but there
is no reason to suppose that Pallavicino was in Venice for
any other purpose than to see the work through the press.
The dedication of this work gives us no hint of his
activities, not even of a former connection with the Academy.
Rather, he makes it clear that he has chosen this dedication
in the hope of gaining the Academy's recognition:

Having, noble Academicians, in a period of some
months, and with my lowly ability, composed some
madrigals, I was considering whether I should
publish them; for on the one hand I was encouraged
and invited to do so by the requests and judgement
of many of my friends, but on the other hand I
felt timid and reluctant to do so because of the
knowlege of my own mediocrity in contrast with the
beauty of the many compositions which one sees in
print today. And truly, I do not believe that,
even with the encouragement of friends, I would
ever have printed my scores [parti]; which I know
to be of little worth, and to make little impression,
if it were not for the hope that they would come to
the ears of your honoured and illustrious Academy,
the true upholder of this noble art ... I have been
seized with a desire to try, if possible, to enter

8 He does not seem to have been one of the organists
at the cathedral of Cremona, since the payrolls do not
record his name; unfortunately the records of cantori are
incomplete.
your good graces; and indeed what good fortune and strength would be mine, if I could win the love of the Philarmonici: you, the true lovers of the most noble art enjoyed in the world today ... Accept, then, my compositions, and not because they merit it, but because you, I know, always receive kindly any offering made to you; if nothing else, they will be at least a demonstration of my affection for your Academy ...".

From this dedication we know that Pallavicino was not well known at this point of his career (although almost thirty) but he was, for all his professed modesty, ambitious enough to address his first publication to one of the most famous musical academies in Italy. In 1579 it was under the leadership of Mario Bevilacqua, a Veronese nobleman, and its concerts, held in the spacious Palazzo Bevilacqua, featured the works of many of the northern composers, as its archives now show. Pallavicino retained a connection with the Bevilacqua family all his life, dedicating his sixth book of five-part madrigals to Mario's nephew, Alessandro, in 1600. The presence of four of his madrigal books in the library today implied that he was successful in his efforts to become known to the Academy, and was popular in its circle. 9

Again, one cannot do more than speculate about Pallavicino's activities up to the time of the publication of this first book. However, the volume indicates that he was already connected with the Gonzaga family, since several madrigals (or, more properly, a madrigal of seven stanzas), are dedicated to a certain Cassandra Cattaneo Gonzaga. This

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9 The 1596 and 1600 editions of the fourth book of five-part madrigals, the 1600 edition of the fifth, and the 1600 edition of the sixth; surprisingly, not the volume discussed above.
noblewoman lived in Bozzolo, a town about half-way between Cremona and Mantua, the seat of a branch of the Gonzaga family. A book of madrigals by Alessandro Milleville, published in 1584 and dedicated to Prospero Cattaneo, contains two madrigals addressed to "Fabritio e Cassandra Gonzaghi Consorti di Bozzole". Prospero Cattaneo, who was probably Cassandra's father, or perhaps brother, had connections with the Gonzagas of Mantua, and one can deduce from surviving correspondence that he was very much interested in music.

10 This line descended from Federico and Pirro Gonzaga, brothers of Duke Vespasiano's grandfather Lodovico. In 1561 Bozzolo was jointly inherited by Giuliosares, Scipione and Pirro Gonzaga, grandsons of the first Pirro; in 1565 it was raised to a principato by Maximillian the Second. See P. Litta, Celebre famiglie italiane, Milan, 1819-83, v. 3, pp. 75-76, and C. Campana, Arbori delle famiglie le quali hanno signoreggiato con diversi titoli in Mantova, ... e principalmente della Gonzaga ..., Mantua, Osanna, 1590, pp. 54-62, for the history and family tree of the Gonzagas of Sabbioneta and Bozzolo.

11 A. Milleville, Il secondo libro de madrigali a cinque, Ferrara, Baldini, 1584. In the Biblioteca Estense of Modena. The only Fabrizio Gonzaga to be found in the family tree of this branch of the Gonzagas is a grandson of Febo, who was the illegitimate brother of Lodovico, Federico and Pirro Gonzaga. See Campana, Arbori, pp. 54-62.

12 Mantua, Archivio di Stato, Archivio Gonzaga (hereafter indicated by the sigla NASG), Busta 2636, Mantua-Mantua, f. 723. 22 August 1586. Prospero Cattaneo to Guglielmo Gonzaga, "di Casa". "Le raccomandi i libri di musica della Amorosa Spoglia ch' si possano recuperare quando non sia per servigio di S. A. Ser.ma et il tutto si ricevera à molta gratia ....". Prospero Cattaneo was also
Pallavicino's connection with the Gonzaga family is confirmed by his second publication, the \textit{Primo libro de madrigali a cinque}, which is signed "Sabbioneta, 15. III. 1581". Sabbioneta, a tiny town south-east of Cremona, was the seat of Duke Vespasiano Gonzaga, cousin of Guglielmo Gonzaga, Duke of Mantua. Vespasiano was the archetypal 'uomo del rinascimento': ambitious, powerful, and with a private life violent and tragic enough to rival that of Carlo Gesualdo, he was also a humanist, architect, poet, patron of the arts, and enthusiastic collector of antiquities. His court, so Affò says, was frequented by artists, mathematicians, musicians, philosophers and poets (amongst whom were such distinguished figures as Giulio Romano, Bernardino Campi, Leone Leoni, Torquato Tasso, and the architect Scamozzi, who designed his theatre), so that it became known as the "little Athens" of Italy. It is not surprising that Pallavicino would try to get a position at Sabbioneta. What is surprising, however, is that he chose to dedicate the

\footnotesize

\textit{a poet; he is cited by Cagnani in a list of Mantuan litterati in the Raccolta d'alcune rime di scrittore Mantovani, Mantua, 1612, p. 6. Three of his poems were published in the collection Rime di diversi nobilissimi et eccellen-tissimi auttori in lode dell' Illustrissima Signora ... Donna Lucretia Gonzaga Marchesana, Bologna, Rossi, 1569, pp. 117-8.}

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\textit{13 I. Affò, \textit{Vita de Vespasiano Gonzaga}, Parma, 1780, p. 96. Of the musicians in service at the court of Sabbioneta Affò mentions only Camillo Magnanini, detto de' Ferrari Parmigiano, who later found employment at Mantua.}
one book of madrigals published while he was at Sabbioneta not to Vespasiano, as would be customary, but to a certain Cremonese nobleman, Baron Paolo Sfondrato. The explanation of this could be a subtle piece of diplomacy on Pallavicino's part. Vespasiano was on far from good terms with his cousin Guglielmo; their surviving correspondence reveals an intense rivalry between the two men. Selwyn Brinton points out that the motto 'Libertas' which Vespasiano adopted was chosen not so much to express the liberty of his subjects, as the attitude of haughty independence which Vespasiano always maintained towards his older, more powerful cousin.  

If, as one might expect, Pallavicino had hoped to obtain a position at Mantua, he would naturally have chosen a 'neutral' dedicatee for his book rather than risk alienating one of the Gonzagas by dedicating it to the other. On the other hand the explanation may be more simple. Paolo Sfondrato, with whom Pallavicino had evidently been connected in Cremona (probably through the Accademia degli Animosi, over which the Sfondrato family had presided for a number of years), was a very powerful man, and Pallavicino may have been relying on his influence for a new and better position.  

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15 For the Sfondrato family's connection with the Academy, see Santoro, La famiglia e la formazione di Claudio Monteverdi, pp. 23-4. Unfortunately the archives of the Academy for the years 1560-88 have been lost. It is possible that Pallavicino's connection with Sfondrato was not only through the Academy, for the dedication reads: "... So then these my first fruits born of your Beneficence must not be [dedicated] to anyone but your illustrious self ...
 Any discussion on music in Mantua in the sixteenth century must necessarily centre around the princely figures of that period. Pallavicino, who was in service at Mantua for about twenty years, was fortunate enough to begin his career there under one of the most illustrious of the Gonzagas: Guglielmo, Duke of Mantua and Monferrato. Guglielmo, like so many of the Renaissance princes, was keenly interested in his musical establishments, but perhaps more by reason of his sincere love of music than mere princely pride. He was thus naturally anxious to achieve a high standard of music in his private chapel, Santa Barbara, and also, being a pious man, to have it comply with the stipulations laid down by the Council of Trent concerning audibility of the words in settings of the liturgy. In accordance with this he himself 'edited' plainsong for use in the chapel, and commissioned Palestrina to write a set

during the long time that I have served you ... you were always pleased to put my compositions before any other service of mine ...". Paolo Sfondrato was frequently in correspondence with Guglielmo Gonzaga, so he may have helped Pallavicino find employment at the court of Mantua, but I have not found any mention of Pallavicino in the Sfondrato-Gonzaga letters which I have read.

I. Fenlon's *Music and patronage in sixteenth-century Mantua*, Cambridge, 1980, is an excellent and comprehensive study of the subject. Of particular relevance to this section is Chapter Three, "Guglielmo Gonzaga and the Santa Barbara project", pp. 79-117. I am grateful to Dr. Fenlon for having allowed me to read the proofs of his book.
of masses on this edited chant. 17 Guglielmo was an amateur musician himself (judging from Palestrina's comments, perhaps not a very good one), and he wrote, that we know of, a book of madrigals, a book of motets, a mass, and some Magnificats. 18 He was ambitious for his cappella, for he tried to attract both Marenzio and Palestrina into his service; although they refused to come, being better paid elsewhere, the celebrated Flemish composer Giaches de Wert was his maestro di cappella from 1565 until 1596, and many of the other court musicians were composers of varying degrees of expertise. 19 Thus, Pallavicino's appointment as cantore at Mantua was a particularly fortunate one, bringing him into contact with some of the best musicians of the

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19 Those composers known to have been employed at the court or in the Santa Barbara chapel during the period of Pallavicino's employment at Mantua include Paolo Cantino, Giovanni Giacomo Gastoldi, Paolo Masinelli, Claudio Monteverdi, Filippo Maria Parabovi, Francesco Rasi, Salamone Rossi, Francesco Rovigo and Alessandro Striggio. Those employed at San Pietro, the cathedral of Mantua, or at other Mantuan churches, include Hippolito Baccusi, Paolo Bozi, Paolo Marni, Stefano Nascimbeni, Ruggero Trofeo, Lodovico Grossi da Viadana and Paolo Virchi.
time and offering ample opportunity for the performance of his music and the possibility of attracting the attention of distinguished patrons at the court.

It is not known when Pallavicino arrived in Mantua. Canal and Bertolotti both say that he was already there by 1582; this they deduced from a letter mentioning his name which is in the files of correspondence for that year. The letter cannot belong to 1582, since it includes two poems written in celebration of the birth of Vincenzo Gonzaga's second son; the correct date is in fact 11 May 1587. The earliest known document recording his presence in Mantua is a letter of 1583, written from the ducal secretary to the Bishop of Alba, evidently in reply to a proposal regarding a singer who wished to come from Rome to join the court singers at Mantua:

His Highness has decided not to accept the offer of Messer Hippolito Camataro, knowing that he is a person of some age, and having need of young people who are able to follow him out of the city. For the information of Your Reverend, there are in the service of His Highness, as ordinary


21 Ferdinando Gonzaga was born on 26 April 1587. T.W. Bridges was the first to recognise the correct date of this letter; see his unpublished M.A. thesis "The Madrigals of Benedetto Pallavicino", University of California (Berkeley), 1959, p. 34. A transcription of the letter can be found in Appendix E, Document 3, p. 355.
singers, Messer Paolo Cantino and Messer Benedetto Pallavicino, both of them composers, above whom he does not intend to appoint anyone unless he were of such a name and reputation as to be advantageous to do so ...". 22

There is more than a suggestion here that Pallavicino was favourably regarded by the Duke of Mantua, and indeed there are many signs that he adapted quickly and easily to his new environment. In the same year as the above letter a six-part madrigal by Pallavicino, Ninfe leggiadre, was published in the Ferrarese anthology Il lauro verde, under the name of Giaches de Wert. Anthony Newcomb has suggested that Wert was unable through illness to produce a contribution for this collection, and commissioned Pallavicino to produce a suitable piece; 23 if this is so, then Wert must have had a high regard for his new colleague's work. The following year, 1584, saw the publication of a second book of five-part madrigals, and this, predictably, Pallavicino dedicated to the Duke of Mantua:

For many years now I have cherished in my thoughts the ideal of a true princely figure, and so, seeing this embodied in the greatness of soul of Your Highness, expressed in your virtue, and the heroic feats which you have, characteristically, performed, your fame thus ever-increasing, there grew within me the desire to have the occasion, and the great fortune, of serving you. This being granted by the benign influences of the heavens, and in the meantime having put down on paper some of my compositions, I could not do other than dedicate them to Your


Highness ... Mantua, the 15th of April 1584.

The contents of this book, while showing no radical difference in style from his earlier compositions, show that he was able to cater for Guglielmo's taste: the Duke is known to have been particularly fond of the *commedia* as an entertainment, and the last madrigal of Book Two, a work in six parts, is a comic piece obviously intended for use as an *intermedio*.

A letter written by the ducal secretary in December of the same year, to the Duke's secretary in Venice, Gabrielle Calzone, shows that Pallavicino was already sufficiently established at Mantua to be sent to Venice to report on the abilities of a certain singer at San Marco:

> The report that messer Benedetto Pallavicino, musician of His Highness, made when he came back from there, and sent by him to me to inform me about the same eunuch of whom you write to me, was very different from that given by Antonio Lucino da Pesaro, nephew of the Bishop of Veletri, because Pallavicino says to have understood from various musicians, in particular Monsignor Gulino, that the said eunuch did not have a good voice and that it was not something to propose to the Prince and that he was finding it difficult to serve at San Marco, demonstrating that of which Your Excellency has already been informed. However, regarding that which you write, His Highness answers that Pallavicino not having himself heard the eunuch he could have been ill-informed. However, if Your Excellency is persuaded that the said eunuch is in fact good, and someone to value, send him along

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with that Antonio who recommends him, and His Highness will give hospitality to both, to see if they are apt for his service.\(^{25}\)

Yet another book of five-part madrigals, the *Terzo libro de madrigali a cinque*, came out in 1585. Pallavicino dedicated it to Alfonsino Gonzaga: a minor member of the ducal family and a local patron of music.\(^{26}\) The following year, 1586, Pallavicino was sent back to Venice, this time with the task of seeing Guglielmo Gonzaga's Magnificats through the press. Apparently Guglielmo, who liked to get his compositions published ("not from ambition, but because [thus] one does not lose entirely one's past labours, some of them [already] having been lost, and to be able to enjoy one's past studies..."), had proposed that Angelo Gardano, the Venetian printer, bring out his Magnificats. Although Gardano at first refused, saying that he was too busy, some pressure must have been brought to bear on him, for in August of 1586 Giaches de Wert prepared the work for print.\(^{27}\) Pallavicino was sent to Venice to supervise the printing, Wert being ill, and the following are his

\(^{25}\) MASG, Busta 2217, Minute. 18 December 1584. From Mantua to Calzone (secretary to the Duke in Venice). See Appendix E, Document 5, p. 357. This letter is cited by Canal, *"Della musica in Mantua"*, p. 697. Bridges, *"The Madrigals of Benedetto Pallavicino"*, p. 32, cites a transcription in the Schede Davari, Busta 15 [recte 16]. Bridges thought the original to be lost, but a copy has survived in the Minute.

\(^{26}\) See Chapter Three, p. 94.

\(^{27}\) The archival sources for the material regarding Guglielmo's Magnificats and the various citations of this material are fully listed in Sherr, *"The Publications of Guglielmo Gonzaga"*. 
Venice, 25 October 1586. Please tell His Highness that I have heard from Gardano that the mistakes found in the printed copies of the Magnificats are partly due to the manuscript copies and partly errors of print; however Gardano will not fail to correct all the mistakes he can, so as to satisfy His Highness. It is quite true that there are some of little importance, and that it does not seem to him necessary to correct them, since nothing would be seen but boletini; they are mainly mistakes in the words. I will carefully check and compare the copies, that is to say, the printed and manuscript ones, and I will not fail to correct all the important mistakes that are found. I have nothing else to tell you except that he tells me he will not be able to send me them as soon as I should wish, since he needs time and it would almost be quicker to reprint them than to correct them, so that he cannot promise to send me them in the coming week. Please ask His Highness what I am to do, and if they are not sent with the next post whether I am to return with the courier ....

Venice, 1 November 1586. As soon as I received your letter, together with Signor Moro, we went to see Gardano and let him know how the intention of His Highness was that he should not fail to correct all the discovered errors, in the words as well as the notes, and that His Highness does not care if he uses boletini rather than the work should remain poorly corrected. Gardano replied that he wishes to serve His Highness and that he will...

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28 Boletini refers to the method of correcting errors by pasting a small piece of paper with the correct note or letter over the error. These can often be seen in contemporary partbooks.

29 MASG, Busta 1517, Venice-Mantua, 28 October 1586. Pallavicino to Federico Cattaneo. See Appendix E, Document 6, p. 358. The original has been printed, with an English translation which differs in some points from mine, in Sherr, "The Publications of Guglielmo Gonzaga".
not fail to do everything possible; and that he will spend all of this coming week finishing the work, and I shall be able to come with the courier without fail ...".  

It is interesting to see that Gardano was not particularly meticulous in his printing of the Duke's work. This is probably because a book of madrigals by the Duke, printed 'senza nome' in 1582, had been a financial disaster, and no doubt Gardano thought the printing of the Magnificats would be an equal waste of time and money.

The second of the above letters continues at some length; although it does not contain anything else of musical interest, it gives us a vivid, if confused, picture of Pallavicino's other duties at Venice, which were by no means confined to purely musical matters:

I am sending the sea fish as you asked me; but not from forgetfulness because of the beauty of the town, but because I had no order at all, I am sending the lancinelli again that Signor Agosto told me about so vaguely (so that I told him that what he needed was a little memory). I saw nothing, and I decided not to get anything so as not to make a mistake. The fish I am sending were bought by Messer Bertolamio the courier and me, and we did not buy very much because we could not find anything of special quality, and we bought what there was, and Messer Bertolomeo [sic] paid for everything.

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>one sea bass</td>
<td>1.2 - U. 8</td>
</tr>
<tr>
<td>two soles</td>
<td>1.0 - U.16</td>
</tr>
<tr>
<td>gilt-headed bream, n° 4</td>
<td>1.0 - U.16</td>
</tr>
<tr>
<td>red mullet n. 6</td>
<td>1.0 - U.18</td>
</tr>
<tr>
<td>a basket to put the fish in</td>
<td>1.0 - U. 8</td>
</tr>
<tr>
<td></td>
<td>1.5 - U. 6</td>
</tr>
</tbody>
</table>

so I beg you to accept them and to see that the courier is satisfied by the luschalchi or by the steward [sic Mastro di Casa]; also for the four lemons and eighteen oranges, which at the end of August he bought on behalf of His Highness and for which he was never able to get anything because the steward told him that he did not want to give him anything because they were too dear, and that it was impossible that he had paid twenty marchetti each for the lemons; as for the oranges, there was nothing to be said, telling him that if he wanted the money for them he would give it to him willingly, and he answered that he wanted the money for everything or nothing. In spite of this, seeing that he could not have the money, he obtained a note from the orange-seller signed in his own hand with two witnesses who were present and took it to the steward, but it did him no good, so that Messer Bertolomeo begs you to see that he is satisfied, since for His Excellency the Duke they would spend everything they have in the world, and even their lives, and so would their companions; and as they are not satisfied they will not spend on any order if they are not given the money.

I have nothing else to tell Your Excellency except that if His Highness the Duke wants fish of high quality, it is better to write to Signor Gabrielle Calzone, because he has a priest in his house who is a good buyer and has friends among the best fishermen in Venice. I kiss your hands and beg you to love me.

Your Excellency's most affectionate servant,
Benedetto Pallavicino

Please tell messere Paolo Masinelli that I will bring him what he asked me for, in person, and that I kiss his hands.\footnote{Paolo Masinelli was court organist at Mantua. The species of fish cited in this letter have been identified from A. Davidson, \textit{Il mare in pentola}, Milan, 1972.}

The last word on the Duke's Magnificats is contained in the dedication of Pallavicino's first book of six-part madrigals, published in 1587, and addressed once again to Guglielmo Gonzaga:
... this being my first work for six voices that I have published, I could not dedicate these first fruits to anyone else than you ... for the great authority of such a high prince, and again for the incredible wisdom with which you have been endowed by nature in everything, but especially in the science of music, as testify your Motets and Magnificats, today in use, anonymously, in the highly celebrated church of Santa Barbara, and printed by Gardano; the which (apart from the other works you have given to the world, which I am omitting to mention), it can well be said by everyone without fear of exaggeration, make their royal way today between the learned works of the most famous musicians ...

The Magnificats, then, were eventually printed, and in fact they are listed in one of Gardano's sales catalogues, the "Indice delle libri di musica che si trovano nella stampe .. ..", printed in Venice in 1591. Although examples of the printed volumes do not seem to have survived, it has been suggested that the two manuscript sets of anonymous Magnificats in the Santa Barbara collection, Mss 9 and 30 [recte 13?], may be identical with these works of Guglielmo.

On 14 August 1587 Guglielmo Gonzaga died, and his son Vincenzo succeeded him to the throne. A man of very different temperament from that of his father: wilful, spend-

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thrift, lustful and wordly, he was, as Arnold aptly puts it, "at best an inconsiderate and inconsistent ruler, at the worst, a brute and a murderer". Yet under Vincenzo the cultural life of Mantua flourished. While the commedie favoured by his father continued to be presented at the court as a traditional part of the festivities of carnevale, Vincenzo was also interested in the more ambitious forms of theatrical entertainment popular at the neighbouring court of Ferrara. This interest was to have its most important manifestation in the staging of Guarini's tragicommedia Il Pastor fido projected at Mantua since 1591 and realised in 1598. Music played an integral part in the Mantuan theatre; significantly, the few surviving payrolls from this period show that the number of musicians employed at Mantua increased in the early years of Vincenzo's reign. Moreover, amongst these musicians one finds virtuoso singers of some repute, capable of equalling the high standards of perfor-


35 See MASG, Buste 402, 403 and 410 for payments made to the commedianti in this period. The activities of the commedianti at Mantua have been fully discussed by A. D'Ancona in "Il teatro mantovano nel secolo XVI", Origini del teatro italiano, Turin, 1881, v. 2, Appendix II. Two interesting studies of Vincenzo Gonzaga's musical and theatrical tastes are to be found in Cavicchi, "Teatro Monteverdiano", and Fenlon, Music and Patronage, Chapter Four: "Vincenzo Gonzaga and the new arts of the spectacle", pp. 119-162.

36 See Fenlon, op. cit.

37 Transcriptions of the surviving payrolls are to be found in Appendix E, pp. 364-7. These payrolls are published in Fenlon, op. cit., Appendix II, pp. 192-5. Dr. Fenlon's transcriptions and datings of the payrolls differ slightly from those given in the present work.
mance maintained by the court musicians of Ferrara. One would therefore expect Pallavicino to have benefited from the new regime at Mantua. Certainly the dedication of his fourth book of five-part madrigals, published in 1588, is glowing enough:

Being from the beginning most fortunately counted amongst the numbers of the new family of Your Highness, I have been searching for a new way of being able to demonstrate to You some sign of gratitude for such a kindness. At last I have found it (as seemed best to me) in this act of dedicating to you some of my madrigals ... they are newly born, and born in your house; from which one sees that anyone else would be an illegitimate possessor. So then, with every humility, they come to render on my behalf thanks to Your Highness and to place themselves, as your possessions, under your shadow. It remains only for me to send them with an ever willing spirit, asking you to favour me, together with them, with that Jove-like protection and kindness in which every one of your servants and subjects rejoices ... 

Nonetheless, there are signs that Pallavicino was less appreciated by Vincenzo than he had been by Vincenzo's father. A payroll - undated, but which can be assigned to the years 1588-89 - shows that Pallavicino received less money and provisions than most of the other musicians listed.

38 See Chapter Three, pp. 135ff.

39 MASG, Busta 395. D.XII. n° 5, "Levato dall Filza 1587 al 1600 degli Economici Camerali", f. 156-156v. See Appendix E, p. 364. The payroll is preceded by a list of members of the Duke's family; since it names the two princes Francesco and Ferdinando born in 1586 and 1587 respectively, it must have been drawn up after 26 April 1587, but before 4 August 1589, when a third son, Guglielmo, was born. Davari's notes cite references to "Bernardino Renato che suona l'arpa" in a document dated 30 September 1589, and "Paolo Pighino di Parma" [sic] on June 3 1589; moreover, the first known document testifying to Antonio Pelizzari's
Perhaps Vincenzo was not favourably inclined towards the older musicians of the group appointed by his father; Filippo Angeloni was evidently worse off than Pallavicino, for this man, who had been nominated cantore at Mantua in 1581, and who was responsible for securing the services of the commedianti besides his normal singing duties, was still receiving his starting salary of 13 lire 19 soldi some eight years later.

It is perhaps not surprising, therefore, that Pallavicino should have tired of Mantua and made an effort to leave. In January of 1589 he applied for the position of maestro of the Scuole degli Accoliti and the cathedral choir of Verona. While this position would not carry as much prestige as a high position at Mantua (which, after all, Pallavicino must have seen as a distinct possibility in the future, Giaches de Wert being old and ailing), it would surely have been a more lucrative one. Besides the cathedral salary, which was a little under three times his annual salary at Mantua, there probably would have been commissions, from time to time, from the Accademia Filarmonica or from the Bevilacqua family. Working conditions would also probably have been more pleasant than at Mantua. However, he was not given the position. After deliberation between the seven contestants, it was awarded to the Veronese musician Gian Matteo Asola:

presence at the court is dated 15 November 1588 (Busta 410, folder 43, 1588-91, D.XII. n° 8, f. 33v), so it seems probable that the payroll belongs to 1588 or early 1589.

Angeloni's nomination in 1581 is recorded in the Schede Davari, Busta 16. Busta 16 also contains the following note: "Filippo Angeloni cantore di Sua Altezza lire 225 per andare a Firenze a prendere i commedianti".
There were seven applicants: D. Giovanni Florio, maestro di cappella of Bergamo, D. Filippo Arnerio roman, D. Pietro Ponzi of Parma, Fra Francesco Lodovico Barbi of the minori conventuali, maestro di cappella at St. Antonio of Padua, D. Domenico Maccarino, veronese, D. Benedetto Pallavicino, and D. Matteo Asola, pur veronese.

Since there were so many applicants, and all of them estimable, some of the canons wished to postpone the election so as to know better the merits of each one, but the school and the cappella had been without a maestro for too long. The others prevailed, and on the 19th of March 1590, with eleven out of fourteen votes, Asola was nominated, for five years, with a stipend of 100 ducats and free lodgings.

Asola was a noted composer of sacred music; by 1590 he had already published several volumes. Any reputation Pallavicino would have had would be as a composer of secular music, since his masses and motets were not published until after his death, and this may have told against him.

It seems that Pallavicino's attempt to leave Mantua did not go unnoticed, for on January 15 1590 (that is, before the results of the concorso were made public), the following document was drawn up by order of Vincenzo Gonzaga:

Our executor of punishments intends to recover 100 gold scudi from the condemned, Girolamo Amigoni, by reason of the crime here stated and carried out in the month of September last year, with the complicity of Donato Bosio and Giovanni Antonio Zermignasi. Armed with guns, the above cited Bosio and Zermignasi fired their weapons at Cesare Brunoldo, without, however, his being hurt [so that] he retaliated. The half of this sum to be

41 A. Spagnolo, Le Scuole Accolitali in Verona, Verona, 1904-5, pp. 83-84. See Appendix E, Document 8, p. 360. Taken from the Archivio Capitolare of Verona, "ad an. 1589".
given to our musician Benedetto Pallavicino for the faithful service given by him to our father of venerable memory, and to us.  

Fifty scudi would have been a considerable amount for Pallavicino, representing a sum close to his annual income, so perhaps it served to reconcile him with staying at Mantua. 

Very few documents dealing with the last decade of Pallavicino's life have survived, so it is not possible to establish a very clear picture of his professional activities during this time. A payroll which can be assigned to the years 1592-3 shows that Pallavicino's salary was by then increased to double that of 1588; on the other hand it is still considerably inferior to many of the others recorded, and one should note that Claudio Monteverdi, who had been at Mantua since about 1590, received almost twice as much as Pallavicino.

42 MASG, Busta 42. Libri dei Mandati, libro 92 ((1589-90)), f. 98. See Appendix E, Document 9, p. 361.

43 MASG, Busta 3146. H. III.I // Undated documents from the sixteenth and seventeenth centuries, ff. 63-66v, "Provisione che si pagano ogni mese". f. 64 ([cantori]). See Appendix E, p. 365. This payroll names many of the musicians on the previously mentioned payroll of 1588-89; it must have been drawn up later, however, since it records Rovigo's name, and he is known to have returned to Mantua around 1590 (see p. 127). Monteverdi's salary can hardly be his starting salary (the traditional amount at Mantua appears to have been 13 lire 19 soldi), so the payroll can probably be dated a year or two after 1590. On the other hand, the presence of Paolo Masinelli indicates that it cannot be later than 1593, for in this year Masinelli found employment at Verona as organist at the Cathedral and the Accademia Filarmonica. He was still in Mantua in 1592, since Vincenzo Gonzaga wrote to Mario Bevilacqua on 24 March 1592 (MASG, Busta 2856, Copielettere, libro 404) to say that he was sending Masinelli to Verona to take the place of a youth whose services he needed for Holy Week.
On May 6 Giaches de Wert, after long and fitful periods of illness, died, and Pallavicino was appointed, to quote the 1596 reprint of his fourth book of five-part madrigals, "maestro di cappella del Serenissimo Signor Duca di Mantova". His appointment should be in no way surprising; by that year he had been employed at the court for at least thirteen years, had already published seven books of madrigals and, we may suppose, had deputised for Giaches de Wert during his various illnesses. However, if Vincenzo thought highly enough of him to have promoted him, it is strange that one does not hear more of his activities previous to his appointment. Also, one should consider the fact that Pallavicino was not amongst the musicians whom Vincenzo Gonzaga chose to accompany him on his military campaign to Hungary in 1595 and again in 1599. They were, as far as can be ascertained from the financial records, Giovanni Battista Marinone, Padre Serafino Terzi, the cantore castrato Padre Theodoro Bachino, Padre Valeriano del Carmine, and Claudio Monteverdi, elevated from cantore to maestro di cappella for the occasion. Perhaps Pallavicino was reluctant to travel (it did have its disadvantages; Monteverdi was still complaining years afterwards about the

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44 The fifth book of five-part madrigals had been published in 1593.

expenses incurred on these military campaigns), or perhaps
he was a less versatile performer, and therefore less use-
ful in a small group, than Monteverdi. But when Wert died
Monteverdi expected, with some reason, to be appointed his
successor, and he remained bitter about Pallavicino’s
appointment for many years. 46

This bitterness comes out strongly in the letter
which Monteverdi wrote, asking for the position of maestro
di cappella at Mantua, on the death of Pallavicino in 1601.
The relevant paragraph reads:

... the world has seen how zealously I have served
Your Highness and how considerate you have been to
me after the death of the famous Signor Striggio,
then after that of the excellent Signor Giaches,
thirdly after that of the excellent Signor Frances-
chino [Rovigo] and lastly after that of the capable
Messer Benedetto Pallavicino ...

46 It is rather strange to find a letter by Vincenzo
Gonzaga dated 16 March 1601 in which he refers to Monte-
verdi as his maestro di cappella: "Al Senatore Maggiore.
Se ben io son sicuro che Vostra Signoria tenghi buontissima
memoria degli uffici che passo con essa lei per gli amici
et dependenti da me et massime della raccomandazione che
pochi di fà io le feci della causa di M.a Anna Monteverdi,
tuttavia amando come faccio Claudio nipote della sudetta
mio maestro di cappella et essendomi a cuore i suoi in-
teresi non posso non raccomandarle di nove la sudetta
causa ...". MASI, Busta 2252. Minute, January-April 1601.
Monteverdi may have been temporarily acting as maestro di
cappella because Pallavicino was ill. The preface of the
Sacra Dei Laudes indicates that Pallavicino was in poor
health some time before his death.

47 MASI, Busta 6. Autografi dei musicisti. Claudio
Monteverdi, 28 November 1601. A selection of Monteverdi’s
letters have been published by D. Arnold and N. Fortune in
English translation in The Monteverdi Companion, London,
1968. The majority of the letters were printed in the
original Italian by G. F. Malipiero in Claudio Monteverdi,
To be "capable" is not the same as being "famous" or "excellent", and the difference is further underlined by placing Pallavicino in an inferior position to Francesco Rovigo, who was a far less able and prolific composer than Pallavicino. We know from his letters that Monteverdi was a man of difficult temperament and neurotically open to slights, and the claustrophobic atmosphere of Mantua can hardly have helped to smooth over the unfortunate situation after Pallavicino's appointment. On Monteverdi's part, at least, the feud seems to have been conducted with energy, and there are signs that it became a public affair. The dedication of Pallavicino's sixth book of five-part madrigals published in 1600 hints that the Conte Alessandro Bevilacqua, to whom it is addressed, was someone who not only liked to hear Pallavicino's music, but was also its champion against criticism (criticism being quite clearly anticipated):

"... And to provide my work with a strong defender, who could I more wisely chose, who would be more apt to protect this work of mine, than yourself...?"

Moreover, the dedication of the posthumous seventh book of five-part madrigals, written by Pallavicino's son in 1604, contains references to a "defender", "protection", and a "stinging and envious tongue"; it is logical to conclude that the latter is a reference to Monteverdi.

The dedicatee of Book Six, Alessandro Bevilacqua,

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Milan, 1929; a complete edition of the letters and the dedications of Monteverdi's music have been published by D. de' Paoli in Claudio Monteverdi: lettere, dediche e prefazione, Rome, 1973. Unfortunately there are many inaccuracies in both the Malipiero and de' Paoli editions. A new edition of the letters in English translation by Denis Stevens is forthcoming.
was the nephew of Conte Mario Bevilacqua, who for many years presided over the Accademia Filarmonica of Verona. On his uncle's death in 1593 Alessandro took over the leadership of the Academy. Since Pallavicino's dedication refers to Alessandro as his "most illustrious and honourable patron ... to whom I confess myself bound by many obligations ..." and mentions his palace as a meeting place for "... so many famous visiting virtuosi ...", we may conclude that Pallavicino enjoyed considerable patronage from the Academy during these years. Monteverdi, on the other hand, was often at Ferrara during this time, where his madrigals were performed before the Accademia degli Intrepidi. Thus it is possible to see their feud against a background of rival academies, each supporting a favoured composer. In this light the two composers' practice of quoting, or as time progresses, reworking, sections of each others' madrigals is most interesting; what seems to have begun as a complimentary gesture gains very definitely competitive overtones as the century progresses. 48

The 1590's were eventful years at the court of Mantua. Vincenzo Gonzaga had installed his Spanish mistress Agnese d'Argotti, Marchesa di Grana, in the Palazzo del Te, and this palace, the traditional seat of the Gonzaga favourites, became the centre of a brilliant circle of artists, musicians;

48 A recent article by I. Horsley, "Monteverdi's use of borrowed material in 'Sfogava con le stelle' ", Music and Letters, LIX (1978), pp. 316-328, points out that Monteverdi's reworking of the Caccini setting of this text is definitely competitive in nature. One is reminded of Stravinsky's comment that "... the only critical exercise of value must take place in, and by means of, art, i.e., in pastiche or parody ..." (I. Stravinsky and R. Craft, Expositions and developments, London, 1952, p. 109).
and literati from the courts of Mantua and Ferrara. Contemporary payrolls are full of references to the commedie, maschere, barriere, and tornei which formed a regular part of the daily life, and were staged with apparently splendid costume and apparati. Music naturally played its part in these events, and after the death of Giaches de Wert it would have been Pallavicino who supervised its preparation. But there is no reference to his professional activities during this time, not even in connection with the prolonged preparations for the staging of Guarini's Pastor fido, with its set pieces and musical intermedii, in 1598. Only two documents survive from the last years of his life. The first, dated 14 August 1601, consists of a report by Guido Nerlii, one of the ducal secretaries, in which he mentions amongst other details of financial transactions and affairs of the court that he will see that Pallavicino is paid for "i libri da cantare". The second document, a letter written by Pallavicino himself to one of the chief administrators of the court, perhaps Federico Cattaneo, is dated 7 September of the same year, and reads:

On the 23rd of July I begged His Highness by means of Monsignor Premicerio [sic] to excuse me from a payment of 80 scudi, and this because I have the expense of children, and as much as 70 scudi of debts, and for my long service. [This] received the decree [that] you can see from the petition of

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49 MASG, Buste 402-3, 410; particularly Busta 403.
50 MASG, Busta 2684, Mantua-Mantua, 14 August 1601. Guido Nerlii to [?].
today's date, that is the 7th of September. And because I have always firmly believed that Your Excellency considered me to be one of his servants, and I have seen ever since I have been a member of your noble household that you showed your affection for me, and did me every kind of service, now that the opportunity has occurred to be able to make use of you, I have not hesitated to supplicate you with this letter, begging you to help me in this matter already mentioned: that is to say, what has already been allowed me by His Highness, for which I shall always be under an obligation to you, and be your faithful servant, begging you to inform me of everything.

\[lacuna in ms\]

Benedetto Pallavicino. 51

It seems that Vincenzo Gonzaga had excused Pallavicino from his debt, but presumably the court treasurer had not been notified.

Just over two months later Pallavicino was dead. His death notice reads:

Monday 26 November. Messer Benedetto Pallavicino in the district of Montenegro died after one month of fever, aged 50. 52

He may have been buried in the chapel of Santa Barbara, like Giaches de Wert, but today there are no tombstones to be seen, for the floor has been repaved and all traces of the

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51 MASP, Busta 2684, Mantua-Mantua, 7 September 1601. Pallavicino to [?]. See Appendix E, Document 10, p. 361.

52 MASP, Registri necrologici, n° 22, f. 178, n° 126. See Appendix E, Document 11, p. 362. Published by H. Prunières, Monteverdi: His life and work, London, 1926, p. 208. The district of Montenegro was in the secondo quartiere of Mantua, the Piazza Sant'Andrea (not including the church itself) and via Ciconia, now via Verdi.
During the next ten years his son Bernardino, who had entered the order of the Camaldolesi in Mantua with the assistance of Vincenzo Gonzaga, published four books of his father's music. These were the masses in 1603, the seventh book of madrigals in 1604, a book of polychoral psalms in 1605, and the eighth book of madrigals in 1612. The two madrigal books will be discussed elsewhere, but the volumes of sacred music should be mentioned here, since they indicate that Pallavicino from time to time found employment outside the court of Mantua.

The masses, for four, five and six voices, are compositions in the style of the *prima prattica*, and were dedicated, following Pallavicino's own intention, to Tullio Petrozanni, one of the Duke's counsellors, who had been nominated *Primicerio* of the church of Sant'Andrea in 1591.

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53 MASG, Busta 2258. *Minute*, 26 May 1603. Vincenzo Gonzaga to Padre Calisto Camaldolense, Abbate delle Carceri. "Very Reverend Father, Bernardino Pallavicino having already been accepted into this religion on my request, and I continuing to assist him on account of the good service that his father, Messer Benedetto, my *maestro di musica*, gave me while he was alive, I wish to warmly recommend him to Your Paternity, in whose monastery he is to do his novitiate, praying that you will protect and favour him ...". See Appendix E, Document 12, p. 362. I am grateful to Susan Parisi, who very kindly brought to my notice this and other letters concerning Bernardino Pallavicino in the Gonzaga archives.

I hold myself bound to dedicate these books of music (some of my father's earliest compositions) to you, as I know my father had intended to do, had death not intervened, as one whom he had served for a long time, and to whom he was bound by many kindnesses ...

Sant'Andrea was the most important church in Mantua after Santa Barbara and the cathedral, and it seems to have had a flourishing musical tradition for some years. These masses may have been commissioned by Petrozenni for his church; in any case they were no doubt performed there. Similarly, the Sacra Dei laudes, a collection of fifteen polychoral psalms for eight, twelve and sixteen voices, were probably written for the Camaldolensian church of San Marco in Mantua, for the dedication reads:

At the time when you presided over the Camaldolense at Mantua, so great was your distinction and splendor that it encouraged everyone to love you; so that there was none who did not worship you and did not willingly seek service with you. Among that number was Benedetto my father whose affection for you was so great that in every way possible he sought some way of showing his respect for you. As his bodily strength had grown feeble and fell far short of his enthusiasm, death took him while he was striving to greater things ...

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55 MASG, Busta 2629, Mantua-Mantua, 30 November 1585. Antonio Cizzuolo to the Bishop of Casale in Rome. "Hoggi s'è cantata messa et vespro solenissimo per questo intendo con buonissima musica in Santo Andrea da Monsignor Illustissimo Premicerio, il quale questa mattina hà convitato il Serenissimo Prencipe et molti cavalieri e gentilhuomini ...". Iain Fenlon has suggested that Monteverdi's Vespers were written for performance in Sant'Andrea; see "The Monteverdi Vespers: suggested answers to some fundamental questions", Early Music, 5 (1977), pp. 380-87.
It is likely that Pallavicino had a long connection with San Marco, for it was a church particularly favoured by Guglielmo Gonzaga. On the other hand, there is very little evidence to indicate that he was ever much involved with the ducal chapel of Santa Barbara. It is true that Monteverdi, in the letter he wrote after Pallavicino's death, speaks of "the position now vacant in the church". However, Tagmann has established that Giovanni Giacomo Gastoldi was made permanent director of the music in Santa Barbara in 1592 and continued in that position until 1609. Therefore, Pallavicino's position in the church must have been merely titular, with not more than nominal supervision of the music. This is borne out by the fact that the

56 MASI, Busta 2958. Copie lettere, libro 396, 2 January 1586. Guglielmo Gonzaga to Mario Bevilacqua. "La particolare inclinazione che ho verso la Religione dei Padre Camaldolense ...". The Order of the Camaldolense was established at the convent of San Marco in Mantua by order of Guglielmo Gonzaga in 1584. See Donesmondi, Dell'istoria, p. 262.

57 MASI, Busta 6, Autografi dei musicisti. Claudio Monteverdi, 28 November 1601. "... il loco hora vacante in questa parte de la chiesa ...", "... d'esser mastro et de la camera et de la chiesa sopra la musica ...".


59 Fenlon, Music and Patronage, p. 95, says that "Both Wert and Pallavicino were deeply involved in the musical arrangements for Santa Barbara, and a combination of documents and the surviving music suggests that a great deal of their time was spent composing for the basilica and that Guglielmo himself took a strong interest in their work". At the time of compiling her article on Pallavicino
inventories of music in Santa Barbara drawn up in 1610 and 1611 do not list any music by Pallavicino. Had he had much authority there, he would certainly have had his own music performed, and there would be manuscript copies of at least some of it in the music archives of Santa Barbara now held in the Milan Conservatory. Moreover, these inventories show that the two printed volumes of Pallavicino's sacred music now in the archives must have been purchased after 1611; a third inventory dated 7 April 1623 lists the masses, and the date 1623 on the frontispiece of the cantus and quintus volumes indicates that they were purchased in that year.

For the forthcoming edition of the New Grove dictionary of music and musicians, the writer had assumed that Pallavicino's sacred works were written for the church of Santa Barbara. However, a careful search in the Archivio Gonzaga and the Archivio Storico Diocesano (Fondo Basilica Palatina di S. Barbara), undertaken in recent years, has failed to reveal any documents which indicate or even imply that Pallavicino was connected with the musical arrangements for Santa Barbara, or that he composed specifically for that church.


61 See Barblan, op. cit., for a catalogue of the manuscripts preserved in the S. Barbara collection. Unfortunately the archives of both Sant'Andrea and San Marco have been destroyed: the former during the sack of Mantua in the 1630's, and the latter by fire during the last century.

How was Pallavicino regarded by his contemporaries? Did he enjoy a certain amount of worldly success?

There is every sign that Pallavicino was an extremely popular composer by the end of his life. His commercial success seems to have begun with his appointment as maestro di cappella in 1596, for in that year his fourth book was reprinted, and all but the last of his five-part madrigal books were reprinted by Italian publishers at least twice after this date. Moreover, the Antwerp publisher Pierre Phalèse published editions of his sixth and seventh books of five-part madrigals, as well as an anthology containing most of the contents of Books Two, Four and Five, and an edition of his madrigals a 6: a sure sign that his work was selling well. Considering that Wert's seventh, ninth and tenth books were never reprinted, and that his eighth and eleventh books were reprinted only once, Pallavicino must have far surpassed him in popularity.

The theorist Artusi thought highly of Pallavicino; in his well-known treatise Delle imperfessioni della moderna musica published in Venice in 1600 he classes him amongst "musicistì eccellenti":

Nel sesto luoco vi dobbiamo ponere nella considerazione de' Concerti la elezione delle Compositioni; dico di quelle che vengono fatte da buono, et eccellente Artefice; voglio dire, che non basta, che siano fatte al proposito de gl'Instrumenti, et delle voci; ma che siano uscite da valente pratico; come quelle del Sig. Claudio [Merulo], di Costanza Porta, Andrea Gabrielli, Gianetto Palestina, Gio. Iacomo Gastoldi, Benedetto Pallavicino, Ruggiero Giovanelli, Gio. Maria Nanino,
et altri che sono, et sono stati eccellenti ...

Adriano Banchieri also praised Pallavicino; there is an interesting passage in his *Conclusioni nel suono del organo* which reads:

... non debbo lasciare in far nominanza, del soavissimo compositore di Musiche Claudio Monteverdi capo in Musiche appresso il Serenissimo Sig. D. Vincenzo Gonzaghi Duca di Mantova (ben che noto il suo valore universalmente à professori) in materia di moderno componere, poi che gli suoi artefiziosi sentimenti in vero sono digni d'intera commendazione, scoprendosi in essi ogni affettuosa parte di perfetta orazione, indistrettamente spiegati, et imitati d'armonia equivalente; Sì come ancora tali, et simili hanno havuti, et praticati, Il Sig. Prencipe di Venosa, Il Sig. C. Alfonso Fontanelli, Il Sig. Emilio Cavallieri, Benedetto Pallavicino, et altri moderni, et elevati ingegni, noto il di loro valore, entro gl'onorati ridotti, et Accademie Heroiche.

This passage not only underlines Pallavicino's connection with the seconda prattica in a most explicit manner (thus remedying to some extent his exclusion from the 'movement' by Giulio Cesare Monteverdi), but also places him in interesting company. We will return to this later.

Perhaps the most touching account of Pallavicino in existence is Giacomo Vincenti's preface to his 1603 edition of the six-part madrigals, dedicated to the aristocratic amateur Tomaso Pecci, whose own book of five-part madrigals had come out the previous year:

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63 L'Artusi, overo Delle imperfetterioni della moderna musica, Venice, 1600, p. 3.

64 A. Banchieri, Conclusioni nel suono dell'organo, Bologna, 1609, p. 6.
Benedetto Pallavicino, of happy memory, was such a fine and excellent composer, that both the virtuosi and amatori of this creditable pastime do not cease to praise continuously his charming and delightful compositions as celebrated and marvellous. No better testimony to the truth can be adduced than that of the press, where they are continually being printed and reprinted; and if I have, by reason of my many affairs, for a while neglected these madrigals for six voices (works amongst the most important, and the best, that he has written), I was not, however, content to leave them in the shadow of the tomb, both for the reason of keeping alive the memory of this illustrious man, and again not to deprive the virtuosi of such noble and pungent fruits... 

Unfortunately, other contemporary or near contemporary references to Pallavicino are rare. Eugenio Cagnani, in his preface to the Raccolte d'alcune rime di scrittori mantovani, published in Mantua in 1612, calls him "eccellente", but the context of the remark is more interesting than the qualification, for it concerns madrigals composed by Vincenzo Gonzaga, apparently published anonymously in one of Pallavicino's madrigal volumes at the request of Pallavicino himself.

"Nè manco lascierò di dire (e con verità) che anco il Serenissimo padre dell'A. V. non isdegnò di farmi gratia alcuna volta di poter vedere de' suoi nobilissimi composti, che tal volta ad imitazione del padre di lui soleva comporre per ricrear gli spiriti dopo le gravi cure del governo de' suoi Stati; e che tali fossero, che invaghitosene quell'eccellente Benedetto Pallavicino in quel tempo musicò dell Alt. Sua si servisse del mezo mio per ottenere gratia da quella di potergli dar in musica alle stampe, si come ottenne, e fece, sotto però il suo nome solo ...". Cagnani, Raccolte d'alcuni rime, p.5. I am grateful to Dr. Fenlon for bringing this passage to my notice. A careful search amongst Pallavicino's madrigal books has not revealed any madrigals which might be attributed to Vincenzo Gonzaga on stylistic grounds. Most probably the compositions have
There is a later reference to Pallavicino in Henry Peacham's *Compleat gentleman* of 1622. After discussing a number of composers, including Byrd, Victoria, Lasso, Marenzio, Ferrabosco the elder, Croce and Philips, Peacham comments that:

> There are many other Authors very excellent, as Boschetto, and Claudio de Monte Verde, equal to any before named; Giovanni Ferretti, Stephano Felis, Giulio Rinaldi, Philippo de Monte, Andrea Gabrieli, Cyprian de Rore, Pallavicino, Geminiano, with others yet living ... Those whom I have before mentioned, have been ever (within thirty or forty years) held for the best ... 66

At the time he was writing Pallavicino's popularity must have already been in decline (along with that of the polyphonic madrigal in general), but his madrigal volumes were still being advertised by Vincenti in his catalogue of 1662, albeit at a slightly lower price than most of the others listed. 67

The next substantial account of Pallavicino comes from Charles Burney, who in the course of his *General history of music* notes that:

> Benedetto Pallavicino ... was a voluminous madrigalist about the beginning of the last century. I have seen eight different books and scored several of his madrigals for five and six voices, all been reworked by Pallavicino to the extent that they are indistinguishable from his own.


67 *Indice di tutte le opere di musica che si trovano nella stampa della Pigna; di Alessandro Vincenti*, Venice, 1662, p. 9; in *Indice delle opere di musica degli editori veneziani. Alessandro Vincenti*, Bologna (Forni), 1978 (Biblioteca musica bononiensis, sez. I, n. 52). In 1662 Palla-
published between the years 1585 and 1612. There is no great variety of style, melody or harmony, or modulation, discoverable in these productions. They are of one cast and colour; and, like the works of the chief part of his contemporaries, breathe no enthusiasm, or spirit of invention; contented with the old and common harmonies and the few dry and aimless passages in melody which would admit of fugue and imitation, no air or symmetry of measure, was aimed at by the masters of these times; which rendered almost all their madrigals as like each other, as peas in the same bushel, or bullets of the same caliber. If the common track was ever quitted, it was not in search of more beautiful or pleasing melodies, but difficult and elaborate contrivances in the texture of the parts, which afforded the ear but little amusement, in proportion to the trouble it cost the mind in disentangling them. This species of composition was more calculated to gratify pedantry and surprise the eye, than excite passion, or delight the ear.

Peter Flanders has pointed out that Burney's discussion of Pallavicino's music is simply an amplification of what he has had to say about the music of other composers of the late sixteenth century; the only composers of that generation who seemed to have pleased him (presumably on account of their melodiousness) were Gastoldi, in his Balletti, and Luca Marenzio.

Pallavicino's five-part madrigal volumes cost 2½ lire, those of Marenzio and Giovanelli 3 lire, those of Sigismondo d'India 5 lire, and those of Colombini (published after 1640) 6 lire.

68 Burney noted some such passages in Pallavicino's madrigals in his notebook "Dr. Burney's Musical Extracts" (GB-Lbm Add. Ms 11585, f. 12v); he published them in his General history of Music, London, 1776, repr. 1957, v.2, p.431.

69 C. Burney, op. cit., v. 2, pp. 583-84.

70 P. Flanders, "The madrigals of Benedetto Pallavicino", 
After Burney, little of interest was written about Pallavicino for many generations. In their writings on Monteverdi, scholars such as Redlich, Schrade and de Paoli tended to dismiss him as a mediocre composer who was appointed to the position which should rightfully have been given to Monteverdi. 71 Einstein drew attention to a few of the more interesting aspects of Pallavicino's music in his monumental study on the Italian madrigal, 72 but no criticism of real significance appeared until 1957, when Arnold related madrigals from his sixth book to works by Monteverdi and other composers in an article on the seconda prattica. 73 A later study by Arnold has expanded this theme, 74 while two theses have been devoted to the analysis of Pallavicino's madrigals. 75 The present thesis attempts to continue Arnold's work by tracing the development of Pallavicino's madrigal style in relation to the compositions of his contemporaries active at Mantua and the nearby court of Ferrara.


75 Bridges, "The madrigals of Benedetto Pallavicino"; Flanders, "The madrigals of Benedetto Pallavicino".
V.S.f. ritrova scrivo di dire a S.A.G. che il signor dell'Archivio di Stato, ecco che si trovano tre lettere di Pallavicino, una del 26 ottobre 1586. Archivio di Stato, Mantua.
Fig. 2: Autograph letter by Pallavicino, dated 7 September 1601. Archivio di Stato, Mantua.
Fig. 3: The death notice of Pallavicino, dated 26 November 1601. Archivio di Stato, Mantua.
CHAPTER II

THE EARLY WORKS

Il primo libro de madrigali a cinque voci (1581)

Contents

1  (31) 1  Io già cantando  Barignano
2  (32)  Alhor ch’io sentì (part 2)  Ariosto
3  (33)  Vaghi boschetti  Ariosto
4  (34)  Tra le purpuree rose  Ariosto
5  (35)  Tra più soave fiori
6  (36)  O dolce vita mia
7  (37)  Ciechi noi siamo (Mascherata da Orbi)  Petrarch
8  (38)  Io amai sempre  Petrarch
9  (39)  Ma chi pensò (part 2)
10  (40)  Io son bella e delicata
11  (41)  Donna, la bella mano
12  (42)  Spargete, Ninfe d’Arno  Guidicciioni
13  (43)  Onde la bella vincitrice (part 2)
14  (44)  Ben si vedrà la nemica  Martelli
15  (45)  O gran felicità
16  (46)  Qual nube spinta
17  (47)  Tirsi morir volea  Guarini
18  (48)  Frenò Tirsi il desio (part 2)
19  (49)  Così morirò i fortunati (part 3)

1 Numbers assigned by P. Flanders in his A Thematic index of the works of Benedetto Pallavicino, Hackensack, 1974 (Music Indexes and Bibliographies, 11).
Printed sources

See Appendix B, page 308.

Publication history

Pallavicino's first book of five-part madrigals was published by the Venetian printer Angelo Gardano in 1581. Like his other early madrigal books, it does not seem to have had immediate commercial success, for it was not reprinted until 1606, when the firms of Gardano and Raverii began to issue a series of reprints of early Pallavicino madrigal volumes. However, one madrigal contained in it, the six-voice setting of Guarini's *Tirsi morir volea*, appeared in a number of anthologies, in one case as a motet with Latin text, *Omnes morti vicini*. There is also a variety of manuscript sources of this work in both its sacred and secular forms, but there is only one manuscript source for some of the five-part madrigals of Book One: the Tregian anthology known as GB-Lbm Egerton Ms 3665.²

The dedication of Book One, addressed to Paolo Sfondrato and signed "Da Sabbioneta il di 15. di Marzo 1581", has already been discussed in Chapter One (see page 8), for it is one of the few sources of information regarding Pallavicino's early career. At the time of publication Pallavicino seems to have been in the service of Vespasiano Gonzaga of Sabbioneta for approximately two years.³

² Tregian seems to have admired Pallavicino's madrigals, for he copied all of 126 of his works: a number inferior only to that of works by Marenzio.

³ See p. 216.
The majority of texts of Book One are love lyrics. This group includes Martelli's _Ben si vedrò la nemica mia_, Petrarch's _Io amai sempre_, with its second part _Ma chi pensò_, Barignano's _Io già cantando_, with its second part _Alhor ch'io senti_, and the anonymous texts _Tra più soave fiori_, _Qual nube spinta_, _O dolce vita mia_, _O gran felicità_, and _Dorma la bella mano_. The last of these was published anonymously in Caporali's anthology _Le piacevoli rime_ in 1584; Pallavicino's setting of this text, published three years earlier, was the first of many to appear in the 1580's.

Book One also contains two stanzas from Ariosto's _Orlando furioso_, the pastoral pieces _Vai, hi boschetti_ and _Tra le purpuree rose_. The remaining texts include a celebration piece by Guidiccioni, _Spargete Ninfe d'Arno_, and the two villanella texts _Io son bella e delicata_ and _Tre ciechi siamo_. The latter, entitled _Mascherata da Orbi_ in Book One, is very similar to the text _Tri ciechi siamo_ set by Gian Domenico da Nola in his _Canzone villanesche a tre voci libro secondo_ (1545). Nola is thought to have written his own texts, so he may be the author of the earlier version of the verse.

The last work in Book One is a six-voice setting of Guarini's verse _Tirsi morir volo_, with its second and third stanzas...
parts. Pallavicino's setting was amongst the first of many. It follows closely that of Marenzio, in his *Primo libro de madrigali a cinque* (1580), and it was published in the same year as that of Giaches de Wert.

**Style**

Before looking at the various types of madrigals in Book One, it is convenient to examine generally Pallavicino's musical style in the first of his five-part publications.

Perhaps the most interesting feature is his approach to the use of imitation. In these works Pallavicino rarely presents one motivic idea at a time; rather he combines and develops two or more motives simultaneously with considerable contrapuntal ingenuity. This is characteristic of the majority of madrigals of Book One, but it is most easily perceived in those which have an imitative opening. The following examples are typical. In *Io son bella e delicata* two motives present the same textual phrase:

![Ex. 1: Io son bella e delicata (I, 10)](image_url)

In *Tra le purpuree rose* a third motif is added for the second half of the textual phrase:

And in *Donna la bella mano* two motives present two textual phrases simultaneously:
A liking for the simultaneous presentation of two or more motives in imitation is a feature of Pallavicino's writing which is by no means confined to Book One (it is still basic to the style of some of the madrigals of Books Four and Five, for example), but its structural importance is particularly evident in this volume.
Although the madrigals of Book One are for the most part imitative in texture, brief passages of homophony occasionally give variety to the texture. Sometimes these are enlivened by the use of syncopation. It may be of the simple rhythmic kind, as in the following examples from the second part of Spargete, Ninfe d'Arno and O dolce vita mia,

More extended in seconda parte; a trend which continues throughout the whole of Pallavicino's repertoire.
or it may be the kind induced by a single voice or pair of voices entering off the beat:

The second kind of syncopation is frequently used by Palla­vicino throughout his madrigal repertoire to set such words as "nodi", "catene" and "lacci"; perhaps the earliest example of this kind of word-painting is to be found in Book
One in the first madrigal, Io già cantando, on the phrase "e di catene salde":

Yet word-painting does not on the whole play an important role in the madrigals of Book One. Pallavicino does not seem particularly anxious to depict musically the images of his texts in these early madrigals; they are surprisingly conservative from this point of view. There is the occasional decorative run or turn of four to eight quavers on key words of the text:
Ex. 10: Io già cantando (5, 1)

Ex. 11: O gran felicità (5, 15)
There are also some examples of conventional 'symbolic' representation, such as the change to triple time for the phrases "saltano i daini" and "si va cangiando",

Ex. 12: Tra le pampine rose (I,4)

Ex. 15: O gran felicita' (I,5)

and the repetition of a phrase at a higher pitch, in a trio of high voices, to depict "cervi con la fronte alta e superba":

"Saltano, saltano, saltano i daini, saltano i daini"

"Si va cangiando, si va cangiando, si va cangiando, si va cangiando."

"Cervi con la fronte alta e superba."
The most interesting and advanced examples of word-painting in Book One are to be found in two of the love-lyric settings: in *O dolce vita mia*, where the phrase "Qual sorte iniqu'e ria" is set to parallel 6/3 chords and a sounded, or reiterated, suspension,
and in Io amai sempre, where the phrase "ove piangendo toorno" calls for an unexpected modulation into the 'flat side' of the mode, and a dissonant interval, the harmonic diminished fourth:
The settings of these two phrases foreshadow Pallavicino's techniques in his later madrigals, where expression of the text becomes his overriding concern. In Book One, however, depiction or expression of the text is evidently subservient to purely musical considerations.

Before leaving considerations of style, mention should be made of Pallavicino's liking for the alternation of major and minor chords in rapid succession and in false relation. This characteristic of his style is frequently to be found throughout the whole of his madrigal repertoire. It should not be confused with his use of false relations in an expressive context, a technique which belongs to his later madrigals, for these alternations of major and minor are quite divorced from expressive intent. Yet they give his madrigals a distinctive and personal sound. The following examples are typical:

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Example music notation}
\end{figure}

\textbf{Ex. 16: So amai sempre (I,8)}
Settings of love-lyrics comprise the larger group of five-part madrigals of Book One. The texts are fairly evenly divided between serious and light-hearted works, but Pallavicino's settings are not always of a corresponding nature. His setting of O gran felicità, a text which celebrates the joys of reciprocal love is, for example, strangely
serious, with its minor modes, ponderous rhythms, and almost constant use of all five voices in a thick contrapuntal texture. Pallavicino may have been aiming at a solemn or impressive effect in this work, but it does not seem entirely appropriate to the text. A similar style is used to much better effect in the madrigals *Ben sì vedrà*, *Qual nube spinta*, *0 dolce vita mia*, and *Io amai sempre*, with its second part *Ma chi pensò*, since their texts are more serious in tone. Pallavicino begins all of these works with homophonic passages, evidently a conventional opening for works of a serious nature.

The remaining love-lyrics, *Donna la bella mano*, *Tra più soave fiori* and *Io già cantando*, with its second part *Alhor ch'io sentì*, are all light-hearted madrigals. The texture of this group is appropriately lighter than that of the serious works; there is less overlapping of phrases, greater use of homophony, and more variety of voice combinations (including a number of very brief passages of trio writing). A comparison of *O gran felicità* or *Ben sì vedrà* with *Io già cantando* and its second part *Alhor ch'io sentì* (pages 18, 12 and 1 of vol. II), illustrates the two styles very well.

The two madrigals with villanella texts, *Ciechi noi siamo* and *Io son bella e delicata*, are the least complicated of the madrigals of Book One. *Ciechi noi siamo*, entitled *Mascherata da Orbi*, is almost entirely homophonic and relies on syncopation and lively rhythms for interest. It is a strophic piece with three verses, and it has the characteristic opening and closing repeat sections of the villanella form. *Io son bella e delicata* also has the characteristic repetitions of the villanella, but this madrigal is in the imitative style of Pallavicino's light madrigals; its opening section presents two motives simul-
taneously and has been quoted on page 46.

The remaining five-part madrigals in Book One are the two pastoral madrigals Vaghi boschetti and Tra le purpuree rose, on verses by Ariosto, and the celebration piece Spargete, Ninfe d'Arno. These three works belong together stylistically.

Einstein has pointed out that during the last third of the sixteenth century texts of a descriptive or narrative nature were traditionally set as canzone francese, that is, as pieces with an opening imitative motif in the rhythm \( \frac{3}{4} \) on the tonal note, and with an internal structure unified by the use of recurring motives. Einstein cites amongst his examples Marc'Antonio Ingegneri's settings from the Orlando furioso, Cantan frai rami and Vaghi boschetti, in his Terzo libro de madrigali a cinque (1580), and Come al partir del sol, in his Primo libro de madrigali a quattro (1578). It is not surprising, then, that Pallavicino's settings of two pastoral stanzas from Orlando furioso are also, at least in part, in the manner of the canzona francese. The madrigal which is most closely allied with the tradition in Book One is, however, Spargete Ninfe d'Arno.

All three madrigals begin with the traditional rhythmic motif. In Tra le purpuree rose the \( \frac{3}{4} \) tag is present in two motives given simultaneously (the opening of this madrigal has been quoted on page 47, ex.2). However, the madrigal does not continue in the anticipated instrumental style, but is one of the few works in Book One where word-painting plays an important part in the setting of the

text (see the examples 12 and 14 on pages 54 and 55). Vaghi boschetti is also distinguished by the use of word-painting, as befits a pastoral text, and the opening motif, presented in an astonishing variety of forms, preserves the characteristic repetition of the tonal note:

Ex. 19: Vaghi Boschetti (I, 3)

Of the group, however, only Spargete Ninfe d'Arno can be said to be a true canzona francese, for it is the only
madrigal whose structure is unified by the use of recurring motives. There are two principal thematic ideas: that of the first and fifth lines of the text (A):

Ex. 20: *Spangere, Maria d'Arno* (I, 72)

Ex. 21: *Spangere, Maria d'Arno* (I, 72)
and that of the second and sixth (B):

Ex. 22: Sperate Mele d'Hondo (I, 12)

Ex. 23: Sperate Mele d'Hondo (I, 12)
Even the seconda parte is related to the prima parte by the use of these motives, for its first line is set to a modified form of motif A, and the penultimate line is set to a modified B:

Both parti close with homophonic sections which have something of the nature of a coda. The whole scheme is thus:
Pallavicino's setting of Vaghi boschetti was published one year after that of the Cremonese composer Marc' Antonio Ingegneri. 8 Pallavicino knew Ingegneri's setting, for the opening motif of his madrigal begins the same way as that of the older composer. Ingegneri's setting has a da capo form, while Pallavicino's is through-composed; both madrigals, however, have an end repeat section. Denis Arnold has noted Ingegneri's liking for the repetition of concluding sections; other characteristics of his style are the frequent use of the chanson motif \( \boxed{\uparrow \downarrow \uparrow \downarrow } \), and a liking for the use of thematic links between sections of a work. 9

8 Edited by G. Cesari, in G. Cesari and G. Pannain, La musica in Cremona nella seconda metà del secolo XVI, Milan, 1939, pp. 78-81 (Istituzioni e monumenti dell'arte musicale italiana, VI).

Thus these three madrigals from Book One, especially Spargete Ninfe d'Arno, may reflect the influence of Ingegneri. Ingegneri cannot have been Pallavicino's teacher in any real sense, for he seems to have been only four or five years older than Pallavicino, and he apparently did not come to Cremona until 1578. Nonetheless, he may have played a role in the formation of Pallavicino's style.

Book One concludes with a six-voice setting of Guarini's verse Tirsi morir volea, with seconda e terza parti (page 24 of vol. II). Einstein said of this verse that nothing could better illustrate the taste of the late sixteenth-century... It is more obscene than the coarsest mascherata, the most suggestive canto carnascialesco, or the most impertinent chanson. It could not be further removed from true poetry, and yet it is the madrigal text most frequently composed during the so-called Golden Age of the genre... It is difficult to say precisely what qualities of this worthless, indeed contemptible, text of Guarini's are responsible for its enormous vogue. No doubt it was the pastoral setting, the disease that had attacked the taste of the time, but it was also the cantata-like presentation and the latent dramatic element...".

If we compare Pallavicino's setting with that of Marenzio, 

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10 Cesari and Pannain, La musica in Cremona, pp. ix-x.


which precedes it by one year, an important fact emerges. Pallavicino did not, in fact, follow Marenzio’s example in underlining the latent dramatic element of the text. Marenzio narrates the text, in a largely homophonic style; in those passages which are not purely homophonic the upper voice is often predominant in passages of 'quasi-recitativo' accompanied by the lower voices in ensemble:

Giaches de Wert, employed at the near-by court of Mantua, also set this verse, and his version came out in the same year as that of Pallavicino. Wert sets it as a dialogue, with his seven-voice texture divided into two choirs: the lower presenting the narrative portions and representing Tirsi, the higher representing the Nymph. Again, the dramatic element is underlined; indeed it is all-important in Wert's madrigal, which is almost entirely homophonic.

G. de Wert, Il settimo libro de madrigali a cinque voci, Venice, Gardano, 1581. Edited by C. MacClintock,
Homophony is not used for dramatic presentation in Pallavicino's setting. Indeed, he makes little textual distinction between narrative and dialogue passages, for they are indiscriminately set in imitation or homophony. For example, the first phrase is set, in the style characteristic of Book One, to no less than five motivic cells: A, \( A^I \) (an inverted form of A), B, \( B^I \) (a modified form of B, with the opening leap reduced to a minor third), and C:

![Musical notation](image)

This passage is perhaps the most notable example in Book One of Pallavicino's ability to combine and develop a number of motives simultaneously, but it is much less effective, in setting the scene, than Wert's narrative homophonic opening. The rest of the work does not differ in style from the lighter madrigals of Book One, and apart from a declamatory homophonic setting of the phrase "Ohimè ben mio", there is no sign of dramatic presentation of the text. For this reason it was possible to transform the madrigal into a motet with Latin text (a process unthinkable in connection with Wert's setting), and it appeared in this guise, as Omnes morti vicini, in the collection Hortus musicalis ... liber II published in Munich in 1609.

Pallavicino's setting of Tirsi morir volea must, then, be considered conservative in comparison with those of his two contemporaries. Nonetheless it is a pleasant work, perhaps one of the finest madrigals in Book One, and judging from its numerous extant sources, appears to have enjoyed widespread popularity in the late sixteenth and early seventeenth centuries.

Madrigals from Book One edited in volume II include Ben si vedrà la nemica mia: O gran felicità, Io già cantando, with second part Alhor ch'io, and the tripartite setting of Tirsi morir volea.
Il secondo libro de madrigali a cinque voci (1584)

Contents

1 (51) Destossi fra'l mio gelo
2 (52) Come poss'io, Madonna
3 (53) Da ind'in qua (part 2)
4 (54) O saette d'amor
5 (55) Dolce mia cara mano
6 (56) Tu ninfa di beltà
7 (57) Haimè quell'occhi
8 (58) Mirami vita mia
9 (59) Hor veggio chiar
10 (60) Né lo star (part 2)
11 (61) Non dispregate
12 (62) Deh, cara vita mia
13 (63) Misero te, non vedi
14 (64) Natura non mi fe' (part 2)
15 (65) Passa la nave mia
16 (66) Pioggia di lagrimar (part 2)
17 (67) Donn'importuna
18 (68) Ninfe leggiadre (a 6)
19 (69) In dir che sete bella (a 6)
20 (70) I capei de l'aurora (part 2)
21 (71) Poiche stella nemica (a 6)
22 (72) Cinque compagni
23 (73) Ecco ch'in un cespuglio (part 2)
24 (74) Ond'ella sul sentiero (part 3)
25 (75) Hor voglio che si faccia (a 6, part 4)
26 (76) Alhor con faccia irratata (a 6, part 5)
27 (77) Onde forte gridava (a 7, part 6)

Printed sources
See Appendix B, page 309.
Publication history

The second book of five-part madrigals, printed by Gardano in 1584, was the first of Pallavicino's madrigal volumes to be published after his arrival in Mantua. As it stands in the original edition it is the longest of his five-part publications, for if one counts the various parts of Cinque compagni as individual works, it contains all of twenty-seven madrigals. The volume was reprinted by Raverii in 1606 and again by Gardano in 1607. Raverii's edition is similar in content to that of the original, but Gardano's reprint of 1607 contains only the first sixteen madrigals and one other, Dolce mi son gl' affanni, which has no other source. Gardano also changed the order of the contents.

Although Book Two was not reprinted in its entirety until 1606, fourteen of its madrigals reappeared in 1590 in the German anthology Tertius gemmae musicalis liber. Eight of these madrigals were again reprinted in an anthology of Pallavicino madrigals brought out by the Antwerp publisher Pierre Phalèse in 1604. Some of the extant manuscript sources of madrigals from Book Two have been copied from one or other of these publications. Tregian's anthology GB-Lbm Egerton Ms 3665, for example, contains all the five-part works in Gemmae musicalis, while the six-part madrigal In dir che sete bella, with seconda parte I capei d'Aurora, appears in another of his collections: the Sambrook Manuscript, known today as US-NYp Drexel 4302. However, the recurrence of a group of madrigals in certain sources may indicate the existence of a lost anthology, or perhaps a link between the manuscripts themselves.\(^{14}\)

\(^{14}\)See Appendix C, manuscripts M, O, W.
Book Two contains a six-part madrigal, *Ninfe leggiadre*, which has a somewhat unusual history. It was first published in 1583 in the Ferrarese anthology *Il lauro verde* under the name of Giaches de Wert. The reason for this is by no means clear. Newcomb has suggested that since Wert was ill for the most part of 1582 he may have been unable to meet his commitments and was constrained to ask Pallavicino to submit a madrigal for him.\(^\text{15}\) This is possible, since a Ferrarese anthology in honour of Laura Peverara would be unthinkable without a contribution from Giaches de Wert. However, the work was published under Pallavicino's name a year later in his *Secondo libro de madrigali a cinque*. It next appeared in 1591 in an amplified edition of *Il lauro verde*, again attributed to Wert.\(^\text{16}\) It reappeared in 1605 in an anthology entitled *I nervi d'Orfeo*, as one of two madrigals by Wert; it made its last appearance in 1606 in Raverii's reprint of *Il secondo libro a cinque*. There can be no doubt that the madrigal is by Pallavicino, but the persistence of the double attribution is puzzling.

Book Two is dedicated to Pallavicino's new patron Guglielmo Gonzaga, Duke of Mantua and Monferrato. The dedication mentions Pallavicino's long-standing desire to find employment at the court of Mantua; it also praises the Duke's ability in the art of composition (his book of madrigals had been published anonymously the previous year). The first edition of Book Two complete with dedication has

\(^{15}\) Newcomb, "The Three Anthologies for Laura Peverara", pp. 338-9.

\(^{16}\) See Appendix B, 1591.
only recently been discovered.\textsuperscript{17}

\textbf{Texts}

The texts of Book Two, like those of Book One, are mostly love lyrics. They include Parabosco's O saette d'amor,\textsuperscript{18} Martelli's Non dispregiate, Tansillo's In dir che sete bella, with second part I capei de l'aurore, and Petrarch's Passa la nave mia, with second part Pioggia di lagrimar. Petrarch's sonnet was a popular madrigal text in the second half of the sixteenth century, but few settings of the other texts of Book Two have survived.

\textbf{Style}

Book Two was published after Pallavicino had been at the court of Mantua for at least one year. The importance of Mantua as a musical centre under the patronage of Guglielmo Gonzaga has already been discussed in the previous chapter; it is sufficient to say here that it was certainly a much more brilliant musical environment than that which Pallavicino had left behind at Cremona and Sabbioneta. However, a few words on the nearby court of Ferrara are necessary to provide an adequate background to the madrigals of Book Two.

When in 1580 Alfonso d'Este, Duke of Ferrara called the Mantua singer Laura Peverara to his court, he established the basis of his musica segreta: a group of virtuoso singers, for the most part women, who were employed at the court on a semi-professional basis. In his monumental study

\begin{itemize}
\item \textsuperscript{17}N. Bridgman, "Musique profane Italienne des 16\textsuperscript{e} et 17\textsuperscript{e} siècles dans les Bibliothèques françaises", Fontes Artis Musicæ, II (1955), pp. 40-41.
\item \textsuperscript{18}G. Parabosco, Lettere amorose e rime, Venice, 1573.
\end{itemize}
on music at the court of Ferrara in the 1580's, Anthony Newcomb has given us a very clear picture of the role played by this group in determining the development of the Italian madrigal in the 1580's. Briefly, his thesis is this: that in response to the establishment of the musica segreta at Ferrara in the early years of the decade, composers at Ferrara and nearby centres began to write in a new style, commonly known nowadays as 'luxuriant', which was specifically designed to display the virtuoso voices of the group. From its centre at Ferrara the style spread rapidly to other parts of Italy, and during the 1580's most of the important composers of the time produced works which were written for the group, or in imitation of its repertoire.

Two problems are apparent here. Did the luxuriant style originating at Ferrara in the early 1580's influence Pallavicino's musical style in Book Two? Did he write specifically for the concerto di donne of the Ferrarese court?

The first question is easy to answer. A number of madrigals in Book Two may be classed as being in the luxuriant style. That is to say (to use Newcomb's definition of 'luxuriant'), diminution appears in these madrigals not as an incidental figure in a single voice, but as a more or less identical feature of the thematic material in several voices. Brief diminution figures are quite common as word-

libro 2, p. 12.


20 A. Newcomb, The Madrigal at Ferrara, v. 1, p. 76.
painting devices in the madrigals of Book One, but in Book Two they have been considerably extended to form distinctive roulades of an expressive or descriptive nature on key words of the text. These roulades, clearly designed to display the voices of the virtuoso singers of the court, constitute Pallavicino's response to the emerging luxuriant style.

Newcomb states that the luxuriant style first appeared in the pastoral canzonetta-madrigal on the cliches of pastoral poetry: "vento", "augelli", "cantare", "foco", "saetta", and so on.21 Amongst notable examples of this kind of madrigal are Wert's Vaghi boschetti, from his seventh book of five-part madrigals published in 1581, and Marenzio's Mentre l'aura spiro, from Il lauro secco, published in 1582.22 Be this as it may, some of the earliest published luxuriant works are madrigals of a serious nature: Wert's highly expressive pieces Giunto alla tomba and Solo e pensoso, again from Book Seven. However, Pallavicino's luxuriant works in Book Two are neither highly expressive nor pastoral madrigals. Indeed, the only pastoral madrigal in Book Two is Ninfe leggadre, published in Il lauro verde under Wert's name,23 and this, surprisingly enough, makes no concessions to virtuoso voices. The luxuriant madrigals of Book Two are for the most part love lyrics of not too serious a nature;


23 Ed. MacClintock, Collected works, v. 14, p. 77. Unaccountably, MacClintock has omitted the sesto part of the madrigal, so that it appears to be a five-part setting.
diminution figures appear on emotional words, such as "ardo", "gioia", "leggiadria", and descriptive words such as "foco", "strale", "girar" and "pungente dardi".

In certain passages of diminution in Book Two Pallavicino's approach seems based on that of Giaches de Wert. Wert's diminution figures tend to appear in a single voice or in duet, outlined in parallel thirds or sixths; where three voices are involved he has them move together in a succession of parallel 6/3 chords. This technique preserves a certain clarity of texture. Three madrigals from Book Two have diminution figures of this kind. Most notable is the second of the following examples, the opening section of Dolce mia cara mano, in which two voices move together in mellifluous passages of thirds in a manner strongly reminiscent of that of Wert:

![Musical notation image]
Dolce mia cara mano
Con chi lo stra-<>
Dolce mia cara mano, dol
e mia ca-va ma-no
Con chi lo stra-
Dolce mia ca-ra ma-no
Con chi lo e-
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Ne la ferrettripicch, ne la ferrettripicch, ne la ferrettripicch ne ferme
Ne la ferrettripicch, ne la ferrettripicch ne ferme

Ex. 30: Musico Xe (III, 13)
In other madrigals, however, the diminution figures make their appearance in all voices, in imitative entries, and often with cumulative effect. Two examples are given below, but perhaps the most interesting is the final section of Deh, cara vita mia (page 49 of vol.II), for at the climax of the piece three of the voices move together in parallel 6/3 chords, again recalling Wert, and there is also a highly pungent clash between an F# and an F♯, a good example of the kind of irregular dissonance which was accepted in this style because of its very short duration: 24

Ex. 31: Garepe de l'Amone (2. pt. of In di che siete bella, II, 20)
A last point of interest regarding Pallavicino's use of diminution is his liking for luxuriant passages at the conclusion of a madrigal. None of Wert's luxuriant madrigals in Book Seven have this feature, but it is characteristic of Leò Bertani's contribution to *Il lauro secco*, *Movi il tuo plettro, Apollo*, published in 1582. Newcomb has pointed out that Bertani uses the luxuriant style only for the last line of a poem, for structural effect, to make the end climactic. As such, it is an expansion of the idea of improvised cadential ornamentation.²⁵ Pallavicino may have borrowed the idea from Bertani; *O saette d'amor*, *Misero te*, *Deh, cara vita mia* and the second part of *In dir che sete bella* all close with diminution passages.

Did Pallavicino write specifically for the virtuoso singers who took part in the *musica segreta* of the court of

Ferrara? We know that at least one of the madrigals of Book Two was written for the group: the six-voice setting of *Ninfe leggiadre*, published under Wert's name in *Il lauro verde* in 1583. It has already been mentioned that this madrigal is not in the luxuriant style, and indeed, in the light of the above analysis, the absence of decorative roulades on "gioisco" and "aura", key words of the final couplet of the text, is most striking. One must conclude that this work was written shortly after Pallavicino's arrival at Mantua, before he had had much contact with the new style. Another work in Book Two which may have been written in honour of Laura Peverara is the madrigal *Destossi fra'l mio gelo*. Again, there is no great use of diminution (it is restricted to an eight-quaver descriptive turn on "girar"; see page 39 of vol.II), but the text celebrates "dolce Aura", and its position as first madrigal in the book is suggestive.  

With regard to the other works, one can only say that the luxuriant madrigals of Book Two were probably written with the virtuoso singers of Ferrara - or at least their repertoire - in mind. After all, Pallavicino's superior at the court of Mantua had published a number of works in the luxuriant style in his volume of 1581 dedicated to the Prince of Mantua and his consort; Pallavicino was certainly familiar with these works, and their impact must surely have been one of the strongest influences.

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26 It is significant that this text was also set by Alessandro Milleville in his second book of five-part madrigals published in Ferrara by Baldini in 1584. This volume has been discussed in light of its connection with the Gonzagas of Bozzolo (see p. 6).
that Pallavicino was to meet in his new environment.

Diminution is however only one stylistic device of note to be found in the madrigals of Book Two. Others include trio writing, homophonic passages and a number of special expressive techniques.

Einstein and MacClintock have singled out for notice opening sections of high trio textures in the madrigals written for the concerto di donne of Ferrara. Newcomb says that the technique is of Roman origin; it was probably first heard at Ferrara in the music of Marenzio, and since it was ideally suited to the display of the voices of the singing ladies of the court, it rapidly became a feature of their repertoire. Wert's luxuriant madrigals of 1581 show considerable use of trio textures, and Lodovico Agostino (to choose but one of the Ferrarese composers) makes opening trio textures a vehicle for highly decorative passages of diminution in his third book of six-part madrigals of 1582. Two of Pallavicino's madrigals of Book Two open with trio passages: Dolce mia cara mano (discussed on page 76 above), and 0 saette d'amor (page 61 of vol. II). The latter madrigal is particularly interesting because it shows some use of trio textures in concertante contrast, a technique which is all-important in his succeeding publication, the third book of five-part madrigals of 1585. In


29 Newcomb, op. cit., p. 167. An example, the opening section of Quel canto, ohimé, is to be found on p. 510.
some other works trio passages can be found; they give lightness and variety to the texture, but they are rarely used in the concertante manner, and therefore have no structural significance.

The madrigals of Book Two, like those of Book One, do not make great use of homophony in the settings of the texts. In all but two works the texture is still predominantly imitative, with only brief passages of homophony for textural contrast. However, in Haimè quell'occhi and Mirami vita mia homophony plays a rather more important role. Both madrigals open with homophonic passages. These do not introduce works of a serious nature, as would be the case in Book One; rather, enlivened by syncopation, they set the tone for a light-hearted atmosphere:

Ex. 33: Mirami vita mia (II, 8)

30 Many preserve the characteristic imitative opening sections of book One; Come poss'io Madonna is striking for its very long exposition of two motives in simultaneous development.
Of greater significance, however, is signs of a tendency in some of these madrigals towards placing homophonic passages in concertante contrast: the repetition of a homophonic phrase at the same or a different tonal level with different voice combinations. The first of the above examples is typical, but there are others, such as the following from Donn'importuna:

Of greater significance, however, is signs of a tendency in some of these madrigals towards placing homophonic passages in concertante contrast: the repetition of a homophonic phrase at the same or a different tonal level with different voice combinations. The first of the above examples is typical, but there are others, such as the following from Donn'importuna:
Thus, the beginning of techniques which are all-important in Book Three can be discerned in some of the madrigals of Book Two.

Two other madrigals of Book Two anticipate trends in later works. These are *Deh, cara vita mia*, and *Donnaimportuna* (pages 49 and 53 of vol. II). Most notable in these madrigals is a variety of expressive devices which rarely, if ever, appears in Pallavicino's two succeeding madrigal volumes: the third book *a 5*, and the first book *a 6*. They take on importance in Book Four, however, so their presence in these madrigals of Book Two is of considerable interest.

In *Deh, cara vita mia* there is an early example of the expressive sounded suspension; it is the basis of the phrase "morir mi sento", and reappears on "sol per torni la vita":

![Ex. 26: Deh, cara vita mia (I, 12)](image-url)
There is also an example of expressive parallel 6/3 chords, to set the word "aspra":

**Example 37: Deh, cara vita mia (II, 12)**

In *Donn'importuna*, on the other hand, there are passages of chromaticism, both melodic and harmonic. The opening, where chromaticisms and unexpected accidentals underline the word "fella", is striking:

**Example 38: Donn'importuna (II, 17)**
Also striking is the sudden excursion into new 'tonalities' on the phrase "sol di piant'hor mi pasco",

while the following phrase contains perhaps the earliest examples in Pallavicino of the expressive false relation and dissonant passing minims (note also the harmonic diminished fourth):
Deh, cara vita mia and Donn'importuna are, then, true precursors of Pallavicino's later style. Deh, cara vita mia is an attractive madrigal; its expressive nature and highly florid final section make it one of the most up-to-date works of Book Two, and it shows clear signs of the impact on Pallavicino's style of his new surroundings at Mantua (the origins of the expressive devices discussed above will be examined in succeeding chapters). Donn'importuna is perhaps less successful. Pallavicino's experiments with chromaticism (inspired perhaps by those of Luzzaschi?) are not entirely convincing, and he may have felt so himself, for chromaticism of any kind does not appear again until much later in his repertoire.

The last madrigal in Book Two is a six-section work for five to seven voices with the title Cinque compagni. This is a comic piece of some length in the madrigal style. The text is so far removed from the usual that some comment is necessary. A key to the nature of the piece can be found in a treatise written by the Jewish commediante Leone de' Sommi, writer employed by the Accademia degli Invaghiti of Mantua, author of commedie, and director of theatrical productions at Mantua during the 1580's and early 1590's. De' Sommi's treatise, written towards the end of the 1560's or early 1570's, or perhaps some years later, in the 1580's, is the source of a great deal of information regarding sixteenth-century Italian theatre.

31 L. de' Sommi, Quattro dialoghi in materia di rappresentazione sceniche, ed. F. Marotti, Milano, 1968 (Archivio del Teatro Italiano, 1). The introduction contains an amply documented account of de' Sommi's life and works.
The part of the treatise which concerns us here is devoted to the nature of *intermedii*. De' Sommi recommends that they should have some connection with the story of the *commedia* to which they are related, or that they should be appropriate for the occasion. After giving examples of *intermedii* suitable for certain themes, he warns that they should never be so extravagant as to detract from the play itself. Certain "bizzarie" are, however, acceptable, such as a group of workmen who, appearing from different directions, produce instruments concealed inside their tools of trade and begin to play and sing. Similar subjects related to everyday life will not distract the mind or detract from the quality of the play. An *intermedio* of this kind, he says, was that produced at Mantua by Cardo Fortunato, in which four pilgrims asked alms of women of the audience with certain pleasing witticisms. In another, Cardo had appear four facchini who, after a brief exchange of vulgar phrases while dividing a sum amongst themselves, began to kick, slap and pummel each other to the rhythm of a *moresca*.

The description of these two *intermedii* bears a significant likeness to Pallavicino's two comic pieces in Books One and Two. The *Mascherata da Orbi* in Book One is a villanella sung by three blind beggars who ask alms of a group of women. The multi-partite madrigal *Cinque compagni* describes the fortunes of a group of cripples who catch a hare and fight for it amongst themselves; a peasant separates them by beating them about the head, and in the

32 De' Sommi, *Quattro dialoghi*, P. 70.
confusion escapes with the hare. If Pallavicino's comic pieces are not precisely the *intermedii* cited by de' Sommi, they are certainly in the tradition of those described.

According to MacClintock, the *intermedio* composed of "a madrigal sung by a group of singers, with perhaps some action to illustrate the words", was already *déméché* at the court of Mantua by the 1570's. She proposes that it had largely been surpassed by a new and more brilliant tradition of *intermedio* involving diverse elements of music and scenery: concerti, balli and carri trionfali. From the evidence of contemporary sources her judgement appears to be correct. However, Pallavicino's *Cinque compagni* is a most interesting example—perhaps one of the very few remaining for posterity—of the older kind of *intermedio*, composed of a madrigal sung and acted by the performers. It also implies that *intermedii* of this kind were still being produced at the court of Mantua during the early 1580's; it is therefore of considerable importance in determining the date of Leone de' Sommi's treatise.

The last madrigal in the 1607 edition of Book Two, *Dolce mi son gl'affanni*, is a light work in a largely homophonic style. It has the end repeat section characteristic of the villanella form, and indeed it is somewhat similar in nature to Pallavicino's two settings of villanella texts in Book One, *Tre ciechi siamo* and *Io son bella e delicata*. However, it also shows very clearly the concertante

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trio and tutti sections which characterise the madrigals of Book Three and some subsequent publications, so it was written at a later date than the madrigals of Book Two.

Madrigals from Book Two edited in Volume II include Destossì fra'l mio gele, Dolce mia cara mano, 0 saette d'amor, Deh, cara vita mia, and Donn'importuna.
## CHAPTER III

### THE MIDDLE PERIOD

- **Il terzo libro de madrigali a cinque voci** (1585)

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**Printed sources**

See Appendix B, page 309.
Publication history

Pallavicino's third book of five-part madrigals was published in 1585 by the Venetian printers Vincenzi and Aradino. It was dedicated to Alfonso Gonzaga, a minor member of the Ducal family of Mantua, and a local patron of music, "... come à mio singolare Signore, e come à quello che sempre mi ha favorito in udir voluntieri i miei componimenti musicali ...". Book Three seems to have had only moderate success, for it was not reprinted until 1606, when Alessandro Raverii brought out new editions of Pallavicino's first three books of five-part madrigals. The following year, 1607, the firm of Angelo Gardano et fratelli published a third edition of Book Three. The contents of Raverii's edition of 1606 are the same as those of the original, although they are arranged in a different order. Gardano's edition also changes the order of the contents; moreover, it omits the madrigal Non ha si belle perle and prints a setting of Bembo's sonnet Quand'io penso al martire in its...

1 Alfonso Gonzaga was a descendant of Giovannmaria Cautio, who was given the name of Gonzaga by the fourth Marchese, Francesco the Second, in gratitude for services rendered. Alfonso's father Sigismondo, who is mentioned in the preface to Book Three, was a noted mercenary who gained honours in the service of the King of Spain and the Santissima Lega. His mother was a cousin of Alfonso d'Este, Duke of Ferrara. See Campana, Arbori, pp. 75-8, for the history and family tree of this branch of the Gonzagas.

place. This madrigal, which has no other source, was probably given to Gardano for publication in an anthology.

Texts

Pallavicino's Book Three was apparently one of the less popular of Pallavicino's five-part madrigal books, since it was not reprinted during his lifetime, and there is only one known manuscript source for some of the contents. A contributing factor may have been the poor quality of the texts. For the most part, they are trivial pastoral verses which offer few opportunities for profound expression. It is difficult to see why Pallavicino should have chosen them if they are not the work of some amateur poet or poets amongst the noblemen of the court whose patronage he was anxious to gain. Three texts superior to the others are Laura soave, by Cassola, Tasso's Amatemi ben mio, and Donna, s'io resto vivo, by Parabosco; predictably, the settings of these poems are amongst the best madrigals of the

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3 The anthology compiled by Francis Tregian now known as GB-Lbm, Egerton Ms 3665.

4 Such as Annibale Ippoliti, who in 1587 sent to Vincenzo Gonzaga two madrigaletti and a sonnet, the latter set to music by Pallavicino. See Appendix E, p. 355, for a transcription of the letter and the madrigaletti. The sonnet has not been identified amongst Pallavicino's compositions. Ippoliti is listed amongst the poets at the court of Mantua, for the most part members of the Accademia degli Invaghiti, by Eugenio Cagnani in his preface to the Raccolte d'alcune rime di scrittori mantovani, Mantua, 1612. This collection contains one of Ippoliti's verses.

5 Amatemi ben mio was printed in an edition of Tasso's Rime published by the ducal press at Mantua in 1585, the same year as Pallavicino's Book Three.
Style

The lack of success of Book Three may have also been due to the emergence of a new musical style. These madrigals are more homophonic than any of those of Pallavicino's previous books; a few are so homophonic as to seem lacking at times in musical incident. Such criticism may particularly be levelled at Quel di ch'io persi, Amor, s'avviene, fiacc'io amore and Non ha si belle perle; all have extensively repeated homophonic passages which add little to the musical or literary effect. Non ha si belle perle may have been omitted from Gardano's reprint of 1607 for this reason. The best of the book are those in which the homophonic texture is relieved by brief passages of imitation or word-painting. Runs or turns on such words as "dardi", "riso", or "giro", changes to triple time for such words as "scherzano" or "del tranquillo fiume", the occasional use of expressive dissonance or chromatic change, all add interest without disrupting the general flow of the music. Deh, mia vezzosa Filide and Dammi la mano, with second part Canta al mormorio, are full of this kind of imagery, and are good examples of the general style of the better madrigals in this book (see pages 76 and 68 of vol.II).

The change of style in these madrigals, the preponderance of a homophonic texture, can certainly be attributed to the influence of Pallavicino's new surroundings at Mantua. The simplest explanation would be that he had been influenced by the homophonic style of Giaches de Wert, which is particularly evident in Wert's Settimo libro de madrigali a cinque voci, published in 1581. This may be so to a certain extent. But Wert used homophony for highly expressive or dramatic effect; these madrigals, with the
possible exception of Laura soave, are neither expressive nor dramatic. The general approach is light. Brief diatonic phrases, the repetition of short sections, and the prevalence of syncopation and dance rhythms lend these madrigals much of the spirit of canzonette.

If some of the madrigals of Book Three are not amongst Pallavicino's finest, nonetheless the collection is as a whole important for the introduction of certain new elements into his musical style. Two in particular are of great significance for his artistic development. The first of these concerns his new approach to five-part writing.

While in Book Two only two madrigals open with passages a₃, almost all the madrigals of Book Three open with trio sections. It has been stated in Chapter Two that by the early 1580's opening trios for high voices were a characteristic feature of madrigals written for the concerto di donne of Ferrara. In most of the compositions written for that group, however, the opening trio is a vehicle for passages of diminution designed to display the voices of the virtuoso soprani of the court. Pallavicino's opening trios in Book Three are not of this nature. Rather, they take the form of brief passages of canzonettag-like writing (largely homophonic, with syncopated rhythms outlining brief phrases), inserted into the conventional five-part texture of the madrigal:

Ex. 1: G.F. Testore, Amor forza è (De 2° libro de canzonette a 3,5,5,7,5)
Trio sections are by no means confined to the opening measures of these madrigals. Basic to their style is the pervasive use of trio textures of high and low voices contrasted with each other in the concertante manner, or with tutti passages, to give variety of texture and vocal colour. This is particularly evident in the context of the repetition of a short phrase:
Ex. 4: Del, mia vergine Felicita (III, 8)

Ex. 5: Canzona al mormorio (2. pt of Dammi la mano, III, 7)
Although one can occasionally find similar passages of concertante contrast in earlier madrigals by Wert and Marenzio (see, for example, Wert's Vaghi boschetti in the Settimo libro a cinque of 1581, on the phrase "cantando se ne gian", or the second part of Marenzio's Come inanti de l'alba, the Primo libro a sei of 1581), they are rare in comparison with those of the madrigals of Pallavicino's Book Three. Nor are they common in the madrigals of the two anthologies for Laura Peverara which are available in modern edition. Apparently it was Pallavicino who developed the technique; it was to become an essential feature of the light madrigal at Mantua, but it is also basic to Pallavicino's style in most

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6 G. de Wert, Il settimo libro de madrigali a cinque, ed. MacClintock, Collected works, V. 7, p. 22.

7 L. Marenzio, Il primo libro de madrigali a sei voci, Venice, Gardano, 1581; edited by B. Meier, opera omnia, IV, American Institute of Musicology, 1978, p. 2 (Corpus mensurabilis musicae, 72).

8 Newcomb, The Madrigal at Ferrara, v. 2.
of his serious works which succeed the publication of Book Three.

The second feature of importance in Book Three is Pallavicino's concern with the audibility of the text. His somewhat pedantic insistence on homophonic writing is perhaps derived from this. He mirrors the rhythms of his text so carefully by those of the music that the result is something very close to parlando homophony, although the latter is a term usually associated with rather more expressive or dramatic music. Word-painting aside, his setting of the text is syllabic; moreover, in some madrigals Pallavicino is obviously concerned with giving the syllables something of their relative lengths. The following passages from Laura soave and Amatemi ben mio are remarkable for their declamatory rhythms; these two madrigals, almost entirely written in parlando homophony, foreshadow the dramatic declamatory madrigals of Books Six and Seven (see pages 87 and 82 of vol. II for a transcription of these works).
The breaking up of the five-part texture into trio and tutti combinations, together with the homophonic writing in these madrigals, has the overall effect of lightening the musical texture. Certain technical devices which have appeared in the earlier books therefore become more audible, and consequently more effective, in this book. The most important of these is what may conveniently be called the sounded or reiterated suspension, described in the previous chapter:
Ex. 10: Fulminava d'amor (III, 19)

Ex. 11: Quanto più cresce (2. pt. of Se alle rose, III, 17)

Ex. 12: Rosa pura e gentile (III, 4)
In his later madrigals Pallavicino was to make great use of this type of suspension for particularly expressive effect; in these madrigals they are merely a part, if an important one, of his harmonic language.

Chains of 6/3 chords, also important in Pallavicino's later style, appear occasionally. In one madrigal there is an example of expressive use, on the words "spietata e rigida":

Ex. 13: Dell'aria vergosa Tillide (III, 8)
For the most part, however, they are used in a 'neutral' manner, as in the following example from *Canta al mormorio*:

Ex. 14. *Canta al mormorio* (2nd part of *Dammì la mano*, III, 7)

Not the least important aspect of the madrigals of Book Three is the new feeling for tonality, evident in the diatonic melodies and harmonies, and the occasional sequential passage. Strongly diatonic passages in these madrigals often coincide with dance rhythms in fast triple time, as for example in the final section of *Deh, mia vezzosa Fillide*. (page 76 of vol. II). This suggests that there is a close connection between the diatonic nature of these madrigals and the lighter forms of music at Mantua. The connection is very well illustrated by a comparison of Gastoldi's balletto *Viva e sempre e scolpita*, entitled 'Canzonetta', with number 13 of this book, *Viva la donna mia* (page 91 of vol. II).

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9 Edited by Einstein, *The Italian madrigal*, v. 3, p. 242; first published in the *Balletti a cinque voci con le suoi versi per cantare, sonare et ballare*, Venice, Amadino, 1591.
The influence of the lighter forms of music, the canzonetta and the balletto, was of considerable importance in the formation of the musical style of the madrigals of Book Three. That the canzonetta and its sister form the villanella were something of a novelty at Mantua in this period one can deduce from Wert's dedication to his Canzonette villanelle a cinque voci, published in 1589. Wert dedicated this volume to Vincenzo Gonzaga's second wife Eleonora de' Medici; in his dedication Wert refers to the new Duchess as one who knows music and takes pleasure in it ("... quella, che della musica tiene intelligenza & ne prende diletto ..."), and asks her to accept these compositions which are not in his usual style ("... queste miei note, fuori de l'usato mio stile"). Carol MacClintock has proposed that Eleonora de' Medici may have brought to Mantua the taste for the lighter forms of vocal music, for

At the time of her marriage to Vincenzo (1584) the Medici court was amusing itself with exactly such canzonette, arie and villanelle. Bottrigari's lute-book contains many, among them one by Isabella de' Medici, Léonora's sister. This may be so, for Wert's was the first of many collections of canzonette to be produced at Mantua and dedicated to the Gonzagas during the late 1580's and the 1590's. Pallavicino's Book Three, a collection of madrigals in which the influence of the canzonetta is everywhere apparent, tends to confirm this theory, for it was published one year after Eleonora de' Medici's arrival at Mantua.

Pallavicino was the first of the Mantuan composers

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10 MacClintock, Giaches de Wert, p. 122.
to publish a collection of madrigals in the new, lighter style. He seems to have been more at home in the genre than Wert, who found it necessary to preface his collection of *Canzonette* (many of which are really canzonetta-madrigals) with the remark that they are not in his usual style. Moreover, he may have done much to make it popular. Very little by other composers active at Mantua in this period is as yet available in modern editions, but a transcription of Gastoldi's setting of *Amor, ecco si parte*, from his *Secondo libro de madrigali a cinque* (1589), is revealing (see vol. II, page 321). The opening chords on 'Amor' are in all probability a reference to Pallavicino's setting of the same text (number 9 in Book Three), as is the change to triple time through black notation (a musical pun) on "oscurar questi lidi". More significant, however, is the similarity of musical language: the division of voices into upper and lower trios, the repetition of short sections (sometimes on a different harmonic level, and usually with the addition of a voice), the use of parallel 6/3 chords, the brief descriptive turn on "leggiadria", and above all, the pervasive use of sections of homophonic writing.

Book Three closes with a pastoral dialogue for two four-part choirs, *Ond'aviene ch'io t'amo*. This piece, which was probably performed as an intermedio, is interesting in that it is entirely characteristic of the general style of Book Three; at the same time the style has been adapted most satisfactorily for stage performance. The lengthy passages of homophony necessary for the presentation of the text are given interest by harmonic change, and the repetition of short phrases of the text allows antiphonal exchange between the two choirs at the conclusion of the work. The model for *Ond'aviene* would appear to be Wert's setting of *Tirsi morir volea*, published four years before Pallavicino's
dialogue in his *Settimo libro de madrigali a cinque*, 1581. Carol MacClintock has said of this work that "In Wert's excellent dialogues the music is always subservient to the texts; here it is almost exaggeratedly so, with practically no imitative writing until the final measures". The same words could very well be applied to Pallavicino's piece. The reason is that these dialogues would have been performed with instrumental substitution or doubling of the voice parts, and unless they were predominantly homophonic in texture the audibility of the words would be lost. The following extract from a letter from Muzio Manfredi to Giaches de Wert, dated 1591, discussing the music for the performance at Mantua of his favola pastorale *Le nozze di Semiramide con Memnone*, testifies to this:

> Although the *Ballo d'Himeneo* must have a good volume of voices and instruments, it is desirable that the words should be intelligible. This is particularly necessary in the madrigal in praise of the Goddess, even if it can have some brief passages of imitation to liven it up since it must be without instrumental accompaniment ...

The last madrigal in the 1607 edition of Book Three is a setting of Bembo's sonnet *Quand'io penso al martire*.


This madrigal, which has no other source, is similar in style to the madrigals of Book One. Of particular significance in dating the work are the opening section, which presents two motives in simultaneous development, the minimal word-painting, the lengthy repetition of the final section, and a tendency towards unification of form by the use of recurring motivic cells on the first, seventh and eleventh lines of the text. This work, then, was probably written before Pallavicino came to Mantua.

Madrigals from Book Three edited in volume II include Dammi la mano, with second part Canta al mormorio, Deh, mia vezzosa Fillide, Laura soave, Amatemi ben mio, Amor s'avvien giammai, and Viva la donna mia.
Il quarto libro de madrigali a cinque voci (1588)

Contents
1  (131) Mentre che qui d'intorno
2  (132) Si, mi dicesti
3  (133) Non mirar, non mirare
4  (134) Non mi ferir più, Amore
5  (135) Tutt'eri foco, Amore
6  (136) Ben è ragion ch'io t'ami
7  (137) Arte mi siano i crini
8  (138) Con che soavità
9  (139) Filli, cara et amata
10 (140) Dunque Aminta (risposta)
11 (141) Hor lieto il pesce
12 (142) Se voi sete il mio core
13 (143) La tua cara Amarilli
14 (144) Rispose egli (part 2)
15 (145) Hor che à la bella Clori
16 (146) Giunto che m'hebb'Amor
17 (147) Occhi, un tempo mia vita
16 (148) Arsì, piansi e cantai
19 (149) Perfida, pur potesti
20 (150) Passa la nave tua
21 (151) Nebbia non lenta mai (part 2)

Printed sources
See Appendix B, page 311.
Publication history

The fourth book of five-part madrigals was printed in 1588 by the firm of Angelo Gardano, following Pallavicino's only book of six-part madrigals which had come out the previous year. Pallavicino dedicated Book Four to his new employer Vincenzo Gonzaga, who had been crowned Duke of Mantua and Monferrato on the death of his father Guglielmo in 1587. It was amongst the most successful of his madrigal books, for it was reprinted twice during his lifetime by Gardano (the first reprint was on the occasion of Pallavicino's appointment as maestro di cappella at the Mantuan court in 1596; the second was in 1600), and once after his death (1607). Phalèse included the entire volume in an anthology of Pallavicino madrigals published in Antwerp in 1604, and individual works appear in a great many anthologies and manuscript collections, in most cases arranged for lute or viols.

Book Four contains one madrigal by Alfonso Preti, an aristocratic dilettante who edited a collection of madrigals by Mantuan composers which was published in the same year.

13 L'Amorosa caccia de diversi eccellentissimi musici mantovani nativi a cinque voci ..., Venice, Gardano, 1588. The contents include madrigals by C. Acelli, G. M. Bacchino, I. Baccusi, I. Borelli, P. Cantino, C. Ceruti, E. Ceruti, A. Coma, S. Cressoni, O. Grassi, P. Marni, P. Massari, G. Moro, S. Nascimbeni, A. Nuvoleni, G. B. Orto, N. Parma, A. Preti, F. Ramesini, G. B. Recalchi, F. Rovigo, A. Striggio, R. Trofeg, and C. Zucca. This anthology appears to have been compiled in imitation of the Ferrarese anthologies in honour of Laura Peverara, Il lauro secco of 1582 and Il lauro verde of 1583. The contents are for the most part in the 'luxuriant' style characteristic of the music written for the Concerto di donne of the Ferrarese court.
Texts

The variety of mood in these madrigals is immediately apparent from a glance at the texts. Four madrigals by Guarini and two by Celiano (the pseudonym used by Don Angelo Grillo for some of his secular works) are of the newly fashionable 'pathetic' type. The other texts, which include verses by Alberti and Parma, are pastoral or lyric pieces seemingly chosen for the abundant opportunities for word-painting which they offer. Some of them are, to borrow a phrase from Denis Arnold, 'spiced with a fashionable tinge of melancholy', thus combining the two trends: the pastoral and pathetic. All are vastly superior, as poetry and as musical texts, to the majority of texts of Book Three.

14 This theory has been advanced by E. Durante and A. Martellotti in Cronistoria del Concerto delle dame principissime di Margherita Gonzaga d'Este, Florence, 1979, p. 227. A forthcoming study by the authors will be devoted to the subject. Without having fully investigated the theory, I have accepted its validity. Marenzio is known to have set verses by Grillo amongst his last madrigals (see A. Einstein, "Abbot Angelo Grillo's letters as a source for music history", in Essays on Music, New York, 1956, p. 153). These are generally considered to have been lost, but if Celiano was Grillo's pseudonym they would be the six madrigals with texts by 'Livio Celiano' in Marenzio's Ottavo libro de madrigali a cinque, Venice, 1598. Significantly, James Chater has noted in his study of Marenzian poetic sources that the one text in this volume which can definitely be attributed to Grillo was also published in a contemporary source under the name of Celiano. See J. Chater, "Fonti poetiche per i madrigali di Luca Marenzio", Rivista italiana di musicologia, XIII (1978), pp. 60-103.

15 Filli cara et amata, by Alberto Parma, and Non mirar, non mirare, by Filippo Alberti, were both published in Cesare Caporali's anthology Le piacevoli rime, Venice, 1584. Pallavicino must have had access to a copy of this work, for he set several of the contents. See pp. 303; 306.
Style

The popularity of Book Four in the sixteenth century can easily be understood, for these madrigals are amongst the best that Pallavicino ever wrote. If they appear less interesting to the scholar than the later works of Pallavicino, lacking the tortured expression and stylistic extremities of those madrigals, they have in compensation an expressive range and confidence of style often abandoned in the last three five-part publications.

Stylistically, the madrigals of Book Four employ all the innovations of Book Three. Homophonic passages and concertante trio textures are now an integral part of the musical language. Of overriding importance in Book Four, however, is Pallavicino's concern with the expressive possibilities of the texts: the pictorial and emotional imagery. In this Book Four develops certain techniques whose beginnings are discernable in some of the madrigals of Books One and Two.

Diminution, for example, is one of the important features of Book Four. Whereas in Book Three such words as "dardi" or "ardendo" are generally set to simple runs of not more than four quavers,

Ex. 15: Del mio vedersi felice (III, 8)

Ex. 16: Domani fa mano (III, 6)

in Book Four descriptive or emotional imagery is set to passages of florid writing in the luxuriant style:
Ex. 17: Ante mi siano i erini (IV, 4)
Ex. 48: Non muoier, non morire (IV, 3)

Ex. 49: Non muoier, non morire (IV, 3)
Ex. 20: "Si, mi dicioti" (IV, 2)

Ex. 21: "Si, mi dicioti" (IV, 2)
Like the luxuriant passages of Book Two, diminution figures generally appear in these madrigals in a single voice or in duet. For the most part they are not very much longer or more florid than those of Book Two; however, the setting of Guarini's *Tutt'eri foco, Amore* is almost entirely composed of passages of fioritura which are unique in their length and complexity (see vol. II, page 102).

The coloratura passages of Book Four have been singled out by Imogen Horsley in her study on diminution. She comments that they are concentrated in the bass and soprano parts (this is by no means so);\(^ {16} \) moreover, she seems not to have noticed similar passages in the madrigals of Book Two. Nonetheless her article provides a useful background to the kind of diminution employed in these madrigals.

\(^ {16} \) I. Horsley, "The Diminutions in Composition and Theory of Composition", *Acta Musicologica*, XXXV (1963), pp. 124-54. This error was perpetrated by Einstein, with reference to *Tutt'eri foco, Amore*; see *The Italian madrigal*, v. 2, p. 833.
Another important feature of Book Four is the use of expressive devices to underlay the emotional imagery of the texts. Some of these devices appeared for the first time in the madrigals 0 dolce vita mia and Io amai sempre, of Book One, and Deh, cara vita mia and Donn'importuna of Book Two; they reappear, in similar emotional contexts, in some of the madrigals of Book Four. They include the sounded suspension,
the diminished interval (harmonic),

Expressive chromatic change,

Ex. 27: Non mi ferir più, Amore (IV, 4)
and the use of dissonant passing minims (note also the sounded suspension and the parallel 6/3 chords in this example):

New to Book Four is the use of an unusually wide leap in the melodic line to underlay a particularly emotional word, perhaps the earliest example in Pallavicino's repertoire:

Ex. 28: Nonche alla bella Cheri (IV, 75)
All these devices are fundamental to the highly expressive style of Pallavicino's last years. The beginnings of this style are clearly apparent in many of the madrigals of Book Four. For the most part it is confined to short sections, to underline emotional words or phrases, but the setting of Celiano's Perfida, pur potesti is written entirely in this style; technically and emotionally this madrigal foreshadows those of Book Six (see vol. II, page 134). Of particular interest is the combination of slow-moving phrases with chains of suspensions and passing notes to form a continuous web of sound. Note too the augmented second at bar 16, which points up the phrase "aspra mia ferita", and the sounded suspensions and false relations of bars 40, 41, 43, 45 and 46 on "non hebbe pietà del mio dolore". The expressive use of low registers, perhaps derived from Wert's Giunto alla tomba, (published in the seventh book of five-part madrigals in 1581), is most effective, particularly at the second entry of the soprano, whose contrasting high register has a poignant effect.
Pallavicino's new concern with the expression of the text is almost certainly due to the influence of his superior at the court, Giaches de Wert. Sometimes it can be felt directly, as in the madrigal *Hor lieto il pesce*. This piece, with its descriptive turns and roulades, is full of the musical impressionism characteristic of Wert's pastoral madrigal *Vezzosi augelli*, which appears to have been composed three or four years earlier: 17

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17 Published in Wert's *Ottavo libro de madrigali a cinque voci*, Venice, Gardano, 1586. Edited by MacClintock, *Collected works*, v. 8, p. 11. There is also a striking similarity of imagery between *Hor lieto il pesce* and Wert's setting of *Vale che de' lamenti miei* (in Book Nine, published in the same year as Pallavicino's Book Four), on the phrase "Fere silvestre, vagh'augelli e pesce". See MacClintock, *Collected works*, v. 9, p. 9.
In other madrigals, for example in the fine setting of Guarini's *Con che soavità*, it is evident that Pallavicino has learnt the expressive and dramatic possibilities of *parlando* homophony from Wert:
Another technique apparently learnt from Wert is the use of sudden contrasts of rhythm and texture to achieve expressive effect. The following passage from Arsi, pianisi e cantai, in which each word is set separately, with imagery and texture appropriate to the nature of the word, has a precedent in Wert's well-known madrigal Giunto alla tomba, from his seventh book of five-part madrigals published in 1581: 18

18 G. de Wert, Il settimo libro de madrigali a cinque, ed. MacClintock, Collected Works, v. 7, p. 38. To facilitate the comparison I have recopied Wert's madrigal in the original note values in the following example.
Ex. 32: Ansi, pianci e cantai (IV, 10)
Ex. 33: J. de W., Fugando alla Tomba (VII, 9, 1584)
In short, the origin of most of the expressive elements in these madrigals can be traced to precedents in the works of Giaches de Wert.

I should mention, however, one other composer who may have had some importance for Pallavicino: Francesco Rovigo, one-time organist of the Mantuan court. Rovigo's first book of five-part madrigals, published in 1581, contains one work, Dolorosi martir, which apparently foreshadows the style of Pallavicino's Perfida, pur potesti. Although Rovigo is nowhere as unconventional as Pallavicino in his treatment of dissonance, the chains of suspensions and dissonant passing minims formed by the slow-moving melodic phrases, together with the parlando style of the homophonic passages, underline effectively the sentiments of the text in a manner very similar to that of Pallavicino. Evidently Rovigo continued to develop this style, for his contribution to L'Amorosa caccia, the collection of madrigals by Mantuan composers brought out in 1588, is a setting of the 'pathetic' text Misera, che farò in similar style. Again, while the treatment of dissonance is conventional enough, the realism of the setting, with its parlando declamation in low registers on "Misera, che farò", its long drawn out dissonant phrases on such words as "fiera stella, empia sorte", and the impassioned outcry, with octave leaps in three of the voices on "Porgi, Diana, aita", is thoroughly up-to-date (see vol. II, page 333).

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20 See p. 112.
By 1588 the expressive or pathetic madrigal was well established as a fashionable form at the court of Mantua, with a variety of composers besides Wert contributing to the genre. Even Gastoldi, best known then as now for his canzonette and ballette, added to the repertoire: *Acerbo mio dolore*, a madrigal from his *Primo libro de madrigali a cinque* of 1588 is a worthy example of the style (see vol. II, page 326).

Not all the madrigals of Book Four are serious in tone, and not all of them rely for their effect on word-painting of the type described above. Three works, *Filli cara et amata*, with *risposta Dunque Aminta*, *La tua cara Amarilli*, with second part *Rispose egli*, and *Giunto che m'ebbe'Amor* are cheerful madrigals of the pastoral kind not far removed in spirit from the madrigals of Book Three. They are, however, far more interesting than the majority of those madrigals, since, they have, along with all the other madrigals of Book Four, a greater variety of musical texture and compositional techniques. In *La tua cara Amarilli* (page 116 of vol. II), for example, one finds concertante use of trio sections (homophonic or otherwise), simultaneous working of motives, strict imitation, free imitation (in which the rhythmic rather than the melodic shape of the page is preserved), inversion and augmentation of imitative motives, declamatory homophony, paired voices moving in thirds over long-held notes in a lower voice, and so on. The structure of the works of Book Four is more tightly knit than that of the previous book; the bass part of a declamatory phrase may provide the next imitative point,
or motives may be reworked to different words: Hor lieto il pesce has a kind of da capo form:
Moreover, homophonic phrases are now used for narrative or dramatic purposes, or to provide brief contrasts of texture; in only one madrigal can be found the laborious and seemingly unnecessary repetition of homophonic sections so characteristic of some of the music of Book Three:

Ex. 37: Si mi dicioti (IV, 2)
Finally, Pallavicino has learnt the art of exploiting the possibilities of large sections of music. The section to be repeated is often marked off by a declamatory homophonic phrase opening with a held chord which is easily recognisable on repetition:

\[\text{Ex 38: In t'eri faco, Amore (IV, 5)}\]

Occasionally the repeated section is identical with the first statement; generally, however, some new element is added: in \textit{Non mi ferir}, \textit{Amore} an interval of a diminished
seventh at the cadence gives pungency, while in Tutt'eri foco (vol. II, page 102) the parts are interchanged, so that the madrigal ends with a florid duet in the two highest voices, and a sounded suspension gives extra strength to the cadence. The repeat section of Occhi un tempo combines the two motives previously presented singly. In La tua cara Amarilli (vol. II, page 117) and Arte mi siano i crini (vol. II, page 110) the repeat reworks in all five voices the material previously given in three; and in the risposta of Filli, cara et amata the last phrase is repeated in long note values, a written-out ritenuto, with a sounded suspension in the highest part for added effect.

These final repeat sections, which give the madrigals a distinctive ABB structure, are perhaps the most fascinating aspect of Book Four. A clue to their derivation can be found in the madrigal Tutt'eri foco Amore, where the presence of written-out ornamentation indicates that Pallavicino was emulating the Ferrarese practice of notating in the score embellishments to be applied to the vocal line. This implies that these madrigals were to be embellished in performance as a general rule. If one accepts this, then the significance of the lengthy repeat sections becomes clear: the repeat of the B section allows the singer to vary his embellishments, or to make them more elaborate. This might seem a tenuous theory, if it were not that a testimony to the practice exists in Luzzaschi's Madrigali... a uno, due, e tre soprani, published in 1601, but assigned by Newcomb to the years 1582-1594. 21 Almost every madrigal

21 A. Newcomb, Review of: Luzzasco Luzzaschi, Madrigali per cantare e sonare a uno, due e tre soprani (1601).
of this volume has an ABB form, in which the repeat of the B section has a variation of the vocal line, in most cases tending towards greater elaboration of embellishment. A comparison of the last madrigal in the book, Occhi del pianto mio, with Pallavicino's Tutt'eri foco, Amore is most revealing: not only on account of the lengthy repeat section, in which highly elaborate ornamentation of the vocal line is carefully written in, but also for the choice of words embellished: emotional or descriptive words such as "rio", "fiamma" and "ardo".

Did the ornamented ABB form originate with Pallavicino or Luzzaschi? Or did it come from further afield? The ABB form in itself is not new to Pallavicino, for a number of the madrigals of Book Two have repetitions of the final sections. It is interesting to note, however, that these madrigals are not those which have concluding passages of diminution; indeed, they are not at all in the luxuriant style. The link between the ABB form and the ornamented ABB form can be found in the one madrigal of Book Three which has passages of diminution comparable to those of Book Two: Amor, s'avvieng giamaai (page 96 of vol. II). This work has the climactic luxuriant writing of some of the madrigals of Book Two; it also has the end repeat section, with elaborated passages of diminution, of Book Four. Thus the evolution of the form can be very well traced and dated within the madrigals of Pallavicino.

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L. Luzzaschi, Madrigali per cantare e sonare, ed. Cavicchi, p. 72.
Pallavicino's Books Three and Four contain the earliest published examples of the ornamented ABB form, for Luzzaschi's works were not published until 1601. However, this cannot be taken as being in any way conclusive regarding the origins of the form, for Luzzaschi's madrigals were composed, according to Newcomb, between 1582 and 1594.\(^{23}\) A group of virtuoso women singers who specialised in ornamented singing had been active at Ferrara since 1582, while a similar group was not established at Mantua until some five years later. A description of the Ferrarese 'concerto di donne' in 1584 has been left by Alessandro Striggio in a letter to the Grand Duke of Tuscany; it is an excellent testimony to the nature of their performance practice, which involved the delivery of both improvised and notated embellishments:

... [The Duke] favoured me by allowing me to hear for two hours without break his concerto di donne, which is truly extraordinary. These ladies sing excellently; both when singing in their concerto [from memory] and when singing at sight from part books they are secure. The Duke favoured me continually by showing me written out all the pieces that they sing by memory, with all the diminutions [tirate e passaggi] that they do. ... at Mantua I shall be able with greater leisure to compose some pieces for the concerto of Your Highness in imitation of these Ferrarese pieces .... \(^{24}\)

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\(^{23}\) Newcomb, Review of Luzzaschi, Madrigali per cantare e sonare, ed. Cavicchi, p. 223.

Common sense indicates that a form derived from the practice of ornamentation would have developed at Ferrara, where the delivery of passages of improvised embellishment had been an intrinsic part of the performance of madrigals by the virtuoso singers of the court since at least 1584. It is well known that Alfonso d'Este impeded the publication of works written for his *concerto di donne*; the madrigals of Luzzaschi's collection ... *a uno, due e tre soprani*, a unique testimony to the repertoire of this group, were probably not published until after the death of the Duke for this reason. On the basis of a comparison with the ornamented ABB form madrigals in Pallavicino's Books Three and Four it is now possible to propose that the greater part of Luzzaschi's collection was written before 1585.

The madrigals of Pallavicino's Book Four require singers of considerable ability. For the first time, there are signs that Pallavicino was writing for a group of virtuosi technically on a par with the famous ensembles of Ferrara. At this point it could very well be proposed that he was actually writing for the Ferrara singers. Gaetan de Wert's Book Eight, for example, is known to have been written for them (the dedication makes this clear), and it precedes Pallavicino's volume by only two years. Moreover, Pallavicino must have spent some time at Ferrara, for he knew Luzzaschi's madrigals intimately. However, a volume written for the Ferrara singers would probably contain a hint of this in the dedication. None of Pallavicino's dedications indicate a connection with the Ferrarese court;
besides, at least one of his madrigal books now in the Biblioteca Estense was acquired long after his death, as a record of purchases from Gardano shows (I have appended the dates of the first edition of each publication):

<table>
<thead>
<tr>
<th>Madrigali Monteverde</th>
<th>1° [1587]</th>
<th>2° [1590]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3° [1592]</td>
<td>4° [1603]</td>
</tr>
<tr>
<td></td>
<td>5° [1605]</td>
<td>6° [1614]</td>
</tr>
<tr>
<td></td>
<td>7° [1619]</td>
<td>col basso</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Madrigali Zoiolo</th>
<th>1° [1620]</th>
<th>à 5 col basso</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scherzi</td>
<td>[1607]</td>
<td>del detto à 3</td>
</tr>
<tr>
<td>Dialoghi musicali di diversi</td>
<td>7</td>
<td>8.10.12 [1690]</td>
</tr>
<tr>
<td>Madrigali Pomponio Nena</td>
<td>1° [1582]</td>
<td>4° [1609]</td>
</tr>
<tr>
<td></td>
<td>5° [1603]</td>
<td>6° [1607]</td>
</tr>
<tr>
<td></td>
<td>7° [1608]</td>
<td>à 5 col basso</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Madrigali Giovaneli</th>
<th>1° [1586]</th>
<th>2° [1593]</th>
</tr>
</thead>
<tbody>
<tr>
<td>3° [1599] à 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arie del Giulio Cacini Romano</td>
<td>[1601?]</td>
<td>3</td>
</tr>
<tr>
<td>Arie di Sigismondo d'India à 2</td>
<td>[1615]</td>
<td>2</td>
</tr>
<tr>
<td>Arie del ditto à 1.2 stampa del Milano</td>
<td>[1609]</td>
<td>3</td>
</tr>
<tr>
<td>Arie di Francesco Rasi</td>
<td>1° [?]</td>
<td>2° [1608?] libro</td>
</tr>
<tr>
<td>Madrigali Gagliano 5° [1617] à 5</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Madrigali Sigismondo d'India 1° [1606] à 5</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Intenarite voi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tutti legatti in summa</td>
<td>54</td>
<td>18</td>
</tr>
</tbody>
</table>

Gardano

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25 Modena, Archivio di Stato, Busta 4. The various inventories of music belonging to Duke Alfonso in the Archivio di Stato, Modena (published and discussed by Newcomb, in The Madrigal at Ferrara, pp. 213-250), record only Book Three, in the 1585 edition. Newcomb notes that "A reasonably complete set of madrigal books by Pallavicino is one of the most striking lacks in the collection,... and in the modern Biblioteca Estense" (op. cit., p. 238).
Fig. 4: List of music purchased from Gardano, after 1620. Archivio di Stato, Modena.
It seems more probable, then, that Pallavicino's Book Four was written for the singers of his own court at Mantua. Certainly, the dedication tends to confirm this, for it is addressed to Vincenzo Gonzaga and it reads "fi madrigali"
... sono novamente nati, et nati in casa sua; tal che si vede, che ogni altro ne sarebbe stato illegitimo possessorre".

The extended ranges and particularly high voice combinations of many of the madrigals of Book Four imply that Pallavicino was writing for virtuoso women singers. Were there such singers at Mantua before the publication of Book Four? That there were virtuoso women singers during Vincenzo's reign is known, for the seventeenth-century writer Vincenzo Giustiniani has left an account of them which indicates that in the practice of embellishment, as well as in technical skill, they were considered on a par with the women singers of Ferrara:

... The ladies of Mantua and Ferrara were highly competent, and vied with each other not only in regard to the timbre and training of their voices, but also in the design of exquisite passages delivered at opportune points ...  

The group was certainly established by 1589, for a dispatch written by the Medici ambassador in Ferrara, Horatio della Rena, dated 14 April 1589, describes a concert that the group gave at Ferrara:

... For entertainment there were rich banquets and hours of exquisite music-making ... I will tell you

that with the Duke of Mantua came four ladies from Vicenza who sing very well and play the cornetto and other instruments. The Duke of Ferrara gave them a chain of 100 scudi and 100 scudi in cash to divide among themselves; the Duchess his wife gave to each one another chain of 50 scudi ...

Two of the "ladies from Vicenza" mentioned in della Rena's dispatch are the Pellizzari sisters Lucia and Isabetta, whose names are recorded on a Mantuan payroll belonging to the years of Vincenzo's reign. Their names are not to be found on the payroll which belongs to the years 1588-1589, but they must have been at Mantua when it was drawn up, for their brother Antonio Pellizzari, also a virtuoso singer, is recorded as receiving money and provisions for seven persons. The identity of the other two women is unknown, but another woman singer employed at the court of Mantua during this time was Madama Europa di Rossi, the sister of Salamone di Rossi, who is


28 MASG, Bust. 395, Affari di Famiglia de Principi... D.XII.n°5. Levate dalla Filza 1587 al 1600, f. 8v: cantori. See Appendix E, p. 366. This payroll has the date 1591 on the cover, but it cannot belong to that year, for f. 3 lists the Duke's family, which includes his children Francesco, Ferdinando, Vincenzo, Margherita and Eleonora. The youngest of these, Eleonora, was born on 23 September 1598, so the payroll must have been drawn up after that date. Ms Susan Parisi, who is currently working on the singers employed at the court of Mantua during Vincenzo's reign, has suggested to the writer that it may be dated circa 1603-4.

29 See Appendix E, p. 364. See also p. 20, note 39, for the date of this payroll.

30 Newcomb (The Madrigal at Ferrara, v.1, p.99) says that
listed amongst the "extraordinarii" of the 1587-89 payroll. Thus, there is good reason to believe that an ensemble of virtuoso singers which included female voices had already been established at Mantua before the publication of Pallavicino's Book Four. Book Four may safely be said to be representative of its earliest repertoire.

The last madrigal in Book Four is a setting of Tasso's sonnet Passa la nave tua, with second part Nebbia non lenta mai. This text is a paraphrase of Petrarch's sonnet Passa la nave mia, with second part Piojja di lagrimar, which was set by Pallavicino in his first book of five-part madrigals in 1581. Pallavicino's setting of Tasso's text in Book Four is conservative in comparison with the other contents of the book; it is somewhat similar in style to Quand'io penso al martire, published in the 1607 edition of Book Three, and

these two women were the other women singers on the 1591 (recte 1603) payroll: Lucrezia Urbana and Catterina romana. This cannot be so, for Catterina romana (Caterinuccia Martinelli, the young singer who trained at Mantua under Monteverdi's guidance for the role of Arianna), did not come to Mantua until around 1603, at the age of fourteen (see Bertolotti, Musici alla corte dei Gonzaga, p. 82). This payroll must have been drawn up shortly after her arrival, for she receives "provisions only". Likewise, Lucrezia Urbana seems to have come to Mantua in 1603; a decree in the Libri mandati dated 8 June 1608 records that she had been in service at Mantua for approximately five years (given in A. Ademollo, La bell'Adriana ed altre virtuose del suo tempo, Città di Castello, 1888, pp. 28-29). Although Fenlon, Music and Patronage, pp. 192-3, corrects the date of the pseudo-1591 payroll, he unaccountably does not correct Newcomb's error regarding the identity of the two women. See p. 132, note 29.

31 See Appendix E, p. 364. Europa de Rossi is also listed amongst the court musicians in the 1592-93 payroll, together with Lucia and Isabetta Pellizzari; no other women singers appear on this list. See Appendix E, p. 365.
discussed on pages 107-108 above. It could be an early work, written before Pallavicino came to Mantua; on the other hand a convention of this particular period was to conclude a madrigal volume with a work which is in an academic, somewhat archaic style (see, for example, Monteverdi’s *Cantai un tempo*, which concludes his second book of five-part madrigals published in 1558).  

Thus, *Passa la nave tua*, notwithstanding its style, may be contemporary with the other madrigals of Book Four. The opening sections of both parts quote Wert’s setting of the Petrarch sonnet, published in his first book of five-part madrigals in 1583; this would seem to underline the deliberately archaic nature of Pallavicino’s setting.

Madrigals from Book Four edited in volume II include *Tutt’eri foco, Amore, Arte mi siano i crini, La tua cara Amarilli*, with second part *Rispose egli, Con che soavità, and Perfida, pur potesti.*

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Il quinto libro de madrigali a cinque voci (1590)

Contents

1 (161) Levò con la sua mano
2 (162) Hor che'l donar
3 (163) Mia Filli, s'egli è vero
4 (164) Filli, tu pur sei quella
5 (165) Tu pur ti parti o Filli
6 (166) O che dolce gioire
7 (167) Donna, se voi m'odiate
8 (168) T'amò, mia vita
9 (169) Dolcemente dormiva
10 (170) Se v'ho donato il core
11 (171) Dolce grave ed acuto
12 (172) A chi creder degg'io
13 (173) Donna, se quel Chimè
14 (174) Amorosette Ninfe
15 (175) Baci amorosi e cari
16 (176) S'io miro in te
17 (177) Va carolando intorno
18 (178) Amor, se pur degg'io
19 (179) Se per haver furato
20 (180) Onde ne vieni, Amore? (dialogo a 8)

Printed sources

See Appendix B, page 312.
The fifth book of five-part madrigals did not appear until 1593, five years after Pallavicino's previous publication. Like Book Four, it seems to have had considerable commercial success, for Vincenti, who published the first edition, reprinted the volume in 1597. Gardano brought out further reprints in 1600 and 1609, and Phalèse included all but the last madrigal (an eight-part dialogue) in his Pallavicino anthology of 1604. Many individual works appear in anthologies and manuscript collections, in some cases arranged for lute or viols, in others with English or Latin texts substituted for the original Italian.

Book Five is dedicated to Conte Giovanni Battista Guerrieri, presumably the same G. B. Guerrieri who organised at the Mantuan court the staging of Pino da Cagli's commedia Gli ingiusti sdegni (with concerti, balletti and intermedii) on the occasion of Vincenzo Gonzaga's marriage to Eleonora de' Medici in 1584. Pallavicino's dedication reveals nothing of the personality or familial status of this man, but it is possible that he was the son of Vincenzo's maestro da camera Tullio Guerrieri, and thus the brother of Felicità Guerrieri Gonzaga, Vincenzo Gonzaga's mistress in the early 1590's.

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34 The dedication of Book Five is dated 4 November 1592.
35 MacClintock, Giaches de Wert, pp. 174-5.
Eleven of the texts of Book Five have been identified. Six are by the Bolognese poet Cesare Rinaldi (1559-1636): Hor che'l donar, O che dolce gioire, Donna, se voi m'odiate, Dolce, grave et acuto, S'io miro in te, and Va carolando intorno. These verses are all to be found in Rinaldi's De madrigali ... prima, et seconda parte, published in 1588, so it seems that Pallavicino had access to a copy of this work. Rinaldi is considered one of the school of Marini (who was, incidentally, his great friend); his verses are witty, epigrammatic and rarely profound. Pallavicino seems to have found them eminently suitable as texts for a collection of not-too-serious madrigals.

Two other texts can be found in Caporali's anthology Le piacevoli rime: Baci amorosi e cari, by a certain Cavalier de' Rossi, and Gherardo Borgogni's Tu pur ti parti, o Filli. This latter is subtitled "nella partenza della Sig. Isabella Andreini, Comica Gelosa, intesa per Filli ...".

37 G. Fantuzzi, Notizie degli scrittori bolognesi, Bologna, 1781-94, pp. 187-9. Rinaldi is known to have had connections with Mantua, for he wrote verses in praise of the music of Alessandro Striggio and Paolo Marni. See Canal, "Della Musica in Mantova", pp. 726; 747.

38 Caporali, Le piacevoli rime, f. 4. Folio 3v has another poem by Borgogni dedicated to "... Sig. Isabella Andreini, Comica Gelosa, intesa per Filli, nella sua partenza da Milano": Dimmi Filli gradita. This is followed by a "Risposta della S. Isabella al S. Borgogni": Deh non t'incresca. Caporali's anthology also contains Guarini's verse Mentre vaga Angioletta (f. 5-5v; 107v), which is in praise of an unknown virtuoso singer. S. Reiner's study on the identity of Guarini's "Angioletta", "La vag'Angioletta (and others), Part one", in Analecta Musicologica, XIV (1974), Studien 9, pp. 26-88, gives 1598 as the date of the earliest known source of this verse. The 1589 edition of
Since Isabella Andreini was in Mantua with the Gelosi in 1585, 1589, and no doubt on numerous other occasions as well, it is reasonable to conclude that this text, and the two texts which precede it in Book Five, Filli, s'èvoli è vero and Filli, tu pur sei quella, were set in her honour.

Guarini is represented in Book Five by T'amo mia vita; Pallavicino's setting of this text is apparently the earliest of over twenty produced between 1593 and 1629.

Caporali's anthology preceedes it by nine years.

39 HASG, Busta 2957, Copielettere, 1587-99. 17 June 1588. Vincenzo Gonzaga to the Governatore of Milan. "Li Comediante Gelosi se ne vengono hora a cotesta Città con pensiere di puoterre con buona gratia dell Eccellenza Vostra trattenervisi alcuni giorni ...". Published in D'Ancona, "Il teatro mantovano", p. 491.

40 HASG, Busta 410, filza 43. 1588-91. D.XII.n°8, f. 37: "ducatoni 271. A di 18 [febbraio 1589] dati alle comedianti Gelosi per compita sodisfattonc eiselle scudi 200 di donativo, come per ogn'altra loro presentatione per tutto il presente ... l. 1666 - 13".

41 D'Ancona, op. cit., p. 490, gives a letter of 1 January 1586, in which the Comici Gelosi request permission to come to Mantua.

42 Isabella Canali was born in Padua in 1562 of well-educated parents of modest means. She married Francesco Andreini in 1578, and, joining the company of the Gelosi, became one of the most famous actresses in Italy. Beautiful and cultured, she was also a poet; her accomplishments are recorded in poems by Borgogni, Tasso, Chiarabrera and Marino. She published a 'favola pastorale', La Mirtilla, in 1588, and a volume of Rime in 1601. She died in Lyons, France, in 1604, on return from an engagement at the French court. See the article by L. Pannella in the Dizionario biografico degli Italiani, Rome (1960- ), v. 17, pp. 704-5. D'Ancona, op. cit., says that she was a virtuoso singer, but he appears to have confused her with Virginia Andreini, the actress and singer employed at Mantua in the role of "Arianna" after the
There are also two Tasso texts: A chi creder degg'io, one of the rime d'amore written for Lucrezia Bendidio, and the pastoral lyric Dolcemente dormiva la mia Clori.

Style

Book Five comes as something of a surprise to the scholar who has studied closely Pallavicino's earlier madrigal books. Although a considerable interval of time separates this book from the preceding publication, there are few, if any, new elements of style discernable in its madrigals. Moreover, the 'progressive' features of Book Four, the use of diminution and various other rhetorical devices with which Pallavicino underlines the sentiments of some of the texts of Book Four, rarely appear in the madrigals of Book Five. More surprising still, the use of trio textures, so characteristic of the musical language of Books Three and Four, is by no means common in Book Five. Each of these aspects of Book Five will be considered briefly before attempting a general description of the style of these works.

Perhaps the greatest difference between Book Four and Book Five lies in Pallavicino's approach to word-painting. Diminution is no longer characteristic; the lengthy passages of florid writing which point up important words of the text in many of the madrigals of Book Four are reduced in Book Five to occasional runs of four, six and (very rarely) eight quavers of a descriptive rather than expressive nature, in the manner of Book Three:

death of Caterina Martellini. He cites Canal, "Della musica in Mantova", as his source of information, but Canal does not mention Isabella, only Virginia.
Ex. 41: Amorosa lette Neiunse (V, 14)

Bianca il pie biondî e crin ver de la gomna

Ex. 42: Va carolando intorno (V, 17)

Va carolando intorno

Ex. 43: Va carolando intorno (V, 17)
Some of the texts are ideally suited to word-painting of this kind, being light lyric or pastoral pieces full of concrete imagery; on the other hand Pallavicino does set this kind of imagery to more extended roulades in other volumes, so we can assume that he is deliberately restricting it here.

Similarly, the expressive devices of Book Four, the rhetorical figures with which Pallavicino expresses key words of the text in some works, such as sounded suspensions, false relations, diminished or augmented intervals, unusual leaps in the melodic line, chains of parallel 6/3 chords and passages of slow-moving dissonance, all rarely appear in Book Five. When they do occur, they are often in a neutral or non-expressive context, as in Book Three. For example, the sounded suspension can be found in nine madrigals of Book Five, but in only two cases does it appear in an emotional context; in the others it is purely cadential and non-expressive:
In two madrigals the false relation is present in a non-expressive context; the others are 'expressive', in slow-moving passages of dissonance, but in comparison with Book Four these dissonances are very mild. Consider the following example:
Moreover, in Book Five passages of slow-moving dissonance are not placed in such a way as to form striking contrasts of rhythm and texture with preceding passages, as is sometimes characteristic of Book Four. Finally, although the 'pathetic' text Amor se pur degg'io abounds in emotional words and phrases ("morir senza pietà", "gran male", "ferir", "crudele", "dolor miei"), which would lend themselves well to expressive treatment of the kind found in Perfida, pur potesti in Book Four, the setting is, for Pallavicino, very bland (see page 162 in vol. II).

The texture of the madrigals of Book Five also differs radically from that of Book Four — indeed, that of Book Three as well. The use of high or low trio sections, contrasted with each other or with the full five-voiced texture in the concertante manner, is relatively rare in Book Five. Two madrigals, Va carolando intorno and Tu pur ti parti o Filli, open with trio sections, but the promise of these is not fulfilled and they quickly lapse into five-part writing. Only six of the nineteen five-part madrigals of Book Five have trio writing of any significance; the
others for the most part oscillate between four- and five-voice textures, and only the constant contrast of imitative and homophonic sections prevents the texture from becoming monotonous.

It is clear, then, that the madrigals of Book Five are very different, both technically and spiritually, from those of Book Four. The texts, which in themselves pose no particular problems of expression, are set in an unexceptional manner: passages of imitation alternate with homophony, concrete images call for descriptive runs, changes to triple time or syncopation, and the texture is on the whole distributed equally between four and five voices. In the absence of the 'expressive' techniques of Book Four, the madrigals have an easy, lyrical quality; a number of passages in which the melody is outlined by the two upper voices in parallel thirds contribute to this impression,
while the frequent use of sequential passages gives a strong sense of tonal direction:
The only madrigal which does not quite conform to the general pattern is the setting of Rinaldi's verse *S'io miro in te* (page 167 in vol. II). This little piece is practically a compendium of the techniques of Pallavicino's 'expressive' style of the late 1580's and early 1590's, since it contains diminution on key words of the text (bars 4-7; 11-13), false relations (bar 9), extended leaps in the melodic line (bar
2), expressive use of chains of parallel 6/3 chords (bars 18-19), expressive contrast of movement and texture (bars 14-20), sounded suspensions (bar 19), and concertante contrast of texture (bars 10-14). It differs from the expressive madrigals of Book Four, however, in that in the passages of diminution the voices move together in rapid declamation. Pallavicino is aiming at direct expression; the tremolando effect on the word "ridi" is decorative and virtuosic, but also dramatically convincing. In this small detail S'io miro in te points forward to the dramatic declamatory madrigals of Books Six and Seven.

Book Five, then, with the exception of S'io miro in te, is a somewhat conservative collection which shows little sign of the approach of a highly expressive musical style. In comparison with contemporary works by Giaches de Wert, that is the contents of his Decimo libro de madrigali a cinque, published in 1591, the conservative nature of Pallavicino's Book Five becomes even more apparent, particularly with regard to its texture. Even if one leaves aside the madrigals Tu canti e cant'anch'io, O qual gioia and Felicissima gioia, in which highly florid settings of the texts and concertante contrast of textures are fundamental to the musical style, the madrigals of Wert's Book Ten never lack that contrast of texture, the variety of combination of voices, which is so conspicuously lacking in many of the madrigals of Book Five. Monteverdi's Secondo libro de mad-

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43 Ed. by MacClintock, Collected Works, v. 10.
rigali a cinque, published in 1590, is much closer to Pallavicino's volume in spirit, and even in some points of style (such as his use of brief quaver runs of a descriptive nature, the pervasive use of melodies outlined in parallel thirds, and a greater feeling for tonality). But Monteverdi's madrigals too have a greater variety of texture than those of Pallavicino. Indeed, Denis Arnold has singled this out for comment; he has noted of Book Two that

Rarely do the voices enter one after another with their melodic points, except for special effect. Instead, Monteverdi brings them in to sing in pairs or threes, using the fifth voice to give a delicious unevenness and unexpectedness. The homophonic tutti nearly always comes as the first climax of a madrigal, and is used very sparingly thereafter. More usual are longish homophonic trio sections (such as we find at the beginning of Dolcemente dormiva or Intorno a due vermiglie ... 45

Perhaps the the key to the nature of Book Five can be found through a consideration of its conservative textures. A reason for adopting a uniform four- to five-voice texture in most of these works could be that Pallavicino was writing for amateur singers whose voices would be a little too exposed for comfort in reduced textures. That Pallavicino was writing for amateur singers would also explain his choice of means of word-painting (simple triadic or scalic quaver passages of brief duration as opposed to lengthy roulades),

44. Malipiero, Tutte le opere, v. II; Fondazione Claudio Monteverdi, Opera omnia, III.

45. Arnold, Monteverdi, p. 54.
and the non-dramatic, non-virtuosic approach to the expression of the text. It seems likely, then, that Book Five represents a selection from Pallavicino's current repertoire which he felt suitable for a particular kind of performer (it is possible that they were written specifically for the use of G. B. Guerrieri and his circle), while the inclusion of S'io mirò in te has perhaps something of the nature of a reminder that he was also capable of writing in the expressive style of the late 1580's and early 1590's popular with his contemporaries at Mantua.

Before leaving Book Five, one should note that three cases of 'borrowing' of musical material can be found amongst these madrigals. Because each example represents a particular approach to the use of borrowed material in the context of the madrigal, it is worth examining them singly.

Donna, se quel ohimè is an example of the citation principle. A quotation from another composer's work is inserted into the fabric of the madrigal in such a way that the reference is clearly understood by the singers and the audience. This presupposes that they will be familiar with the quoted work, and that the quotation itself will be similar enough to the original to be easily recognisable. Number thirteen in Book Five, Donna, se quel ohimè, is a particularly good example of this kind of musical borrowing, for the text has been written specifically for the purpose of allowing the quotation, and indeed it makes little sense unless the reference is understood:

46 Unfortunately there is not space to list all the quotations that the writer has discovered in Pallavicino's music, but she hopes to publish a study of the subject.
Donna, se quel ohimè tante vi piace,  
Mentre lieta cantate a tutte l'ore,  
liquide perle Amore v'insegnaro.  
Cangiate il mio martire  
In un dolce morire  
Che mille volte ohimè m'udrete dire.

"Liquide perle Amor" is the opening phrase of the first madrigal of Marenzio's *Primo libro de madrigali a cinque*, published in 1580; at this point in the text, and also at the word "ohimè", Pallavicino quotes the relevant parts of Marenzio's madrigal: 47

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Ex. 53. Dona, se quel olimè (O, 73)

Ex. 54. L. Merinjio, Liquide perele Amor (261° libre a 5, 1, 1584)
A second example of the use of borrowed material in Book Five represents the principle of the reworking or transformation of the borrowed material. The original idea is intended to be recognised, and its transformations, or the new context in which it is set, are probably intended to be seen in the light of 'improvement': that is, as a more ingenious use of the basic material. This kind of borrowing can be seen in the final section of *Dolcemente dormiva*,

Ex. 55. *L'ora*, se quel olim è (C, 18)

Ex. 56. *L. Manzio*, *Liquide pente Amor* (3rd libro a 5, 1580)
which is related to Monteverdi's setting of the same text, published in his second book of five-part madrigals in 1590,\(^48\) and that of Giovanni Gabrieli, published in the Dialoghi musicali de diversi eccellentissimi autori, also issued in 1590: \(^49\)

\[ \text{Graphical notation of music} \]


\(^{49}\) Dialoghi musicali de diversi eccellentissimi autori, a sette, otto, nove, dieci, undeci et dodici voci, novamente posti in luce, Venice, Gardano, 1590. Dolcemente dormiva has been edited by Arnold in the Collected works of Giovanni Gabrieli, American Institute of Musicology, 1974, v. 6, p. 138 (Corpus mensurabilis musicae, 12). Also edited by Stevens, London 1969 (Faber Baroque Choral Series).
10.

C. 58. S. Gabrieli, Dilemane dormiva (Dialoghi musicali, 16, 1590)
The model for Pallavicino’s setting appears to be that of Monteverdi. Monteverdi’s setting, in turn, is clearly based on that of Gabrieli, for he also makes use of Gabrieli’s idea of a series of triads in downwards motion on the phrase “All’hor io mi chinai così pian piano” (not illustrated here).

There are many such examples of borrowing to be found in the music of Pallavicino and his contemporaries. They are too numerous to be discussed here, but they indicate, amongst other things, that the musical environment of northern Italy was perhaps more close-knit than has hitherto been supposed (Monteverdi must have heard Gabrieli’s madrigal before it was published). They also indicate a certain spirit of rivalry, besides emulation, for it is their contemporaries that Pallavicino and Monteverdi quote most frequently, rather than older, well-established composers of repute.
The last work in Book Five is an eight-part dialogue for two choirs, Onde ne viene Amore. This work is almost entirely homophonic, with diminution restricted to two brief illustrative turns on the words "scies" and "riso."

It resembles closely the dialogue in Book Three in that antiphonal exchange between the two choirs tends to follow the question and answer structure of the text, brief passages of echo effect occur at the middle and the close of the work, and an extensive tutti occurs only in the concluding section.

Madrigals from Book Five edited in volume II include Filli, tu pur sei quella, Tu pur ti parti, o Filli, Donna, se voi m'odiaste, Dolcemente dormiva, Amor, se pur deMin'io, and S'io miro in te.
Pallavicino's sixth book of five-part madrigals was published in 1600: seven years after the appearance of his Book Five. One year later Pallavicino was dead, but his son Bernardino saw through the press two posthumous madrigal publications: the seventh and eighth books, published in 1604 and 1612 respectively. Common sense indicates that these two posthumous volumes cannot have been composed after the publication of Book Six; it would be absurd to suppose that Pallavicino took seven years to prepare one volume, and one year to produce two. Thus one must conclude that the sixth, seventh and eighth books of madrigals were the fruit of Pallavicino's last eight years in the service of the Gonzagas. Two problems are apparent here. Why did Pallavicino wait seven years before publishing Book Six? Can one come to any conclusion about the order of composition of his last three madrigal publications?

With regard to the first question, it is important to remember that Monteverdi published his third book in 1592 and his fourth in 1604. Various scholars have proposed that Monteverdi delayed the publication of his fourth book because he was undergoing a kind of artistic crisis which caused him to be unsure of the value of his work.¹ We know, however, that he was productive during these intervening years; indeed, we know that many of the madrigals published

¹Arnold, for example, in Monteverdi, Pp 61-62.
in Book Four, in 1604, were already known to Artusi in 1599. It may be that neither Pallavicino nor Monteverdi published for a number of years for the simple reason that it was discouraged by their employer Vincenzo Gonzaga. Alfonso d'Este forbade the publication of much of the music produced at his court in the 1590's, with a view to keeping it exclusive; Vincenzo Gonzaga (who is known to have admired and emulated Alfonso) may have forbidden, or at least impeded, publication of the music written for his virtuoso singers for the same reason. It is true that Giaches de Wert continued to publish during these years, for his eleventh book of five-part madrigals came out in 1591. But Wert was old and ailing, and Vincenzo Gonzaga was particularly fond of him (his usual form of address was "Musico mio caro"), so he might have been exempted from a temporary ban on publication.

The theory of a 'musica segreta' at Mantua in the latter half of the 1590's is, at first sight, an attractive one. But it is also possible that the delay in the publication of both Monteverdi's and Pallavicino's madrigal books was due to purely economic factors. Iain Fenlon has pointed out that the conditions imposed on composers by publishing houses towards the end of the sixteenth century were particularly severe: they were obliged to pay for the paper, printing and correction of the proofs, or undertake some other kind of financial backing for the edition.²

Even such a well-known composer as Philippe de Monte had

to deposit a sum of money in 1586 before his work could be printed, so it is quite likely that Pallavicino and Monteverdi had to agree to similar conditions. It may have taken them some time to get together the necessary funds, or to find a patron who was willing to meet the expense.

The question of chronology of the madrigals of Books Six, Seven and Eight is, unfortunately, far more difficult to resolve. It is important to keep in mind that Pallavicino's earlier publications do not necessarily represent a true chronological sequence; his first book of six-part madrigals, for example, precedes the fourth book by only a year, and yet there is, stylistically, a world of difference between them. One should also note that each publication has a definite character: Book Three, for example, is a collection of not-too-serious works, suitable for a group of amateur singers, and perhaps - since they were dedicated to a man who was a patron of music and a dilettante of the theatre - they may even have been written for a group of aristocratic amateurs. Book Four was written for virtuoso singers of the highest ability, and demonstrates a knowledge of the most up-to-date trends in the expressive techniques of the contemporary madrigal. Book Five is a 'classical' collection of lyric or pastoral pieces and like Book Three, it may be for aristocratic amateurs. Likewise Books Six and Seven each have their predominant characteristics. The publication of Book Eight was clearly an afterthought; it contains a few pieces of great interest, but some of the contents clearly belong to a much earlier period of composition, and five are eight-part 'occasional' pieces, obviously included to bring up the numbers.

Thus, Books Six, Seven and Eight will be considered separately, inasmuch as certain techniques seem to be
particularly characteristic of one or the other; but even though some features seem to be more progressive than others, perhaps indicating a later date of composition, one cannot propose a chronology for all of these works with any real confidence. The most problematic are the contents of Book Six and the "mannerist" madrigals of Book Seven.
Il sesto libro de madrigali a cinque voci (1601)

Contents
1  (181)  Come vivrò  Tasso
2  (182)  Deh, dolc'anima mia  Guarini
3  (183)  Anima del cor mio  Guarini
4  (184)  Amor, io parto  Guarini
5  (185)  A poco a poco io sento  Guarini
6  (186)  Amor, se non consenti  Guarini
7  (187)  Ah! come a un vago sol  Guarini
8  (188)  Ch'io non t'amì, cor mio  Guarini
9  (189)  Lunge da voi, ben mio  Tasso
10 (190)  Sol mirando vorrei (part 2)  Guarini
11 (191)  Io disleale? ah cruda  Guarini
12 (192)  Vivrò io mai  Guarini
13 (193)  Era l'anima mia  Guarini
14 (194)  Temprati i sdegni  Guarini
15 (195)  O come vannegiate, Donna  Guarini
16 (196)  Cor mio, deh non languire  Guarini
17 (197)  Ohimè, se tanto amate  Guarini
18 (198)  Cruda Amarilli  Guarini
19 (199)  Ma grideran per me (part 2)  Guarini
20 (200)  Crudelissima doglia  Guarini
21 (201)  Hoggi nacqui, ben mio  Guarini
22 (202)  Dolce spirto d'amore  Guarini

Printed sources
See Appendix B, page 312.
Publication history

Pallavicino's sixth book of five-part madrigals was published in 1600 by the Venetian firm of Angelo Gardano. Two reprints were made after Pallavicino's death in 1606: that of Gardano, which came out in 1611, and Pierre Phalèse's Antwerp edition of 1612.

Book Six contains some of Pallavicino's finest madrigals, so one might expect that they would have been widely distributed in contemporary anthologies. Surprisingly, only one anthology known today includes some of the contents: the Giardino novo bellissimo (Copenhagen, 1606), which contains Amor, io parto and A poco a poco io sento. However, there is good reason to believe that other madrigals found their way into anthologies now lost, for there is a variety of English manuscript sources for numbers one, thirteen, fifteen and sixteen, and a wide manuscript distribution in this period often indicates that the works concerned were circulating in anthologies. Francis Tregian copied all but two of the contents of Book Six into his anthology known as GB-Lbm Egerton Ms 3685, and the entire volume, scored by an unknown scribe, forms part of the manuscripts known today as F-Pn Rés. F. 763-767.

Pallavicino addressed the dedication of Book Six to Conte Alessandro Bevilacqua, the Veronese nobleman who had inherited the leadership of the Accademia Filarmonica of Verona on the death of his uncle Mario Bevilacqua in 1593.

3 The madrigals of Books Four and Five which are to be found in anthologies all have a number of contemporary manuscript sources.

4 The quintus partbook of the first edition still exists in the library of the Accademia today.
As leader of the Academy, Alessandro Bevilacqua was one of the most important and influential patrons of his time outside the princely courts. Thus, the dedication of Book Six was a fitting choice for what Pallavicino himself may have considered one of his finest madrigal collections. Prior to the publication of Book Six Bevilacqua must have commissioned works from Pallavicino or in some other way shown him favour, for in his dedication Pallavicino says that he is bound to Bevilacqua by many obligations. Pallavicino also speaks of providing his book with a "potentissimo diffensore", well able to protect Pallavicino's creation; it may not be reading too much into this if we interpret it as indicating the competitive nature of Pallavicino's relations with Monteverdi during the last decade of the century.

Texts

The texts of the madrigals of Book Six are dominated by Guarini, the Ferrarese poet whose verses were so popular amongst madrigalists of the turn of the century. Guarini, who was secretary to Alfonso d'Este, Duke of Ferrara, was often at Mantua during the last years of the sixteenth century; his connections with the court date from at least 1584, when preparations for staging his tragicalmedia Ili

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5 Bevilacqua was a composer himself; Paolo Masinelli's Primo libro de madrigali a quattro voci (Venice, Gardano, 1582), contains two of his madrigals: Donna, che saggia quanto bella (number 7), and Non può dolce mia vita (number 9).
Pastor fido were initiated by the hereditary prince Vincenzo Gonzaga. Pallavicino's sixth book of five-part madrigals was but one of many Guarini 'collections' to be compiled at Mantua during this time. Besides settings from the Pastor fido itself (Deh, dolc' anima mia and the bipartite setting of Cruda Amarilli), the volume contains twelve of his verses, for the most part highly expressive, epigrammatic pieces full of emotional imagery and witty conceits. The two Tasso verses, Come vivrò; and Lunge da voi, with second part Sol mirando vorrei, are also of this kind, as are the anonymous texts of the volume. Almost all the texts of Book Six were set by a great many composers besides Pallavicino (whose settings often appear to be amongst the first); only A poco a poco and Temprati i sogni e l'ire have not survived in other settings.

6 See Fenlon, Music and patronage, pp. 149 ff.

7 See, for example, G. C. Antonelli (maestro di cappella at St. Andrea, Mantua, in 1606), Madrigals for five voices in manuscript, I-Mc, S.B.20 /V.1/ (8 texts by Guarini); G. G. Gastoldi, Il quarto libro de madrigali a cinque voci, Venice, Amadino, 1602 (6); Concenti musicali, Venice, Amadino, 1604 (8); C. Monteverdi, Il terzo libro de madrigali a cinque voci, Venice, Amadino, 1592 (9); Il quarto libro de madrigali a cinque voci, Venice, Amadino, 1603 (10); Il quinto libro de madrigali a cinque voci, Venice, Amadino, 1605 (16); S. Rossi, Il primo libro de madrigali a cinque voci, Venice, Amadino, 1600 (13); A. Tarone, Il primo libro de madrigali a cinque voci, Venice, Amadino, repr. 1612 (9); Il secondo libro de madrigali a cinque voci, Venice, Amadino, 1612 (10); G. de Wert, L'Undecimo libro de madrigali a cinque voci, Venice, Gardano, 1595 (10).
Style

Book Six is so radically different in style from Book Five that, taken by themselves, it would be difficult to believe that the two books are the work of the same composer. The ordered, imitative polyphonic sections of Book Five have disappeared, as have the mellifluous duets in thirds, the pastoral texts, the light-hearted atmosphere and the balanced musical forms. Book Six is a collection of pieces which belong spiritually and technically with the mannerist madrigals of Pallavicino's contemporaries at the court of Mantua, Giaches de Wert and Claudio Monteverdi. The music of these composers and the cultural climate of Mantua in the 1590's have been so well analysed by modern scholars that it would be pointless to repeat their findings at length here. It is sufficient to say that in Book Six Pallavicino reveals himself as a follower of Wert's theories of expression, subscribing to the view that music should be at all times subservient to the expression of the text, and using the most up-to-date techniques in his efforts to achieve this expression.

In the expression of the text the audibility of the words is an important consideration. In Book Six Pallavicino follows Wert's lead in introducing into his madrigals large

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8 The most informative studies are Arnold, Monteverdi; "Monteverdi and his Teachers"; "Monteverdi: some Colleagues and Pupils"; "Seconda pratica"; Einstein, The Italian madrigal, v.2, pp. 511ff, 568ff, 602ff, 717ff, 850ff; Fenlon, Music and Patronage, Chapters Three and Four; MacClintock, Giaches de Wert; C. Palisca, "The Artusi-Monteverdi Controversy", in The Monteverdi companion, pp. 133-66; Schrade, Monteverdi.
stretches of homophony, in which the text is declaimed with little or no regard for harmonic or melodic interest, with its natural stresses and quantitative values carefully mirrored by those of the music. Pallavicino never developed this concept of choral recitative as far as Monteverdi, who in his well-known madrigal Sforava con le stelle notates at certain places only the pitch on which the words are to be chanted, in the manner of psalmody. But declamatory homophony is basic to the style of all the madrigals of Book Six; a handful are, in fact, based on this technique alone. Vivrò io mai is of interest in that the soprano, always the highest part, is set off from the other voices, so that the madrigal could be, and probably was, performed as an instrumentally accompanied solo, with improvised decoration of the solo part. The other two predominantly homophonic madrigals, Amor se non consenti, and Dolce spirto d'Amore, are rather academic, and since the highest parts have no great interest in themselves only the constant contrast of trio and tutti sections saves them from monotony.

The declamatory element in Book Six has, it will be remembered, a precedent in Laura soave and Amatemi ben mio of Book Three. Likewise, most of Pallavicino's expressive devices in Book Six can be traced back to Book Four. In Book Four they are for the most part confined to brief passages, to underline a particularly emotional word or phrase, which are generally in contrast to the mood of the work as a whole. In Book Six the mood is maintained without interruption, and expressive devices are used systematically to underline every nuance of the text. The most common of these are sounded suspensions, false relations, unusual leaps in the melodic line, chains of parallel 6/3 chords, unprepared dissonances, diminished or augmented intervals, and lengthy passages of what can be called for
convenience 'drawn-out dissonance'.

The first of these, the sounded suspension, occurs frequently in the context of a particularly emotional word or phrase:

Ex. 1: Del, dalle anime mie (IV, 2)

Ex. 2: O come nemaggiore (IV, 5)
Ex. 8: Ah! come a un vago sogno (VII, 7)

Ex. 14: Ma gridavan per me (2 pt. of Cieza Amarilli, VII, 49)

Ex. 5: Ma gridavan per me (2 pt. of Cieza Amarilli, VII, 19)
The false relation is also commonly used for expressive purposes; besides its use in a polyphonic setting (the first example below), Pallavicino is especially fond of using it in Book Six to give pungency to a homophonic declamatory setting:

Ex. 6: Alì, come a un vagarel (II, 7)

Ex. 7: CANDIDE AMARILLO (II, 18)
The simultaneous false relation, a logical extension of this device, creates an extraordinary dissonance in Pallavicino's lovely setting of Guarini's *Cruda Amarilli*:

![Musical notation](image)

Ex. 11: *Ma guardare non vene* (2. pt. of *Cruda Amarilli*, vi, 19)

Diminished intervals likewise underline particularly expressive words or phrases in Book Six; they may be harmonic (note the words illustrated: "morire", "lacrimo vol suon", "lasso", "m'uccide", "morro"),

![Musical notation](image)

Ex. 12: *Ma guardare non vene* (2. pt. of *Cruda Amarilli*, vi, 19)
Ex. 13: "Tu ne me fais plus de peur" (R., 9)

Ex. 14: Conde Amarelli (R., 18)
Ex. 15: Poco a poco (II, 6)

Ex. 16: O come me neggiate (II, 15)
or melodic ("al fin della mia vita", "doloroso"): 

Ex. 17: Candelesima dolgia (VII, 20)

Ex. 18: Cimè, we Xanto amale (VI, 17)
Sometimes both types occur together. The following passage, from *Ah, come a un vago sol*, is most effective; it is surprising that although Monteverdi borrowed the first part of the phrase, as far as "Amor", for the refrain in his setting of the same verse, he did not make use of Pallavicino's diminished fourth, preferring a much blander conclusion:

9 In *Il quinto libro de madrigali a cinque voci* (1605),
Wide leaps in the melodic line, so much a feature of the so-called 'mannerist' style of Wert and Monteverdi, are often used in Book Six to give emphasis to the declamatory setting of a phrase. The opening of Deh, dolc'anima mia borrows this, along with a great many other features, from Antonio Dicci's setting of the text, published in Luca Marenzio's Settimo libro a cinque (1595), but it is very common in other madrigals:

Ex. 21: Deh, dolc'anima mia (VII, 1)

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Ex. 22: A. Bacci, Deh! dolce anima mia (L. Marenzio, VII, 16, 1575)

Ex. 23: Chi la non t'ami, cor mio (E II, B)
Ex. 24: Dolce spirito d'Amore (IV, 22)

Ex. 25: Ch'io mi, se tanto amate (IV, 17)
Wide leaps in the melodic line also occur, for the usual expressive purposes, in a contrapuntal context. The first example is particularly characteristic in that the leap is outlined in parallel thirds (also a favourite procedure with Monteverdi); but the other examples illustrate some of the unusually awkward leaps to be found in Book Six: an ascending minor seventh, a descending major seventh, a major tenth and a minor ninth:

Ex. 26: 'Carmine, deh non languire' (II, 76)

Ex. 27: 'Lunge de'ni bel mio' (II, 9)
Ex. 28: Cor mio, del non l'ascolte (VI, 46)

Ex. 29: O come vi neghiate (VI, 15)
Chains of parallel 6/3 chords are common in the musical language of Book Six. For the most part, they are used by Pallavicino in a manner similar to that of Giaches de Wert: to outline a melodic phrase in declamatory homophony in an expressive context:
or for textural contrast, in a concertante setting, in rapid homophonic declamation:

Ex. 32: G. de Wert, *di ech'io mi caredo* (2nd pt. of *Solo e pensoso*, VII, 8, 1581)

Ex. 33: *O come caneggiale* (VII, 15)
More commonly, however, in these madrigals parallel 6/3 chords are used as a kind of harmonic decoration of a melodic phrase over pedal notes in the other part or parts; a technique which can create extremely harsh dissonances:
This technique, which may be considered one of the distinguishing characteristics of Pallavicino's style in Book Six, is rarely to be found in the madrigals of Giaches de Wert. Nonetheless, there are three examples in his repertoire: in Valle che de' lamenti miei, from Book Nine (1588), and in Ahi come soffrirò and Ah dolente partita, from Book Eleven (1595).^11 So, like so many other features of Pallavicino's music, it has a precedent in his older colleague's work:

Ex. 36: F. de Wert, Ah dolente partita (v. 11, 1595)

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^11 Ed. by MacClintock, Collected works, v. 9, p. 9; v. 12, pp. 16; 1.
It should be noted, however, that parallel 6/3 chords over a pedal note or enclosed by pedal notes are common in the third and fourth madrigal books of Carlo Gesualdo, which according to Glenn Watkins were for the most part composed during Gesualdo's stay at Ferrara in 1594-5. It is quite possible that Pallavicino may have recognised the possibilities of the device from its use in the madrigals of Gesualdo; that he knew Gesualdo's music, in any case, is certain, for the opening of his setting of Crudelissima doglia in Book Six is based on that of Gesualdo in his third book of 1594. It is surely no coincidence that Pallavicino's madrigal begins with this very device; where Gesualdo outlines his melody with voices moving in parallel thirds over pedal notes, Pallavicino uses parallel 6/3 chords over pedal notes, and arrives at an unprepared dissonant seventh at the peak of the phrase in exactly the same manner as that of Gesualdo:

![Ex. 17: Crudelissima doglia (IV, 20)](image)

12 G. Watkins, Gesualdo, The Man and His Music, Chapel Hill, 1973, p. 149. A letter from Gesualdo to Vincenzo Gonzaga, dated 23 February 1595, after his return to Ferrara, suggests that Gesualdo was waiting for an invitation to Mantua: "The bearer of this letter gives me the opportunity
Unprepared dissonances are a common expressive device in Book Six. Some result from the use of parallel 6/3 chords over a pedal, as in the example discussed immediately above. Others result from the simple substitution of the seventh for the octave (as in the following examples, where they point up the words "ahime" and "mor'io"):

of kissing Your Highness's hand as reminding you of my desire to serve you always; which office, if I performed it well some days ago giving news of my arrival in these parts, I have wished to repeat, because I suspect that the letters may have gone astray. I beg Your Highness to favour me with your orders, because wherever I may be I cannot receive greater pleasure ...". HASG, Busta 1260. Ferrara-Mantua, 23 February 1595. Carlo Gesualdo to Vincenzo Gonzaga. See Appendix E, p. 363. Gesualdo's setting of Crudellissima doglia has been edited by W. Weismann, in Gesualdo da Venosa, Sämtliche Madrigale für fünf Stimmen, Hamburg, 1957-62, III, p. 51.
Ex. 89: Tempore i degni e d'oro (III, 36)

Ex. 40: Era l'anima mia (VI, 13)
or they may be approached by leap, in the manner of appoggiaturas:

As far as I have been able to ascertain, there are no unprepared dissonances of this kind to be found in any of Pallavicino's madrigals published before those of Book Six. It could therefore be proposed that they are characteristic of the last of his works, and they might consequently be a useful factor in determining the sequence of composition of his last three madrigal publications.
Perhaps most characteristic of Pallavicino's mature style, however, is what can be called for convenience passages of 'drawn-out' dissonance. The setting of Perida, pur potesti published in Book Four in 1588 shows the first large-scale use of this technique, which is for the most part founded on a combination of dissonant passing notes with chains of suspensions. In Book Six Pallavicino manages to produce, through a logical extension of these devices, some passages of extraordinarily strong dissonance for expressive effect. Because they are so characteristic, it is worth noting the origin of the more severe of these dissonances. The following examples repay study:
A poco a poco.

1: A suspended note sounded against its note of resolution.

2 and 3: Orthodox but effective single and double suspensions.

4 and 5: Chains of suspensions orthodoxly prepared but gaining in effect from the close proximity of the parts (note the similarity to the opening of Monteverdi's *Ah dolente partita*, published in his fourth book of madrigals in
6: The clash of an accented passing note with the note adjacent.

A poco a poco

1: Quitting dissonant passing notes by leap.
2, 4 and 5: The clash of an accented passing note with the note adjacent.

3: The clash of a note sounded in one voice and suspended in another, at the same pitch.

6: A suspension resolving on to an anticipatory note which is in its turn dissonant.

Ex. 45: Anima del core mio (VII, 3)
Anima del cor mio

1. The clash of an accented passing note with the note adjacent.

2. A suspended note sounded against its note of resolution.

(Note also the unprepared seventh resulting from a chain of parallel 6/3 chords over a pedal at the second minim of bar 25).
Amor io parto

1. The clash of an accented passing note with the note adjacent.

2. A suspended note sounded against its note of resolution.

Lunge da voi

1 and 2: Orthodox 9-8 suspensions combined with sounded suspensions.
Lunge da voi

1, 2, 3 and 4: Single and double accented passing notes combined with the suspension principle.
(Note also a sounded suspension in bar 31 and an unprepared seventh in bar 32).

Crudelissima doglia

1-2: The clash of the resolution of the suspended note in the bass against accented passing notes gives parallel ninths.
"... what is certainly not derived from Wert is the harmonic astringency which permeates the contents of Pallavicino's Sixth Book. In this it is hard to find an exact equivalent in any contemporary madrigalist. Even Monteverdi himself is scarcely as concerned to wring out the last drops of emotion from dissonance ...".  

This is certainly true. The madrigals of Wert rely very little on this kind of dissonance for their effect; the distinguishing characteristics of his expressive style are a predominantly homophonic setting of the text in dramatic declamation, with particularly important words or phrases underlined by the use of large leaps in the melodic line, parallel 6/3 chords, diminished intervals, and sounded suspensions. The opening section of Datemi pace and the final section of Gui dove s'assise, both from Book Ten (1591), are two of the rare occasions where Wert makes use of something similar to Pallavicino's passages of drawn-out dissonance, but the dissonances are not particularly severe, and they are all regularly prepared. This is also true of the final passage of Ahi come soffrirò from his Book Eleven (1595), where a highly expressive atmosphere is created by accented passing notes and suspensions. Again, there are none of the asperities of the Pallavicino settings, and one looks in vain for unorthodox dissonances of the kind illustrated above. For precedents in print one must turn to Monteverdi's third book of madrigals, published in 1592. In the following passage


15 Ed. MacClintock, op. cit., v. 12, p. 16.
From *Stracciami pur il core* Monteverdi achieves a high level of dissonance from the use of chains of suspensions producing strong clashes between notes which are sounded in one voice and suspended in another.\(^{16}\)

The similarity of this passage with some of those previously quoted from Pallavicino madrigals is striking. Such techniques are rare in Monteverdi's madrigals published before 1603, but *Stracciami pur il core*, by reason of its extreme nature, may have influenced Pallavicino in the formation of his mature style.

Those who have read Claude Palisca's excellent analysis of the Artusi-Monteverdi controversy will remember that the dissonant effects in Monteverdi's madrigals which found criticism in Artusi include some of the techniques outlined above in the analysis of Pallavicino's expressive style: the use of the sounded suspension, for example, the "dissonant" interval of the diminished fourth, and the unprepared dissonance. 17 Other techniques in Monteverdi's madrigals criticised by Artusi are also present in Pallavicino, and although they appear far less frequently than the previously mentioned kinds, their 'progressive' nature, characteristic of the new approach to composition, gives them a certain importance. In the discussion of these techniques I have found it convenient to take examples from the madrigals of Book Seven as well as those of Book Six (they are more or less contemporary) to avoid repetition in the next chapter.

The first of these is (to quote Palisca) the "fortuitous clashes that occur when the parts are moving independently around some common focus", the kind of situation which may arise in improvised counterpoint, where all parts harmonise with a central part, but not necessarily with each other. 18 A useful term for this is 'non-accompanying' dissonance. Compare Artusi's example from Monteverdi with the following passages from Pallavicino:

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18 Palisca, op. cit., pp. 139-140.
The second is the kind of irregular dissonance which results from ornamental embellishment of the vocal line:
The third usage criticised by Artusi is that of following a sharpened note by a descending interval, and a flattened note by a rising one (Artusi does not cite any examples in Monteverdi, but there are so many that they might almost be termed a cliche of his style):
Ex. 58: C. Monteverdi, Anima del corruccio (II, 18, 1663)

Ma de Paspi-da sor-do

Ex. 59: C. M. Corelli (II, 18)

Mor-rei per

Ex. 60: Corsino, del mon-lanquine (II, 14)
It can be seen, then, that Pallavicino belongs with the *seconda prattica* composers not only in spirit (in the importance which he places on expression of the text), but also in practice: in his use of the very techniques which Artusi criticised in Monteverdi. In these madrigals he is as revolutionary as any of his contemporaries who are writing in the polyphonic style. Why, then, did Giulio Cesare omit Pallavicino's name from the list of composers who represent the *seconda prattica* in the introduction to Monteverdi's *Quinto libro de madrigali a cinque* in 1605? It cannot have been for musical reasons. It is ironic to think that Artusi had praised Pallavicino as being amongst those "Musici eccellenti" (in the company of Claudio Merulo, Costanzo Porta, Andrea Gabrieli, Palestrina, Gastoldi, Giovanelli and Nanino) whose compositions are the result of "valente pratico"; had he heard the madrigals of Book Six he might very well have criticised them along with those of Monteverdi.

Two madrigals of Book Six, *Hoggi nacqui ben mio* and *Ch'io non t'amo cor mio*, are quite different from the others and should be mentioned briefly. The former, a setting of a text by Guarini, is a very slight composition; predominantly homophonic, with the dance rhythms and repetition of short sections characteristic of the canzonetta-like compositions of Book Three, it also has the *concertante* trio and tutti sections of those madrigals. It was probably commissioned by someone at the court on the occasion of a birthday, and must have been included for that reason, for it has very little musical interest. *Ch'io non t'ami cor mio*, on the other hand, although sharing many features of *Hoggi nacqui ben mio*, is not without charm; the trio passages are more complicated, and the expressive elements, such as the octave leap in the quintus on "morte" (see ex. 23, page 185),
are not so severe as to disturb the natural flow of the music.

Although one can single out interesting or important technical features in the madrigals of Book Six, the highly complex nature of these works defies generalisations and precludes division into clear-cut 'types'. However, the madrigals from Book Six transcribed in volume two have been chosen to illustrate, as far as possible, important trends in the publication.

Amor, io parto (page 172) is one of the less dissonant madrigals; it is probably an earlier work, a transition between Perfida pur potesti of Book Four and the more extreme madrigals of Book Six.

Three madrigals represent Pallavicino's mature, highly dissonant style: Cruelissima doglia, the setting of Tasso's Lunge da voi, with second part Sol mirando vorrei, and the setting of Guarini's Cruda Amarilli, from the Pastor fido, with second part Ma grideran per me.

Cruelissima doglia (page 180) is one of the more extreme madrigals of Book Six; it has many features of interest, and perhaps reflects the influence of Gesualdo in its asperities and unorthodox passages.

Lunge da voi (page 185) is most notable for the unusual passages of dissonance on the words "un la克莱mvol suon" (note the complete diminished seventh chord at bar 24) and "una voce dolente", but the chromatic turn of phrase in the opening section at "Non ho vita ne core", unusual in Pallavicino, is also worthy of note. The second part of this madrigal, Sol mirando vorrei, is in the homophonic declamatory style characteristic of Pallavicino's seconda parte even in the composition of the madrigals of Book One, but there is a passage of diminution in dotted rhythms on "ardente", which calls to mind Monteverdi's setting of "O
imagine belle" in *Sfogava con le stelle* (the fourth book of madrigals, 1603), providing similar contrast of texture and movement with the surrounding homophonic passages.

*Crua Amarilli*, with second part *Ma grideran per me* (page 196), is (notwithstanding James Chater's unfavourable comparison with the setting by Marenzio), one of Pallavicino's finest madrigals. It combines almost all of the expressive devices of Pallavicino's mature style in a particularly felicitous manner. It is certainly one of his later works, for it is based, in parts, on the settings by Giaches de Wert (in his eleventh book of 1595) and Luca Marenzio (in his seventh book of five-part madrigals, also of 1595), and it also contains the 'progressive' techniques of the *seconda prattica* style (see pages 206-10 above). The opening section of drawn-out dissonance, announced by the unusual interval of a major seventh, is one of the loveliest passages in Pallavicino's repertoire; it was quoted by Sigismondo d'India in his setting of 1606. There is not room here to point out all the features of interest in this madrigal, but many of the more striking ones have been given in the above analysis.

The setting of Guarini's *Ohimè, se tanto amate* has been included in volume two for its expressive use of the declamatory style; the exaggerated rhythms of the predominan-

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tly homophonic setting combined with a pronounced instability of key centre are unusual even for Pallavicino.

Finally, O come vaneggiate, Donna and Temprati i'segni e l'ire represent those late works in Book Six which incorporate elements of the 'mannerist' style characteristic of certain madrigals of Book Seven. The reader may find it profitable to study these two madrigals after having read the following section of this chapter at pages 216-241.
Il settimo libro de madrigali a cinque voci (1604)

Contents

1 (231) Tu parti appena giunto Guarini
2 (232) Una farfalla Guarini
3 (233) Voi nemico crudele Guarini
4 (234) Io mi sento morir Guarini
5 (235) Non veder fuor de l'onde Guarini
6 (236) O come vanegiate, Donna Guarini
7 (237) Ahi disperata vita Guarini
8 (238) O che soave bacio Guarini
9 (239) Come cantar poss'io Guarini
10 (240) O dolorosa sorte Quirini
11 (241) Romperan questi miei preghi Guarini
12 (242) Dimmi per gratie Amore Guarini
13 (243) Ardor felice e caro Guarini
14 (244) Non son in queste rive Tasso
15 (245) Aventurose stille Tasso
16 (246) Voi mi chiedete il core Tasso
17 (247) Parlo, misero, o taccio? Guarini
18 (248) Anime pellegrine Guarini
19 (249) Se ben al vincer nacqui Guarini
20 (250) Felice chi vi mira Guarini
21 (251) Stillando perle Parabosco

Printed sources

See Appendix B, page 313.

Publication history

The seventh book of five-part madrigals was published by the Venetian firm of Ricciardo Amadino in 1604, three years after the death of the composer. It seems to have had
considerable commercial success, for it was reprinted by Amadino in 1606 (after an interval of only two years), and again in 1611, while the Antwerp publisher Pierre Phalèse brought out another edition in 1613. On the other hand, none of the contents appear in contemporary anthologies, and the only manuscript sources extant are Tregian's collection GB-1bm Egerton Ms 3665, which contains all but two of the contents, and the manuscript F-Pn Rés 766, which contains the whole volume.

The dedication of Book Seven is signed by "D. Benedetto [sic] Pallavicino monaco Camaldolese", who was Pallavicino's son Bernardino. The similarity of name caused a great many scholars who did not take the trouble of reading the preface to believe that Pallavicino had retired to a monastery, a misaprehension which lasted until as late as 1952. The dedication, which is addressed to Vincenzo Gonzaga's eldest son Francesco Gonzaga, is among the more interesting of the twelve dedications left by Pallavicino and his son, for it tells us that Pallavicino spent twenty-two years in the service of the Gonzaga family ("d'anni ventidue a tutta la sua Sereniss. casa"), and thus it is possible to establish that Pallavicino's service with Vespasiano Gonzaga began in 1579 (the phrase "tutta la sua Sereniss. casa" is no doubt meant to include the Sabbioneta branch of the family). The dedication also mentions a "stinging and envious tongue", which may be interpreted as

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indicating that the Monteverdi-Pallavicino feud had not ceased with the death of Pallavicino.

**Texts**

Book Seven is another collection in which Guarini dominates as an author of the texts. The nine Guarini texts set by Pallavicino in this book were highly popular with the madrigalists of the turn of the century; Pallavicino's madrigals are amongst the earliest of the numerous settings extant today. Book Seven also includes two texts by Tasso, one by Parabosco, and one by Vincenzo Quirini. The anonymous texts *Ahi disperata vita*, *Ardor felice*, *Voi nemica crudele* and *Dimmi per gratia Amore* (the latter is probably by Rinaldi) were set by a number of composers; the remaining anonymous texts have not survived in any other sources known to the present writer.

**Style**

The madrigals of Book Seven are not easily classified or dated because they are not unified in style, as are most of those of the preceding publications. So it is convenient to describe separately the particular types in this book, as far as it is possible to categorise them, and to attempt a chronology on the basis of their stylistic features. The two principal types will be described under the headings of the 'mannerist madrigal' and the 'late canzonetta-madrigal', while the handful of works which do not fit into either of these categories will be described separately.

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The 'mannerist madrigal'

Although Book Seven contains no purely homophonic madrigals similar to the somewhat academic works of Book Six, declamatory homophony is nonetheless an important element in a certain group of madrigals in Book Seven. These works are of a particular kind; common to all of them (a distinguishing feature) are passages of homophonic declamation in which the natural rhythms of the text are not merely scrupulously underlined but deliberately exaggerated. Thus, the stressed syllables of words are lengthened beyond their natural values, while the shorter syllables are passed over quickly:

\[ Ex. 61: \text{Felice chi si dice} \quad (\text{VII, 20}) \]

\[ Ex. 62: \text{O che soave bacio} \quad (\text{VII, 8}) \]
Ex. 63: Come cantav' azzurro (VII, 9)

Ex. 64: 'O mi sento morire (VIII, 4)

Ex. 65: Dimmi per grazia, Amore (VII, 12)
It can immediately be seen that this kind of rhythmic exaggeration tends to disrupt the natural flow of the music. In some madrigals of Book Seven Pallavicino deliberately heightens the disruptive effect by contrasting passages of rapid declamation, in very short note values,

with sections in a more relaxed tempo:

Ex. 66: Dimmi, per grazia, amore (VII, 12)

Ex. 67: Tu pant, appena giunto (VIII, 1)
Such disruption causes an effect of extreme nervous discontinuity.

The unstable nature of these madrigals is further underlined by the contrasting of declamatory sections with imitative passages. It is true that in Book Five, Pallavicino's most 'classical' madrigal collection, the alternation of imitative and declamatory sections is an integral part of the musical language. But while in Book Five the imitative sections maintain the flow of the music, in Book Seven they form abrupt contrasts of texture and tempo with the preceding sections. The voices enter in close succession, often paired in thirds, in small note values and off the beat. The following examples are typical:

Ex. 68: Tu partì a pena giunto (VII, 1)
Ex. 69: Comperai questi miei pregii (VII, 44)

Ex. 70: Felice chi v'immia (VII, 20)
Once again, Pallavicino destroys the unity of musical texture for expressive effect.

The expressive devices of Book Six appear in these works, but they tend to be used sparingly; Pallavicino seems to have deliberately chosen them with a view to enhancing the unstable nature of the madrigal. He uses diminished or augmented intervals, both harmonic and melodic, with particularly telling effect,
Ex. 73: ¿Se mi sentir movir? (VII, 4)

Ex. 74: O dolorosa soñar. (VII, 10)
Ex. 75: O come rasseggiate (VII, 6)

Ex. 76: Paolo, mi cre, o fraticc? (VII, 17)
and the false relation is common:

Ex. 77: Dhi, disperda vita (VII, 7)

Ex. 78: O come vaneggiate (VII, 6)
Ex. 79: Rompeva quel tiepido freddo (VII, 11)

Ex. 80: Come cantar poesía (VII, 9)

Ex. 81: Come cantar poesía (VII, 9)
while the use of wide leaps in the melodic line takes on considerable importance:

Ex. 82: O dolens a morte (VII, 10)

Ex. 83: Tu partì, o tema grade (VII, 1)
These devices are often used together for particularly strong effect. In the following passages, for example, false relations are used together with wide leaps in the bass line to create striking effects of instability.
Ex. 85: Tu parti appena giunto (VIII, 2)

Ex. 86: Rosperean questi miei preghi (VIII, 11)

Ex. 87: Rosperean questi miei preghi (VIII, 11)
while in the next example three false relations in a highly erratic rhythmic setting combine to destroy any possible feeling of tonal centre:

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Passages of drawn-out dissonance, so characteristic of the madrigals of Book Six, are relatively rare in these works. Dissonant passages are not altogether uncommon, but they tend to be of brief duration, for the creation of a sustained mood would be contrary to the nature of these works as a whole. Two exceptions are the final section of Ahi, disperata vita, with its triple suspensions, and the opening of O dolorosa sorte, which is also based on the suspension principle, in this case combined with a rising chromatic motif (both passages are too long to be quoted here, but they can be found in vol. II, pages 254 and 260). More characteristic of dissonance in Book Seven are the following excerpts, which rely for effect on the combination of sounded suspensions, false relations, and the "dissonant" intervals of the diminished fourth or fifth:
Of the five madrigals in which chains of parallel 6/3 chords appear, only one is to be found over pedal notes in the manner characteristic of Book Six:

Ex. 92: Ali disperata vita (VII, 7)

The others are of the Wertian type, and one is in fact a quotation from a Wert madrigal: the setting of Voi nemico crudele, from the eleventh book of five-part madrigals, published in 1595:

Ex. 93: Voi nemico crudele (VII, 3)

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At this point it will be evident that the style of these madrigals might with justification be termed 'mannerist', for it is based on the distortion or exaggeration of standard techniques of expression. 25 As such, it is not al-

25 Often accepted as one of the distinguishing characteristics of mannerism in music. Glenn Watkins, for example, notes in the madrigals of Gesualdo "... a style which be-speaks a typical Mannerist preoccupation: the self-conscious adoption of numerous ingredients, variously exaggerated and frequently juxtaposed in such a way as to create a tension of seemingly irreconcilable elements". See G. Watkins, "Gesualdo as Mannerist: a Reconsideration", p. 64, with reference to his earlier article "Carlo Gesualdo and the delimitations of late Mannerist style", in Studi musicali, III (1974), pp. 55-74. Watkins's comment might equally well be applied to the madrigals of Pallavicino in discussion. The question of mannerism in music is, however, too large a topic to be discussed here. A bewildering diversity of opinions has been expressed by contemporary scholars in the Atti del congresso internazionale sul tema "Manierismo in arte e musica"
ways convincing, for there is at times an almost amateurish searching for effect, and the parts of the madrigal are sometimes so disjointed that the whole can hardly be said to hang together. The first madrigal in the book, Tu partì appena giunta (page 225 of vol II), is particularly unsatisfactory for this reason. The best of the group, however, might take their place beside the best of Book Six. Perhaps the most characteristic of the style (although not always the most successful) are the madrigals Tu partì appena giunta, Io mi sento morir, O che soave bacio, Romperan questi miei preghi, Felice chi vi mira, and Ahi disperata vita. Romperan questi miei preghi (page 229 of vol. II) is practically a compendium of all the devices of the style. Note the imitative entries of the opening phrase, the exaggerated rhythms of the homophonic setting of "Queste lagrime miei", the imitative entries, in quavers and off the beat, of "Della mia Donn' il core" (bars 7-11), culminating in false relations combined with exaggerated leaps in the bass and soprano parts (bars 9-10). Note too the next phrase, "Ben certo son ch'in Vano", which is set to a chain of parallel 6/3 chords, and the florid setting of "face" (bars 16-17), which provides contrast of texture with the homophonic setting of the previous phrase, and ends in an unexpectedly abrupt cadence at "spento". The second half of the work is almost entirely set in homophony, with rapid passages of declamation (see bars 24-28); characteristically, the climax is pointed up by large leaps in the melodic lines combined with false relations in a jerky rhythmic setting. The origins of this style, inasmuch as it concerns Pallavicino, is on the other
This work (page 234 of vol. II), shows a clear connection with the madrigals of Book Four in its declamatory homophonic sections, concertante treatment of trio sections (by no means an important element in the 'mannerist' madrigals of Book Seven), its florid setting of a key word of the text, and the use of a bass line in long note-values supporting sequential movement in the other parts. All these factors indicate that it must have been composed not long after the madrigals of Book Four: that is, during the last years of the 1580's. The elements connecting it with Book Seven, however, are a tendency to exaggerate the natural rhythms of the text (see bar 30, "con la vostra beltate"), rapid entries of paired voices in thirds, incorporating false relations ("ch'io non posso cantar"), an inclination for setting the word rather than the phrase which breaks up the natural flow of the music ("cruda", "canto"), and the sudden alteration of declaimed passages with passages in contrasting texture and tempo (bar 43, "mi commanda la lingua a gl'occhi il pianto").

Notwithstanding the stylistic elements which can be traced to precedents in earlier works, it is probable that the 'mannerist' madrigals of Book Seven reflect to some extent the influence of composers active at the neighbouring court of Ferrara in the early 1590's, in particular Gesualdo and Alfonso Fontanelli.\(^{26}\) Fontanelli, for example, is known

\(^{26}\) See Newcomb, The Madrigal at Ferrara, v. I, chapter VII: "The New Ferrarese Style of the 1590's" (pp. 113-153) for a discussion of the music of the Ferrarese composers (Gesualdo, Fontanelli and Luzzaschi) and the emergence of the seconda prattica at Ferrara in the early 1590's.
to have been in Mantua in 1592 and 1593, so it is no coincidence that his Primo libro a cinque, published in 1595, contains madrigals which have certain techniques in common with Pallavicino's 'mannerist' works. Of particular interest is his use of abrupt contrasts of texture and tempo, and (a technique which has no precedent in the earlier works of Pallavicino or Wert), "quick imitation at close rhythmic intervals". Consider the opening of Moro, e de la mia morte from Book One:

\[\begin{align*}
\text{C} & \quad \text{\textit{Moro, e de la mia morte, e de}} \\
\text{\textit{Moro, e de la mia morte.}} \\
\text{\textit{Moro, e de la mia morte.}} \\
\text{\textit{Moro, e de la mia morte.}}
\end{align*}\]

\[\begin{align*}
\text{\textit{Moro, e de la mia morte.}} \\
\text{\textit{Moro, e de la mia morte.}} \\
\text{\textit{Moro, e de la mia morte.}} \\
\text{\textit{Moro, e de la mia morte.}}
\end{align*}\]

27 MASP, Busta 2957. Copielettere, libro 401. 14 November 1592. Vincenzo Gonzaga to the Duke of Ferrara, with reference to Fontanelli, who was representing the Duke in Mantua.

28 Modena, Biblioteca Estense, C.G.1.7 (Ital. 699). 22 May 1593 (lettera 138). Alfonso Fontanelli to Ridolfo Arlotti, from Mantua. "[Thursday morning]... after lunch [a] comedia di S. Pedrolino, and fishing on the lake ... Yesterday we attended Mass at Santa Barbara - after lunch, another comedia, and then an excursion to the Palazzo del Te, the women in carriages and the men on horseback ... Today we go boating at Marmirolo to see a boar hunt: tomorrow without doubt some festivity. And God knows if we will leave here before Acension". See Appendix E, Document 14, p. 363.

29 Newcomb, The Madrigal at Ferrara, p. 149.
The exaggerated rhythmic setting of the text ("Moro, e de la mia morte"), with the imitative entry in short note values, off the beat, is very similar to a number of passages in the 'mannerist' madrigals of Pallavicino. One can also find in Fontanelli many examples of the rhythmically exaggerated homophonic declamatory sections which are so characteristic of those works:

Finally, a comparison of the following sections, in which imitative phrases outlined in thirds (or fourths) incorporate
awkward leaps and false relations in a jerky rhythmic setting, shows that both composers used very similar techniques to create an atmosphere of nervous instability and expressive force.

Ex. 97: Alia dirigenza vita (vII, 7)

If Pallavicino was directly influenced by the music of Fontanelli in the composition of the 'mannerist' madrigals
of book Seven, they can probably be attributed to the years 1592-95. It is difficult to understand why a professional composer of Pallavicino’s ability would have been greatly impressed by the dilettante Fontanelli (there are some exceedingly clumsy passages in his madrigals), but it may be that Pallavicino recognised the possibilities of some of his devices and admired some of his effects. Pallavicino must have realised the shortcomings of the 'mannerist' style, for he did not leave many examples of the genre, but he did assimilate many of its features into his other late works. For this reason it is difficult to establish a definite chronology of the expressive madrigals of Books Six and Seven.

That the seventh book of five-part madrigals was reprinted three times in rapid succession, is probably owing to the presence of the 'mannerist' madrigals amongst the contents. There was a vogue for this kind of piece in the early seventeenth century; other volumes of the kind went through a number of editions (see, for example, Fontanelli's Books One and Two, Gesualdo's Books Three, Four, Five and Six, Pecci's Book One a 5, Taroni's Books One and Two, and so on). Newcomb's comment that "... one would love to know who bought such difficult music, and for what purpose" is answered at least in part by Banchieri in the passage regarding Pallavicino quoted in Chapter One (see page 35); he says that these madrigals are "... noto il

30 See, for example, the madrigals O come vaneggiate, Temprati i sdegni, Era l’anima mia and Ahi come a un vago sol in Book Six.

31 Newcomb, The Madrigal at Ferrara, p. 115.
di loro valore, entro gl'onorati ridotti, et Accademie Heroiche".\textsuperscript{32} That he was referring to Pallavicino's 'mannerist' madrigals rather than other late works is to be inferred from his linking of Pallavicino with Gesualdo and Fontanelli; this is confirmed by his citing the opening bars of Tu parti appena giunta some pages earlier in the treatise in a discussion of the use of the six-four chord.\textsuperscript{33}

The 'late canzonetta-madrigal'

Four madrigals of Book Seven, Anime pellegrine, Non son in queste rive, Una farfalla and Aventurose stille, are of an unusual nature, and belong together stylistically. They are not unlike the canzonetta compositions of Book Six, Hoggi nacqui ben mio and Ch'io non t'ami, cor mio, in that they have a largely homophonic style, a preponderance of trio writing, lively rhythms, with the occasional change to triple time, the repetition of short sections, sequences both harmonic and melodic, and so on. They are also written for combinations of particularly high voices with extended ranges. But they are more interesting and more complex than the two madrigals of Book Six.

Una farfalla opens with a typical canzonetta-like trio passage, in homophony, with a brief descriptive quaver turn of the kind common in Books Three and Five on "farfalla". But the simplicity of this opening is deceptive, for before very long decorative roulades, of unusual length in Pallavicino, appear:

\textsuperscript{32} Banchieri, \textit{Conclusioni}, p. 60.

\textsuperscript{33} Banchieri, \textit{op. cit.}, p. 30. Watkins, Gesualdo, p. 243, finds "mind-boggling" a similar passage in d'India's
Similar decorative vocal lines can be found in the other three madrigals. In *Non son in queste rive* they take the form of a florid line in a single voice, or in a pair of voices, reminiscent of the style of Book Four:

setting of *Mercé grido*, from his third book of madrigals of 1615! He does, however, cite earlier examples in settings of the same text by Nenna (1603) and Gesualdo (1611); see Ex. 67, pp. 218–20. All these examples, including that of Pallavicino, resolve regularly; they do not seem particularly unusual to the writer.
while *Aventurose stille* has rapid declamation in parallel thirds over a supporting voice:

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Anime pellegrine is less florid than the others, but there are mellifluous passages in thirds, and rapid declamation, again in thirds:
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Ex. 101: *Aventurose stille* (vi, 15)
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Ex. 102: *Anime pellegrine* (vi, 18)
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The concertante use of trio sections is of the first importance in these madrigals. All of them have lengthy passages for three high voices. Non son in queste rive opens with an extended section in which the three soprano parts declaim the opening phrases in the bright sonorities of a high C major triad, with constant crossing of the parts to give the same chord new colours:

Ex. 103: Non son in queste rive (III, 14)
Although the lower voices of the ensemble appear on the whole less often than the higher in the trio sections, they are required to be quite as agile. In *Aventurose stille* they share the rapid declamatory motif,
while in *Una farfalla* they are contrasted, in the true concertante manner, in the most spectacular fashion:
It is clear, then, that these madrigals were written to display and contrast the voices of a virtuoso ensemble. We know that such a group existed at Mantua from around 1587-1588; a technical detail in two of these madrigals seems to indicate that they were written for the group not long after its establishment at Mantua. *Non son in queste rive* and *Una farfalla* have some extraordinary passages based on the juxtaposition of parallel triads (see also example 99 on page 242):

Ex. 106: *Non son in queste rive* (III, 14)

Ex. 107: *Una farfalla* (III, 2)
This technique, borrowed from the canzonetta (see the first example below),\textsuperscript{34} is very much a feature of Monteverdi's second book of five-part madrigals, published in 1590, and, according to Arnold, shortly before or after his arrival in Mantua. Appropriately, since it recalls the pseudo-rustic form of the canzonetta, Monteverdi seems to associate it with texts of a pastoral nature; it is prominent in his famous setting of Tasso's \textit{Ecco mormorar l'onde}, \textsuperscript{35}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{ex08}
\caption{Ex. 108. G. G. Gastoldi, \textit{Vita de la mia vita} (2\textsuperscript{a} Libro de Canzonette, 20, 1595)}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{ex09}
\caption{Ex. 109. C. Monteverdi, \textit{Ecco mormorar l'onde} (II, 24, 1590)}
\end{figure}


\textsuperscript{35} Malipiero, \textit{Tutte le opere}, v. II, p. 35.
is used in Dolcemente dormiva, also by Tasso,

Ex. 110: C. Monteverdi, Dolcemente dormiva (II, No. 1590)

and appears again in his setting of Non son in queste rive at the words "canto che m'ardi", just as it does in Pallavicino's setting:

Ex. 111: C. Monteverdi, Non son in queste rive (II, 7, 1590)

36 Malipiero, Tutte le opere, v. II, p. 75.
(That the latter is no coincidence, that Fallavicino actually knew the madrigal by Monteverdi, can be seen from the fact that he quotes Monteverdi's phrase on "T'interrompano")\textsuperscript{37}

\textsuperscript{37} Malipiero, Tutte le opere, v.II, pp. 35ff.
Associated with the technique of parallel triads in Monteverdi is the use of a supporting bass line of long-held notes. Arnold and Schrade have drawn attention to this in *Non son in queste rive* as being symptomatic of a new feeling for polarisation of the parts, for bass-orientated harmonies or accompanied melody. Similar long-held notes forming a supporting bass line occur in some of the madrigals of Pallavicino’s Books Four and Five:

Ex. 114: *Dunque, se voi m'odiate* (C. 7)

38 Arnold, *Monteverdi*, p. 54.

Ex. 115: Tutt'eri foci, figaro (IV, 5)

Ex. 116: La lira canta, Amanillo (IV, 18)
Thus, from the evidence of similar technical traits to be found in Monteverdi's Book Two, and Pallavicino's own Books Four and Five, published in 1590, 1588 and 1593 respectively, these madrigals can be assigned with some confidence to the late 1580's or early 1590's. *Una farfalla* was written somewhat later than the other three, for the spectacular contrast of concertante sections, combined with clear-cut sequential movement of the parts, has its counterpart in Monteverdi's *Io mi son giovinetta*, published in Book Four in 1603. The other three madrigals apparently form a part of the early repertoire of the virtuoso singers of Mantua.

Another work from Book Seven, *Ne veder fuor*, is not of the canzonetta type, but it has definite stylistic links with this group. It is a highly florid pastoral madrigal, with an opening trio of decorative roulades of a length and complexity unusual even in Pallavicino. The use of a line of long-held notes in one voice providing harmonic support for the other, more quickly moving voices, connects it with the canzonetta group; it requires particularly able singers and was probably written for Vincenzo Gonzaga's virtuoso ensemble in the early years of the 1590's. Number 13, *Ardor felice e caro*, may date from about the same time, for the opening section has the decorative roulades characteristic of that period.40 Although the texture of the work has much in common with such madrigals as *Hor lieto il pesce* or *Hor che a la bella Clori* from Book Four, the leap in parallel thirds

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with a false relation at bar 19, on the words "Vorrei sempre morire", is typical of the 'mannerist' madrigals of Book Seven, while the use of accented dissonances, pointing to an independence or polarisation of the outer parts (as shown in the setting of "gradisca ogni ferita" at bar 28) is too advanced for the 1580's.

The remaining madrigals of Book Seven, Se ben al vincер nacqui and Stillando perle, do not fit into any of the former categories. Stillando perle, a narrative madrigal with a pastoral text, is for the most part in the dramatic declamatory style, but it has passages of expressive dissonance reminiscent of Book Six. The following passage illustrates one of Pallavicino's favourite procedures: the resolution of a suspended dissonant note on to another dissonant note in a new chord (note the most effective 'dominant 13th' at the second chord which points up the phrase "aspri tormenti").
Se ben al vincur nacqui is also considerably dependent on the homophonic style, but there are passages of descriptive florid writing on such words as "nodo", "catena" and "strule"; the latter is set in a manner which recalls the ornamentation at "ahi lasso" in Monteverdi's setting of Cruda Amarilli (discussed earlier in the chapter), and so this is probably a late work, dating from the second half of the 1590's.

Madrigals from Book Seven edited in Volume II include Tu parti appena giunta, Romperan questi miei preghi, Ahi disperata vita, O dolorosa sorte, Come cantar poss'io, Non son in queste rive, Una farfalla, and Stillando perle.
L'ottavo libro de madrigali a cinque voci (1612)

Contents

1 (281) Deh, valoroso un tempo
2 (282) E mira e tocca
3 (283) Negatemi pur cruda
4 (284) Perché mi lasci in vita
5 (285) Deh, com'in van chiedete
6 (286) Io non posso gioire
7 (287) Bella è la donna mia
8 (288) Io morirò, cor mir
9 (289) Stringiti pur al petto
10 (290) Di tre catene, o donna
11 (291) Donna, son senza core
12 (292) Voi ch'a pianto mai
13 (293) Viva sempre scolpita (a 8)
14 (294) Parte la vita mia (a 8)
15 (295) Gentil pastor che miri (a 8)
16 (296) Ninfe leggiadre (a 8)
17 (297) Hor che soave l'aura (a 8)

Printed sources

See Appendix B, page 314.

Publication history

Book Eight was published in 1612 by the Venetian printer Ricciardo Amadino, who had acquired the printing rights of Pallavicino's other posthumous publications: the Liber missarum, published in 1603, the seventh book of five-part madrigals, published in 1604, and the Sacra Dei laudes, published in 1605. Book Eight was the only five-part madrigal book by Pallavicino never to achieve the dignity of a reprint; indeed, the last Italian reprint of a madrigal
book by Pallavicino was made in 1613, only one year after the publication of Book Eight. This was no doubt partly due to the fact that by 1613 the polyphonic madrigal had been somewhat surpassed in popularity by the solo songs, duets and trios with instrumental accompaniment which were flooding the Italian market. On the other hand, there are other reasons why Book Eight would not have sold well. Besides the fact that it contained less madrigals than was usual (only seventeen, as opposed to the twenty-two and twenty-one of Books Six and Seven respectively), five of the contents were eight-voice 'occasional' pieces which would not have appealed to the general public. Moreover, most of the remaining five-part madrigals were composed some fifteen years before the publication of Book Eight, and thus they may have been considered somewhat 'démodé'. Finally, there are a great many errors to be found in Book Eight; this would not have endeared the volume to the customers who did buy it. It is not surprising, then, that only one of the contents is to be found in a contemporary anthology (the eight-voice madrigal *Gentil pastor che miri*, which was published in Gastoldi's collection of 1604, prior to the publication of Book Eight), and that no manuscript sources of these madrigals have survived.

Book Eight was dedicated to the Abbate Francesco Mocenigo, who was presumably Abbot of Bernardino Pallavicino's monastery (the dedication is signed "Della Badia a li. 26. Aprile 1612"). The dedication makes no mention of the author of the madrigals, and in no way contributes to our knowledge of Pallavicino.

Texts

Of the five-part madrigals of Book Eight, two are by
Guarini, two by Rinaldi, and one by Tasso: the three poets most frequently set by Pallavicino. A great many settings of the Guarini texts have survived; again, Pallavicino's appear to be amongst the earliest of these. There is also a setting of a verse by Parabosco: Voi ch'a pianto mai.\footnote{Parabosco, Delle lettere amorose, libro terzo, p. 32v.} Of the anonymous texts of the five-part settings, only Donna son senza core was set by another composer: the rest are probably the work of literati at the court of Mantua.

With regard to the eight-part works, four out of five are reworkings of texts which were previously set by Pallavicino. Parte la vita mia and Gentil pastor che miri were set in the first book of six-part madrigals, Ninfe leggiadre was set in the second book of five-part madrigals, and Hor che soave l'aura appeared in the anthology De floridi virtuosi d'Italia, printed by Vincenzi and Amadino in 1586. The one text not previously set by Pallavicino, Viva e sempre scolpita, was, however, set by Gastoldi in his Balletti a cinque voci of 1591.

**Style**

The five-part madrigals of Book Eight fall into two distinct stylistic groups, both of which can be easily dated from their similarity to earlier published works. These groups will be discussed separately, before proceeding to a discussion of the eight-part madrigals.
The larger group of five-part madrigals comprises numbers 2-3 and 5-11: E mira e tocca, Negatemi pur cruda, Deh, come in van chiedete, Io non posso gioire, Bella è la donna mia, Io morirò cor mio, Stringiti pur al petto, Di tre catene, and Donna, son senza core. One can assign these madrigals to the years c.1588-93, for they share many of the features of Books Four and Five.

Basic to the group are pervasive sections of declamatory homophony, which are contrasted with passages of imitative writing or word-painting. These are by no means similar to the dramatic declamatory sections characteristic of the 'mannerist' madrigals of Book Seven; rather, they have the light, dance-like rhythms and repetitive structures of the homophonic madrigals of Books Three, Four and Five. All but two of the group open with such homophonic (or very nearly homophonic) passages. The following example, Io non posso gioire, is typical in its repetition of the opening phrase, on a different harmonic level, and with a change of texture. Consider its similarity to the opening of Ben è ragion from Book Four:
Also basic to the style of these works is the use of trio sections in the concertante manner: groups of high or low voices contrasted with each other or with the full five-voice texture. It will be remembered that the use of trio sections first emerges in Book Three, and is more or less a constant factor in all the subsequent madrigal publications (although they are less common in most of the madrigals of Book Five and the 'mannerist' madrigals of Book Seven). The use of trio sections in itself is therefore of less significance in dating these works than other considerations, such as texture and word-painting. Worth noting, however, is the opening trio of Di tre catene, which is in the tradition of the 'late-canzonetta' madrigals of Book Seven Ne veder fuor and Ardor felice e caro, having imitative entries of the voices and diminution on key words of the text. It also has a striking similarity to the opening of Va carolando intorno, a Rinaldi setting from Book Five: besides the imitative entries and diminution, both opening trio sections present two motives, one of which has the nature of a 'countersubject'. Moreover, the principal motif of Di tre catene is a retrograde (and inversion) of that of Va.
carolando intorno; it seems likely, then, that these two madrigals were composed at a relatively close interval of time.
Perhaps the most useful element in dating these madrigals is the kind of word-painting employed, for that is always a distinctive feature of Pallavicino's various madrigal publications. For the most part, the word-painting in this group shows clear affinities with that of Books Four and Five. Diminution, for example, is common. Concrete imagery or key words of the text are set to the brief descriptive quaver turns typical of Book Five,
or they call for the rather more extended passages of florid writing common in Book Four:
The most interesting examples of diminution are to be found in the madrigals *Bella è la donna mia* and *Donna, son senza core*, where highly decorated trio passages have the function of providing concertante contrast of textures. The concertante use of decorative sections is also a striking feature of the madrigal *S'io miro in te* from Book Five. Note the similarity of these sections, particularly in the tendency of the two upper voices to move in mellifluous passages of parallel thirds:
Only one madrigal of the group shows any signs of the astringencies of such passages in Books Six and Seven. *Deh, come in van chiedete* has an unexpected augmented fifth on the phrase "di lamenti", which is caused by the delayed resolution of the note held from the previous bar:

![Musical notation]

Elsewhere, however, there are no dissonances which might not be found in Books Four or Five.

The musical language of this group is perhaps nearer to that of Book Five than Book Four, for the expressive devices of Book Four, such as sounded suspensions, false relations, diminished intervals, large leaps in the melodic line and chains of parallel 6/3 chords, are rarely used for expressive effect. The sounded suspension, for example, is by no means uncommon, but it is used in a purely 'neutral' context, typical of the language of Book Five:
while the other devices are as uncommon as they are in the madrigals of Book Five. Two exceptions should be noted. The first is the use of unexpected leaps in the melodic line in the madrigal Io non posso gioire, a common device for the expression of the word "fallace" (see, for example, Wert's madrigal Quei pianti, from his fourth book of five-part madrigals, published in 1568).
The second exception is the madrigal *Deh, come in van chie­
dete* (page 292, vol. II). This work has a variety of the
expressive devices of Book Four: chains of parallel 6/3
chords combined with the expressive use of low registers
(the opening passage), large leaps (bar 24, bass, on "sos­
piri"), diminished or augmented intervals (bar 26, noted in
example 130 above), and false relations (bar 27, on "laman­
ti"). There is also an expressive chromatic motif, worked
contrapuntally with a florid motif (the final section). More
serious in tone than the other madrigals, while sharing
their texture and light rhythms, it may be considered a
link between the works of this period and the later, more
'expressive' madrigals.

This group, then, may be considered to have been
composed in the period following the publication of Book
Four and contemporary with that of Book Five. It is by no
means a coincidence that two of the texts are by Rinaldi,
the poet who dominates Book Five; these works, along with
the setting of Tasso's *Io non posso gioire*, are typical of
the group, and are included in vol. II (pp. 281).

The second group of five-part madrigals in Book
Eight comprises numbers 1, 4 and 12: *Deh, valoroso un tempo,*
*Perche mi lasci in vita,* and *Voi chi' a. pianto mai.* These
madrigals may be considered contemporary with those of Books
Six and Seven: that is, they were composed during the period
c.1593-1601.

*Perche mi lasci in vita* is the least extreme of the
group as regards the use of the expressive devices of Book
Six. It is somewhat similar to number 11 of Book Six, *La
disleale,* in its extensive use of homophony, sparing use of
expressive devices (for the most part concentrated in the
final section at the phrase "vive il tormento", in a
passage of drawn-out dissonance), and a liking for trio
textures which are frequently divided into two plus one (a texture particularly characteristic of Book Six):
Voi ch'è pianto mai (page 299 of vol. II), is particularly notable for its sustained quality of mood. The text itself offers so many opportunities for expression that it is not surprising that Pallavicino has used practically all of the expressive devices that are to be found in the madrigals of Book Six in its setting:

Voi ch'è pianto mai, donna crudele;
Ne a sospiro, ne a querele
Credeste il mio martire,
Lo credrete ahì lasso
Vedendomi morire;
O pur quel cor di sasso,
Al foco, e ai strai d'Amor sempre più forte,
Goderà licto ancor della mia morte?
An questo almen di pace il cor vi spoglie
Crude, ch'avran pur fin tante mie dolgie.

I do not think it is necessary to list all of these devices and their uses, but the reader may observe the remarkably strong dissonant effects in this madrigal, derived for the most part from the combination of passing notes and suspensions in the manner characteristic of Book Six. Bar 50 is of particular interest for two first-inversion chords containing parallel octaves, which are followed by two chords containing accented unprepared dissonances:

\[ \text{Ex. 135: Voi ch'è pianto mai (\textit{Viv}, 12)} \]
Also of interest in this madrigal is its use of a rising chromatic phrase (on "Credeste il mio martire"), one of the most effective in Pallavicino's repertoire. But perhaps *Voi ch'a pianto mai* is most notable for the way in which Pallavicino maintains a continuous musical texture for the presentation of the first three phrases of the text, avoiding a cadence for all of twenty-four bars. In this, and in many details of expression, it reminds one strongly of Marenzio's setting of *Crudele, acerba morte* in his *Monò libro de madrigali a cinque*, 1599. Since Marenzio's Book Nine was dedicated to Vincenzo Gonzaga (who had commissioned some of his works) it is likely that Pallavicino was familiar with this madrigal; thus *Voi ch'a pianto mai* may be one of Pallavicino's last compositions.

*Deh, valoroso un tempo* has many elements typical of the 'mannerist' madrigals of Book Seven. Like *Voi ch'a pianto mai*, it is probably one of Pallavicino's last compositions, for it is highly concentrated in expression. Particularly notable is the contrast of movement and texture between one phrase (or part of a phrase) and another; the instabilities of the 'mannerist' madrigal are pronounced in this work. The following excerpt is typical; an imitative phrase in thirds with an awkward leap in the melodic line, in a jerky rhythmic setting, is contrasted with a passage of homophonic declamation in which the natural rhythms of the text are deliberately exaggerated:

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This madrigal has many such points of interest in its highly expressive setting of the text, but perhaps the most unusual passage is the setting of the phrase "deh fuggi'l fals'ardore", where a series of unexpected chord progressions over a pedal note in the bass part, incorporating suspensions, passing notes and false relations, creates an extraordinary effect:
Pallavicino's eighth book of five-part madrigals contains five eight-part works for double choir: *Viva sempre scolpita, Parte la vita mia, Gentil pastor che miri, Ninfe leggiadre* and *Hor che soave l'aura*. These madrigals are somewhat similar in technique and construction to the two eight-part dialogues published by Pallavicino in his Books Three and Five, but they cannot be considered true dialogues, for the texts do not have the 'question and answer' pattern of that form. Rather, they are antiphonal madrigals, which have some points of style and construction
in common with the dialogue.

The double-choir, antiphonal madrigal was, by the end of the century, a popular musical form at Mantua. This we can deduce from the dedication of Gastoldi's *Concenti musicali*: a collection of eight-part madrigals for double choir, with instrumental introductions, published in 1604 and dedicated to Vincenzo Gonzaga's eldest son, Francesco. Gastoldi's introduction is unusually revealing, for it indicates that the hereditary prince of Mantua was particularly fond of this kind of madrigal, and that he actively encouraged the production of such works:

"Sono (si può dire) creature de suoi gratiosissimi passa tempi, poi che la maggior parte d'essi, è da me stata d'ordine suo in simile guisa composta, e sovente ne concerti di Camera, et anco ne Threater publicamente con molta attenzione da lei, dal Padre, e da tutto il popolo in uno stesso tempo udita ...".

The dedication also underlines the connection between the antiphonal madrigal and its predecessor at Mantua the dialogue, for it says that the contents are

"... ridotti con vario stile, in forma di Dialoghi, a quella sorte d'armonia c'hoggidi s'usa da più dotti di quest'arte, ne frequenti concerti delle Reali stanze dell'Altezza Vostra; e molto più in quelle del gloriosissimo Signor Duca suo padre ...".

Thus, Gastoldi's collection, which contains 21 madrigals, (including Pallavicino's *Gentil pastor che miri* and a work by another Mantuan composer, Antonio Taroni), is both a

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43 G. G. Gastoldi, *Concenti musicali con le sue sinfonie a otto voci*, Venice, Amadino, 1604. The writer was unable to obtain a complete copy of this work; thus in the edition of Gastoldi's madrigal *Con che soavità* in vol. II the second alto and tenor parts have been reconstructed.
unique contribution to the repertoire of this genre, and a source of useful information regarding its origins.

When and how did the form develop at Mantua? To answer this, one must look at the overall characteristics of its style.

The antiphonal madrigal, as represented by the eight-part works of Pallavicino's Book Eight and the contents of Gastoldi's Concenti musicali, has two outstanding characteristics. The first of these is its largely homophonic style. The text is declaimed chordally, in uncomplicated rhythms which mirror those of the words, and with little or no regard for melodic interest in the vocal line. The opening of Viva sempre scolpita is typical:
Since they are largely homophonic, word-painting is for the most part absent in these madrigals. *Hor che soave l'aura* has a decorative phrase in the first alto and second tenor on the word "l'aura", and *Parte la vita mia* has the occasional descriptive four-note quaver turn in a single voice, but *Gentil pastor che miri* and *Viva sempre scolpita* are entirely without word-painting of any kind. *Ninfe leggiadre* is the only madrigal which shows any real attempt at word-painting; apart from the change to triple time indicated by black notation (a musical pun) at "di più vari colori", there is a decorated sequential phrase on "per tesser ghirlandette e belle", and a passage of diminution,
in which all voices move together, on "gioisco". The signi-
ficance of this will be discussed later.

The second outstanding feature of these madrigals is
their antiphonal nature. The eight voices are divided into
two choirs of equal range (they have the same clefs) which
present the musical material singly, or together, in concer-
tante contrast. The most common pattern is that one choir
repeats exactly, or on a different harmonic level, the
phrase previously presented by the other choir, creating an
echo effect. Occasionally the two choirs unite to form tutti
passages. A tutti passage may present a new musical phrase,
to provide textural contrast with the previous passages a 4;
or, more commonly, a tutti passage will present a phrase
previously given by the two choirs in turn, for cumulative
or climactic effect. The diagram on the following page shows
the structure of the madrigal Gentil pastor che miri,
indicating those phrases which are repeated exactly, and
those which are modified, allowing modulation to a new tonal
centre:
Ch' accende col mio foco huomini e Dei
Ahì
Ahì
Ahì che la bella Clori
Che tant'ami et honorì
Che tant'ami et honorì
Ahì che la bella Clori
Che tant'ami et honorì
Che tant'ami et honorì
Già m'involò la face
Già m'involò la face
Con cui sempre ti sface
Fuggi, fuggi da lei
Fuggi, fuggi da lei
Fuggi, fuggi da lei
Fuggi, fuggi da lei
Ch' accende col mio foco huomini e Dei
huomini e Dei
Ch' accende col mio foco huomini e Dei
huomini e Dei
tutti

tutti
choir I
choir II (exact)
tutti
choir I
choir II (exact)
choir II (mod.)
choir I
choir II (exact)
tutti
choir II
choir I (exact)
choir I
choir II (exact)
choir II
choir II (exact)
choir II (exact)
choir II (exact)
choir I
choir II (exact)
choir II (exact)
choir I
choir II (exact)

overlapping phrases

overlapping phrases

repeats exactly

(written-out ritenuto)
These, then, are the characteristics of the style. How did it develop? What is its relation to the dialogue?

Pallavicino's dialogue Ond'avien ch'io t'amo, published in his Terzo libro de madrigali a cinque (1585), has many features in common with the antiphonal madrigal. Firstly, the style is for the most part homophonic, although less single-mindedly so than in the antiphonal madrigals. Secondly, the dialogue is sung by two four-part choirs in alternation, or together, as are the antiphonal madrigals. Thus, the fundamental characteristics of the style are present in this early dialogue. In the dialogue, however, the musical material of the two choirs is for the most part independent: that is to say, the two choirs rarely share the same musical material. This is logical, since the two choirs represent two separate personalities, each with its own part of the text to present. Only where the text is presented by both choirs do they share, in antiphonal exchange, the same musical material. This happens in Ond'avien at bars 35-45, and again at bars 55-65, the final measures: a relatively small portion of the piece.

In fact, it is not sufficient to say that the antiphonal madrigal was directly, and solely derived from the dialogue. To demonstrate this, one needs only to compare the eight-part madrigal Parte la vita mia with the previous setting of the text, published in Pallavicino's Primo libro de madrigali a sei in 1587 (page 316 of vol. II). The other antiphonal madrigals with texts previously set by Pallavicino bear only partial or no relation to the former settings, but Parte la vita mia is entirely derived from the earlier work, and a comparison of the two madrigals is revealing. The process of transformation is simple: since the texture of the six-part work is based on the contrast of passages 3, 4 or 5 with the full six-voice texture,
Pallavicino has only to substitute four-part choirs for the sections a3, 4 or 5, and unite them in tutti passages in the sections a6, for the madrigal to become a fully-fledged, eight-voiced, double choir antiphonal madrigal. The opening tutti of the six-part setting has been replaced by a double exposition of the phrase, given by the two four-part choirs in turn, otherwise the structure of the madrigal has not been greatly changed:

<table>
<thead>
<tr>
<th>Phrases</th>
<th>Section</th>
<th>Choirs</th>
</tr>
</thead>
<tbody>
<tr>
<td>a 6</td>
<td>choir I</td>
<td></td>
</tr>
<tr>
<td></td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 4 (CAQB)</td>
<td>choir I</td>
<td></td>
</tr>
<tr>
<td>a 4 (CSAT)</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 4 (CSAT)</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>imitative writing</td>
<td>choir I</td>
<td></td>
</tr>
<tr>
<td>a 4-a 6</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a 3 (CAQ)</td>
<td>choir I</td>
<td></td>
</tr>
<tr>
<td>a 4 (SQTB)</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>imitative writing</td>
<td>choir I</td>
<td></td>
</tr>
<tr>
<td>a 4-a 6</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a 4 (SAQB)</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 5 (CSAQT)</td>
<td>choir I</td>
<td></td>
</tr>
<tr>
<td>a 6</td>
<td>tutti (I and II overlapping)</td>
<td></td>
</tr>
<tr>
<td>a 3 (SAT)</td>
<td>choir I</td>
<td></td>
</tr>
<tr>
<td>a 5 (CSAQB)</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 4 (CAQT)</td>
<td>choir II</td>
<td></td>
</tr>
<tr>
<td>a 6</td>
<td>tutti</td>
<td></td>
</tr>
</tbody>
</table>

(* = overlapping phrases)
The concertante contrast of textures (high trio against low trio, trio against tutti) is characteristic of Pallavicino's five-part madrigals from the publication of Book Three in 1585. An interest in the exploitation of such contrasts of texture might lead logically to the development of antiphonal effects in the madrigal for their own sake; however, there is every reason to believe that Pallavicino received a stimulus from a source outside Mantua, in the music of Giovanni Gabrieli. Gabrieli's madrigal Lieto godea, published in the Concerti of 1587, is one of the earliest printed examples of the antiphonal madrigal. Egon Kenton's comments on this work are so appropriate to the argument that I have thought it best to reproduce them:

The Concerti of 1587 includes also Giovanni's most popular secular work, Lieto godea, for a coro spezzato of eight voices. It carries the designation "per cantar et sonar". It was reprinted several times during his lifetime, even with a German text. It was probably copied and put in score many times. Banchieri used its material for two concerti; he made a Magnificat out of it, and even used it for a Mass ... It is a curious composition, being in frottola-style throughout, the rather unsophisticated music being set to an equally innocuous text. It seems to be the first madrigal in which Giovanni tried to apply coro spezzato technique — heretofore associated mainly with the motet — to...
a secular work, and the first to be intended by him for both vocal and instrumental performance. It is not the last. The importance of *Lieto godea* as a stylistic experiment becomes clear in the light of the following piece, the ten-part dialogue *A Dìo dolce mia vita*. The study of the latter proves that Giovanni, very sensibly, chose the lightest and simplest subject and the easiest style in which to try out the transference of *coro spezzato* technique to the madrigal. The canzon-type dactylic subject of *Lieto godea* lent itself readily to the frottola style, and Gabrieli was relieved of the worries of working out counterpoint, imitation, double counterpoint, anticipated and partial antiphony, etc. He could concentrate on the combination of the two choirs in antiphony, the two choirs united, and a combination of the two procedures ...

There are a number of points to be considered in this paragraph. The first is that the essential nature of *Lieto godea* lies in its antiphonal structure. Like Pallavicino's antiphonal madrigals, it depends entirely for effect on the sonorities achieved by the exchange and combination of musical material by the two choirs. Kenton points out that the technique is borrowed from the Venetian polychoral sacred music of the period; one only needs to add that like the sacred music, the antiphonal madrigal must have been conceived spatially, for it would make little impression if its two choirs were placed side by side rather than at opposite sides of a concert chamber or theatre.

*Lieto godea* is subtitled "per cantar et sonar": Kenton says that it is the first of Gabrieli's madrigals to be written for both voices and instruments. Whether this is

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Bavaria when this madrigal was published.

so or not, we can be sure that the antiphonal madrigal was normally provided with instrumental accompaniment. Castaldi's *Concenti musicali* of 1604 have 'sinfonie' or instrumental introductions, and the title page notes that they are 'Comodi per concertare con ogni sorte de stromenti'. That they were accompanied by instruments explains why the antiphonal madrigal is basically homophonic: extensive passages of word-painting or imitation would complicate the texture and compromise the audibility of the words (the greater quantity of word-painting in *Ninfe leggiadre* may imply that it would have been given an *a cappella* performance). The role the instruments play seems to increase in importance as time progresses; Castaldi's 'sinfonie' add interest and variety to his antiphonal madrigals, while with Monteverdi the instruments no longer merely double the voice parts but have a role of their own. His setting of *Con che soavità*, published in the seventh book of madrigals in 1619, is really an antiphonal madrigal in which the choirs of voices have been replaced by choirs (for so they are named) of a variety of instruments, which are designed to contrast in timbre with each other besides functioning as an accompaniment for the solo voice part.

*Listo godea* is so very similar in style and technique to Pallavicino's antiphonal madrigals that it is impossible to believe that he was not directly influenced by it in the composition of the eight-part madrigals of Book Eight. He may have heard it while in Venice, or perhaps the *Concerti* found their way to Mantua; in any case, it appears to have begun a vogue for this kind of composition at Mantua which was to last for over ten years. We know that Pallavicino's antiphonal madrigals were written between 1587 and 1601, but it is not easy to give them a more specific date within this period. I am inclined to
attribute them to the first half of the 1590's, for technically speaking they contain nothing which suggests that they were written much earlier or later than that period. Besides, some of them contain sequential passages which are apparently modelled on similar passages in Lieto godea, and another of Gabrieli's antiphonal madrigals, Dolcemente dormiva (published in the anthology Dialoghi musicali de diversi eccellentissimi autori in 1590): 45

The only reason for which one might propose a later date is that, according to Gastoldi, the composition of antiphonal madrigals at Mantua was, as has been pointed out, encouraged by the hereditary prince Francesco Gonzaga, who had a particular liking for that genre. Francesco Gonzaga was born in 1586, so it is unlikely that he can have taken an active role as patron of music much before the very late 1590's. The preface of Gastoldi's collection, published in 1604, makes it quite clear that the antiphonal madrigal was currently in vogue; moreover, apart from their instrumental
introductions, there is no great technical difference between Castoldi's works (see, for example, his Con che soavità, vol. II, page 338), and some of those of Pallavicino (see Viva sempre scolpita, vol. II, page 293), so they may have been more or less contemporary.

Madrigals from Book Eight edited in volume II include E mira e tocca, Stringiti pur al petto, Io non posso piu ire, Deh, corne in van chiedete, Voi ch'a pianto mai, Parte la vita mia, and Viva sempre scolpita.

Conclusion

Of the madrigals produced at the court of Mantua towards the end of the sixteenth century, two types seem most common: the light-hearted canzonetta-like composition, with florid passages designed to display virtuoso voices, and the highly expressive or dramatic madrigal. This chapter has sought to demonstrate that Pallavicino contributed in no small way to the development of both genres.

Pallavicino's interest for the historian today is primarily concerned with his relation to Monteverdi. Einstein spoke for many scholars when he asked "... how can one understand Monteverdi's development completely without knowing Wert and Pallavicino?" Unfortunately it is difficult to estimate Pallavicino's influence on Monteverdi (and vice versa) for the simple reason that we cannot give a precise date to their compositions. However, a close stylistic affinity between the two composers is undeniable. The contents of Monteverdi's fourth book of five-part madrigals, for example, are divided between the canzonetta-madrigal

and the expressive madrigal (\textit{A un piro sol} is a genuinely hybrid form); if one analyses these compositions in the light of Pallavicino’s last three madrigal publications, extraordinarily similar musical techniques come to light. Indeed, one can say that there is no technique in Monteverdi’s first four madrigal volumes which cannot be found somewhere in Pallavicino’s repertoire. Monteverdi and Pallavicino both owe a great deal to their spiritual mentor Giaches de Wert, but the lively sense of rivalry which existed between the two composers must have provided a vital stimulus in the formation of their musical styles.

When they have not summarily dismissed him as a mediocre figure,\footnote{De Paoli, Redlich, Schrade, for example; see p. 39.} modern scholars have tended to see Pallavicino as a composer who was conventional enough until the composition of his sixth book of five-part madrigals.\footnote{Arnold, \textit{Monteverdi}, p. 62; Fenlon, \textit{Music and Patronage}, p. 143.} This no longer seems an adequate picture of the man, for in his early works (from Book Two on), as in his later works, he shows himself to be familiar with the most up-to-date trends in the contemporary madrigal. One needs only to think of his use of diminution in Book Two, for example, his contribution towards the evolution of the light madrigal at Mantua in Book Three, his use of the ornamented ADB form (a true precursor of the Baroque) in Book Four, the expressive devices of Book Four, and so on. He may be considered conventional only in that his early experiments in the expressive style were confined to two madrigals in each of his first and second five-part publications, and did not
reappear until the publication of Book Four, to be fully developed later in his last three madrigal publications. However, the expressive madrigal was but one of many kinds popular at Mantua during the lifetime of the composer. The writer hopes that this thesis will allow a more balanced view of Pallavicino's achievements and accord him a more distinguished place in music history: a place which he has been denied for many generations of musicological study, apparently on account of a chance remark made by his colleague and rival, Monteverdi.
APPENDIX A

INDEX OF CAPOVERSI

The title of the madrigal is followed by the author of the text, if known, and the madrigal volume in which it was published. If the madrigal occurs in all editions of that volume, the sources are indicated by a symbol for all editions (thus, I = I a 5, 1581, 1606 and 1607). If the madrigal does not occur in all editions, the individual editions in which it is to be found are indicated in parenthesis (thus, II (1607), means that the madrigal is to be found in only the 1607 edition of II a 5). The number of the madrigal within the first edition is given, followed by the number of the madrigal assigned by Flanders in his Thematic Index,¹ in parenthesis. Other sources of the madrigal are indicated by the RISM siglae for anthologies and alphabetical siglae for manuscript sources. A key to the manuscript siglae is given on a fold-out sheet at the end of the index.

The index includes doubtful or erroneous attributions, which are discussed in footnotes.

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<th>Title</th>
<th>Sources</th>
</tr>
</thead>
<tbody>
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<td>A chi creder degg'io (Tasso)</td>
<td>V,12 (172), 1604, Q</td>
</tr>
<tr>
<td>Ahi come a un vago sol (Guarini)</td>
<td>VI,7 (187), D, Q</td>
</tr>
<tr>
<td>Ahi disperata vita</td>
<td>VII,7 (237), E, Q</td>
</tr>
</tbody>
</table>

¹ P. Flanders, A Thematic index to the works of Benedetto Pallavicino, Hackensack, 1974 (Music Indexes and Bibliographies, 11).
Ahimè, quell'occhi suoi
Alhor ch'io senti il cor
see: Io già cantando
Alhor con faccia irratata
see: Cinque compagni
Amatemi, ben mio (Tasso)
Amor, ecco si parte
Amor, ich thu dir klagen
see: Vorrei mostrar
Amor, io parto (Guarini)
Amorosette Ninfe
Amor, s'avvien giammai
Amor, se non consenti
Amor, se pur degg'io
Anima del cor mio
Anime pellegrine (Guarini)
A poco a poco io sento
Arbor vicin
see: Quercia ch'in
Ardor felice e caro
Arsi piansi e cantai
Arte mi siano i crini

Aventurose spoglie (Manfredi)
Aventuros e stille
Baci amorosi e cari (Rossi)
Bella è la donna mia
Bene mio, tu m'hai lasciato
Ben è ragion

Ben l'alme

II,7 (57), 1604, 1590 \textsuperscript{20}, Q

III,14 (94)
III,9 (89), Q

VI,4 (184), 1606 \textsuperscript{5}, D, Q
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III,2 (82)
VI, 6 (186), D
V,18 (178), 1604, Q
VI,3 (183), D, Q

VII,18 (248), E
VI,5 (185), 1606 \textsuperscript{5}, D, Q

VII,13 (234), E, Q
IV,18 (148), 1604, Q
IV,7 (137), 1604, 1590 \textsuperscript{20}, M, N, Q, W

I à 6,4 (104), C, Q, Z
VII,15 (245), E, Q
V,15 (175), 1604, O, Q, Y
VIII,7 (287)
I à 6,17 (117), C, Z
IV, 6 (136), 1604, 1590 \textsuperscript{10}, F, N, Q, W
1593 \textsuperscript{3} (C and 5 only), N, W (compl.)
Ben si vedrà (Martelli)  
Canta al mormorio  

see: Dammi la mano  

Cara e dolce mia vita (a 5)  
Chiedei piangendo  
Ch'io non t'ami (Guarini)  
Chi vi bascia e morde  

as: Edles Bild, Jungfrau schöne 1624  

Chi vi mira  
Ciechi noi siamo  
Cinque compagni  

2. pt: Ecco ch'in  
3. pt: Ond'ella sul sentiero  
4. pt: Hor voglio che (a 6)  
5. pt: Alhor con faccia (a 6)  
6. pt: Onde forte gridava (a 7)  

Come cantar poss'io (Guarini)  
Come poss'io, Madonna  

2. pt: Da ind'in qua  

Come vivrò (Tasso)  

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M  
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I à 6, 2 (102), C, Z  

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W  
I, 7 (37)  

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II (1584, 1606), 23 (73)  
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II (1584, 1606), 25 (75)  
II (1584, 1606), 26 (76)  
II (1584, 1606), 27 (77)  

VII, 9 (239), E, Q  
II, 2 (52), 1604, 1590, Q  
II, 3 (53), 1604, 1590, Q  
VI, 1 (161), D, P, Q, S, T, U, UU, V  

1Erroneously attributed to Pallavicino; the work is by Giovanni Maria Nanino.  

2Attributed to Pallavicino; the attribution was probably meant to refer to the previous work in the manuscript, Ben l'amo, since Chi vi mira does not appear in any of Pallavicino's publications, nor in an anthology under his name.
Con che soavità (Guarini) IV, 8 (138), 1604, 1596
Cor mio, deh non languire (Guarini) VI, 16 (196), B, D, Q, Y, U, V
Così forse, o mia Dea see: Vara scopre Diana
Così mi sveglia see: Il cantar nuovo
Così morì see: Tirsì morir volea
Cruda Amarilli (Guarini) VI, 18 (198), D, Q
2. pt: Ma grideran per me VI, 19 (199), D, Q
Crudelissima doglia VI, 20 (200), D, Q
Crudel, perché mi fuggi (Guarini) I a 6, 6 (106), C, Z
as Cruell, why dost thou flié 159724, J, K, R
Cruell unkind adieu see: Donna, se quel ohimè
Cruell, why dost thou flié see: Crudel, perché mi fuggi
Da ind'in qua see: Come posso cantar
Dammi la mano III, 6 (86)
2. pt: Canta al mormorio III, 7 (87)
Darumb mein einiges Herts see: Così forse
Deh, cara vita mia II, 12 (62)
Deh, come in van (Guarini)3 VIII, 5 (285)

3 Partially quoted by Burney in GB-Lbm Add Ms 11565 ("Dr. Burney's Musical Extracts"), f. 12v.
Deh, dolc'anima mia (Guarini)  
Deh, mia vezzosa Fillide  
Deh, perché lagrimar  
as: Tag und Nacht  
Deh, scema il foco  
as: Love quench this heat  
as: Sie thut wol mir gefallen  
Deh, valoroso un tempo  
Destossi fra'l mio gelo  

Dimmi per gratis, Amore  
Di tre catene, o donna⁴  

Dolce grave et acuto (Rinaldi)  
Dolcemente dormiva (Tasso)  
in lute tabulature:  

Dolce mia cara mano  

Dolci mi son gl'affanni  

Dolce spirto d'amore (Guarini)  

Donna gentile e bella (Tasso)  

Donn'importuna  

Donna, la bella mano  

Donna, se quel chimè  
as: Cruell unkind adieu  

Donna, se voi m'odiate (Rinaldi)  

Donna, s'io resto vivo (Parabosco)  

VI, 2 (162), D, Q  
III, 6 (43), Q  
I a 6, 16 (118), C, Z  
1624 ¹⁶  
I a 6, 5 (105), C, L, Z  
1597²⁴, J, K, R  
1624 ¹⁶  

VIII, 1 (281)  

II, 1 (51), 1604, 1590²⁰, Q  

VII, 12 (242), E, Q  
VIII, 10 (290)  

V, 11 (171), 1604, Q  
V, 9 (169), 1604, B, Q  
1612 ¹⁸  

II, 5 (35), 1604, 1590²⁰, N, O, Q, W, Y  

II (1607), 28 (78)  

VI, 22 (202), D, Q  
I a 6, 3 (103), C, Z  

II (1584, 1606), 17 (67)  
I, 11 (41), Q  

V, 13 (173), 1604, O, Q, Y  
I  

V, 7 (167), 1604, [1591], M, N, O, Q, W, Y  

III, 3 (83)  

⁴ Partially quoted by Burney in GB-Lbm Add Ms 11585 ("Dr. Burney's Musical Extracts"), f. 12v.
Donna, son senza core
Dunque Aminta mio caro
see: Filli, cara et amata
Ecco ch'in un cespuglio
see: Cinque compagni
Edles Bild, Jungfrau schone
see: Chi vi bascia
E mira e tocca (Rinaldi)
Ere l'anima mia (Guarini)
Felice chi vi mira (Guarini)
Filli, cara et amata (Parma)
Risposta: Dunque Aminta
Filli, l'alme
see: Filli, tu pur sei quella
Filli, tu pur sei quella
as: Filli, l'alme (incipit)
Freno Tirsi
see: Tirsi morir
Fulminava d'amor questa rubella
Fuoco è l mio cuor
see: Non ardo e son nel fuoco
Gentil pastor che miri (a 6)
Gentil pastor che miri (a 6)
Giunto che m'hebbe Amor
Haime quell'occhi suoi
Hoggi nacqui, ben mio (Guarini)
Hor che a la bella Clori
Hor che'l donar (Rinaldi)
Hor che soave l'aura (a 5)
Hor che soave l'aura (a 8)
Hor lieto il pesce
Hor veggio chiar

2. pt: Ne lo star

Hor voglia che si faccia

see: Cinque compagni

I capei de l’Aurora

see: In dir che sete bella

Il cantar nuovo (Petrarch)

2. pt: Cosi mi sveglia

I lieti amanti (Sannazaro)

In boschi Ninfa

In dir che sete bella (Tansillo)

2. pt: I capei de l’Aurora

Io amai sempre (Petrarch)

2. pt: Ha chi pensò

Io disleale? ah cruda (Guarini)

Io già cantando (Barignano)

2. pt: Alhor ch’io senti

Io mi sento morir (Guarini)

Io morirò, cor mio

Io non posso gioire (Tasso)

Io son bella e delicata

La bella (a 5?)

<table>
<thead>
<tr>
<th>II.9 (89), 1604, 1590²⁰</th>
<th>II.10 (60), 1604, 1590²⁰</th>
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<tbody>
<tr>
<td>N, O, Q, Y</td>
<td>C (cancelled), Q, Y</td>
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<tr>
<td>I a 4, 18 (18)</td>
<td>I a 4.19 (19)</td>
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<td>I a 6.8 (108), C, Z</td>
<td>I a 6.9 (109), C, Z</td>
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<td>II (1564, 1606), 19 (69), 1590²⁰, Z</td>
<td>II (1564, 1606), 20 (70), 1590²⁰, Z</td>
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<tr>
<td>I, 8 (38)</td>
<td>I, 9 (39)</td>
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<td>VI, 11 (191), D, Q</td>
<td>I, 1 (31), Q</td>
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<tr>
<td>I, 2 (32), Q</td>
<td>VII, 4 (234), E, Q</td>
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<tr>
<td>VIII, 6 (286)</td>
<td>I, 10 (40)</td>
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</tbody>
</table>

5Attributed to 'Palevicyno' in a hand contemporary with that of the manuscript. Since there is no printed source of this work amongst Pallavicino's publications, it may be by Germano Pallavicino.
L'alno splendor
La tua cara Amarilli

2. pt: Rispose egli

Laura soave
Levò con la sua mano
L'herbetta verde

see: Stiam amor

Lidia gentil
2. pt: Nè porta invidia

Love quench this heat

see: Deh, scema il foco

Lunge da voi, ben mio (Tasso)

2. pt: Sol mirando vorrei

Ma chi pensò

see: Io amai sempre

Ma grideran per me

see: Cruda Amarilli

Mentre che qui d'intorno

Mentr'ì crin d'or

2. pt: Ninfe e pastori

Mia Filli, s'egli è vero

Mirami vita mia

Miserò, te non vedi?

2. pt: Natura non mi fe

Nebbia non lenta mai

see: Passa la nave tua

Negatemi pur cruda (Guarini)

Nel bel fiorito maggio

2. pt: O bella Margherita

III, 5 (85)
IV, 13 (143), 1604, N, Q, W
IV, 14 (144), 1604, N, Q, W

III, 15 (95), W
V, 1 (161), 16065, M, N, Q

I a 4, 22 (22)
I a 4, 23 (23)

VI, 9 (189), D, Q
VI, 10 (190), D, Q

IV, 1 (131), 1604, 159020, M, N, W, W
I a 4, 17 (17)
I a 4, 18 (18)

V, 3 (163), 1604, Q
II, 8 (58)

II, 13 (63), 159020, Q
II, 14 (64), 159020, M, O, Q, W, Y

VIII, 3 (283)
I a 4, 6 (6)
I a 4, 7 (7)
Col dolce seno (Tasso)

2. pt: Quand'ella

3. pt: O fortunati

Ne lo star

see: Hor veggio chiar

Ne port'invidia

see Lidia gentil

Ne veder fuor

Ninfe e pastori

see: Mentre i crin

Ninfe leggiadre (a 6)

Ninfe leggiadre (a 8)

Non ardo e son nel Fuoco

2. pt: Fuoco e'l mio cuor

Non dispreziate (Martelli)

Non è questo la mano? (Tasso)

Non ha si belle perle

Non mi ferir più, Amore

Non mir, non mirare (Alberti)

Non son in queste rive (Tasso)

I a 6,19 (119), 1601, C, Z

I a 6,20 (120), 1601, C, Z

I a 6,21 (121), 1601, C, Z

VII, 5 (235), E, Q

II (1584, 1606), 16 (58), 1583, 1591, 1605, B5, Z

VIII, 16 (290)

I a 4,1 (1)

I a 4,2 (2)

II, 11 (61), 1590, Q

I a 4, 21 (21)

III (1585, 1606), 11 (91), Q

IV, 4 (134), 1604, 1590, M, N, Q, X

IV, 3 (133), 1604, 1590, M, N, Q, W, X

VII, 14 (244), E, Q

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*Partially quoted by Burney in GB-Lbm Add.Ns 11585 (Dr Burney's Musical Extracts"), f.12b.*
Nuova angioletta (Petrarch)

O bella Margherita

see: Nel bel fiorito maggio

O che dolce gioire (Rinaldi)

O che soave bacio (Guarini)

Occhi leggiadri e belli (Tasso)

Occhi, un tempo mia vita (Guarini)

O come vaneggiate (Guarini)

O come vaneggiate (Guarini)

O dolce vita mia

O dolorosa sorte (Quirini)

O fortunati

see: Nel dolce seno

O gran felicità

Ohimè, e come puoi

Ohimè se tanto amate (Guarini)

Omnes morti vicini

see: Tirsi morir volea

Ond'avien ch'io t'amo (a 8)

Onde forte gridava

see: Cinque compagni

Onde ne vieni, Amore? (a 8)

O sette d'amor (Parabosco)

Parlo, misero, o taccio? (Guarini)

Parte la vita mia (a 6)

Parte la vita mia (a 8)

Partommi donna (a 4)

Partommi donna (a 6)

Passa la nave mia (Petrarch)

2. pt: Pioggia di lagrimar

Passa la nave tua (Tasso)
Perche ri lasci
Perfida, pur potesti (Celiano)
Per me non sar\(e\)

see: Quercia ch\'(in
Pioggia di lagrimar

see: Passa la nave mia
Poich\(e\) stella nemica (a 6)

arranged for soprano, basso and lute (in tablature): Quante pi\(u\) cresce

and lute (in tablature): Quando benigna stella (Montemagno)

Quanto pi\(u\) cresce,

see: Se a le rose
Qui fanno risonar

see: Quercia ch\'(in

Qui super thronum

see: Tutt\'eri foco, Amorc

Quel di ch\'(io persi

Quercia ch\'(in

2. pt: Per ma non sara
3. pt: Questa piu antica
4a pt: Qui fanno risonar
5. pt: Arbor vicin
6. pt: Venite o saggie
7. pt: Porgi tu antica

IV, 21 (151), 1604, 6
VII, 4 (284)
IV, 19 (149), 1604, 6

II (1584, 1606), 21 (71)

I, 16 (46)

III (1607), 20 (100a)
I a 4, 5 (5), 1583, 14,

1593, 6, 1601

III, 1 (81)
I a 4, 9 (9)
I a 4, 10 (10)
I a 4, 11 (11)
I a 4, 12 (12)
I a 4, 13 (13)
I a 4, 14 (14)
I a 4, 15 (15)
Questa più antica
see: Quercia ch'in
Qui fanno risonar
see: Quercia ch'in
Qui super thronum sedes
see: Tutt'eri foco, Amore
Rispose egli
see: La tua cara Amarilli
Romperan questi miei preghi
Nosa grata e gentile
Rosa rittomi al viso
Schons lieb thut doch
see: Vaga scopre Diana
Se a le rose
2. pt: Quanto più cresce
Se ben al vincer nacqui
Sede fra gigli e rose (Lazzaroni)
Se per haver furato
Se si poca mercede (a 5, Grillo)
Se specchio amor
Se v'ho donato il core
Se voi sete il mio core (Celiano)
Sie thut wol mir gefallen
see: Deh, scema il foco
S'il Sol si rende bello
Si, mi dicesti (Guarini)
S'io miro in te (Rinaldi)
Sol mirando vorrei
sec: Lunge da voi
Spargete, Ninfe d'Arno (Guidicioni)

VII,11 (241), E, Q
III,4 (64)
I a G,15 (115), C, Z
III,16 (96), Q
III,17 (97), Q
VII,19 (249), E, Q
15946, 159713, Z
V,19 (179), 1604, Q
16048
III,12 (92)
V,10 (170), 1604
IV,12 (142), 1604, N, Q, W

III,10 (90), Q
IV,2 (132), 1604, 159020,
H, N, Q
V,16 (176), 1604, Q

1,12 (42)
2. pt: Onde la bella
Stiam'Amor a veder (Petrarch)

2. pt: L'herbetta verde
Stillando perle (Parabosco)
Stringiti pur al petto (Rinaldi)
Spirant

see: Tirsi morir volea

Taci, prendi in man (a 4, Alberti)
Tag und Nacht weinen

see: Deh, perche lagrimar

T'amo mia vita (Guarini)

as: Gaudent in coelis (a 5)

Tante piagh' (a 3, Celliano)
Temprati i sdegni

Tirsi morir volea (a 6, Guarini)

2. pt: Frenb Tirsi (a 6)

3. pt: Così morirò (a 6)

as: Thirsis to die

2. pt: Thirsis that heat

3. pt: Thus these two

as: Omnes morti vicini

2. pt: Spirant

3. pt: Et importuno

Tra le purpuree rose (Ariosto)

Tra mille fior (by Alfonso Preti)

Tra più soave fiori

Tu ninfa di beltà

Tu parti appena giunta (Guarini)

Tu pur ti parti (Borgogni)

I, 13 (43)
I a 4, 3 (3)
I a 4, 4 (4)
VII, 21 (251), E, W
VIII, 9 (269)

1595* 1597$
Tutt'eri foco, Amore (Guarini)
as: Qui super thronum
in lute tabulature:
Una farfalla (Guarini)
Va carolando intorno (Rinaldi)
Vaga scopre Diana
  2. pt: Così forse
  as: Schons lieb thut doch nich
  2. pt: Darumb mein
Vaghi boschetti (Ariosto)
Vago candido fiore
Venite o saggie
  see: Quercia ch'in
Viva la donna mia
Viva sempre scolpita
Vivrò io mai (Guarini)
Voi ch'a pianto mai
Voi mi chiedete il core (Tasso)
Voi nemico crudele
Vorrei mostrar
  as: Amor ich thu dir

IV, 5 (135), 1604, 1556
F, Q
1606 6, A
1612 18
VII, 2 (232), E, Q
V, 17 (177), 1604, Q
I a 6, 10 (110), C, Z
I a 6, 11 (111), C, Z
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1624 14
I, 3 (33)
III, 18 (98)

III, 13 (93)
VIII, 13 (293)
VI, 12 (192), D, Q
VIII, 12 (292)
VII, 16 (246), E, Q
VII, 3 (233), E, Q
I a 6, 16 (116), C, Z
1624 16

7 Partially quoted by Burney in GB-Lbm Add Ms 11585 ("Dr. Burney's Musical Extracts"), f. 12v.
KEY TO MANUSCRIPT SOURCES

A D-Mbs, Mus. Ms 259
B EIR-Dm, Ms Z3.4.7-12
BB F-Pn, Rés F. 763
C F-Pn, Rés F. 764
D F-Pn, Rés F. 765
E F-Pn, Rés F. 766
F F-Pn, Rés Vma 851: "Ms Bourdeney"
G GB-Lbm, Add. Ms 12532, passim.
I GB-Lbm, Add. Ms 29366-68
J GB-Lbm, Add. Ms 29372-77
K GB-Lbm, Add. Ms 30016-21
L GB-Lbm, Add. Ms 30816-19: "Le Belle Nimfe"
M GB-Lbm, Add. Ms 30820-22: "Liquide perle"
N GB-Lbm, Add. Ms 34050, passim.
O GB-Lbm, Add. Ms 37402-06, passim.
P GB-Lbm, Add. Ms 40657-61
Q GB-Lbm, Egerton Ms 3665: "The Tregian Manuscript"
R GB-Lrc, Ms 684
S GB-Och, Ms 2
T GB-Och, Ms 67
U GB-Och, Mss 403-8
UU GB-Och, Ms 436
V GB-Och, Mss 527-30 + 1024
W GB-Ten, Mss 364-368
X GB-Ten, Mss 940-944
Y US-Sm, Ms Ellesmere 25 A 46-51
Z US-Nyp, Ms Drexel 4302: "The Sambrook Manuscript"
AUTHORS OF TEXTS

Alberti, Filippo
Non mirar, non mirare

Taci, prendi in man l'arco

Ariosto, Lodovico
Tra le purpuree rose

Vaghi boschetti

Barignano, Pietro
Io già cantando

2. pt: Albor ch'io

Bembo, Pietro
Quand'io penso al martire

Bonacorso da Montemagno
Quando benigna stella

Borgogni, Gherardo
Tu pur ti partì

Cassola, Luigi
Laura soave

Celiano, Livio (Grillo?)
Perfida, pur potesti

Se voi sete il mio core
Tante piagh'ha'l mio core

C. Caporali, Le piacevoli rime, Venice, 1589 (first published 1584), f. 87.

Caporali, Le piacevoli rime, f.87v.

Orlando furioso, VI, p. 22.

Orlando furioso, VI, p. 21.

Rime diverse di molti eccellentiss. autori ... libro primo, Venice, 1549, f. 23.

Gli Asolani, Florence, 1505, f. 18.

Caporali, Le piacevoli rime, f. 4.

Madrigali, Venice, 1544, f.7.

G. B. Licino, Rime di diversi celebri poeti dell'eta nostra, Bergamo, 1587, p. 135.

Licino, Rime, p. 107.

Licino, Rime, p. 128.
Crillo, Angelo
Se si poca mercede

Suarini, Giovanni Battista
Ah! come a un vago sol

Amor, io parto
Anime pellegrine
Ch'io non t'ami, cor mio
Come cantar poss'io
Con che soavità
Cor mio, deh non languire
Cruda Amarilli
2. pt: Ma grideran
Crudel, perché mi fuggi

Deh, come in van chiedete
Deh, dolc'anima mia
Dolce spirto d'amore
Era l'anima mia
Felice chi vi mira
Hoggi nacqui, ben mio
Io disleale? ah cruda
Io mi sento morir
Negatemi pur cruda
O che soave bacio
Occhi un tempo mia vita
O come vaneggiate

Ohimè se tanto amate
Parlo, misero, o taccio?
Si, mi dicesti

Pietosi affetti ... cioè
Christo penoso, Venice, 1613,
p. 83.

Delle opere, Verona, 1733-38,
II, p. 92.
Opere, II, p. 86.
Opere, II, p. 62.
Opere, II, p. 84.
Opere, II, p. 72.
Opere, II, p. 82.
Opere, II, p. 83.
Il pastor fido, I, 2.

Opere, II, p. 61 (as: Lasso,
perché ...)
Opere, II, p. 73.
Il pastor fido, I, 3.
Opere, II, p. 68.
Opere, II, p. 80.
Opere, II, p. 68.
Opere, II, p. 71.
Opere, II, p. 75.
Opere, II, p. 81.
Opere, II, p. 66.
Opere, II, p. 90 (as: Donna,
voi vi credete)
Opere, II, p. 75.
Opere, II, p. 91.
T'amò, mia vita
Tirsi morir volca
2. pt: Frenò Tirsi
3. pt: Così morirò
Tu parti appena giunta
Tutt'erti foco, Amore
Una farfalla
Vivrò io mai
Guidiccioni
Spargete, Ninfe d'Arno

Lazzaroni, Francesco
Sedea fra gigli e rose
Manfredi, Muzio
Aventurose spoglie

Martelli, Lodovico
Ben si vedrà

Parabosco, Girolamo
Donna, s'io resto vivo

O saette d'amor
Stillando perle
Voi che'a pianto mai

Opere, II, p. 81.
Opere, II, p. 151.

Opere, II, p. 88.
Opere, II, p. 127.
Opere, II, p. 70.
Opere, II, p. 126.
L. Dolce, Il primo volume
delle rime scelte da diversi autori, Venice, 1565,
p. 24.

1594
Cento madrigali, Mantua,
1587, p. 11.

Stanze e canzoni, Venice,
1531, f. 104.

I Diporti, Venice, 1564,
f. 147.
Lettere amorose e rime,
Venice, 1573, I, f. 65.
Lettere amorose, II, f. 12.
Lettere amorose, III, f. 32v.

6Published by Osanna, the ducal press, in the same
year as Pallavicino's setting of the verse. Vincenzo Gon-
zaga refers to this collection in a letter to Manfredi
dated 30 January 1596 (MASG, busta 2242, Minute).
Parma, Alberto
Filli, cara et amata
risposta: Dunque Aminta

Petrarca, Francesco
Il cantar nuovo
2. pt: Così mi sveglia
Io amai sempre
2. pt: Ma chi pensò
Nuov'angioletta
Passa la nave mia
2. pt: Pioggia di lagrimar
Stiam'Amor
2. pt: L'herbetta verde

Quirini, Vincenzo
O dolorosa sorte

Rinaldi, Cesare
Dolce, grave et acuto

Donna, se voi m'odiate
E mira e tocca

Hor che'1 donar
O che dolce gioire
S'io miro in te
Stringiti pur al petto
Va carolando intorno

Rossi
Baci amorosi e cari

Caporali, Le piacevoli
rime, f. 97v.

Canzoniere, p. 118.
Canzoniere, p. 142.
Canzoniere, p. 245.
Canzoniere, p. 248.

E. Vogel et al, Bibliografia
della musica italiana...
Nuova edizione, v. 3, p. 396.

De madrigali ... prima et
seconda parte, Bologna, 1588,
p. 212.
De madrigali ... parte terza,

De madrigali (1588), p. 118.
De madrigali (1588), p. 33.
De madrigali (1588), p. 207.
De madrigali (1588), p. 17.
De madrigali (1588), p. 240.

Caporali, Le piacevoli
rime, f. 107.
Sannazaro, Jacopo
I lieti amanti.

Tansillo, Luigi
In dir che sette bella
2. pt: I capei de l'aurora

Tasso, Torquato
A chi creder degl'io
Amatemi, ben mio
Come vivrò
Dolcemente dormiva
Io non posso gioire
Lunge da voi, ben mio
2. pt: Sol mirando vorrei
Nel dolce seno
2. pt: Quand'ella
3. pt: O fortunati
Non è questa la mano?
Non son in queste rive
Occhi leggiadri e belli
Passa la nave tua
2. pt: Lebbiia non lenta mai
Voi mi chiedete il core

Arcadia, VI, p. 103.


Rime, II, n. 288.
Rime, II; n. 25.
Rime, II, n. 376
Rime, II, n. 23.
Rime, II, n. 59.

Rime, II, n. 378.

Rime, II, n. 47.
Rime, II, n. 272.
Rime, IV, n. 1245.

Rime, II, n. 152.
APPENDIX B

PRINTED SOURCES

I a 4 (1579) Di Benedetto Pallavicino cremonese il Primo Libro de Madrigali a quattro voci, novamente composto et dato in luce. In Venetia appresso Angelo Gardano 1579.

I-Bc: compl.

I a 5 (1581) Di Benedetto Pallavicino cremonese il Primo Libro de Madrigali a cinque voci novamente composti, et dati in luce. In Venetia appresso Angelo Gardano 1581.

5 fasc. in 8° obl. (CATB5), 22 p. Dedication: Baron Paolo Sfondrato. Sabbioneta, 15.111.1581
D-Hbs: compl., I-Bc: 5.


5 fasc. in 8° obl. (CATB5), 22 p. Indice = 1581.
I-Bc: compl.

I a 5 (1606) Di Benedetto Pallavicino cremonese il Primo Libro de Madrigali a cinque voci novamente con ogni diligenza ristampati. In Venetia, appresso Alessandro Raverij 1606.

5 fasc. in 8° (CATB5), 22 p. Indice = 1581.

5 fasc. in 8° (CATB5), 35 p. Indice = 1584.

III a 5 (1585)  Di Benedetto Pallavicino il Terzo Libro de Madrigali a cinque voci, novamente composti et dati in luce. In Venetia presso Giacomo Vincenzi et Ricciardo Amadino, compagni 1585.
5 fasc. in 8° (CATB5), 21 p. Dedication: Alfonso Gonzaga, Mantova, 8. VII.1585.

5 fasc. in 8° (CATB5), 21 p. Indice = 1585.

5 fasc. in 8° obl. (CATB5), 21 p.
I-Bc: compl.

D-Bds: CATB5, D-Knu: CB.

F-Pn: compl., F-Pmeyer: C.

IV a 5 (1588) Di Benedetto Pallavicino il Quarto Libro de Madrigali a cinque voci, novamente compostato et dato in luce. In Venetia appresso Angelo Gardano 1588.


PL-GD: compl., I-Sd: CATB5 (2 copies A)

IV a 5 (1596) Di Benedetto Pallavicino maestro di capella del serenissimo signor duca di Mantova il Quinto Libro de Madrigali a cinque voci novamente ristampato. In Venetia appresso Angelo Gardano 1596.


5 fasc. in 8° obl. (CATB5), 25 p. Indice = 1600.


5 fasc. in 8° obl. (CATB5), 25 p. Indice = 1607.

I-Sc: compl., GB-Och: compl.
V a 5 (1593) Di Benedetto Pallavicino il Quinto Libro de' Madrigali a cinque voci, nuovamente composti et dati in luce. In Venetia appresso Giacomo Vincenti.
I-Bc: compl., GB-Ob: compl., D-Bds: C (def.), A complete but damaged copy was formerly in the Neyer collection in Cologne.

V a 5 (1597) Di Benedetto Pallavicino il Quinto Libro de Madrigali a cinque voci di nuovo ristampati et con ogni diligenza corretti. In Venetia appresso Giacomo Vincenti 1597.
5 fasc. in 8° (CATB5), 21 p. Indice = 1593.
I-Bc: compl., F-Ch: compl., F-Pthibault: compl., GB-Lbm: C.

5 fasc. in 8° (CATB5), 20 p. Indice = 1593.
I-Bc: compl., D-As: compl., F-Pc: compl., I-VEaf: ATB5, II-
Dlignm: A.

5 fasc. in 8° (CATB5), 21 p. Indice = 1593.
GB-Och: compl., I-FA: CT5, I-Bc: ATB.

VI a 5 (1600) Di Benedetto Pallavicino maestro di capella del serenissimo sig. duca di Mantova, et di Konferrato, il Sesto Libro de Madrigali a cinque voci nova-

5 fasc. in 8° (CATB5), 22 p. Indice = 1600.
I-HOe: compl., GB-Och: compl., I-Ec: ATB.


5 fasc. in 8° obl. (CATB5), 22 p. Indice = 1600.
GB-Och: compl.

VII a 5 (1604) Di Benedetto Pallavicino il Settimo Libro de Madrigali a cinque voci novamente posto in luce. In Venetia appresso Ricciardo Amadino 1604.

F-Pmeyer: C., D-Bds: B.


5 fasc. in 8° (CATB5), 21 p. Indice = 1604.
I-VEcap: compl., A-Wn: ABS.

5 fasc. in 8° (CATB5), 21 p. Indice = 1604.

5 fasc. in 8° obl. (CATB5), 21 p. Indice = 1604.
1-Pthibault: compl., GB-Och: ABS.

GB-Och: compl.

1604 Di Benedetto Pallavicino Madrigali a cinque voci di novo stampati et corretti. In Anvena appresso Pietro Phalesio 1604.
5 fasc. in 8° obl. (CATB5), 63 p.
Anthologies

1583\textsuperscript{10} Il lauro verde, madrigali a sei voci di diversi autori. Ferrara, V. Baldini, 1583. 6 vol. in 8°, 34 f. 
= 1583\textsuperscript{2}

\textbf{Ninfe leggiadre} (a 6) Attributed to Giaches de Wert. 

1563\textsuperscript{15} Harmonia celeste di diversi eccellentissimi musici a IV. V. VI. et VII voci, novamente raccolta per Andrea Pevernage, et data in luce. Nella quale si contiene una scelta di migliori madrigali che hoggidi si cantino. 
Antwerpen, P. Phalèse & J. Bellère, 1583. 6 vol. in 8° obl., 35 f. 
= 1589\textsuperscript{9}

\textbf{Quando benigna stella} (a 4)

1586\textsuperscript{9} De floridi virtuosi d'Italia, il terzo libro de madrigali a cinque voci, novamente composti et dati in luce. Venezia, G. Vincenzi et R. Amadino, 1586. 5 vol. in 8°, 22 p. 

\textbf{Cara e dolce mia vita} (a 5)
\textbf{Hor che soave l'aura} (a 5) 
1587\textsuperscript{6} Fiori musicali de diversi auttori a tre voci libro primo novamente composti et dati in luce. Venezia, G. Vincenzi, 1587. 3 vol. in 3\textdegree, 19 p.

= 1590\textsuperscript{18}

Tante pia g'h'ha'l mio core (a 3)

F-Ps.

1588\textsuperscript{18} Novelli ardori. Primo libro de madrigali a quatro voci, di diversi eccell. auttori, novamente composti et dati in luce. Venezia, R. Amadino, 1588. 4 vol. in 4\textdegree, 21 p.

Chi vuol veder Amore (a 4)


1588\textsuperscript{21} Gemma musicalis: selectissimas varii stili cantiones (vulgo Italis madrigali et napolitane dicuntur) quatuor, quinque, sex et plurium vocum continens: quae ex diversis praestantissimorum musicorum libellis, in Italia excusis, decerpta, & in gratiam utriusque musicae studiorum, uni quasi corpori insertae et in lucem editae sunt, studio & opera Friderici Lindneri lignicensis. Liber primus. Nürnberg, C. Gerlach, 1588. 6 vol in 4\textdegree obl.

Tirsi morir volca (a 6)
2. pt: Freno Tirsi
3. pt: Così moriro


1590\textsuperscript{20} Tertius Gemmae musicalis liber: selectissimas diversorum auttorum cantiones, Italis madrigali et napolitane dictas, octo, septem, sex, quinque et quatuor
vocum continens. Nunc primum in lucem editus studio & opera
Friderici Lindneri. Nürnberg, C. Gerlach, 1590. 6 vol. in
4° obl.

Mentre che qui d'intorno (a 5)
Si, mi dicesti (a 5)
Non mirar, non mirare (a 5)
Non mi ferir più, Amore (a 5)
Tutt'eri foco, Amore (a 5)
Arte mi siano i crini (a 5)
Haime, quell'occhi suoi (a 5)
Nor veggo chiar (a 5)

2. pt: Ne lo star (a 5)
Non dispiegate (a 5)
Misero te (a 5)

2. pt: Natura non mi fe' (a 5)
In dir che sete (a 6)

2. pt: I capei de l'aurora (a 6)
Destossi fra il mio gelo (a 5)
Come poss'io, Madonna (a 5)

2. pt: Da ind'in qua (a 5)
O saette d'amor (a 5)
Dolce mia cara mano (a 5)
Tu ninfa di beltà (a 5)

A-Wn: SAT5, D-As: compl., D-Dl: compl., D-FLs: S, D-FR: SA5,
PL-GD: SA5.

[15917] Di diversi eccell. auttori madrigali a cinque et a
sei voci in soggetto di nozze, et altrì varietà,
Nuovamente composti & dati in luce. Venetia, R. Amadino,
1590 [recte 15917]. 6 (?) vol. in 4°, 21 p.
Tu nur ti parti (a 5)

Donna, se voi m'odiate (a 5)

Formerly in the Neyer collection, Cologne (CAT def. 56)\(^1\)


M'infè leciadre (a 6) Attributed to Giaches de Wert.


1593\(^3\) Florindo, e Armilla canzon pastorale, ornata di musica da diversi de più celebri compositori de tempi nostri, et con altri madrigali novamente posta in luce. A cinque voci. Venezia, R. Amadino, 1593. 5 vol. in 8°, 21 p.

Bon l’alme (a 5)

I-VEaf: SS

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1See L. Olschki, "Contribution à la bibliographie de
la Musique vocale italienne du genre profane des XVI\(^{e}\) et
XVII\(^{e}\) siècles", in La Bibliofilia, Rivista dell’arte antica,
IX (1908), n. 27, p. 163. This collection of madrigals,
the majority by Mantuan composers, was compiled in honour
of the wedding of Luigi Gonzaga and Felicita Guerrieri.
Felicita Guerrieri was the daughter of Tullio Guerrieri,
counsellor at the Mantuan court. Widowed shortly after her
marriage, she was Vincenzo Gonzaga's mistress during the
1590's.
1593. Harmonia celeste di diversi eccellentissimi musici a
III. V. VI. VII. et VIII voci. Nuovamente raccolta
per Andrea Pevernage et data in luce. Nella quale si contengono i più eccellenti madrigali che hoggidi si cantino.
Antwerpen, P. Phalèse et J. Bellère, 1593. 6 vol. in 8° obl.
= 1605\(^8\) (?), 1614\(^{12}\), 1626\(^{14}\)

Quando benigna stella (a 4)
D-Br: compl., B-Gu: SAT6, D-Hs: 5, D-Mbs: compl., F-Pn: 6,
GB-Lbm (mq. 5,6), GB-Lwa: compl.

= 1600\(^7\), 1604\(^{10}\)

Sede fra gigli e rose (a 6)
D-Kl: compl.

1595. Di XII. autori vaghi e dilettevoli madrigali a quattro voci novamente posti in luce. Venezia, R. Amadino, 1595. 4 vol. in 8°, 22 p.
Taci, prendi in man l'arco (a 4)
D-Rp: compl.

Ben è ragion (a 5)
Con che soavità (a 5)

1597 13 Fiori del giardino di diversi eccellentissimi autori à Quattro, cinque, sei, sette, otto, et nove voci. Raccolte con molta diligentia & novamente date in luce. Nürnberg, P. Kaufmann, 1597. 6 vol. in 8°.

Sadca fra gigli e rose (a 6)
Filli, tu pur sei quella (a 5)
Tu pur ti parti (a 5)


= 1620 12

Chi vuol veder Amore (a 4)
Tac, prendi in man l'arco (a 4)

B-Br: compl., D-Rp: ATB, NL-Hgm: TB.


Love quench this heat consuming (a 6)
Crueli, why dost thou flye mee (a 6)

1600 De floridi virtuosi d'Italia madrigali a cinque voci ridotti in un corpo. Nuovamente con ogni diligentia stampati & seguendo l'ordine de suoi toni posti in luce.
Antwerpen, P. Phalèse, 1600. 5 vol. in 8° obl., 36 f.
Cara e dolce mia vita (a 5)
Hor che soave l'aura (a 5)

1600 Della nova Metamorfosi dell'infrascritti autori. Opera del R P F. Geronimo Cavaglieri con alcuni motetti dell'molt'ill. sig. Lucio Castelnovato. Milano, Agostino Tradate, 1600. 6 vol. in 8°, 21 p.
Gaudent in coelis (a 5. = T'amò mia vita) Dedicated to the "Ill. Sig. Margarita Galiana".
I-VEcap: compl. (CATB5, partitura).

Antwerpen, P. Phalèse, 1601. 6 vol. in 4° obl., 22 f.
Nel dolce sene (a 6)
2. pt: Quand'ella (a 6)
3. pt: O fortunati (a 6)
B-Gu: AB6, GB-Lbm: SATB, NL-DHgm: S mq f17-20, TB6

1601 Florida, sive cantiones, è quamplurimis praestantis-simorum nostri aevi musicorum libris selectae. Ad testudinis usum accomodatae ... I. van Hove, antverpiani ...
Utrecht, S. de Roy et J. G. de Rhenen, 1601. 1 vol. in 4°, 110 f.
Quando benigna stella (arranged for S, B and lute)
1600 De floridi virtuosi d'Italia madrigali a cinque voci ridotti in un corpo. Nuovamente con ogni diligentia stampati & seguendo l'ordine de suoi toni posti in luce.
Antwerpen, P. Phalèse, 1600. 5 vol. in 8° obl., 36 f.

Cara e dolce mia vita (a 5)
Hor che soave l'aura (a 5)


1600 Della nova Metamorfosi dell'infrascritti autori. Opera del R P F. Geronimo Cavaglieri con alcuni motetti dell'molt'ill. sig. Lucio Castelnovato. Milano, Agostino Tradate, 1600. 6 vol. in 8°, 21 p.

Gaudent in coelis (a 5. = T'amor mia vita) Dedicated to the "Ill. Sig. Margarita Galiana".
I-VEcap: compl. (CATB5, partitura).

Antwerpen, P. Phalèse, 1601. 6 vol. in 4° obl., 22 f.

Nel dolce seno (a 6)
2. pt: Quand'ella (a 6)
3. pt: O fortunati (a 6)

B-Gu: AB6, GB-Lbm: SATB, NL-Dilm: S mq f17-20, TB6

1601 Florida, sive cantiones, è quamplurimis praestantissimorum nostri aevi musicorum libris selectae. Ad testudinins usum accomodatae ... I. van Hove, antverpiani ...
Utrecht, S. de Roy et J. G. de Rhenen, 1601. 1 vol. in 4°, 110 f.

Quando benigna stella (arranged for S, B and lute)

Se si poca mercede (a 5)

1604* Fiori musicali a tre voci de diversi eccellentiss. autori. Di novo stampati et seguendo l'ordine de suoi toni posti in luce. Antwerpen, P. Phalèse, 1604. 3 vol. in 4°, 48 p;

Tante pia gh'ha'l mio core (a 3)
B-Br: SB, DK-Kk: T.


Gentil pastor che miri (a 8)
D-As: SATB 1°, SB 2°.

1605* Nervi d'Orfeo, di eccellentiss. autori a cinque et sei voci. Nuovamente con ogni diligentia raccolti et seguendo l'ordine de suoi toni posti in luce. In Leida appresso Henrico Lodowico de' Haestens ... 1605. 6 vol. in 4° obl.

Hinfe le zigadre (a 5) Attributed to Giaches de Wert.
D-Pn: compl., GB-Och: compl., l.L-Ngh:All
Giardino novo bellissimo di varii fiori musicali scieltissimi il secondo libro de madrigali a cinque voci raccolti per Melchior DorchGREVINCK organista del serenissimo re di Danemarck' Novamente stampato. København, H. WALTKIRCH, 1606. 5 vol. in 8°, 18 f.

Lovo con la sua mano (a 5)
Amor, io parto (a 5)
A poco a poco io sento (a 5)


Qui super thronum (a 5, = Tutt'eri foco, Amore)

D-WBs: SATB

Hortus musicalis, variis antea diversorum authorum Italiae floribus consitus, jam verò latinos fructus, mira suavitate Quinque et Sex Vocibus concinendos, piē & artificiose parturiens ... Liber II. Munich, A. Berg, 1609. 6 vol. in 4°, 38 p.

Omnes morti vicini (a 6, = Tirsi morir volea)
2. pt: Suspirant (a 6, = Freno Tirsi)
3. pt: Et importuno (a 6, = Così moriro)

D-WBs: SATB6, D-Kp: compl.

Delitiae musicae, sive cantiones, e quam plurimus praestantissimorum nostri aevi musicorum libris selectae. Ad testudinis usum accomodatae, opera atque industria Ioachimi van den Hove antverpian. Utrecht, S. de
1613\textsuperscript{10}  Il Parnasso, madrigali de diversi eccellentissimi musici a sei voci nuovamente raccolti & dati in luce. Antwerpen, P. Phalèse, 1613. 6 vol. in 4° obl., 42 p.

\textit{Tirsi morir volca} (a 6)

2. pt: \textit{Freno Tirsi} (a 6)
3. pt: \textit{Cosi morirò} (a 6)

D-Dl: compl. (T inc, 6 mq p. 36-42), D-Rp: compl.

1624\textsuperscript{16}  Erster Theil lieblicher, welscher Madrigalien, ausz den beruhmtesten Musicis italicis mit allem Fleiss zusammen colligirt, mit 3. 4. 5. 6. 7. unnd[1] 8 Stimmen, darunter deutsche Weltliche Text applicirt, auc mit Lateinischen Lemmatibus gezieret, und in Druck verfertiget, durch Valentinum Diezelium witzenhusanum Hassum ... Nurnberg, S. Halbmayer, 1624. 6 (?) vol. in 8°, 14 f.

\textit{Edles Bild, Jungfrau schone} (a 6, = \textit{Chi vi bascia})
\textit{Sie thut wol mir gefallen} (a 6, = \textit{Deh, scem'il foco})
\textit{Amor ich thu dir} (a 6, = \textit{Vorrei mostrarm})
\textit{Schnor liebt doch noch nicht wenden} (a 6, = \textit{Vaga scoprì Diana})

2. pt: \textit{Darumb mein ciniques Hertz} (a 6, = \textit{Così forse, o mia Dea})
\textit{Tag und nacht weinens} (a 6, = \textit{Deh, perché lagrimar})

D-Hs: ST, D-Z: B, S-Ub: SATB.
APPENDIX C

MANUSCRIPT SOURCES

D-Lbs, Mus. Ms 259 (A) Karrer's Hortus musicalis, scored by Wilhelm Krumper, organist.

Qui super thronum (= Tutt'eri foco, Amore)
Omnes morti vicini (= Tirsi morir volea)

2. pt: Suspirant (= Freno Tirsi)
3. pt: Et importuno (= Cosi moriro)

cf. Flanders, Thematic Index, p. 79.

EIR-Dm, Ms 23.4.7-12 (B) Paper, c.1666-78, 23.7 x 18.5 cm., 6 partbooks. Compiled for use at
Archbishop Narcissus Marsh's weekly music meetings at Oxford University 1666-1678. Contains instrumental com-
positions by Lupo, Mico, Coprario, Tomkins, Ferrabosco the elder and others. Three instrumental transcriptions of mad-
rigals, numbers 24-26 of the five-part section, include:

n. 24: Cor mio attributed
n. 25: O come vangeiate [sic] attributed

cf. R. Charteris, " Consort music manuscripts in Archbishop
Marsh's library, Dublin", in M.A. Research Chronicle, 13
(1976), pp. 27-63.

F-Fn, Rés F. 763 (BB) Paper, 1615, large 8°, 79 pp., score.
Copied by or belonged to "Juglielmus
Munninox" in 1615. Bound with Rés 764-766 (pp. 1-79).
Contains the anthology Il lauro verde, first published in
1583. Text incipit only.

Ninfe leggiadre attributed to Wert
F-Pn, Rés F. 764 (C) Paper, 1615, large 8°, 43 pp., score. Bound with Rés 763, 765-7 (pages 81-124). Copied by or belonged to "Guglielmus Munninox" in 1615. On page 81: "Spartitura De Madrigali a sei voci di benedetto pallavicino servitore del sereniss. signor duca di mantova Anno 1615". Contains the contents of Pallavicino's Primo libro de madrigali a sei voci, in score, with text incipit only.

F-Pn, Rés F. 765 (D) Paper, 1615, large 8°, 45 pp., score. Bound with Rés 763-4, 766-7 (pages 129-174). Copied by or belonged to "Guglielmus Munninox" in 1615. On page 129: "Spartitura De Madrigali a cinque voci Di Benedetto Pallavicino Maestro di Cappella del sereniss. s. Duca di Manovta Il sesto libro". Contains the contents of Pallavicino's Sesto libro de madrigali a cinque voci, in score, with text incipit only.


F-Pn, Rés Vma 851: "MS Bourdeney" (F) Paper, copied at the end of the sixteenth century (perhaps by Girolamo Rossi of Ravenna), 4°, 580 pp., score.

f. 480, n. 353: Ben e ragion ch'io t'ami "Di Benedetto Pallavicino compositor Moderno et vago"

f. 481-2, n. 354: Tutt'eri foco, Amore attributed cf. O Mischiati, "Una antologia manoscritta in partitura
del secolo XVI. Il Ms Bourdeney della Bibliothèque Nationale
di Parigi", in Rivista italiana di musicologia, X (1975)
In onore di U.ino Pirotta, pp. 265-328.

GB-Lbm, Add. Ms 12532, passim. (G) Paper, eighteenth
century, 4°. Madrigals, anthems, sacred choruses, motets, etc. The madrigals
scored by John Immyns from the original editions, mostly
in five parts.
   f. 101, n. 41: Quando benigna stella  attributed, with
text.

GB-Lbm, Add. Ms 18936-39, passim. (H) Paper, after 1612,
obl. 8°. In 1670
it belonged to 'St. Aldus or 'Aldhouse'.  Contains madrigals, anthems, Magnificats, motets and masses.
   f. 39v (CAB) and f. 21v (T): La bella.  attributed to
"Palevicino", text incipit
only. Unique source?

GB-Lbm, Add. Ms 28366-68 (I) Paper, early seventeenth
century, obl. folio.
Belonged to Jo: Browne, probably John Browne the publisher
of Alfonso Ferrabosco the younger, in 1609.  Contains
madrigals with English words, motets, anthems, etc. (the
anthems in the hand of Ferrabosco the elder).
   v. II, f. 12v (CQB): Cruell, unkind, adieu  attributed
For the identity of John Browne, see A. Asubee, "Instrumental
music from the library of John Browne (1608-1691),
Clerk of the Parliaments", Music and Letters, LVIII (1977),
pp. 43-59.

ff. 28v (6), 133v (5), 146v (CATB): Love quench this heat attributed

ff. 29v (6), 143 (5), 147v (CATB): Cruell, why dost thou flie me attributed


ff. 17v (i), 16 (ii), 20v (iii), 16v (iv), 13 (v), 14 (vi): Love quench this heat attributed

ff. 18 (i), 16v (ii, iv), 21 (iii), 13 (v), 14v (vi): Cruell why dost thou flie me attributed

8°, 4 partbooks (C1,C2,A,B). A collection of madrigals for six voices, from the beginning of the seventeenth century, taken from Il lauro verde and other printed works. Text incipits only.

f. 25v, n. 28: Deh scem'il [foco] attributed


8°, 3 partbooks (CTB), each 47 ff. A collection of madrigals for five voices, without words, by Pallavicino and others of the end of the sixteenth century. Text incipit only.

f. 4v, n. 5: Arte mia siano attributed
f. 5v, n. 6: Amorosette [ninfe]
f. 6v, n. 7: Levo con la [sua mano] attributed
f. 7v, n. 8: O/gi chi quelle
f. 9, n. 9: Con che soavita attributed
f. 5v, n. 10: Chiedei piangendo attributed [by Nanino]

f. 10v, n. 11: Natura non mi fe attributed
f. 23v, n. 21: Ben e ragion
f. 28v, n. 25: Non mi ferir attributed
f. 30v, n. 28: Si, mi dicesti attributed
f. 31v, n. 29: Non mirar attributed
f. 32v, n. 30: Filli, l'alme attributed
f. 33v, n. 31: Tu pur ti parte [sic]

f. 41v, n. 39: Donna, si voi [m'odiaste]

f. 43v, n. 41: Mentre che


8°. Madrigals and motets by English and Italian composers of the end of the sixteenth century. Tenor partbook only. Usually text incipit only.
f. 1v-2, n. 2: Mentre che  

f. 2v-3, n. 3: Non mirar  

f. 3v, n. 4: Non mi ferir  

f. 4v-5, n. 5: Donna, se voi /m'odiati/ attributed  

f. 5v, n. 6: Filli, tu pur /sei quella/  

f. 6v, n. 7: Tu pur ti parti  

f. 7v-8, n. 8: Si mi dicesti  

f. 8v-9, n. 9: Ben l'alme attributed  

f. 9v-10,n.10: Arte mi siano attributed  

f. 11v, n. 12: Amorosette /ninfe/  

f. 12v, n. 13: Leva /sic/ con la sua mano  

f. 16v, n. 16: Hor veglio attributed  

f.20v-21,n.19: Se voi sete attributed  

f.21v-22,n 20: Hor lieto  

f.22v-23,n.21: La tua cara  

f. 24v, n.23 : Dolce mia cara  

GB-Lbm, Add. Ms 37402-05, passim. (0) Paper, after 1601, obl. 8°, 5 vols.  

Compositions in five parts by Italian and English composers intended to be played by viols (most are arrangements of Italian madrigals).  

f. 20v (i,v), 19v (ii), 25 (iii), 20 (iv), n. 32: Donna, se voi m'odiati  

f. 23 (i,v), 22 (ii), 25v (iii), 22v (iv), n. 37: Donna, se quel  

f. 23v (i,v), 22v (ii), 30 (iii), 23 (iv), n. 38: Baci amorose /sic/  

f. 38v (i,ii), 55v (iii), 37 (iv), 39v (v), n. 65: Natura /non mi fe/  

f. 39 (i, ii), 56 (iii), 37v (iv), 40 (v), n. 66: Ne lo star (cancelled)  

f. 40 (i), 39 (ii), 57 (iii), 38 (iv), 40v (v), n. 67:
Con chi scavita
f. 41v (i,v), 41 (ii), 59v (iii), 39v (iv), n. 70: Hor.

veglio
f. 42v (i,ii), 61v (iv), 41v (iv), 43v (v), n. 72: Lolci

[sic] mia cara

Compositions for two to six viols, partly in the hand of
William Lawes, by composers of the sixteenth and seventeenth
centuries, together with arrangements for viols of madrigals
by Monteverdi, Marenzio, Vecchi and Pallavicino.

f. 41v: C'om [sic] vivro attributed

GD-Lbm, Egerton Ms 3665 "The Tregian Manuscript" (Q)
Paper, c.1599-19, thick

folio, 1034 pages bound in 2 vols. In the hand of Francis
Tregian. Villanelle, madrigals, motets, fantasias, etc.,
by Coprario, Marenzio, the Ferraboscos and many others, some
copied from printed sources now lost. Score. Text underlaid
in bass part only.

Part II:

f. 215v, n. 27: Destossi fra'l mio zelo
f. 216v, n. 28: Come poss'io Madonna
f. 216v, n. 29: De indi [sic] in qua
f. 217v-8, n. 30: O saette d'amor
f. 217v-8, n. 31: Dolce mia cara mano
f. 219, n. 32: Tu m'ina di belta
f. 219, n. 33: Mentre che qui d'intorno
f. 220, n. 34: Si mi dicesti
f. 219v, n. 35: Non mirar
f. 220v, n. 36: Non mi ferir
f. 220v, n. 37: Arte mi siano
f. 222, n. 33: Tutt'ori foco
f. 222v, n. 39: Maime quelli occhi
f. 223, n. 40: Nor veggio chiar
f. 224, n. 41: Me lo star
f. 224, n. 42: Non dispreziat'
f. 225, n. 43: Disero te
f. 225, n. 44: Natura non mi fe
f. 225v, n. 45: Fili, tu pur
f. 226, n. 46: Tu pur ti partii
f. 226v, n. 47: Ahì come a un vace
f. 227, n. 48: Lunge da voi
f. 227v, n. 49: Sol mirando
f. 227v, n. 50: Io disleale
f. 227v, n. 51: Vivro io mai
f. 229, n. 52: Temprati i sdegni
f. 229, n. 53: O come vaneggiate
f. 229v, n. 54: Cor mio deh non languire
f. 229v, n. 55: Crudelissima doglia
f. 230, n. 56: Hoggi nacque
f. 230v, n. 57: Dolce spirto d'Amore
f. 231, n. 58: Come vivro
f. 231v, n. 59: Deh dolce anima mia
f. 231v, n. 60: Anima del cor
f. 232v, n. 61: A poco a poco
f. 232v, n. 62: Era l'anima
f. 234, n. 63: Ohimè se tanto amate
f. 232v, n. 64: Cruda Amarilli
f. 234v, n. 65: Ma grideran
f. 235, n. 66: Amor io parto
f. 235v, n. 67: Con che soavità
f. 236, n. 68: Ben e ragion
f. 22v, n. 140: Fili cara e amata
f. 228, n. 141: Dunque Aminta
f. 267v, n. 142: Se voi siete
f. 268v, n. 143: Nor lieto
f. 269, n. 144: La tua cara Amarilli
f. 269v, n. 145: Rispose egli
f. 270, n. 146: Nor che la bella Clori
f. 270, n. 147: Giunto che
f. 271, n. 146: Occhi un tempo
f. 271, n. 149: Arsi piani
f. 271v, n. 150: Passa la nave tua
f. 273, n. 151: Debba non lenta 2a parte
f. 273, n. 152: Perfida pur potesti
f. 274, n. 153: Levo con la sua mano
f. 274, n. 154: Baci amorosi
f. 274v, n. 155: Nor che'l donar
f. 274v, n. 156: S'io miro
f. 275, n. 157: Amorosette ninfè
f. 275v, n. 158: Mia figlia /sic/ s,egli e Vero
f. 276, n. 159: O che dolce ficire
f. 277, n. 160: Donna se voi
f. 277, n. 161: Dolcemente dormiva
f. 278, n. 162: Dolce grave e acuto
f. 277v, n. 163: A chi creder degrío
f. 278v, n. 164: Va carolando
f. 279, n. 165: Amor se pur
f. 280, n. 166: Se pur haver furato un bacio
f. 280, n. 167: Donna se quel
f. 365, n. 378: Tu parti a pena giunto
f. 366, n. 379: Una farfalla
f. 365v, n. 380: Voi nemico crudel
f. 367, n. 381: Io mi sento morir
f. 367, n. 382: Ne veder fuor
f. 368, n. 383: O come vaneggiate
f. 368, n. 384: Ahi disperata vita
Folio iv of the manuscript consists of a leaf containing forty-seven bars of Pallavicino's Amor, io parte. This has been made up of strips of paper used as guards for other leaves in binding. They were removed from the volume when it was rebound in 1951.

GB-Lrc, MS 684 (R)  Paper, c.1610-20, 4 partbooks (CATB)
Compiled by Thomas Hammond for Lillian Firmaque (d. 1622), whose name is on the cover. Contains Italian madrigals and villanelle, some with English words (mostly copied from Italian anthologies published in England, such as Musica Transalpina and Italian Madrigals Englished).¹

n. 171: Love quench this heat attributed
n. 172: Cruell, why dost thou fly attributed
n. 199: Thirsis to die desyred attributed
n. 200: Thirsis that heat refrayned (2. pt)
n. 201: Thus these two lovers (3. pt)


GB-Och, Ms 2 (S)  Paper, mid-seventeenth century, score.
Originally in the collection of Henry Aldrich (1648-1710), Dean of Christ Church from 1689-1710, who organised weekly music meetings at Oxford from 1678. A collection of fancies and Italian madrigals arranged for viols.

f. 115v: Era l'anima attributed
f. 118: Come vivro attributed


GB-Och, Ms 67 (T)  Paper, early seventeenth century (before 1625), score. Companion to Ms 61-66.
Some of the contents in the hand of Thomas Myriell. Anthems and madrigals in score, arranged for playing on the organ.

¹I am grateful to Dr. Fenlon, who informed me of this manuscript and its contents.
f. 20v-31: Cor mio attributed
f. 34v-35: Cono vinco [sic] attributed


GE-Och, Mss 403-8 (U) Paper, mid-seventeenth century, five partbooks. From the collection of Henry Aldrich (see GE-Och, Ms 2). Contains instrumental compositions and transcriptions of vocal works for viols.

n. 13: Era l'anima
n. 16: Come vivro
n. 24: O com'e [sic] vaneggiate
     Cor mio

GB-Och, Ms 436 (UU) Paper, mid-seventeenth century, score. From the collection of Henry Aldrich (see GB-Och, Ms 2). Instrumental compositions and transcriptions arranged for organ.

Come vivro
Era l'anima

GB-Och, Mss 527-30 + 1024 (V) Paper, early seventeenth century, belonged to Richard Goodson in 1733, partbooks. Instrumental pieces and transcriptions of vocal works.

f. 8: Cor mio attributed
f. 8: O com'e [sic] vaneggiate attributed
GL-Ten, Kss 364-368 (W)  Paper, early seventeenth century,
8\(\frac{1}{4}\) x 4\(\frac{3}{4}\)", five partbooks. Italian
madrigals by Pallavicino, Marenzio and others. Text incipit
only.

f. 2v, n. 3: Se voi set'il me [sic]
f. 3v, n. 4: Hor lieto
f. 4v, n. 5: La tua cara (with 2. pt)
f. 17, n. 18: Donna se voi attributed
f. 19v, n. 21: Tu pur ti parti attributed
f. 19v, n. 22: Filli tu pur cei [sic] attributed
f. 24v, n. 26: Ben a ragion [sic]
f. 25v, n. 30: Arte mi siano attributed
f. 33v, n. 36: Natura non mi
f. 34v, n. 37: Con che suavit<\[sic]\>
f. 40v, n. 43: Ben le alme [sic]
f. 41, n. 44: Chi vi mira attributed
f. 43v, n. 47: Dolce mia cara
f. 46v, n. 50: Mentre che qui
f. 47v, n. 51: Non mirar
f. 54v, n. 58: Hor veggio

GP-Ten, Kss 940-944 (X)  Paper, c.1600, 11\(\frac{3}{4}\)" x 7\(\frac{3}{4}\)" five
partbooks. Contains 150 Italian
madrigals for five voices. Once belonged to James Bartleman,
who compiled the index. Pagination follows the number of the
compositions.

p. 28: Non mirar attributed
p. 32: Non mi ferir attributed
p. 62: T'am<\[sic]\>
a<\[sic]\>
\[sic]\>
\[sic]\>
\[sic]\>
\[sic]\> attributed
p. 69: O saette d'amor attributed

f. 22v: Donna, se voi m'odiate
f. 23: Donna, se quel ohimè
f. 23v: Dolce mia cara mano
f. 25v: Baci amorosi e cari
f. 26: Hor veggio chiar
f. 26v: Natura non mi fe'
f. 27: Mè lo star
f. 30: Con che soavità

US-Nyp, Ms Drexel 4302 "The Sambrook Manuscript" (Z)

Paper, large folio,
in the hand of Francis Tregian (see GB-Lbm, Ms Egerton 3665), copied c. 1610-20, score. Once owned by Francis Sambrook.
Contains madrigals by Striggio, Anerio, Marenzio, Pallavicino, Philips and others.

"Madrigali a 6 di diversi Authori":
n. 31: Tirsi [morir volea] attributed
n. 32: 2. pt: Freno [Tirsi]
n. 33: 3. pt: Così moriro
n. 34: Judir che [sic]
N. 35: I capai [sic]
n.s 36-56: Pallavicino's first book of six-part madrigals, following the original order, and attributed

n. 57: Seda fra glii attributed
n. 96: Mifte [leggiadre] attributed to Wert
cf. H. Botstiber, "Musicalia in der New York Public Library",
Sammelbände der Internationalen Musikgesellschaft, IV (1903),
pp. 738-50; Schofield and Dart, "Tropian's Anthology".
Il Primo libro de madrigali a quattro voci (1579)

All'Illustrissimi Signori Academici Philarmonici:

Havendo io nobilissimi Academici col spatio di alcuni mesi, secondo la bassezza dell'ingegno mio, composti alcuni Madrigali di musica; io mi stava tutto pensoso s'io doveva o non doveva stamparli, perciò che dall'una parte mi confortavano e invitavano a ciò fare le preghiere, e il buon giudizio di molti amici, dall'altra mi spaventavano, a ritiravano indietro, e la riconoscenza di me medesimo, e la bellezza di tante compositioni di Musica che hoggidi stampate si veggono. Et nel vero io non credo che, è per conforto d'amici, è per loro giudizio, io mi fossi mai lasciato trasportare a far palesi al mondo per lo mezzo delle stampe questi miei parti, si gli conosco io di piccolo valore, e poco appariscienti: ma pervenutomi a' gli orecchi l'honorato, & famoso grido della vostra Illustrissima Academia, vero sostegno di quest'arte nobilissima, cui, chi si dasse ad intendere di potere pienamente lodare, si potrebbe altre si fare a credere di poter mettere fine allo infinito; et oltre a ciò raportatomi quanta, & qual sia la stima, che voi Honorati Academici fate di coloro, quali egli si siano, che si dimostrano inamorati della Musica, sono stato presso che sforzato dal desiderio che in me s'è acceso di tentare, se egli mi potesse venir fatto, di entrare in qualche buona gratia appresso voi; e di vero qual sorte sarebbe la mia, quale istato felice, s'io potessi acquistarmi lo amore, & la gratia de i Philarmonici, cioè, degli amatori veri della più nobil arte che hoggidi sia stimata nel mondo? accettate
voi dunque queste mie compositioni, & non perché elle il
v;eliano, ma perché così siete soliti (come io intendo) di
ricevere benignamente qual dono si sia, che fatto vi venga.
le quali, se altro non saranno, si almeno siano un dimo-
stramento dell'animo mio affettoinato alla vostra Academia,
là quale il più ch'io mi so, e posso prego N. S. che con-
Di V. Signorie Illustriss.

Affetonatissimo Servitore,

Benedetto Palavicino

Il Primo libro de madrigali a cinque voci (1581)

All' Illustrissimo Signor Mio et Padrone Osservandissimo,
il Signor Barone Sfondrato.

La debolezza di queste mie compositioni, ch'io ardis-
co mandar fuori sotto il nome di V. S. Illustrissima col
quale s'honorano le più pregiate de i primi Maestri dell'
arte può per se sola esser bastante argomento & testimonio
dell'obligo grande, & espresso ch'io hò di così fare, che
certamente egli è tale, che si come senz'esso sarebbe somma
prosontione la mia pur à pensarci, così con esso sarebbe
sommo mio mancamento, il far altramente. Dirò dunque che
ad altri che a V. S. Illustrissima non si devono queste mie
primitie nate da la benificenza sua mentre ella in tanto
tempo ch'io l'ho servita (si come fà con tutti) piena di
nobil, & vera carità, si è compiacciuta sempre d'anteporre
qualche virtuoso otio mio ad ogni suo servitio: Onde non
tanto gliè li presente humilmente, quanto la supplico à
pigliarseli per se stessa come di sua ragion propria, & à
riconoscere con questo atto, tanto merito di devota & per-
petua servitù. Con la quale resto basciandoli con ogni
riverenza le mani, & desiderando la sua bona gratia. La
Sabbioneta il di 15. di Marzo 1581

Di V. S. Illustrissima

Obligatiss. & Affettionatiss. Servitore

Benedetto Pallavicino.

Il Secondo libro de madrigali a cinque voci (1584)

Al Serenissimo Signore et Padrone mio colendissimo, il Signor Duca di Mantova et Monferrato.

Molti anni sono, che quanto più mi figurava nel pensiero l'idea d'un vero Principe, et quella vedendo impressa nella grandezza de l'animo di V. A. Serenissima, anzi espressa nelle virtù, et nell'opre heroiche de lei degne, onde la fama da gli effetti è superata, tanto più in me crebbe il desiderio de havere occasione, et gratia di servirla. Il che essendomi stato concesso per benigno influsso de cieli, et in questa tempo, havendo posti in carta alcuni miei componimenti Musicali, ne l'uno fortunato mi ho reputato, ne l'altro mi ho sentito obligato à dedicargli à V. A. sapendo, quanto in questa, si come in ogni altra maggior scienza prevaglia, et quanto di questo, si come d'ogni altro virtuoso, et nobile trattenimento, si compiaccia. Gradisca ella in tanto con la solita sua benignità, il picciol dono di queste mie oscure, et deboli fatiche, ne li spiaccia, che illustrate da lo splendore del suo nome, escano a la publica luce, et da la sua autorità sostentate, si defendanc da l'ingiuria del tempo, et qui à V. A. con quella humiltà, che io debbo, maggiore, me inchino; et le prego da nostro Signore felicità nel mondo, et gloria nel cielo. Di Nantova alli 15. di Aprile 1584.

Di V. A. Sereniss.

Devotissimo Servitore

Benedetto Pallavicino.
Il Terzo libro de madrigali a cinque (1585)

All' Illustrissimo Signore mio Signore osservandissimo, Il Signor Alfonso Gonzaga.

Havendo io à dar fuori il Terzo Libro di miei Madrigali à Cinque voci, ancor che riconosca assai debole, & occure queste mie fatiche, tuttavia non hò dovuto per obbligo, ne voluto per elezione dedicargli ad altri, che à V. S. Illustrissima, come à mio singolar Signore, e come à quello, che sempre mi hà favorito in udire volontieri i miei componimenti Musicali, anzi quello che per l'honorate, et degne qualità, ch'in lei risplendono, ben si mostra degno figliuolo dell' Illustrissimo Signor Sigismondo, Cavaliere à nostri tempi tanto principale, & di tanti gradi, & premì di guerra honorato da S. Maestà Catholica; Horà gradisca V. S. la devotione de l'animo mio impressa in queste poche carte, ne disdegni in queste incolte note espresso il desidero, ch'io tengo di servirla, con che à V. S. Illustrissima, con ogni riverenza bacio le mani, & le presgo da Nostrò Signore felice adempimento ad ogni suo desiderio. Di Mantova il dì 8 d'Agosto 1585.

Di V. S. Illustrissima
Servitore obligatissimo,
Benedetto Pallavicino.

Il Primo libro de madrigali a sei voci (1587)

1/Al Serenissimo mio Signore et Padrone collendissimo il Signor Duca di Mantoua, & di Monferrato.

Vengo Serenissimo Signore con ogni humilità a far riverenza all'A. S. & a donarle insieme con animo sincerissimo questi pochi frutti nati dalle vigilie & fatiche de
mici studii quali hor mi son rissoluto a priahiare di
molii amici puor sotto le stampe questi ho preso ardire di
presentar a lei messo da due principalissime cause, l'una
delle quali è che essendo questa la mia prima opera, che
à Sei Voci habbi data in luce, non doveva io per alcun modo
queste primitive ad altri dedicar, salvo che a lei, come à
mio singolarissimo Signore, & Padrone, sotto la cui ombra,
con mio gran contento non solo mi vien concesso di vivere,
ma tra'l numero anco di molti professori d'ogni virtù della
sua honorata corte, & nobile famiglia quietamente vivere,
l'altra è che volend'io alli occhi del mondo sottoporre
questi, non sapeva quale miglior scorta procacciar loro
quanto era il fargli uscire, con l'invitto nome dell'A. S.
scolpito in fronte. Si per la molta autorità di così alto
Prencipe si anco per l'incredibile prudenza della quale è
stato dotato dalla natura in tutte le cose; ma particolare-
mente nella scienza della Musica di che far possono indubi-
tata fede & i Mottetti, & i Magnificat senza nome dell'
autorre ad uso della tanto celebre chiesa di S. Barbara sot-
to le stampe del Gardano mandati in lucc; gli quali (oltre
le altre opere in Musica da lei date al Mondo, ch'io tras-
lascio) ben si può da ognuno senza scropolo di adulatione
dire, che tra tutte le dotte compositioni, de piu famosi
Musici, hoggidi si faccino raggia strada. Queste adunque
sono state le cause che mi hanno spinto à ricorrere à lei.
Resta solo per fine ch'io supplichì l'A. S. a gradir per
sua innata gratia (come suole tutte l'opre di studiosi)
con benigno affetto questi miei sudori, ch'io tra tanto
non cesserò di pregare N. S. Dio che le doni somma tran-

Di V. A. Serenissima.

Humilissimo, & Divoto Servitore
Benedetto Pallavicino.
2/Al Molto Ill. e Padrone Colendissimo il
Signor Tomaso Pecci. Gentil'huomo Senese.

E stato così gentile, et Eccellente Compositore di
Musica il Sig. Benedetto Pallavicino di felice memoria, che
i virtuosi, et amatori di così honesta ricreazione non cessano
lodare continuamente le sue vaghe, e dilettovoli compositori
/sic/, come cose celebri, e meravigliose; ne maggior testi-
monio di verità si può addurre, che dalle stampe, ove di con-
tinuo vengono, e stampate, e ristampate; e se bene per i miei
colti daffarhi ho per un pezzo tralasciati i presenti Madriga-
li à sei voci (opera delle principali, et migliori, che egli
h Abbia fatto) non però mi contentavo di lasciarli stare nelle
tenebre sepolti, sì per mantenere viva al Mondo la memoria di
cosi Illustre Huomo, come anco per non privare i virtuosi di
frutti così nobili, e così saprosi. Mi restava solo ornarli
col nome di persona nobile, et meritevole di così eccellente
opera, e per ciò sotto l'ombra di V. Sig. M. Illustre di
nuovo la faccio uscire dalle mie stampe, conoscendo in V. Sig.
tutte quelle qualità, che la fanno meritevole, non di questa,
ma di tutte quelle migliori, e più celebri, che si potesse fare;
perché oltre che V. Sig. è Gentil'huomo Nobilissimo, et or-
nato di tutte quelle virtù che ad un suo pari si convengono,
è anco così intendente, et eccellente in questa professione,
che hà pochi pari, come ne fan ampla fede i suoi bellissimi
Madrigali à Cinque voci, che l'anno passato diede alle stampe,
oltre quelle Canzonette, che da me sono stampate sotto nome
di Accademici Filomeli, et una muta di Responsorij per la
Settimana Santa à Quattro voci, opere bellissime, e di nuove
vaghe, et artifiziose invenzioni ripiene. Mi resta solo pre-
gar V. Sig. che si degni con la sua solita gentilezza, et
bonignità gradire questo mio affetto d'Amore, pronto à ser-
virla in maggior cosa, conforme al poter mio, con che le bacio
con ogni riverenza le mani, et me li offero per suo devoto

Di V. S. Molto Illustre
Affetziatiss. Servitore
Giacomo Vincenti.

3/Al Molto Illustre Sig. Giovanni Auxtruyes Sig. et Padrone Colendiss.

Fra diversi Eccellentissimi Compositori di Musica, non credo ch'abbia il minor loco il Sig. Benedetto Pallavicino di felice memoria, come di ciò fanno fede tutti li Amatori di questa virtuosa recreatione, gli quali non cessano di lodare le sue vague et dillettevoli compositioni, come così rare et meravigliose, fra le altre, questi presenti Madrigali à Sei, (opera delle megliori che egli abbia fatto:) ne prendomi ragione, che dovessero restare nelle tenebri sepolti, si per mantenere viva al mondo la memoria di così Illustre huomo, come anco per non privare gli virtuosi di frutti così dolci è saporosi, me sono mosso de dargli di novo in luce con le mie stampe, et insieme ornarli con il Nome di V. S. molto Illustre, conoscendolo affetziatissimo à questa virtù, et ornato di tutte quelle qualità che gli fanno meritevole di così eccellente opera. Gradisca dunque V. S. questo picciol mio dono, che non potendo io con l'opere mie mostrarle quanto le devo, almeno con l'opere altrui, l'honorò et riverisco quanto posso, con un vivace affetto, di sempre servirla pronto ad ogni suo cenno. d'Anversa à di 24 di Marzo 1606.

Di V. S. Molto Illustre
Affetziatissimo Servitore
Pietro Phalesio.
Il Quarto libro de madrigali a cinque voci (1568)

Al Serenissimo Signore, il Sig. Vincenzo Cornacca, Duca di Santova e di Monferrato, mio Signore & Patron Colendissimo.

Doveva io Sereniss. Sig. come annoverato da principio tanto benignamente, tra il numero di quelli della nuova famiglia di V. A. andarmi procacciando nuovo modo, di poter mostrare à lei, qualche segno di gratitudine di animo per simil gratia, ne altro finalmente hò saputo (che meglio mi paresse) ritrovarne quanto questo dello saccarle, alcuni miei Madrigali, quali era per mandar in luce: Et questi hò io per due principalissime cause, giudicato doversi à lei sola, e non ad altri; La prima era, perché sono essi in ordine, gli Quarti Libri, di quanti sin hora ne hò dato alle stampe: Et perché questo numero a punto, si è mostrato di essere tanto favorevole à lei, poi che ne lo stesso, li è avvenuto per volontà divina, di essere tanto felicemente sublimate, nell'alto stato di Quarto Duca di questa sua gloriosa Città: si conosce perciò che ragionevolmente questi à lei sola doveva io, e propriamente dedicare. La seconda poi; perché sono novamente nati, & nati in casa sua; Tal che si vede, che ogni altro ne sarebbe stato illegittimo possessore. Poi che dunque con ogni humiltà vengono à rendere per me gratie all'A. V. & À porsi, come cose sue, sotto l'ombra di lei. Resta solo, ch'io il quale con animo prontissimo gli mando supplichi quella à favorirme, insieme con loro, di quella Giovial protettione, à gratia sua, per mezzo della quale ogni suo servo, à suddito gioissee. Et qui di tutto cuore le faccio humilissima riverenza. Di Venetia il di 20. Marzo 1568.

Di V. A. Sereniss.

Devotiss. Servitore

Benedetto Pallavicino.
Il quinto libro de madrigali a cinque voci (1592)

All'Illustriss. Signore il Signor Conte Gio. Battista Currierio mio Signore colendiss.

Non debbo per certo, per troppo arditto esser ripreso, ma ben più tosto, per giudizioso lodato, se dovendo lo dar in luce il Quinto Libro de miei madrigali a Cinque Voci, ho voluto con l'inscrizione de l'onorato Suo Nome appresentargli nel cospetto del mondo, se per illustrar le tenere loro co'l vivo raggio de l'heroiche Virtù, che in lei risplendono, aggiungendo con questo fregio perfettione à l'imperfetto de l'Arte, si anco per scoprire à V. S. quale, & quanta sia la devotione de l'animò mio verso Cavagliere di tal merito, e di tanto valore; Resti dunque ella di questa mia si degna elezione compiaciuta, & gradisca in tanto il picciol dono di queste mie fatiche con quella benignità, & cortesia, con la quale sempre suole abbracciare, & favorire le cose de' suoi amici, & servitori suoi, & qui à V. S. Illustriss. con ogni riverenza bacio le mani, & mi resto, pregando Dio nostro Signore conceda ad ogni suo desiderio felice adempimento.


Di V. S. Illustriss.

Affetzionatiss., & obligatiss. Servitore,
Benedetto Pallavicino.

Il Sesto libro de madrigali a cinque voci (1600)

All'Illustrissimo Signor Mio et Padrone Osservandissimo, il Signor Conte Alessandro Bevilacqua.

Non è una sola ragione, che mi muove à donar questo mio Sesto Libro de Madrigali à Cinque Voci à V. S. Illustrissima, perchè dovendo porgerlo (come tributo di molte cortesie ricevute) à qualche mio particolar Signore, à Lei
conveniva senza alcun dubbio che da me fosse dedicato, come è quella, cui mi confesso di moltissimi obblighi tenuto. E per provvedere à l'opera mia d'un potentissimo difensore, qual poteva essere scelto da me con miglior giudizio, che fosse più atto à proteggere questo mio parto, di Lei? A Lei dunque, nel cui Reggio Palazzo tanti honorati virtuosi à tempi destinati vengono dalla sua magnanima benignità raccolti, & à Lei, che per natural inclinatione adoperandosi nella Musica, ferma di propria mano col suo divino ingegno meravigliosi Concenti, vengo io suo devotissimo servitore con ogni debita riverenza à porgere questo mio basso dono, sicuro che non al poco valor di lui, ma sia per haver solo alla mia molta fede riguardo. E ciò augurando per felice progresso di questi miei Concenti armonici gl'invio, del suo gloriosissimo nome fre­giati, nel Teatro del Mondo, accioche' l Mondo tutto conosca la mia particolar divotione verso di Lei. Alla cui buona gratia racconandandomi, col donarmeli con quanto bagliore le forze mie, le prego da Nostro Signore il colme d'ogni felicità. Di Venetia il di Primo di Marzo 1600.

Obligatissimo Servitore di V. S. Illustrissima,

Benedetto Pallavicino

Liber primus missarum ... quatuor, quinque, et sex vocibus (1603).


Quod Patrem meum scio facturum fuisse, nisi illius consilia mors prævertisset, ut hosce Musicos libros, quos primos ille factis de rebus confecerat, tibi potissimum, cui diu servierat, & multis erat, magnisque beneficiis obscur­tus, dicaret, id mihi omnino praestandum existimo; vel ut
paternæ voluntati, quae mihi debet esse antiquissime obsecu- quar; vel ut eunde: nunc esse meum in te animum, qui olim fuerit patris, ostendam. Ego enim, etsi tantum in musicis illi concedo, quantum non solum filius patri, sed etiam preceptori discipulus debet; tamen quo studio ille tibi deservit, dum hac mortali luce frueretur, eodem ipse, ut operam tibi meam probem, incendi me sentio. Tu qua humanit- tate patrem fovisti, ea filum complectere, & hos libros quos ille à se elaboratos tibi destinavit, ego a me in lucem editos tibi offero, exiguum quidem per se munus, sed tamen certum observantiae in te nostræ pignus libenter accipe. Memento. Pridie idus Ian. 1603.

Humilissimus servus

Bernardinus Palavicinus.

Il Settimo libro de madrigali a cinque voci (1604)

Al Serenissimo Signore nio Signore, et Patrone Collendissimo,
Al Signor Don Francesco Gonzaga Principe di Santova, et di Monferrato, etc.

Se vivendo gli stessi facitori, nel dedicar i parti de loro intelletti, vanno scegliendo huomini frà gli huo- mini che per autorità sovranì vagliano à proteger con l'Au- tore l'opera insieme; Hor quanto più debb'io (Serenissimo Frençipe) mancato quello à cui ragionevolmente tenni obli- go di Padre, all'opera sue proveder di tal diffensore, che ne possa, no vaglia lo scudo della sua impenetrabil protezione, penetrar giamai strale, e sia pur quanto si voglia pungente, d'invidia lingua. A V. A. Sereniss. adunque consacro i presenti Madrigali, è ciò tratto da molte cagioni, che soverchio fora l'interamente annoverarle; Et à me basterà di far nome al fermo pensiero; c'hebbe d'effettuar il medesimo l'estinto
mio genitore, mosso non tanto dall'esser à lei stato Maestro nella Musica, o dal diletto, di'egli sapeva derivar in lei da cotal virtù, quanto che dalla lunga, et fedel servitù, chiaramente per lui scoperta nel corsi d'anni ventidue a tutta la sua Sereniss. casa. E che havrebbe detto il mondo di me, se havendo già egli raccomandate alla protezione de suoi Sereniss. Avo, et Padre altre opere sue, io non le havesse hora à nome di lui porto quel tributo, che da lui vivendo gli fu destinato? Vengono per tanto prima che'n faccia del mondo, al suo Sereniss. cospetto questi per così dire morti Madrigali, e sperano protetti da lei prendere come suo corpo per anima, in lui infusa, vita della sua gratia. Et io di tanto favore, se non quanto debbo, almen quanto posso, ringraziandola, humilmente la inchino, et alla medesima sua buona gratia raccomandandomi, di servirla avidissimo tutto me le dedico, et dono, e da Dio le prego il colmo d'ogni meritata grandezza. Di Venetia il di 6. di Giugno. 1604.

Di V. A. Serenissima
Humilissimo servitore
D. Benedetto Pallavicino Monaco Camaldolese

Sacra Dei laudes (1605)


Quo tempore Manuq Camaldulensibus praeuisti, ea fuit tuae virtutis magnitudo, is splendor, ut omnes ad te amandum alliceret, neque quisquam esset, qui te non coleret, non tibi libenter esset obstrictus. In eo numero Benedictus pater meus fuit, cuius tanta extitit in te propensio, ut
quibus modis posset quaereret aliquam suae in te observatione testificationem praebere. Sed dum eius vires tenues sunt, nec eius desiderio, longo intervallo, respondent, maiora cupientem & quaerentem mors oppressit: itaque suo frustratus desiderio est. Hinc ego illius filius, & ob id, quantum fieri licet, haeres, iisdem insistens paterni amoris, atque observantiae vestigiis, quodque adhuc magis urget, Camaldulensi familiae descriptus, & in Classensi Caenobio, quod Abbas magna virtute, & insigni laude tertium iam annum, moderaris, vitam agens, hunc Sacrarum Cantionem librum, paternum a filio munus, tibi debitum in lucememissurus, nemini praeterquam tibi dicare constitui, sed neque etiam debui: putans forte, ut quemadmodum hilari fronte, patrem meum, dum viveret, excipere consueveras, ita geminum illius partum, me scilicet & librum, hunc, benigne accipere nequaquam gravere: quod ita futurum esse, praecipua tua benignitas atque humanitas mihi facile persuadent. Vale.


Humilis. servus,

Benedictus Pallavicinus Mon. Camald.

L'Ottavo libro de madrigali a cinque voci (1612)

Al Molto Illustre et Reverendissimo Signore et Patron Colendissimo, il Sig. Abbate Francesco Mocenigo.

Essendo vero ch'egli ne sia molta proportione trà gli concerti della Musica, & gl'animi ben composti: devrò sperare, che questi Madrigali saranno degni dal fregio del virtuosissimo nome di V.S. Illustrissima, la quale sempre mai s'è compiaciuta di pregare massimamente ogni virtuosa compositione. Onde persuasomi con tal mezzo di ravvivarli, hò anche sperato nella sua cortesissima humanità, che

Di V. S. molto Illustre, & Reverendissima. S

Servitore devotissimo.

D. Benedetto Pallavicino.

Monaco Camaldolense.
APPENDIX E

DOCUMENTS AND PAYROLLS

| Document 5. | Mantua, ASG, Minute; to Calzone in Venice. |
| Document 7. | Mantua, ASG, Pallavicino from Venice to Cattaneo in Mantua. |

"Benedetto Pallavicino apprese in gioventu sua l'Arte della Musica e del Contrapunto e tanto si applicò che nel sonare l'organo divenne per il cui valore servì Guglielmo Gonzaga Duca di Mantova per Maestro di Cappella e camera compose molte opere si da chiesa come da Camera e sono alla stampa il Primo Libro e terzo libro de suoi Madrigali a cinque voci molti armonosi et altri libri da chiesa e sonate d'instrumenti da corda et da fiato".


"Benedetto Pallavicino imparò egli sin da fanciullo L'arte di Musica et di contrapunto il quale con il corso di tempo s. e andato affaticando molti anni fu organista in diverse chiese nella usa Città, et servi anco il serenissimo Duce Guglielmo Gonzaga fece molti scolari che sono riusciti buoni in tal arte diede dell'opere sue alla stampa oltre quelle che teneva anco composto per suo uso. quali opere furono
1579 il primo libro de Madrigali a 5
1584 il secondo libro de Madrigali a 5
1585 il terzo libro de Madrigali a 5


"... Scrivo a Vostra Signoria questi due madrigalletti che nell'otio cerco cavar qualche frutto dal mio povero spirito et le mandarò ancora il sonetto che
nia senti come prima sarà posto in musica dal Palavicino
però la prego acciò Sua Altezza non s'immagini ch'a qual-
che fine ciò fosse fatto Vostra Signoria non gli facia sen-
tir cosa alcuno sino havuto la conclusione di ciò ni vuol
favorire.

Nella dolce staglion ch'amor e pace
Ovvunque alberga à l'apparir di Flora
Che con favoria amico il mondo infiora
Il parrochetto sorge
Noceio secondo infante
E meraviglia porge
Co'i suo Real sembiante
A chi lo mira Nato dall'Aurora.
E del suo sol Vicenzo Eleonora

Queste felice aventuroso figlio
Il sui sereno ciglio
Gia desta à Nanto di sublime honore
Chiaro eterno splendore e certa speme
Ecco ecco di gioia
Così empie i cori à tutto il mondo insieme
O cara Gioia è gratie à noi supreme".

October 1583. Federico Cattaneo from Goito to the Bishop of
Alba in Rome.

"... Non si risolve di accettar l'offerta di Hesser
Hippolito Camataro intendendo che egli è huomo di età et
havendo bisogno di persona fresca, et atta à poterla
seguitar fuori della Città, per informatione di Vostra
Signoria Reverendissima aggiungo che si ritrovano per sem-
plici cantoi al servizio di Sua Altezza Hesser Paolo
Complici Cantori al servizio di Sua Altezza messer Paolo Cantino, e messer Benedetto Pallavicino, ambedue compositori, è quali essa non intende di metter superiore o, maestro sopra, se non fosse di tal nome et fama che fosse conveniente à farlo, il che ancor che io dica à Vostra Signoria Reverendissima per avviso, no' la mova però à lasciar di proporre et in questa et in ogn'altra professione quelli ò che se le offeriranno, ò ella penserà poter esser cari all'Altezza Sua".


"La relatione che fece messer Benedetto Pallavicino musico di Sua Altezza quando se ne ritornò di costi me era stato da lei mandato per informarsi dell'eunucho medesimo di chi hora Vostra Signoria mi scrive fù molto diversa da quella che le vien data da Antonio Lucino da Pesaro nipote del Vescovo di Veletri perch'esso Pallavicino disse d'haver inteso da diversi musici in generale ma in particolare da Monsignor Gulino che detto eunuco non havea bona voce, et non era cosa da proporre a Principe et che per disagio serviva à San Marco, mostrando che di ciò Vostra Signoria ancora fosse informatà. Pero à quello ch'ella scrive Sua Altezza fece rispondere, che non havendo il Pallavicino udito lui l'eunucho a qualche disegno haveria potuto esser mal informato. Pero certificandosi Vostra Signoria che detto eunuco sia buono in effetto, et cosa da haver cara, lo invii insieme con quel Antonio che lo propone, che all' uno et all'altro l'Altezza Sua carà recapito, ritrovandoli atti al suo servigio".
"Vostra Signoria resterà servita a dire à Sua Altezza Serenissima che hò trovato dal Cardano che g'her- rori che si sono trovati nelle Magnificat stampati, parte ne sono per le coppie scritte à mano, et parte herrori scorsi, però il Cardano non mancera di accomodar tutti quelli che si potranno, per dar sotisfazione à Sua Altezza Serenissima è ben vero che ve ne sono de quelli di poco importanza et che à lui pare non sia neccesario, accomo- darli poi che, non si vedrebbe altro che boletini, massima- mente g'errori de parole. Io andero minutamente vedendo et accozzando insieme le coppie, cioè le stampate et scrit- te à mano, et non manchero di far che si accomodino tutti quelli herrori importanti che si troveranno, altro non dirò à Vostra Signoria salvo che lui mi dice che non mi potra spedire così presto come desidero, poi che gli vol del tem- po, et piu presto vorebbe quasi restamparli che repessàrli, si che non mi vol promettere per tutta questa settimana che viene di spedirmi. Vostra Signoria mi fara gratia di dire à Sua Altezza Serenissimo quello che hò a fare et se non fusse spedito alla posta che viene, se io me ne hò da ritornare col il Corriero, et con questo bascio le mani à Vostra Signoria Illustre pregando Iddio lo con[servi et Felicitì da Venetia allì 2.5. di Ottobre 1586".


"Subito ricevuta la sua lettera insieme con il Si- gnor Moro, andassimo dal Gardano, et li facissimo sapere, come l'intentione di Sua Altezza Serenissima hora che non mancasse di far che tutti gli herrori trovati, che si ac- comodassiro, si ne le parole come de le notte, et che non
cura Sua Altezza che si adoperi bolettini più presto che retar' mal coretta l'opera. il Gardano hà risposto che le desideroso servir Sua Altezza Serenissima et che tutto quello che si potrà accomodare che non mancherà. et che per tutta questa settimana che viene, dara fine a l'opera et con il Corriere potro venire senza fallo. Io mando del Pesce di mare come Vostra Signoria mi scrive, ma non già di scordanza per la belta di cotesta Città, ma perché non hebbe commissione alcuna, mando ancora il lancinelli che il Signor Agosto me disse così in aria parche io le risposi che quello che voleva fosse un poco di memoria, io non viddi niente, et mi risolsi a non tor niente per non falare. Il Pesce ch'io mando l'ha- vemo tolto di compagnia Messer Bertolamio Corriero et io, et non havemo tolto troppo quantità, per non haver trovata cosa rara, et di quello che gl'hera n'havemo tolto, et à fatto la spesa Messer Bertolomio di ogni cosa

Un Varolo L 2 - U 8
due fogli L 0 - U 16
Orade n° 4 L 0 - U 16
Barboni n° 6 L 0 - U 16
uno Cisto da metter
dentro il Pesce L 0 - U 8

L 5 - U 6

et così prego Vostra Signoria resti servita di far che il Corriero sij sotisfatto dalla Luschalchi over dal Mastro di Casa, et ancora de quatro limoni et 18 naranci, che alla fine di Agosto tolse per servitio di Sua Altezza Serenissima, che non hà mai potuto haver niente, poi che il Mastro di Casa gli disse che non gli voleva dar niente per essere troppo cari, et che hera impossibile che havesse pagato vinti marchetti l'uno, de limoni quanto alli naranci non glie fu dar dir niente, con dirli che si voleva li danari d'essi, che volontieri gli haverrebbe datto, et lui li rispose che voleva li danari d'ogni cosa overo niente. Non ostante questo veden-
do che non poteva haver li danari, levete una fede dal Baran-ciero, sottoscritta di sua mano con doi testimoni che presento
si trovarono et la portite al Signor Mastro di Casa, ma nulla
li liovaro, si che messer Bertolomeo prega Vostra Signoria
A far che sj sottisfatto, poi che per il Serenissima Signor
Duca spenderebbe cio che à ina mondo, et la vita istessa in-
sieme con li compagni, et come non seranno sodisfatti, che non
spendarammo per qual comitione si voglia se non li sera dato
li danari. altro a Vostra Signoria molt' Illustrissimo salvo
che se il Serenissimo Signor Duca come vorrà del Pesce che
sj da qualche cosa, è meglio scrivere al Signor Gabrielle
Calzone, perchè ha uno prete in Casa, che uno bravo spendi-
tore di avantaggio, et à amititia di pescatori, più rari che
sj in Venegia. A Vostra Signoria li bascio le mani prepan-
dola ad amini. da Venegia il di Primo di Novembre 1556.

Vostra Signoria mi faccia gratia di dire a messer
Paolo Hasinelli, che io li portaro quella cosa che lui mi ha
comisso, in persona et che li bascio le mani".

Document 8. Verona, Archivio Capitolare, Busta 96, "ad anno
1569".

"Ora mai la nostra cappella corale s'era acquistata
fama grandissima in Italia e il Vescovo e il Capitolo non
volevano alla direzione di essa un musico qualunque, ma uno
di quelli che seguivano l'or-me del Grande, che mandava raggi
di luce per tutto il mondo, con le sue divine armonie, Pier
Luigi da Palestrina. Sette furono i concorrenti: Don Giovan-
ni Florio maestro di capella di Bergamo, Don Filippo Arnerio
romano, Don Pietro Ponzio di Parma, fra Francesco Lodovico
Barbi dei minori conventuali, maestro di capella a S. Anto-
nio di Padova, Don Domenico Maccarino veronese, Don Benedet-
to Pallavicino e Don Matteo Asola pur veronese. Al vedere
tante concorrenti e tutti stimabili, da alcuni canonici si
voleva protrarre l'elezione, per meglio conoscere i meriti
di ciascuno; ma da troppo tempo le scuole e la capella
aspettavano un maestro. Vinsero gli altri e il 19 marzo del
1590, con voti 11 sul 14, veniva nominato, per 5 anni,
l'Asola, con lo stipendio di ducati 100 e l'alloaggio gratis".

92, 1589-90, f. 98.

"Vincentius etc. Exactor noster damnationum numos[!] auroos centum, quibus Hieronimus Amishonus damnatus est cri-
minis objecti causa, quod mense septembris anni superioris,
socijs Donato Bosio, et Jo: Antonio Zermignasio, omnibus
tormentis à rota oblongis munitis, in Caesarem Brunoldum, in
quem dicti Bosius et Zermignasius eorum tormenta ut offen-
derent, nulla tamen laesione secura, expolserunt, ipse etiam
impetus fecerit, exigendos curet, ac dimidium ipsius summae
Benedicto Palavicino Musico nostro, cui eam ob fidelem
Serenissimo Domino Genitori nostri recolendae memoriae nobis-
que praestitam servitutem elargiti sumus, dinumeret. Quic-
quid obstat nullum esto. Datae Mantua xiiiij Calendas
Ianuaris MDLxxxx. Vincentius.

Fortunatus Cardus Cancellarius visa supplicatione
Decembris proxima oppositione signata subscripsit.

Maurus".

September 1601. Benedetto Pallavicino to [?]

"Alli 23 di luglio 1601 io supplicai l'Altezza sua
per mezzo di Monsignor Reverendissimo Premicerio che mi voles-
se concedere una condannazione di 80 scudi e ciò per esser
carico di figliuoli et anco haver sina 70 scudi di debito et
per la longa servitu, il che ottene il rescritto come Vostra
Signoria potra vedere in la supplica segnata il 23 luglio,
Hora mi è parso l'occasione di doi fratelli condannati in scudi 200, come Vostra Signoria potra vedere la Supplica fatta il di d'oggi che sono li 7 Settembre. Perche ho sempre havuto ferma opinione che Vostra Signoria Illustre m'hailli nel numero di suoi servitori, et ho visto sin quando si faceva ridotto in la sua nobilissima Casa ch'ella mi mostrava d'amami, et farmi ogni sorte di servitio. hora mi è parso con questa occasione di potermi servire di Vostra Signoria, non ho vouto restar dunque di supplicarla con questa mia pregandola a volermi favorire, in ottener questa condannazione gia al presente trovata cioe quello che mi è stato concesso da Sua Altezza Serenissima, il che gli restero inperpetuo obliato et fidele servitore pregandola poi a darmi aviso del tutto da Mantova li 7 Setembr


"Lunedì a di 26 Novembre 1601. 126. Messer Benedetto Palavicini nella Contrada di Montenegro e morto di febre in un mese de anni n:° 50".


"Essendo già stato accettato in cestesta religion à instanza mia Bernardino Pallavicino e continuando io tuttavia di aiutarlo merce della buona servitù fattarmi mentre viveva da messer Benedetto P. suo padre che fu mio nano di musica, ho voluto insieme raccomandarlo con questa mia caldamente alla Paternità Vostra nel cui monastero ha egli da fare il suo noviziatò pregandola à progerlo e favorirlo, che oltre che la sua protezione sara impiegata in suffetto

"L'occasione che mi si porge del latore delle presenti, m'invita a basciar le mani di Vostra Altezza et ricordarle il solito mio desiderio di servirla sempre, il qual'ufficio se ben lo feci questi giorni à dietro dandole conto del mio arrivo in queste parti, hò però voluto reiterarlo dubitando che le lettere possino esser andate insinistro. Supplico l'Altezza Vostra che mi favorischi dell'i suoi comandamenti, che qui e dove sarò non potrò ricever gratia maggiore. Bascio le mani di Vostra Altezza et le desidero dal Sant'Iddio ogni prosperità et contentezza. Di Ferrara il di xxiiij di febbraio 1595".

Document 14. Modena, Biblioteca Estense, Ms a.3.1.7 (Ital. 699). 22 May 1593. Alfonso Fontanelli from Mantua to Ridolfo Arlotti in Ferrara

"...[giovedì mattina] doppo pranzo comedia di S. Pedrolino, et a pescar nel lago ... Hieri si tolse messa in Sta Barbara, doppo desinar pur Comedia, et poi a passeggiar sul Te Dame in carr.a et huomini a cavallo ... Hoggi andiamo d'ondar a Karmirolo a veder una caccia di cinquialc: domani senza dubio si fà una festa, et Dio sì se partirano di qua p.a dell' Ascensa...".
Payroll 1. Mantua, ASG, Busta 395. Affari di famiglia de' Principi... D.XII.° 5. Levato dalla Filza 1587 al 1600.... (the transcription includes the names of all the musicians to be found in the payroll)

<table>
<thead>
<tr>
<th>f. 156: Religiosi</th>
<th>Mocche</th>
<th>Pani</th>
<th>Fanelli</th>
<th>Vitella</th>
<th>Pesce</th>
<th>Olio</th>
<th>Candel</th>
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<tr>
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<td>2.4</td>
<td>2.5</td>
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| f. 156v: Cantori |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| S.r Jaches M.ro di Capella | 2.4 | 2 | 2.4 | 2 | 2 | 2 | 2 | 45.0 | 0 | 45.0 | 0 |
| M Ben.to Pallavicino | 1.2 | 2 | 2 | 2 | 2 | 18.12 | | | | | |
| M Gio. Batta' Marinoni | 2.4 | 4 | 4 | 2 | 2 | 13.19 | | | | | |
| M And. Cochiola | 2.4 | 2 | 2.4 | 2 | 2 | 23.5 | | | | | |
| M Pauolo Masenello | 2.4 | 2 | 2.5 | 2 | 2 | 30.0 | 0 | | | | |
| M Filippo Angelloni | 1.2 | 2 | 2 | 1.2 | 2 | 13.19 | | | | | |
| M Ber.no S. Ben.to Renato | 2.4 | 2 | 2.4 | 2 | 2 | 30.0 | 0 | | | | |
| M Don Bassano da Lodi | 2.4 | 2 | 2.4 | 2 | 2 | 16.12 | | | | | |
| M Don Matteo Foresto | 1.2 | 2 | 2 | 2 | 2 | 13.19 | 0 | | | | |
| M Ant.o di Pelizziari | 7. | 7 | 4 | 2 | 1.4 | 175.0 | | | | | |
| M Pauolo Pighino da Bologna | 2. | 2 | 2.5 | 2 | 2 | 36.0 | | | | | |
| M Franc.co Gratia | 2.4 | 2 | 2.4 | 2 | 2 | 23.5 | | | | | |

| f. 159v: Estraordinarij |
|-------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| S. Aless.ro Streggi | | | | | | | | | | | 129 | |
| M Salomone di Rossi heb.o | | | | | | | | | | | 13.19 | |
| M.a Europpa sua sorella | | | | | | | | | | | 13.19 | |

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<td>f. 63:</td>
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<td>f. 64:</td>
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<td>M Andrea Cozzoli</td>
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<td>M Paolo Masenelli</td>
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<td>Don Camillo Sorsoli</td>
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<td>Isacchino della Profeta</td>
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<td>Giulio Cesare Petroza'ni</td>
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<td>M.a Lutia di Pellizzari</td>
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<td>Sr Ottavio Wert+</td>
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<td>M Scipione Stangbellino+</td>
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<td>M Gioa' Bentivoglio+</td>
<td>4-13--</td>
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Names marked + may not indicate musicians; Federico Follino, for example, is known to have been the organiser of the festivities at the Mantuan court.


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APPENDIX F

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THE FIVE-PART MADRIGALS OF
BENEDETTO PALLAVICINO

II

A SELECTED EDITION

BY

KATHRYN BOSI MONTEATH
PREFACE

This volume presents an edition of fifty-five madrigals from Pallavicino's eight books of five-part madrigals, composed between 1581 and 1601. While these works are only a fraction of Pallavicino's entire production, they provide a representative selection which illustrates the more important and interesting trends to be discerned in his madrigals. The volume also contains one work from Pallavicino's book of six-part madrigals, as well as some madrigals by Pallavicino's contemporaries Castoldi and Rovigo. Only a very few of the contents of this volume are available elsewhere in modern edition. However, the Opera omnia of Pallavicino, jointly edited by Dr. Peter Flanders and the present writer, will shortly be published by the American Institute of Musicology.

EDITORIAL POLICY

The Sources

At least one edition of each of Pallavicino's first six five-part madrigal books was prepared for the press by the composer himself. These contain few printing errors, and those which appear have usually been corrected in subsequent editions (although new printing errors are also to be found). Thus, the editing of these first six five-part volumes has presented few difficulties. Printing errors of both notes and text have been corrected without comment; only musically possible variants (extremely rare in these works) have been notated.

The editing of the seventh and eighth books of five-part madrigals has proved a less simple matter. These two volumes, published after Pallavicino's death, were (as the dedications indicate) prepared for the press by Pallavicino's son Bernardino. There are a greater number of errors in these volumes, and, unlike the books prepared by Pallavicino, the notation of accidentals seems at times haphazard. There are also a number of problematic passages which may be corrupt, but which are not easily emended to a musically acceptable solution. One such passage can be seen in Come cantar poss'io, bar 29, page 238, where the penultimate note in the Quinto part reads B in some sources and C in others. The solution A (given as the
editorial emendation) creates parallel unison motion with the Soprano part, while a D would create parallel octaves with the Bass. Another such passage can be seen in Voi ch'a pianto mai, bar 50, page 305, where the validity of the parallel octaves between the Alto and the Bass parts might be questioned. The writer suspects that some of these passages would have been revised by Pallavicino had he been alive to see the volumes through the press. They have been indicated in this edition by an exclamation mark in parenthesis [!] or by the original note given in parenthesis beside the editorial emendation.

While the editorial method adopted in this volume is that used in the Opera omnia, a detailed discussion of variant readings in the sources of these madrigals seemed superfluous in the light of the forthcoming edition.

**Clefs and Note-values**

Prefatory clefs show the original clefs, key signature, time signature and the first note. The original time signatures have been retained, and no reductions of note-values adopted. Modern clefs and regular barring have been added.

**Accidentals**

Pallavicino has been in general systematic in his placing of accidentals in the sources, so that on the whole his intentions are clear. His principles are as follows:

An accidental before the first of a series of repeated notes is valid for all of these notes.

An accidental is cancelled by a new accidental, a rest, or a note of different pitch.

Occasionally, however, these principles are not followed. Sometimes an accidental will be repeated before a repeated note, while in other instances an accidental should clearly, in the context, be carried over a rest or a note of different pitch. Therefore the following system of notating accidentals has been adopted in this edition:

1. Original accidentals appear before the note and last the whole bar unless cancelled. Original accidentals which are made redundant by this modern convention are omitted without comment.

2. Consequent accidentals, those which need to be repeated after the insertion of an editorial barline, are placed before the note in brackets.
3. Original accidentals cancelled in the source by the intervention of a rest or a note of a different pitch have been cancelled in this edition by the appropriate symbol placed before the note, in brackets, or by the editorial barline.

4. An accidental which by general usage should be cancelled by the intervention of a rest or a note of different pitch, but which the editor considers should be retained, is indicated in the same way: in brackets, before the note.

5. Ficta accidentals, as editorial interventions, are placed above the note.

Ligatures and Coloration
These are indicated by the usual modern signs: and .

The Texts
There is little punctuation in Pallavicino's texts beyond capitalisation of line-beginnings. This capitalisation has been retained, and a standard punctuation adopted. Wherever possible the texts have been checked with contemporary or modern critical editions. Accent marks have been modernised, and in a very few cases obsolete spellings have been modernised to make the meaning clear. Where discrepancy exists between parts in liaison or elision of vowels, liaison has been preferred, since it helps clarify pronunciation and meaning. Textual repeats indicated by the sign have been written out in full without comment, since there is rarely any doubt as to how the text should be underlaid in these passages.
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Crudelissima doglia
Lunè da voi, ben mio
Sol mirando vorrei (part 2)
Cruda Amarilli
Ma grideran per me (part 2)
Ohimè, se tanto amate
Temprati i sogni
O come vaneggiate

**Il settimo libro de madrigali a cinque voci**

Tu parti a pena giunto
Romperan questi miei pregh' amore
Come cantar poss'io
Non son in queste rive
Una farfalla
Ahi, disperata vita
O dolorosa sorte
Stillando perle

**L'ottavo libro de madrigali a cinque voci**

E mira e tocca
Io non posso gioire
Stringitì pure al petto
Deh, come in van chiedete
Voi ch' a pianto m' ai
Parte la vita mia
Viva, sempre scolpita

**Il primo libro de madrigali a sei voci**

Parte la vita mia

Giovanni Giacomo Gastoldi:
Amor, ecco si parte (Il secondo libro de madrigali a cinque voci, 1589)

Acerbo mio dolore (Il primo libro de madrigali a cinque voci, 1588)

Con che soavità (Concenti musicali, 1604)

Francesco Rovigo:
Misera che farò (L'Amorosa caccia, 1588)
Io già cantando (2.° 1)

Pirma parte:

Io già cantando la mia libertà, io
Già cantando la mia libertà,

I lasci votati e le faulite spente,

Di che m'arose, di

le faulite spente.
A - hor ch'io sentii il cor dentro d'in-tor-ne, al hor ch'io...
Una man bionca ed un bel viso dorato, ed
un bel viso dorato, una man bionca ed un bel
man bionca ed un bel viso dorato, ed un bel
dorato, ed un bel viso dorato,

Vi voglio amar, vuol che vi voglia amar, vuol che mi
vi voglia amar, vuol che mi
vi voglia amar, vuol che mi
vi voglia amar, vuol che mi

scalde,
Ben si vedrà se la ne-

mi-ca mi-a, ben si ve-

Ben si ve-drà se la ve-

Ben si ve-drà se la ve-

Ben si ve-drà se la ve-

Ben si ve-drà se la ve-

Ben si ve-drà se

Ben si ve-drà se
O gran felicité (D.15)
Di due ch' amando, di due ch' amando,
Di due ch' amando, di due ch' amando
Di due ch' amando, di due ch' amando
ban- do E che si trá da vei so- spe- ti pi- 
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
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ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
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ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
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ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
ban- do E che si trá da vei so- spe- ti pi-
Prima parte:

T'is, morn' voice (2, 17) (Becarri)
I fortunati, i fortunati, i fortunati, i fortunati.
De stro si fràl mio ge-lo Fàun e l dol-c'èl co-re A lo spir-va de la dol-ca

De stro si fràl mio ge-lo Fàun e l dol-c'èl co-re A lo spir-va de la dol-ca
mía, a lo spirar de la dolc'au-va mi-

mía, de-sto-si fra' l' mio ge-
a lo spirar de la dolc'au-va mí-

Fra' l' mio ge-

dolc'al co-

a lo spirar de la dolc'au-va mí-

De-sto-

lo fiam-ma si dol-c'al co-

lo fiam-ma si dol-c'al co-

lo spirar fiam-ma si dol-

re a lo spir-

a.

De-sto-

lo fiam-ma si dol-

re a lo spir-

a.

De-sto-

lo spirar de la dol-

a.
va, purché l'An-va Pac-cen-da,

e sempre mag-gior for-za re-pen-da purché l'An-va Pac-cen-da,

va, purché l'An-va Pac-cen-da, purché l'An-va Pac-cen-da,

Dolce mia cara mano (35, 5)

Dolce mia cara mano con cui lo stra-

Dolce mia cara mano con cui lo stra-

Dolce mia cara mano con cui lo stra-

Dolce mia cara mano con cui lo stra-

Mascher: Pavor, e mar d'ac-
Dolce mia cara mano, dolce mia cara mano
m'avevan' amor, e mandà po' co' po' co
con cui lo stava' le'el fo'co, lo stava' le'el fo'co

m'avevan' amor, e mandà po' co' po' co
con cui lo stava' le'el fo'co, lo stava' le'el fo'co

m'avevan' amor, e mandà po' co' po' co
m'amo, m'amo, e m'amo, m'amo
con cuoi strofe non

m'amo, m'amo
con cuoi strofe non

m'amo, m'amo
con cuoi strofe non

m'amo, m'amo
con cuoi strofe non

m'amo, m'amo
con cuoi strofe non

m'amo, m'amo
con cuoi strofe non

m'amo, m'amo
con cuoi strofe non
Siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, siento, sient
an-zì che' l mio par-tir an-zì che' l
an-zì che' l mio par-tir si can-già in gio-
-ria, An-zì che' l mio par-tir si can-
-gis
-gia, in
tornar non sen-to no-ria, An-zì che' l mio par-tir si can-già in

si can-già in gio-
-gia, An-zì che' l mio par-tir si can-già in gio-
-gia, in
gio-
gia, si can-già in gio-
-gia, si can-già in gio-

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E vec'io il mio cor-

Se vuol il mio cor-

Se vuol il mio cor-

Sol... di pian-

Sol... di pian-

Sol... di pian-

Sol... di pian-

Sol... di pian-

Sol... di pian-
Damm'i la mano (C, T)

Prima parte:

C

Dann'i la mano o mia vegazz' a Fil-

P

Dann'i la mano o mia vegazz' a Fil-

A

Dann'i la mano o mia vegazz' a Fil-

T

Dann'i la mano o mia vegazz' a Fil-

B

Dann'i la mano o mia vegazz' a Fil-

S

Mentre tra que'ste frond' e lie'ti fiori

S

Mentre tra que'ste frond' e lie'ti fiori

S

Mentre tra que'ste frond' e lie'ti fiori
Segunda parte. Cantar al mormorio (H. 5)

Cantá al mormorio, cantá al mormorio, cantá al mormorio, cantá al mormorio, cantá al mormorio, cantá al mormorio, cantá al mormorio, cantá al mormorio.


[+ o - o +]

mi vita, vita di mia vita, che cos'è
Vi - ta, vi - ta di mia vi - ta, che cos'è
Vi - ta, vi - ta di mia vi - ta, che cos'è
Vi - ta di mia vi - ta,

dolcissi - ma mer - ce - ra Fo - ce suo mi - ni - vi - ta, Con

dolcissi - ma mer - ce - ra Fo - ce suo mi - ni - vi - ta, Con

dolcissi - ma mer - ce - ra Fo - ce suo mi - ni - vi - ta, Con
Orna con onestà la sua bellezza.

Orna con onestà la sua bellezza.

Orna con onestà la sua bellezza.

Orna con onestà la sua bellezza.

Orna con onestà la sua bellezza.

E chi veder desí-a, Donna leggiarda, Donna leggiarda, Donna leggiarda, Donna leggiarda, Donna leggiarda.
O che lo de-immortal da me n'a-ur-a-i, o che lo de-immortal da me n'a-ur-a-i, o che lo de-immortal da me n'a-ur-a-i, o che lo de-immortal da me n'a-ur-a-i, o che lo de-immortal da me n'a-ur-a-i, o che lo de-immortal da me n'a-ur-a-i.
tuo sia cert' ch'è la mia bellezza ch'è la mia bellezza

Tuo sia cert' ch'è la mia bellezza ch'è la mia bellezza

Tuo sia cert' ch'è la mia bellezza ch'è la mia bellezza

Tuo sia cert' ch'è la mia bellezza ch'è la mia bellezza
evi fora mo re,

tutto vi fo co, amo ve,

tutto vi fo co, amo ve,

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma

Quan dar si pri ma in quel so a ve squar de, quan dar si pri ma

Quan dar si pri ma in quel so a ve squar de, quan
Leggiedi, ogn'occhi core,
Per leggere ogni core,
Per leggere ogni core
Per leggere ogni core,
Per leggere ogni core
Per leggere ogni core,
Per leggere ogni core
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
Per leggere ogni core,
La tua cara Amorelli (A.19)

La tua cara Amorelli, la tua cara Amorelli, la tua cara Amorelli, la tua cara Amorelli.

Di cerca la bel-la Ninfa, al suo Pasto-re, al suo Pasto-re, al suo Pasto-re.
di-ce la bel-la Nin-fa
la
la tua ca-rat-mari-li, la
la tua ca-rat-mari-li, la tua ca-rat-mari-li,
Di-
la tua ca-rat-mari-li, Di-
ce la bel-la Nin-fa.

la tua ca-rat-mari-li, Di-
ce la bel-la Nin-fa al suo Pa-
to-
la tua ca-rat-mari-li, Di-
ce la bel-la Nin-fa al suo Pa-
to-

di-
ce la bel-la Nin-fa al suo Pa-
to-

di-
ce la bel-la Nin-fa al suo Pa-
to-

di-
ce la bel-la Nin-fa al suo Pa-
to-

Son i - o, son i - o, son i - o,
Deh, dimmi il vero, deh, dimmi il vero, ti sono si - re?
Deh, dimmi il vero, deh, dimmi il vero, ti sono si - re?
Deh, dimmi il vero, ti sono si -
Deh, dimmi il vero, ti sono si -

son si ca - va si co - me ap - par di fuor, si co - me ap - par di fuor, ca - va si co - me ap - par di fuor, sen -
son si ca - va si co - me ap - par di fuor, si co - me ap - par di fuor, sen -

si co - me ap - par di fuor, den - tro del co - me, del

fuor si co - me ap - par di fuor, si co - me ap - par di fuor, den -
Seconda parte: Rispose egli (II, III)

Rispose egli, rispose egli, più
Rispose egli, rispose egli, più
Rispose egli, rispose egli, più va va va
Fare i o cari baci,

Se fosse innamorato d'amore,
Non abbe pieta del mio dolore
core Che non abbe pieta del mio dolore
Che non abbe pieta
Che non abbe pieta

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- re, che non abbe pie-
lo re, che non abbe pie-
del mio dolore, non abbe pieta del mio do-

- re, del mio dolore, del mio dolore, 
- re, del mio dolore, non abbe pieta del mio do-

- re, che non abbe pie-
Sto lo fe-

Che-

fa-

Le-

Ba-

Che-

Ba-

Che-

fa-

Le-

Ba-

Che-

Fa-

Le-

Ba-

Che-

Con-

Mi-

Fi-

Con-

Mi-

Fi-

Con-

Mi-

Fi-

Fin-

Che-

Con-

Vi-

Mi-

Che-

Vi-

Mi-

Che-

Vi-

Mi-

Che-
Fil-\-li, tu pur sei quel-\-la.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.

Fil-\-li, tu pur sei quel-\-la che fa-\-mi vo-\-li-a.
Al - li, tu pur d'amor sempre rubel - la,
   tu pur d'amor sempre rubel - la,
   tu pur d'amor sempre rubel - la,
   tu pur d'amor sempre rubel - la,
   tu pur d'amor sempre rubel - la,
   tu pur d'amor sempre rubel - la,
   tu pur d'amor sempre rubel - la,
   tu pur d'amor sempre rubel - la.
mi fug-gi e mi ta-sc-o-

fug-gi, mi fug-gi e mi ta-sc-o-

-fug-gi, mi fug-gi e mi ta-sc-o-

-fug-gi, mi fug-gi e mi ta-sc-o-

-se-gno mi fug-gi e mi ta-sc-o-

E s'io ti chi-a-mo, e s'io ti chi-a-

E s'io ti chi-a-

E s'io ti chi-a-

E s'io ti chi-a-

E s'io ti chi-a-

E s'io ti chi-a-

E s'io ti chi-a-

E s'io ti chi-a-

E
Dolcemente dormiva (Tasso)

Dolce mano, dolce ma non mai la mia dolce ma non mai la mia dolce ma non mai la mia dolce ma non mai la mia dolce ma non mai la

Dolcemente dormiva (Tasso)
gi-va alzero per ge-le-i, amo-ri, mira-vo,
per ge-le-i, amo-ri, mira-vo, da
per ge-le-i, amo-ri, mira-vo, da

da me tol-te, con gran di-le-to le-
me tol-te, con gran di-le-to le-
me tol-te, con gran di-le-to le-
Quando
dame tol-te, Quando div

Quando dir mi sen-ti: sol-te, che fa-e, sol-te, che fa-e,
Quando dir mi sen-ti: sol-te, che fa-e, sol-te, che fa-e,
Quando dir mi sen-ti: sol-te, che fa-e, sol-te, che fa-e,

mi sen-ti, quando dir mi sen-ti: sol-te, che fa-e
Ch'io parto da se, lei, ch'è la mia vita. ch'io parto da se, lei, ch'è la mia vita. ch'io parto da se, lei, ch'è la mia vita.

Ch'io parto da se, lei, ch'è la mia vita. ch'io parto da se, lei, ch'è la mia vita. ch'io parto da se, lei, ch'è la mia vita.

Ch'io parto da se, lei, ch'è la mia vita. ch'io parto da se, lei, ch'è la mia vita. ch'io parto da se, lei, ch'è la mia vita.

Ch'io parto da se, lei, ch'è la mia vita.
vedram-mi al fin de la mia vi-
ta,

vedram-mi al fin de la mia vi-
ta.

vedram-mi al fin,

vedram-mi al fin,

vedram-mi al fin,

quando vedram-mi al fin

quando vedram-mi al fin
de

quando vedram-mi al fin de la mia vi-

quando vedram-mi al fin de la mia vi-

de la mia vi-
ta,

la mia vi-
ta, de la mia vi-

- ta,

de la mia vi-

- ta, de la mia vi-

- ta.
non so no chi me, non so no

no, chi me, chi me, non so

non so no, chi me, non so

so no, chi me, non so

no, Quel d'al tra vol ta fui,

me, Quel d'al tra vol ta fui,

me, Quel d'al tra vol ta fui, ma un

me, Quel d'al tra vol ta fui, ma un om bra

me, Quel d'al tra vol ta fui

me un om bra me sta, Un la

me un om bra me sta, Un la

me un om bra me sta, Un

me un om bra me sta,
Per me, piana, gen-

do, i, fon-

do, i, fon-

do, i, fon-

do, i, fon-

e mono-ndo, ven-

e mono-ndo, ven-

e mono-ndo, ven-

e mono-ndo, ven-

Languido, do loro soschio, languido, do loro soschio, languido, do loro soschio, languido.
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
E dai languidi squaridi
E dai languidi squaridi
E dai languidi squaridi
A-vento,
O come maneggiate (V, 16)

Penando e vermi tolto il corvo,
Penando ha vermi tolto il core,
Penando ha vermi tolto il core,
Cor è morto; Et 

chi non ha cor è morto; Et io mi sono accor - 

io mi sono accor - to 

Desser tanto più vi - vo Quan - 

Et io mi sono accor - to 

Desser tanto più vi - vo Quan - 

- to 

di voi son pri - vo. An - 

di voi son pri - vo. An - 

di voi son pri - vo. An - 

An - 

An - 

An - 

An -
Romperan questi miei progetti amore (V. A.)

Romperan questi miei progetti amore, romperan questi miei progetti amore.
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl

(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl

(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl

(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl

(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl
(lasso) et questi versi della mia donn'ìl

Co...
"Come canto, posso" (MM. 1-4)

(Continued)
mentr' accor de la vo-ce e Pin-te-let-to Al

mentr' accor de la vo-ce e Pin-te-let-to Al

l'in-te-let-to e l'in-te-let-to Al

l'in-te-let-to e l'in-te-let-to Al

l'in-te-let-to e l'in-te-let-to Al

l'in-te-let-to e l'in-te-let-to Al

suon del vo-stro deb-to, Il vo-stro

suon del vo-stro deb-to, Il vo-stro

suon del vo-stro deb-to, Il vo-stro

suon del vo-stro deb-to, Il vo-stro

suon del vo-stro deb-to, Il vo-stro

deb-to voi, il vo-stro deb-to voi, don-n'ac-cor-da-te,

Il vo-stro deb-to voi, don-n'ac-cor-da-te,

deb-to voi, don-n'ac-cor-da-te,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
chi non posso cantar, chi non posso cantar,
Una farfalla (V. A.)

Il mio cor a - man - te,

U - na far - fal - la cu - pi - de e va - gan - te.
Ahí, desesperada vi-
Ahí, ahí, desespera-
ta vi-
Ahí, ahí, desespera-
ta vi-
Ahí, ahí, desespera-
ta vi-
Ahí, desesperada mor-
te!
O delenota nende (I'Co) (Dacca)
-don-n'a pe-ta

chê Ma-don-n'a pe-ta,

-chê Ma-don-n'a pe-ta

chê Ma-don-n'a pe-ta chiu-se ha le

chê Ma-don-n'a pe-ta chiu-se ha le por-te,

chê Ma-don-n'a pe-ta chiu-se ha le por-te,

chê Ma-don-n'a pe-ta chiu-se ha le por-te,

chê Ma-don-n'a pe-ta chiu-se ha le por-te,

E pur son vi-vo e'il pen-sier

E pur son vi-vo e'il pen-sier

E pur son vi-vo e'il pen-sier
Mentre parteno di lui suo Damon l’albergo.
Ah! ingrato Pastor, poi che con-

Ah! ingrato Pastor, poi che con-

Ah! ingrato Pastor, poi che con-

Ah! ingrato Pastor, poi che con-

sen-ti Partir da me, ne si ti scal-

sen-ti Partir da me, ne si ti scal-

sen-ti Partir da me, ne si ti scal-

sen-ti Partir da me,
-del, cru-del al-me-no, che
- del, cru-del al-me-no, che
- del, cru-del al-me-no, che
- del, cru-del al-me-no, che
- del, cru-del al-me-no, che

In

In

In

In

In

P"
Stringi, stringi al petto (I. I.) (Linaldi)

Stringi, stringi al petto, stringi, stringi, strin-

Stringi, stringi al petto, stringi, stringi, strin-

Stringi, stringi al petto, stringi, stringi, strin-

Stringi, stringi al petto, stringi, stringi, strin-

Stringi, stringi al petto, stringi, stringi, strin-
e sol mi suona al core, mi suono
Armonia di soffi, di soffi, e sol mi

e sol mi suona al core Armonia di soffi,
Che le lagrime mie sono il mio canto,
le lagrime mie sono il mio canto,
Voi, ch'io piango mai... (VIII, 42)
Al fo. co. e ai shai, d'Amor sempre più forte. Godèr
va lieto ancor. Godèr la mia morte.

Giovanni da Palestrina

Fratelli d'Amor sempre più forte. Godèr
va lieto ancor. Godèr la mia morte.

Giovanni da Palestrina

Fratelli d'Amor sempre più forte. Godèr
va lieto ancor. Godèr la mia morte.
Chi mà-cè-ta?
Senza lu-ce ve-dran que-

Chi mà-cè-ta?
Senza lu-ce ve-dran que-

Chi mà-cè-ta?
Senza lu-ce ve-dran que-

or di mà-cè-ta?

or di mà-cè-ta!

è-te mà-cè-ta?

Chi mà-cè-ta?

Chi oc-chi mie-cì?

Chi oc-chi mie-cì?

Chi oc-chi mie-cì?

Senza lu-ce ve-dran que oc-chi mie-

Senza lu-ce ve-dran que oc-chi mie-

Senza lu-ce ve-dran que oc-chi mie-

Senza lu-ce ve-dran que oc-chi mie-
Poss' on cam- pa- ve un sen- za cor' i de-
Ponte-Castelnuovo (1926, ?)
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
Senza luce vedranno gli occhi miei?
c'è ragionando i baffi, che so-

a-ve-rno ni, a fave-ste de ci ba-fi,

o car-ri

a-ve-rno ni, a fave-ste de ci ba-fi,

o car-ri

a-ve-rno ni, a fave-ste de ci ba-fi,

o car-ri

a-ve-rno ni, a fave-ste de ci ba-fi,