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(1545-1607): A DISCUSSION AND MODERN EDITION

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

By

Cody Alan Garner

Norman, Oklahoma

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REPRESENTATIVE MADRIGALS OF GIOVANNI MARIA NANINO

(1545–1607): A DISCUSSION AND MODERN EDITION

APPROVED BY

Bruce M. Lowe

Benjamin Broughton

Robert A. Rebbelle

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ACKNOWLEDGMENTS

I wish to express appreciation to the members of my doctoral committee who have directed this study. Dr. Bruce Govich, Chairman, contributed many hours of consultation and advice, Dr. Ernest Trumble graciously gave of his time in directing the historical and stylistic portions of the study and Dr. Robert Glidden contributed his time and criticism for the final copy. Dr. William Hunt, who was a member of the original committee was responsible for my interest in this dissertation, and contributed many hours of consultation and creative advisement during the course of this project.

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Appreciation is also extended to my parents, Bob and Sue Garner, and to my son, Gregory, for their encouragement and respectful attitudes toward academic pursuit.
Dedicated to

my son,

Gregory
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CHAPTER I

INTRODUCTION

An important aspect in the development of a school music program is the understanding and appreciation of music from the different periods in history. Music educators generally agree that understanding is stimulated best through the experience of performing characteristic music of the different stylistic periods. It follows that performance of music from a wide variety of historical styles should be performed to heighten the stylistic awareness and sensitivity of students.

There is a need for suitable teaching and performing materials from all ages; however, accurate and practical editions of music of the periods prior to 1800 are particularly difficult to obtain. Much of this early music exists only in scholarly collections that are too rare, bulky, and difficult to read to be of practical value. These collections are difficult and expensive to obtain and are often accessible only in microfilm. This study will seek to make available to the music educator material which he cannot now obtain through commercial sources.

Statement of the Problem

The purpose of this study was to prepare practical editions of representative works from the first three books of madrigals of Giovanni Maria Nanino. The books are as follows:

*Il Primo Libro de Madrigali a Cinque Voci.* This book contains
twenty-six madrigals for five voices and was published in Venice by Angelo Gardano in 1579.

**Madrigali a Cinque Voci di Giovanni Maria Nanino et di Annibale Stabile.** This second book contains eleven madrigals for five voices by Nanino and nine by Stabile. The book was published in Venice by Gardano in 1581.

**Il Terzo Libro de Madrigali a Cinque Voci.** This third book contains twenty-one madrigals for five voices and was published in Venice by Gardano in 1586.

**Sub-Problems of the Study**

The sub-problems of the study were:

1. To discuss the life and works of Nanino.
2. To discuss performance styles and practices of the period which are directly related to these madrigals.
3. A stylistic discussion of the three books of madrigals of Nanino.
4. To transcribe the original music into modern notation.
5. To provide a suitable English text to accompany the original Italian text.
6. To supply directions for tempi and dynamics which would be in accordance with the performance styles of the period.

**Definition of Terms**

1. **Practical Edition:** This refers to individual selections from the works of a composer available in quantity in modern notation. These editions are suitable for performance purposes.
2. **Scholarly Edition**: This refers to the collection of the works of a composer usually bound in large volumes and set in notation very similar to the original. These editions are not suitable for performance purposes.

**Limitations of the Study**

This study was limited to a representative number of works from the three books of madrigals of Giovanni Maria Nanino. Of the fifty-seven madrigals this study included seventeen of the more significant works which were selected with the advice and approval of the dissertation advisory committee.

To establish criteria for the selection of the madrigals, the following factors were considered:

1. Melodic, harmonic, and rhythmic interest.
2. Quality of the poetry.
3. Similarity and dissimilarity of compositional style.

Table I is a listing of the publication dates, titles, voicings, and tonalities found in each of the madrigals. In book II, nine madrigals appear which were written by Annibale Stabile and in book III, one madrigal is attributed to Giovanni Bernadino Nanino. The madrigals chosen for this study are underlined. The number of measures appears only after those madrigals chosen for study.

**Background and Justification of the Study**

Evidence indicates that Nanino was a student of Palestrina and became his successor in the position of *maestro di cappella* at Santa Maria Maggiore when Palestrina moved from there to Saint Peter's. Nanino held this post from 1571 until 1577 when he became a member of the papal chapel,
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<tr>
<td></td>
<td>Eran discolte e 17</td>
<td>SATTB</td>
<td>Transposed Dorian</td>
<td></td>
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<tr>
<td></td>
<td>S'al'amorosa doglia 18</td>
<td>SSATB</td>
<td>Transposed Dorian</td>
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<tr>
<td></td>
<td>Bastava il chiaro viso 19</td>
<td>SSATB</td>
<td>Transposed Dorian</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Da vaghe perle 20</td>
<td>SSATB</td>
<td>Transposed Ionian</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Mori lung il vostro core 21</td>
<td>SSATB</td>
<td>Mixolydian</td>
<td></td>
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</tbody>
</table>

** Attributed to Giovanni Bernadino Nanino.
the Cappella Sistina. The last thirty years of his life were spent in
the service of the popes. He held several positions within the cappella,
including the office of punctator, whose obligation it was to write the
daily record, and the office of maestro di cappella.¹

Nanino was recognized in his own time as a composer of ability
and especially as a skilled contrapuntist. His works include a treatise
on counterpoint, madrigals, and sacred works. The theoretical writings
and the great bulk of his compositions remain unpublished.²

Although Nanino did not possess Palestrina's genius nor did he
produce the great volume of music that Palestrina did, his works display
a purity of style and a mastery of the technique of the Roman school.
The quality of his technique places him next to Palestrina among the group
who lived during the years of the Counter-Reformation.

Although much has been written concerning performance practice
in the sixteenth and seventeenth centuries, there is an apparent need for
a detailed discussion of practices of specific vocal forms.³ This re­
search dealt mainly with the development of the madrigal from the
Renaissance to the early Baroque period. Considerable attention was
given to the discussion of the madrigal from 1550 through 1600. Based
on the findings of the research, suggestions for the most satisfactory

¹Richard J. Schuler, "The Life and Liturgical Works of Giovanni
Maria Nanino" (unpublished Ph.D. dissertation, University of Minnesota,
1963).

²Richard J. Schuler, Recent Researches in the Music of the

³Alfred Einstein, The Italian Madrigal (Princeton: Princeton
and authentic modern presentation were given as well as suggestions for
dynamics, tempo, and phrasing.

The sources from which the madrigals were obtained were the
microfilm copies of the original publications. The microfilms were
obtained from the British Museum and Biblioteca Estense, Modena,
Italy.

Many sources were used for comparison. Among these are: The
Golden Age of the Madrigal by Alfred Einstein,4 L'arte Musicale in
Italia edited by Luigi Torchi,5 and Giovane Donna by Luca Marenzio.6

Nanino's significance as a composer is pointed up by Einstein
who refers to the Nanino brothers, Giovanni and Bernadino, and to Gio-
vanelli as the most important madrigalists of the Roman school.7

Related Literature

A survey of dissertation abstracts revealed that similar studies
had been conducted in the field of modern notation and performance
practice.

John Preston Johnson8 has made available in modern editions
nine sacred choral works of Johann Ahle. The music was examined both

4Alfred Einstein, The Golden Age of the Madrigal (New York: G.
Schirmer, n.d.).

5Luigi Torchi, L'arte Musicale in Italia (Milan: G. Ricordi,
1897).

6Luca Marenzio, Giovane Donna (University Park, Penn.: Univer-

7Alfred Einstein, The Italian Madrigal (Princeton: Princeton
University Press, 1949).

8John Preston Johnson, "An Analysis and Edition of Selected Choral
Works of Johann Ahle" (unpublished D.m.A. dissertation, Southern Baptist
Theological Seminary, 1969).
stylistically and historically in order to suggest an accurate style of performance. The compositions were edited and the texts translated into English.

Richard J. Schuler\(^9\) transcribed all of the liturgical works of Giovanni Maria Nanino. The works include masses, motets, lamentations, psalms, and settings of the Te Deum and the Magnificat. Microfilms of the original works were used to make the transcriptions.

James Arthur Kriewald's study on Victoria\(^10\) strives to determine to what extent Victoria was like and unlike other composers of his day, and to learn precisely those compositional techniques or processes by which he achieved his style.

Irvin L. Wagner\(^11\) transcribed the Sinfonia Musicali of Viadana into modern editions. Included in this paper is a biography of Viadana, a chapter on instrumental performance practices of the period and a discussion of the Sinfonia Musicali.

Procedures

Chapter II of this study is a discussion of the life and works of Giovanni Maria Nanino. The discussion reveals that Nanino was a learned theorist, renowned teacher and composer in Rome during the latter part of the sixteenth century. Nanino's dedication to music and to the

\(^9\)Schuler, *op. cit.*


Church is observed in thirty years of faithful service to the Papal choir.

Chapter III deals with the performance practices of small vocal ensembles during the sixteenth and early seventeenth centuries. In this chapter the following items pertaining to performance are discussed: 1) tempo; 2) dynamics; 3) vocal tone colors; 4) ornamentation; and 5) text.

In Chapter IV a detailed study of Namino's compositional style is presented as it relates to his secular works. The madrigals are discussed as to melody, rhythm, text, harmony, and texture.

Practical editions in modern notation of the selected madrigals were made and are included in Appendix B. Microfilm of the original publications of the three books of madrigals was obtained from the British Museum and the Biblioteca Estense, Modena, Italy. All of the madrigals were studied and the seventeen selected for transcription were printed from the microfilm.

The rhythmic notation was transcribed into modern notation so as to be consistent with the correct performance styles and preserve as precisely as possible the original intent of the composer. The pieces were transcribed into modern notation with a 1:2 reduction or the minima (\(\text{\footnotesize \text{\textregistered}}\)) equaling a quarter note. The interpretation of the rhythmical values of the notes required no special consideration except in one case where coloration occurred. This coloration appears in Book III, no. 18, measures 21-22, and is used to alter the normal value of specific notes. The rule that applies here states: "When the number 3 appears in all
voices under a black semireve and minum, or under three minums, then three minums are sung in proportionate tactus."12

The voice parts in the madrigals were transcribed into vocal score using treble and bass clefs. The metrical signs which appeared in the original publications are those which indicate imperfect tempo and imperfect prolation (C or ¦). In each case the meter indicated as C was transcribed as 4/4 and that indicated as ¦ was transcribed as 2/2.

Three different clefs indicating the pitches G, C, and F were encountered. Of these, the C-clef was most frequently located in different positions. The following example illustrates the clefs in all the positions used by Nanino in these compositions:

Example 1:

The accidentals included in these works basically must be interpreted to affect only the notes against which they are placed. Unlike our modern practice, each note that is altered must be preceded by an accidental even if these notes occur several times within the same measure. The exception to this is the immediate repetition of the note. In this case the accidental also applies to the repeated note.

In all of the examples of these madrigals the quinto part was scored in the transcriptions as either second soprano or first or second tenor. This decision was made by examining the clef sign employed and by observing the vocal range and most importantly the vocal tessitura. When the part employed a G-clef sign and lay below the soprano and above the alto parts in range it was scored as a second soprano part. When scored in tenor clef the quinto part was always in the range of the indicated tenor part and very little difference in range and tessitura was observed between the parts. Occasionally the quinto part employed an alto clef sign but the part would lie too low for modern-day altos and was, therefore, scored as a tenor part.

Each madrigal was set in a key which in modern notation is suitable for performance by mature soprano, alto, tenor, and bass voices. Two of the madrigals, Book I, numbers 6 and 14, were transposed one step higher than the original because of the extremely low range of the alto parts. Eleven of the pieces were lowered because of the high tenor range, and four, Book I, no. 9; Book II, no. 4; and Book III, nos. 4 and 16, contained comfortable ranges for present-day singers and did not require transposition.

Directions were supplied in tempi and dynamics which are in accordance with correct performance styles. The rationale for these directions is discussed in the chapter on performance practices and in the appendix under performance suggestions.

Italian dictionaries and authorities in the Italian language were consulted in determining current and older usages of words of the text to produce a literal translation. This literal translation of the
Italian text was then paraphrased in order to make the English text conform to the music in accentuation and meaning.
CHAPTER II

THE LIFE OF GIOVANNI MARIA NANINO

Many historically significant events that would modify the future path of music occurred in Italy during the middle of the sixteenth century. The Council of Trent, which was to have more influence on Catholic church music in the future, was convened during this period. At the same time, the Society of Jesus, based at Rome, was struggling to stem the tide of the Protestant Reformation. This movement was a part of the Catholic Reformation, or the Counter-reformation, which continued for nearly a hundred years and was finally terminated by the Treaty of Westphalia in 1648.1

The middle of the sixteenth century saw the flowering of national styles, such as the madrigal, chanson, lied and lute song, and the continued growth in the number and size of independent instrumental forms. While, at this time, the Basilica of Saint Peter was being built under the direction of Michelangelo, a young lad named Giovanni Pierluigi was about to leave the cathedral of his native town, Palestrina, to move to Rome under the patronage of Pope Julius III.2 It was into this world of excitement and change that Giovanni Maria Nanino was born in 1545.


2Ibid., p. 1.
During the search of materials pertaining to Giovanni Maria Nanino, three different spellings of his name were found. These spellings were: "Nanino," "Naninus," and "Nanini." Haberl discusses this question and explains the meaning of the different forms of the name. The secular form of his name is "Nanino," which in Italian means "little dwarf." "Naninus" is the Latin form of the name, found in many of the records of the Sistine Chapel. The third form, "Nanini," is used for two reasons. It indicated (1) the genitive case in Latin and (2) the Latin and Italian plural form of the name. The latter was often used when reference was made to Giovanni Maria and his younger brother, Giovanni Bernadino.

Haberl also believed that Giovanni Bernadino was a nephew of Giovanni Maria and not his younger brother. The foundation for this assumption by Haberl is a manuscript in Bologna which designates Bernadino as "nipote" of Giovanni Maria. It is Haberl's idea that in Italy, and especially in Catholic areas, true brothers never carry a common name, which in this case is Giovanni. Schuler states that other manuscripts in the Bologna collection call Giovanni Bernadino the younger brother of Giovanni Maria and that Haberl apparently was not familiar with the first book of madrigals published by Giovanni Bernadino, printed by Gardano at Venice in 1588, where the title page carries the name of the composer who is identified as "fratello et discepolo di Giovanni

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4Ibid., p. 82.
5Schuler, op. cit., p. 11, footnote # 1.
6Haberl, op. cit., VI, p. 83.
The majority of music history texts observed refer to Giovanni Bernadino as the younger brother of Giovanni Maria. Charles Burney refers to this same question when he says: "Giovanni Bernadino Nanino, a younger brother of Maria, according to Walther, but called by P. Martini, his nephew."8

There is discussion and contradiction in many history texts concerning the actual birthplace of Nanino. D'Alessi states that Nanino's birthplace was Tivoli.9 Many writers and nearly all historical works name Vallerano, near Viterbo, as the birthplace of Nanino.10 Haberl states that this piece of misinformation can be corrected by the Archive of the Sistine Chapel, since Giovanni Maria Nanino is listed there expressly as being born in Tivoli: "D. Jo. Mar. Naninus, Tiburtinus. Tenor."11 Haberl continues at length to strengthen the point that Tivoli was the birthplace of Nanino. He cites the dedication of Paolo Agostini's Fourth Book of Masses (1627) which was composed for the inhabitants at Vallerano, his birthplace.12 Agostini, who was choirmaster at Saint Peter's in Rome, states that his father-in-law and teacher, Giovanni Bernadino Nanino, was also born in Vallerano, and that Bernadino's famous brother Giovanni Maria often rehearsed the choir there in Vallerano. Haberl claims that if Giovanni Maria Nanino had

7Schuler, op. cit., p. 6, footnote # 1.
10Schuler, op. cit., p. 3, footnote # 5.
11Haberl, op. cit., p. 82.
12Ibid., p. 83.
Indeed been born in Vallerano surely Agostini would have mentioned this fact since he was seeking every means to praise his town.¹³

Schuler, having visited the Sistine Chapel and investigated its records on three different occasions, states that the Vallerano theory is based on several manuscripts found in the Biblioteca de Liceo Musicale in Bologna, largely the personal library of Padre Martini. He further states that the Sistine Chapel records often refer to Nanino as a native of Tivoli and that the majority of evidence points to Tivoli as the actual birthplace.¹⁴ It is believed, however, that Nanino lived in Tivoli for only a short time and that his family moved to Vallerano while he was still a small boy.

**Training**

Little information is available concerning the boyhood of Nanino except that he sang in the cathedral choir in Vallerano. It is assumed that he received the usual education of the period and no doubt learned the rudiments of music as a choir singer. His musical curriculum probably consisted of counterpoint, keyboard, and voice lessons together with extensive training in Latin.

Haberl states that Nanino, while still in his teens, became a student of Palestrina who was maestro di cappella at Santa Maria Maggiori (1561-1567). Haberl further states that the fact that Nanino was a student of Palestrina is evident in his style and his contrapuntal technique which are very similar to that of Palestrina.¹⁵

¹³Ibid.
¹⁴Schuler, op. cit., p. 3.
¹⁵Haberl, op. cit., p. 90.
Palestrina was immensely popular in Rome during the last half of the sixteenth century. His style of composition captured the imagination of almost all composers in Rome at that time—including Nanino. Palestrina's style was characterized by diatonic melodic lines, regular rhythms, uncomplicated counterpoint, frequent use of homophony, diatonic harmonies, and clarity of text.\(^{16}\)

The discovery of a letter by Antimo Liberati, dated 1685, initiated a controversy among scholars because it includes the term condiscepolo, or fellow student, as a description of the relationship between Nanino and Palestrina. Liberati reinforces the implication that the two were fellow students when he states:

Pierluigi had either no inclination to form a school or could not do so because of his activities but allied himself with the school of Giovanni Maria Nanino his fellow student and trusted friend, who was as industrious as he was learned in composition and counterpoint and was a member of the Papal Chapel as chorister.\(^{17}\)

It is highly unlikely that Palestrina and Nanino were fellow students in the strict sense of the word because of the difference in their ages. It is reasonable to assume that the word condiscepolo, while meaning students under one teacher, could also mean that these two men, being outstanding composers, were fellow students in the study and composition of music. The word could also mean colleagues, since both men were associated with a music school at the same time.

**Nanino as Teacher**

Many accounts of Nanino's life mention that during his tenure with the Sistine Choir (1577-1607) he established the first public music


\(^{17}\)Haberl, *op. cit.*, p. 89.
school ever opened in Rome by an Italian. He was assisted in its management by his brother Giovanni Bernadino Nanino and later by Francesco Suriano. Antimo Liberati explains that Palestrina, while not interested in teaching composition also cooperated with Nanino in his endeavor to train young musicians.\textsuperscript{18}

Even though Palestrina was the foremost composer of the day, it seems that he had little interest in the routine teaching of young students since his wealth of compositions left him little time for the rigors of music teaching. There are indications that, while he mediated heated controversies and gave scholarly advice to the students, he was content to let the music school receive its direction and leadership from Nanino.

Schuler, on the other hand, does not recognize the "school" as a formal institution but as Nanino's work with choir boys attached to one of the Roman churches to satisfy the needs of not only the Papal Choir but other cappelle of the city as well.\textsuperscript{19} It is reasonably clear that some form of schooling was provided by Nanino. His teaching procedure and organization seemed to work together to maintain high musical standards and to produce well-trained musicians.

Among the many famous composers who studied with Nanino at his music school were: Giovanni Bernadino Nanino, Felice Anerio, Domenico Allegri, Vincenzo Ugolini, Antonio Cifra, Domenico Massenzio, Paolo Agostini, and Alessandro Constantini.\textsuperscript{20}

\textsuperscript{18}Haberl, op. cit., p. 89.
\textsuperscript{19}Schuler, op. cit., p. 32-33.
\textsuperscript{20}Giovanni D'Alessi, op. cit., VII, pp. 1256-257.
Because of his reverence for law and authority, Nanino probably instilled the ideals, decrees, and pronouncements of the Council of Trent in his students. Although the decrees of the Council were very general, the composers of the Roman school, particularly Palestrina and Nanino, knew the desire of the lawgivers. In fact, the music of the two masters can well be taken as superior examples of the musical ideals of the Council.

Positions Held

In 1567 Palestrina resigned as maestro di cappella at Santa Maria Maggiore, and in 1571 he became choirmaster at the Cappella Guilia in Saint Peter's. He was succeeded as maestro in the Cappella Liberiana at Santa Maria by Nanino. Since Palestrina and Nanino had such a close relationship, it is reasonable to assume that Palestrina recommended him to be his successor at this famous cathedral. It is not clear whether Nanino assumed the position of maestro at Santa Maria Maggiore in 1567 or 1571. Casimiri states that Palestrina left Santa Maria Maggiore in 1567 to enter the service of Cardinal Ippolito d'Este while Baini maintains that Palestrina remained at Santa Maria until 1571, at which time he went to the Vatican Basilica, holding the position for the Cardinal concurrently with the Santa Maria Maggiore appointment. Citing the archives of the Basilica as the source of documentation, Haberl agrees with Baini's date. Neither Schuler nor Casimiri found records in the archives of Santa Maria Maggiore for the years

\[^{21}\text{Haberl, } \text{op. cit.}, \text{ p. 83.}\]
\[^{22}\text{Schuler, } \text{op. cit.}, \text{ p. 9.}\]
\[^{23}\text{Haberl, } \text{op. cit.}, \text{ p. 83.}\]
1563 to 1572. Whether the date was 1567 or 1571, it is evident that Nanino was a very young man to have attained such an honored position at one of the four major basilicae in Rome.

Nanino remained as maestro di cappella at Santa Maria Maggiore for six years (1571-1577), at which time he became a member of the Papal Choir. During his tenure at Santa Maria Maggiore, Nanino published his first book of madrigals for five voices, the title page of which refers to him as maestro di cappella.

Haberl states that Nanino was maestro di cappella in the French Nation Church, Santa Luigi dei Francesi, from 1575 until 1577. This position at Santa Luigi did not seem to inhibit Nanino's acceptance of other employment so he probably held both positions at the same time.

As maestro di cappella at Santa Luigi, Nanino was provided with a house, a sizeable salary, and additional payment for the care of several putti, or young singers, who lived with him. Nanino provided the singers with room, board, and clothing until their voices began to change at which time they were released by the Church. While the boys were instructed in many general subjects by others, Nanino was their only musical tutor.

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24 Schuler, op. cit., p. 10.


27 Haberl, op. cit., p. 83.
Since it served the French community of Rome, the church of San Luigi represented the influence of the French nation during the sixteenth century. It too had a rich musical heritage which was fostered by the many great musicians who held its maestro position over the years. Nanino was one of these great musicians.

Nanino was admitted to membership in the Papal Choir as a tenor in October, 1577. In the book of draft agreements of the Sistine Chapel, the entry for October 27, 1577 reads:

The most reverent father, master of the chapel, presented to the college of singers, after the mass, father Joann. Maria Nino (sic), master of chapel Saint Louis of the nation of the Galls, by nationality an Italian, voice: tenor; and, after an examination according to the statutes of the chapel, he has been found to be satisfactory in singing and in the composition of music as well, and he has been shown to be an honest man of good repute and he has been elected by secret ballot and has been admitted into the chapel.28

During the second half of the sixteenth century, several musical "societies" or "guilds of singers" were organized in Rome. One of these, the Congregation of Saint Cecilia, was founded to put into practice the reforms in church music ordered by the Council of Trent. Another reason for organizing the Congregation of Saint Cecilia is suggested by Z. K. Pyne who says its purpose was to oust the foreigner from the Roman capella.29 He based this thesis on two facts: first, the Pontifical Choir with many foreigners among its members was very much opposed to the new organization, and second, the list of the Congregation shows the names of no foreigners. Haberl suggests that the Congregation drew up a plan whereby no person could become a director or singer in a Roman church


without first being a member of the Congregation. The candidate also had to pass an examination conducted by a committee. Haberl suggests that this committee was possibly made up of Felice Anerio, director of the guild, Giovanni Maria Nanino, and Palestrina.

Haberl notes that an entry in the record book of the Papal Chapel, for the year 1584, states:

As it has come to our ears that certain ones of our colleagues have already allowed themselves to be inducted into a guild, we therefore decree: that no one of our colleagues may enter the aforementioned society of musicians and if he should do otherwise he is to be punished by a fine of fifty gold pieces or other punishment as applied according to our pleasure.  

As an example, a certain Jo. B. Jacomettus was fined for having joined a guild. The Congregation of Saint Cecilia received the official approbation of the Holy See through a bulla issued by Pope Gregory XIII. Before this permission was granted, however, there was much dissension among the singers of the Papal Chapel and much opposition to these societies.

It is quite certain that Nanino was a member of this society in spite of his position in the Pontifical Chapel. Haberl cites a collection of madrigals by a group of composers to verify this fact. The work was dedicated to the Bishop of Spoleto, Monsignor Pietro Orsisi, and was entitled LaGioire, madrigale a cinque voci di diversi eccelmi musici della compagnia di Roma, novamenti positi in luce. Felice Anerio was the editor of this work which was published in Venice in 1589. It is significant that all contributors to this collection were members of the

\[\text{Haberl, op. cit., p. 86.}\]

\[\text{Ibid., p. 87.}\]

\[\text{Haberl, op. cit., pp. 86-87.}\]
Papal Choir. Their names were listed in the table of contents in the following order: Giovanni Maria Nanino, Giovanni Pierluigi Palestrina (sic), Felice Anerio, Luca Marenzio, Annibal Stabile, Oratio Griffi, Ruggero Giovannelli, Giovanni de Macque, Arcangelo Crivelli, Paolo Quagliati, Annibale Zoilo, Giovanni Troiano, Giovanni Andrea Dragoni, Paolo Belaiso, Cristofero Malvezzi, Bartolemeo Roy, Bernadino Nanino, Giovanni Battista Lucatelli and Francesco Suriano. Haberl feels that Nanino's composition, being placed before that of Palestrina or the editor Anerio, emphasizes the importance of his position in the Company of Rome or the Congregation of Saint Cecilia, as the guild was variously called.\textsuperscript{33}

This society, begun by the composers of the Roman school, was the forerunner of the present L'Academia de Santa Cecilia in Rome, as well as the prototype of many societies of church musicians throughout the world dedicated to Saint Cecilia. According to Haberl, the harsh criticism of the society did not last long especially since the most gifted composers of Rome were among its members and since the purpose of the musical guild, after all, was to carry through on the demands for reform made by the Council of Trent.\textsuperscript{34} Since so many members of the Papal Chapel were also members of a guild, the College could resist no longer; permission was soon granted, by the \textit{bulla} of Gregory XIII, to allow membership in the society.

**Works**

As a composer, Nanino came into public notice for the first time during his four-year period as \textit{maestro di cappella} at Santa Maria Maggiore

\textsuperscript{33}Ibid., p. 87. \textsuperscript{34}Ibid., p. 88.
where he wrote the Primo Libro di Madrigali a Cinque Voci containing twenty-six madrigals. There were at least three subsequent printings of this first book. In 1581, while a member of the Papal Choir, Nanino collaborated with Annibale Stabile to produce another book of five-voice madrigals, Madrigali a Cinque Voci di Giovanni Maria Nanino et di Annibale Stabile, eleven of which were written by Nanino and nine by Stabile. In 1586, the third book of madrigals, Il Terzo Libro di Madrigali a Cinque Voci containing twenty-one madrigals, was first published. This same year, 1586, saw the publication of Nanino's first sacred collection.  

The three bibliographies containing the largest number of materials on Nanino are found in Kirchenmusikalisches Jahrbuch Volume VI by Haberl, Quellen-Lexikon Volume VII by Ritner and Recueils Imprimés, XVI-XVII Siecles, published by the International Musicological Society and the International Association of Music Libraries. Schuler's bibliography, by far the most comprehensive list of the sacred works of Nanino, is contained in Volume I of his dissertation entitled, "The Liturgical Works of Giovanni Maria Nanino."

Papal Chapel

Many years of Nanino's life were spent in service to the popes as a member of the Cappella Pontificia. He served in the Cappella from October, 1577, until his death in March, 1607. The members of the pope's choir were considered to be members of the household whose duties were very confining. The daily services restricted them to Rome at all

35 Ritner, op. cit., pp. 140-41.
36 D'Alessi, op. cit., p. 1256.
times, leaving little time for leisure, travel, or other activities. Since choir membership was looked on as a vocation members were prohibited from accepting any type of outside employment except in very rare instances.

Schuler states that for an institution with a history which encompasses nearly the entire Christian era and includes within its membership so many of the great musicians of every century, the Cappella Sistina is surprisingly very little known. He explains that the fact that its members were bound to secrecy probably accounts for this lack of attention by historians. Much of the information concerning the cappella in the sixteenth century is available today in the archives of the Chapel.

There seems to be little doubt that a long tradition of training singers for the church existed even before the time of Saint Gregory the Great, whose pontificate lasted from 590 to 604. The original name given to the singers who functioned in connection with the church was schola cantorum, a name which was used at least from the time of Saint Gregory. A great change took place during the pontificate of Clement V (1305-1314) who, in the year 1305, transferred the chair of Saint Peter to Avignon, leaving his schola cantorum behind in Rome. The pope left the management of the chapel to underlings who allowed the music to degenerate to a very unsatisfactory level.

37 Schuler, op. cit., p. 46.
39 Ibid.
In 1377, Pope Gregory XI (1370–1378) returned to Rome and brought with him his cappella, which was composed mainly of French and Flemish singers, and merged them with the schola cantorum. The French influence was exemplified not only by the kind of music that was sung, but by the names of the officials of the choir. This showed that the old Roman schola cantorum had been replaced by a new organization called the Collegio dei Cappellani Cantore, or in short, the cappella pontificia. During the reign of Pope Sixtus IV (1471–1484), the Sistine Chapel was built in the Vatican palace to be the church for the ordinary pontifical ceremonies. This followed the custom of confining the papal liturgy to a single chapel. This replaced the former tradition of going from church to church, called stationes, as was the ancient Roman practice.

In 1480, Sixtus re-established the cappella pontificia as a permanent cantoria reserved for papal functions alone, and since most of these ceremonies took place in the Sistine Chapel, the term Cappella Sistina as a designation for the papal singers dates from this period. The Cappella Sistina had many famous musicians among its members dating from the late fifteenth century into the mid-seventeenth century. Some of these composers who sang in the choir were: Josquin des Prez, Constanza Festa, Christoforo Morales, Jacob Arcadelt, Giovanni Pierluigi da Palestrina, Gelice Amerio, Luca Marenzio, and Tomas Ludovisi da Vittoria.

Sixtus V (1585–1590) probably changed the organization and structure of the Cappella Sistina and the city of Rome more than any other pope even though his pontificate was relatively short. He removed many

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40 Ibid.
of the medieval palaces and buildings in Rome and replaced them with new baroque structures that are still in evidence today. The changes made by the pope in the Cappella were quite significant. Among the changes were: 1) all members of the Cappella were accountable to him; 2) the rank of maestro di cappella was changed from an appointed office to an elected office; 3) singers of the Cappella voted on the position of maestro every year, thus ending the practice of "director for life;" 4) the number of singers was reduced from twenty-four to twenty-one which also included the maestro di cappella; 5) an admission examination was held for all new candidates; and 6) all concessions were eliminated except the one that gave special privileges to singers with twenty-five years service to the Cappella.

Nanino was the only new member admitted to the Papal Choir in 1577. Two years later he was listed as the twenty-sixth of twenty-eight singers indicating that two other singers had been admitted since 1577. The "Diario" of the Sistine Chapel is missing for the years 1580, 1581, and 1582, but it is known that Nanino published the second book of madrigals for five voices in collaboration with Annibale Stabile in 1581.\(^{41}\) By 1585 Nanino had advanced to sixteenth place among twenty-four singers with a significant increase in salary.\(^{42}\) In 1586, Nanino's third book of madrigals was published.\(^{43}\)


\(^{42}\) Schuler, op. cit., p. 16.

Nanino was a faithful member of the Papal Choir as indicated by the fact that the "Dairio" rarely lists his name among the unexcused absentees. Nanino's abilities as a composer and as an administrator were quickly recognized by the papal authorities, so he was frequently sent out of the city on various missions for the church. These journeys were not always related to music as can be seen by a trip taken around 1588. On this occasion Nanino acted as an agent from the college and was sent to several cities to take formal possession of lands which had been given to the church for revenues. In 1588, Nanino was elected as assistant and secretary to the chapel chamberlain, Hippolitus Gambocius.

By 1594, after seventeen years as a member of the Papal Choir, Nanino had advanced to ninth position among the singers. He was nominated for the office of maestro di cappella during this year but Christian Ameyden, who had been maestro the previous year, was elected for another term. In January, 1596, Nanino was elected to the office of punctator. In this capacity he was responsible for keeping a daily diary of the activities of the Papal Choir. This record reveals much of the character and disposition of Nanino. It appears that he had great respect for authority, law, and order. He begins his volume of the diary with a very detailed account of the responsibilities and regulations which were expected of the papal singers. The detail of the accounts of events is so vivid that one can surmise that he was very accurate and deliberate in his work. His duty as punctator also included keeping records of absences and tardiness on the part of the members.

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44Haberl, op. cit., p. 90.
Nanino furnishes us with a complete picture of the year's events in the Papal Chapel with the exception of listings of the music that was performed during the year. No list of music or composers has been preserved, but it is well known that many of Nanino's compositions were performed during the year. Today two of Nanino's motets are standard Sistine Choir repertoire. These pieces are Haec dies, Easter Gradual, and Hodie nobis doelorum Rex, which is prescribed for the offertory at Mass on Christmas morning.

The elections in the Sistine Choir for the year 1600 saw Nanino, along with two other singers, Paolo Fumone and Tomasso Benigni, being considered for the office of maestro di cappella. The election was very close and Fumone won. In 1602, Nanino became a Jubilarian by virtue of his twenty-five years of service in the college, and as a result, was entitled to the privileges given to such status according to the bulla of Sixtus V.

In 1604, elections were held as usual in the Cappella. The four men nominated for the office of maestro di cappella were: Christian Ameyden, Paolo Fumone, Agastino Martini, and Giovanni Nanino. Nanino won the election after twenty-seven years in the college.

The choir was very active during Nanino's tenure as maestro, and some of the regulations demanded during this time can be traced to the insistence on law and obedience by Nanino. He was re-elected maestro in January, 1605. During this year, Pope Clement VIII died; his successor, Leo XI, had hardly been elected before he, too, became ill and died. The death of a pope and the election of a successor are events that a maestro di cappella would probably expect once in five or ten years, but Nanino experienced this event twice in one year.
In 1606 the choir gathered for the annual election, and Nanino was not re-elected maestro. Even though he was nominated, it seems Nanino, being sixty-one years old, did not actively seek another term as head of the singers. The strain of responsibility attached to this office would seem very taxing for a man of his age. It is also quite possible that Nanino was in ill health during this time because little mention is made of him during the remainder of the year. He became very ill in the early months of 1607 and died on March 11 of that year. His body was brought to the church of San Luigi dei Francesi and buried there under the pavement in front of the chapel of Saint Matthew. 45

Nanino's importance is further recognized in his burial site. The French national church during this time was very important in Rome and the fact that he was buried in this church attests to his significance as a composer and musician.

It seems certain that Nanino was not a priest but probably held minor orders in the church. He had been tonsured since he is frequently described in the "Diario" as clericus Romanus. Since there is never any mention of family, he probably remained unmarried in conformity with the regulations of Pope Paul IV who, in 1555, dismissed Palestrina and two others from the college because they were married.

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45 Ibid., p. 89.
CHAPTER III

MADRIGAL PERFORMANCE PRACTICES IN THE
SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

During the eighteenth and nineteenth centuries great emphasis was placed upon instrumental music, and interest in choral works of all types seemed to decline. The music of the Renaissance, in which the instrumental was subordinate to the vocal, was largely forgotten and not performed. Unfamiliarity with Renaissance notation and a lack of understanding of principles of rhythm, meter, harmonic style, and language probably contributed to this decline in performance. Only in recent years, as a result of efforts by music scholars, has there been a general revival of Renaissance vocal music.

Since this study deals specifically with the sixteenth and early seventeenth century madrigal, the discussion will cover only performance practices of that particular period. In order to understand more fully the growth and development of the madrigal, a short discussion concerning the history of this vocal form will precede the actual discussion of performance practices.

History of Sixteenth and Early Seventeenth Century Madrigal

Donald Jay Grout calls the madrigal the most progressive form of composition in the late sixteenth century. He states that "the madrigal was not subject to the restrictions of style that prevailed
in church music and the free atmosphere of the secular surroundings in which these songs were sung encouraged experimentation." The motet had been the dominating form in the early part of the sixteenth century while the Mass was the most popular form for composers during the early Renaissance.

The sixteenth century madrigal is an outgrowth of the frottola, a late fifteenth and early sixteenth century strophic Italian song. It is set syllabically to music in four parts, has marked rhythmic patterns and a definite harmonic style with the melody in the upper voice. It is believed that the usual practice in performance was to assign a singer to the upper part and have the three lower parts performed by instrumentalists. Riemann advanced a theory that the textless sections which frequently occurred at the end of a frottola were instrumental "afterludes," however, Apel states that there is no foundation for this theory and that these sections were probably vocalized.

Even though the frottola is simple in its construction and rather frivolous in its texts, it was considered to be neither popular song nor folk music. It seems that the form was a nationalistic reaction on the part of Italian composers against artificial sentiments and the contrapuntal style of the Netherland chanson. "The majority of frottola composers were Italians, but some Netherlanders living in Italy also wrote in this form."

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2 Ibid., p. 189.
The sixteenth century madrigal is more highly developed and sophisticated in form and style than the frottola. The madrigal falls generally into three broad periods of development. During the first period, which encompassed the early part of the sixteenth century up to the middle of the century, the madrigal form was still similar to the frottola. Since the early madrigal, like the frottola, was written in homophonic style with the melody in the uppermost of three or four voices, it would appear that the madrigal was performed by solo voices with instrumental accompaniment. The symmetrical phrasing and occasional repetitions closely follow the structure of the poetry, and expression was generally quiet and restrained.

Madrigal poetry, especially at the turn of the sixteenth century, was stereotyped and of very little literary merit. This changed during the early part of the century mainly as a result of the excellent verses of Ludovico Ariosto, one of the greatest Italian poets who wrote his masterpiece, Orlando furioso, in 1516. This poem, called "the noblest literary glorification of the Renaissance," was very popular among all classes of Italians, showing the change in literary standards which occurred during the early sixteenth century. Texts of the early frottola were most trivial, but the verses of the later form show an increasing number of first-rate poems.

The man most responsible for this improvement in poetry was Cardinal Pietro Bembo whose scholarly ideals, prestige, and published


works helped restore the dignity and expressiveness of the Italian language which had sadly lapsed after Dante and Petrarch. Since Petrarch was Bembo's model, Petrarch's collection of lyric poems, the Canzoniere, became the most frequently used poems by the sixteenth century madrigalists.

Petrarch's verses are ideal for madrigal texts because each verse is short enough to permit imitative interplay among the voices, clarity in expression of mood, and variety in emotional contrasts, thus giving composers much opportunity to vary melody, rhythm, and harmony. Other poets whose works were used by Italian madrigalists were Sannazaro, Ariosto, Bembo, and Tasso. Among the more important composers during this formative stage of madrigal development were Philipp Verdelot, Costanzo Festa, Adrian Willaert, and Jacques Arcadelt.

Some significant changes took place in the madrigal compositions of Arcadelt, whose works showed that the style had become more contrapuntal and the texture more refined. The voice parts were more equal in melodic interest, and the music did not follow quite so rigidly the scheme of the verses. These changes served as a transition between the madrigals of the early and middle periods.

Nanino's madrigals were written during the middle period of madrigal development which many music historians date from the middle of the century until 1590. In addition to Nanino, other representative composers were de Rore, Andrea Gabrieli, Palestrina and di Lasso. The madrigals of these writers were usually composed of five voices rather

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8 *Grout, op. cit.*, p. 208.
than four which had been the common practice of the early period.
Their style was generally more polyphonic and imitative approaching somewhat the style of the sixteenth century motet; the expression of the text was more closely allied with the music. This is observed in the beginnings of simple tone-painting and the breaking of the text by rests for emotional expression. There was still a preference for serious poetry of high literary quality which continued through the later period.

The late period of madrigal development, usually dated by historians from 1590 through the first quarter of the seventeenth century, shows the gradual abandonment of polyphony in composition in favor of a homophonic style which places more emphasis on the solo voice. One of the most progressive musical devices used at this time in the madrigal was chromaticism. This type of writing came about as a result of the composers' desires to depict vividly the emotional content of the texts with elaborate harmonic progressions. Chromatic passages were usually written homophonically in order to emphasize fully the effect of their striking chord progression.

Along with chromaticism, other changes such as coloristic effect, dramatic intent, and virtuosity of the solo singer were apparent. Foremost among these was the rise of declamatory motives instead of melodic motives, a technique which was to be developed in the Baroque era. This type of composition is best illustrated by the works of Monteverdi, who serves as a transitional figure between the Renaissance and the Baroque. His madrigals show a departure from the Renaissance ideal of equal voices and foreshadows the Baroque practice of scoring a solo voice over a harmonically supporting bass.
Other important composers during this period of development were Marenzio, Gesualdo, Byrd, Gibbons, and Sweelinck.

Even with the knowledge of the available information concerning the history of the madrigal, questions continually arise among present-day conductors concerning correct performance practices of the sixteenth century madrigal. Some of the controversial areas are: 1) vocal production and the number of singers for each part; 2) tempos; 3) dynamics; 4) the use of instruments, and other questions important to a successful and authentic madrigal performance. An attempt will be made in the following discussion to present varied practices in the performance of madrigals during the sixteenth century.

Vocal Production and Number of Singers

Inasmuch as the madrigal is a vocal form, it is appropriate to begin this discussion by examining information concerning the types of voices employed in the singing of madrigals. The quality of vocal production is important as well as the sex of the performers.

At first appraisal, it seems that no problem exists in comparing sixteenth century madrigal singing to that of the twentieth century. One might assume that ensemble singing has remained much the same down through the centuries; however, according to Dart, a closer analysis of this question reveals two separate problems arising; namely, obsolete vocal tone-colors and tone-colors that have changed.\(^9\)

An important tone-color of that era which is now extinct is that of the castrato (male soprano or alto). It is doubtful that the castrato

sang frequently in madrigal groups. Since the madrigal remained a popular form well into the seventeenth century when castrati were extremely popular, the castrati probably sang the soprano part. It is believed, however, that the majority of soprano parts were sung by female singers.

Rushmore speculates that the castrato voice developed as a result of the Netherland composers' extremely complex compositions which called for a soprano voice of quality and stamina; however, the majority of music historians contend that the castrato was developed because of the exclusion of women from church choirs. Since the female was prohibited from singing in the service, the Church had to rely upon young boys to cope with high ranges that would normally have been assigned to the female voice. It soon became evident that young boys were not capable of sustaining the long melismatic passages that were called for in these pieces. The length of the compositions, as well as the tessitura of the vocal line, proved to be too demanding on these small, fragile voices.

Boys had been adequate church singers up to this time, but they could serve only until puberty was reached, which proved to be a very expensive venture on the part of the churches of Italy. Young boys were taken by the Church and trained in all aspects of music as well as languages and other academic subjects, but their tenure with the Church lasted only until their voices changed. This caused a great turnover in the personnel of church choirs, not to mention the expense of music training, housing, and upkeep for the singers.

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Boys who have been castrated before reaching manhood usually retain a light, high-pitched vocal quality but will grow to normal manhood in other physical aspects. Certainly this fact was not overlooked by late sixteenth century composers whose compositions called for highly developed, well-trained, and mature voices. As a result, all over Italy, mainly among desperate peasant families, boys displaying any kind of singing voice and musical talent were emasculated. Most of these boys never achieved careers in music and were left to live out their lives as eunuchs, often targets of mockery and derision.

For the development of this form of vocalism, the Church must accept much of the blame. While tampering with the masculine ability to procreate was officially opposed by the Church, it is apparent that many individual priests and their congregations condoned the procedure in practice.

Many authorities believe that another uncommon voice, the male alto, or counter-tenor, also was included in the singing of madrigals during the sixteenth century. The tradition of counter-tenor singing seems to have developed in English cathedral choirs, and, according to Dart, has never been broken since early times. Dart states further that Purcell and Henry Lawes were both counter-tenors and that this distinctive tone-color is an essential part of English choral music.

The male alto, as well as the castrato, was included as a member of Italian church choirs. On occasion the altos employed were, in fact, castrati who had not retained the high flexible voice needed for

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11 Ibid., p. 18.
the soprano part. The recrudescence of male alto vocalism has been experienced during the twentieth century mainly through the artistry of Alfred Deller. Many men today have the capability of producing a rather free, robust-sounding alto quality by singing in the falsetto range of the voice. Men with low voices seem to have little trouble singing in this voice, and some have even perfected the sound to the point that public performances are attempted. It seems probable that in some cases where a choir was short of alto singers, men with low voices sang the part in their falsetto voice.

The three remaining voices of the madrigal, bass, tenor, and quinto were apparently more common than the high voices. Nanino, who was a tenor in the Papal Choir, often mentions the abundant number of tenor and bass voices which were available. The quinto part when written as a second soprano part was usually sung by a woman. When the part was written as alto or tenor, it was sung by a man.

The above discussion concerning castrati and the male altos is not meant to imply that the madrigal was a composition written exclusively for the male voice, but only to point out the fact that it would have been entirely possible to sing madrigals with all male voices. In most art prints which depict madrigal singers of the Renaissance period, women are often pictured as part of the madrigal ensemble. Since women were not allowed to sing in the services of the Church during that time, it seems reasonable to assume that they took every opportunity to perform secular music of the day, especially the madrigal.

Madrigals were sung at all sorts of social gatherings, especially at the academies, which were societies organized in many cities.

13 Ibid., p. 49.
for the study and discussion of literary, scientific, and artistic matters. Since many women were members of these exclusive academies, it seems remote that women would have been excluded from public performance with a madrigal group.

It is assumed that the majority of madrigal performances took place in private homes strictly for the pleasure and entertainment of the singers. We can observe from paintings of this period that choir-books for sacred music were often very large and written in very large notation. Most pictures display a group of twelve or more men and boys gathered around a lectern which holds a single book of this type. Other observations reveal that mixed groups are usually pictured with much smaller music books with never more than five or six singers using a single book.

Vocal music during this period was usually printed in one of two ways: either with all the parts laid out on the open pages, not in score, but one after the other, or else in individual part-books with one singer to a part. Since printing was very expensive during the sixteenth century, one may assume that few persons could have afforded to buy more than one copy of a particular work. Dart states that inventories taken of sixteenth century musical libraries of clubs and private persons never revealed more than one copy of any particular set of songs. Undoubtedly the madrigal was conceived as chamber music, to be performed informally with one or two singers to a part.

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14 Grout, op. cit., p. 207.

15 Dart, op. cit., p. 52.
Since the singing occasion was usually informal, and many madrigals employed sentimental, erotic and festive texts, tonal production was probably not as important to singers of the sixteenth century as it is to singers of the twentieth century. It seems fairly definite though that there is some difference in sound production between Renaissance singers and singers of today.

Early paintings show musicians in the act of singing either as soloists or as members of a choir. An artist who was detailed in his painting can provide some evidence of the type of tone production that was favored at this time in history. Dart states that one of the best-known examples of this type of vocal production is found in van Eyck's painting of Adoration of the Lamb. Upon close examination one can observe the strained expressions on the faces of the singers as compared to the seemingly relaxed features of the instrumentalists. Dart points out that van Eyck was very conscious of detail and that we "must assume that these expressions were characteristic of the singers of his time." 16

A careful study of the van Eyck painting reveals that facial and neck muscles of the singers are tense, the jaw is slightly jutted and the mouth is only slightly opened. Under these conditions the vocal sound produced can easily become nasal and reedy. Judging from the various pictures of the period, it seems that Renaissance singers may have lacked free vocal production. Apparently no attempt was made to sing with the rich vowel sound and free production that was to become the basis of the bel canto style of singing in the seventeenth century.

16 Ibid., p. 50.
In addition to the obscure question of vocal production, another problem in sixteenth century performance is the choosing of correct tempi since no tempo markings are found in music of this period. Having studied various sixteenth century madrigals, Dolmetsch states that these songs were sung very freely with regard to tempo, "now slowly, now quickly the beat even stopping awhile if the sense of the phrase required it."^^ A primary source of information concerning tempos during this period is the Syntagma Musicum.

In volume III of the Syntagma Musicum by Michael Praetorius, the author discusses a wide variety of facts that a "Kapellmeister, singing teacher, and practical musician will need to know."^^ He does not prescribe a definite pulse in performance, but rather advocates a flexible tempi:

The tempo of a performance must not be hurried, or even the most delightful ensemble will sound confused. With a slower beat, however, the music is more agreeable and can be grasped better. Note values also have to be carefully observed, lest the harmony be marred and disturbed; for to sing without benefit of law and measure is to offend God himself who, as Plato says, provided all things with number, weight, and measure. But to use, by turns, now a slower, now a faster beat, in accordance with the text, lends dignity and grace to a performance and makes it admirable.^^

Two other suggestions Praetorius offers to conductors or anyone associated with performance regarding the interpretation of


^^Ibid., p. 135.
the penultimate notes and final notes of compositions are as follows:

Furthermore, it is not very commendable and pleasant when singers, organists, and other instrumentalists from habit hasten directly from the penultimate note of a composition into the last note without any hesitation. Therefore I believe I should here admonish (those) who have hitherto not observed this (as performed) at princely courts and by other well organized choirs, to linger somewhat on the penultimate note, whatever its time value, whether they have held it for four, five, or six tactus (for example) and only then proceed to the last note.

As (the performance of) a piece is brought to its close, all the remaining voices should stop simultaneously at the sign of the conductor or choirmaster. The tenors should not prolong their tone, a fifth above the bass or lowest voice (in which position the tenor must often end), after the bass has stopped. But if the bass continues to sound a little longer (perhaps), for another two or four tactus, it lends charm and beauty to the performance, which no one can deny.20

He elaborates his view of the use of variable tempi and dynamic contrasts in his discussion of forte, piano, presto, adagio, and lento.

These words are sometimes used by the Italians; in concerti and many other places they are then marked in the parts in view of the changes in both voices and choirs (a practice), which I rather like. There are some (people), however, who believe that this is not very appropriate, especially in churches. But I feel that such variety and change, contrived with moderation and designed to express the affections and move the listener, are not only agreeable and proper, but affect the ear and spirit of the listener much more and give the concerto a unique quality and grace. Often the composition itself as well as the text and the meaning of the words requires that one change the pace at times but not too frequently or excessively beating now fast, now slowly, also that one let the choir by turns sing quietly and softly, and loudly and briskly.21

Further information concerning tempo is given by Harman and Milner who state that most madrigals written in the sixteenth century were performed at what would be a metronome marking of 60-90, the choice depending on the texture and the poem. If the piece was primarily

20 Ibid., pp. 136-37.  
21 Ibid., pp. 191-92.
contrapuntal and rhythmically simple, it would probably have been sung faster than one with a more complex harmonic texture and rhythm. The authors emphasized that after a tempo had been established it remained invariable. 22

As the middle of the sixteenth century passed, the tempo of the madrigal depended more and more upon the content of the text. Individual vocal lines were sung with a keener sense of the text; emotional words were very flexible as to duration. The late sixteenth century madrigal depended even more on the text for appropriate tempo because of the detailed word-painting and sudden changes in mood.

Dynamics

As in the choice of tempi, the use of dynamics seems to have depended a great deal on the text. The detailed word-painting and the emotional intent of the late madrigal text would seem to have automatically called for varied dynamics. Dart assumes that dynamic markings of any kind were unknown during the sixteenth century but proceeds to note that dynamic contrasts were usually very abrupt and occurred only between phrases. 23 Even though dynamic markings did not appear in the music, it seems reasonable that some type of dynamic variation took place in the singing of madrigals. For instance, it is natural for the rise and fall of a line within a vocal phrase to increase and decrease in intensity, but it is doubtful that singers of this period used overall crescendos and decrescendos within the body of a song. If these devices were used, they probably occurred at cadence points.

22 Harman and Milner, op. cit., p. 55.
It is assumed that when the text demanded variation in dynamics the voices ranged from staccato to legato and from lightness to somberness. In general, it would seem that the more varied the musical treatment of the text, the more varied the performance.

Praetorius associated dynamics with tempo and related his views on this subject in a general discussion of overall expressiveness:

Besides, it adds to the loveliness of an ensemble, if the dynamic level in the vocal and instrumental parts is varied now and then.

Some do not want to allow the mixture of motet and madrigal styles in any one composition. But I cannot accept their opinion; especially since it makes motets and concerti particularly delightful, when after some slow and expressive measures at the beginning, several quick phrases follow, succeeded in turn by slow and stately ones, which again change off with faster ones.

In order to avoid monotony one should thus, where possible, vary the pace, in addition to a careful use of dynamic changes.24

Use of Instruments

Another area of performance practice which should be examined is the use of instruments in the madrigal performance. Willie Apel classifies the period from 1250 to 1600 as one in which instrumental music was of "inferior importance to vocal music."25 By observing records of music-making in Florence during the sixteenth century Dart states that we can see evidence that much choral music was accompanied by instruments.

1539: For the wedding of Duke Cosimo I and Lenora of Toledo.

Open-air music to welcome the duchess into the city: an eight-part motet, sung by a choir of twenty-four and played by four cornetts and four trombones.

Indoor music (incidental music to an after-supper play): a madrigal for four voices sung by a soprano accompanied by a harpsichord and a positive organ; a madrigal for six voices sung by six shepherds and repeated with the voices doubled, or perhaps replaced by crumhorns; a five-voice madrigal sung by a voice accompanied by four trombones.

1565: For the wedding of Prince Francesco and Giovanna, Queen of Austria.

Madrigal for six voices sung by eight voices, treble and bass doubled, and accompanied by five crumhorns and a mute cornett.

1567: Carnival for the baptism of Prince Francesco's daughter.

Open-air music: madrigal for six voices accompanied by two trombones, two lutes, a lira, a harpsichord, a cornett and a flute; masquerade for four voices, first sung a cappella and then repeated with trombones and cornetts.

1569: Striggio's forty-part motet, the music still survives, performed by an ensemble of eight trombones, eight viols, eight recorders, two choirs of eight voices, a bass lute and a harpsichord.26

A further relationship between vocal and instrumental music can be seen by the fact that the majority of publications of vocal music during the sixteenth century actually stated that the compositions could be either sung or played. Such phrases as "apt for the voices or viols," "to be sung and played," occurred very frequently on title pages of both motet and chanson collections.27

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At the beginning of the sixteenth century, instrumental music was very closely allied with vocal music both in style and performance, and different instruments were used to double or to replace voices both in sacred and secular music. Grout states that the Magnificat, sung during vespers, was frequently performed in alternation between the choir and organ, the odd-numbered verses being sung and the even-numbered ones played. Madrigals were also performed as solo vocal pieces with the remaining vocal parts played by instruments. Furthermore, there is a strong possibility that vocal parts of a madrigal were sometimes played as an instrumental ensemble. In this light, one may assume that instruments were used very frequently to accompany singing.

A valuable source of information concerning instrumental and vocal ensembles is found in Kinsky's History of Music in Pictures. A woodcut by Jost Amman from the Ehebrecherbrucke des Konigs Artus shows a quartet of instrumentalists apparently assisting a group of vocalists who are gathered around a table. The instruments being played include a trombone, a large bombard or shawm, a cornett, and a large viol. A later painting called "hearing" (1620) by Jan Bweghel depicts instrumentalists and singers of the period. In the upper left of the picture a small group of musicians can be seen singing and playing instruments. At the lower left is seen a large assortment of ensemble instruments, including four different sized viols, a trombone, a cornett, a bombard or shawm, a lute, a large drum, a crumhorn, and other smaller instruments.

The above is not meant to suggest that every madrigal performance was accompanied by instrumentalists. A cappella singing was certainly in use during this period but probably not to the extent that music sources today suggest. From the examples of musical performance at Florence, we can see that madrigals were performed in two distinctly different ways. One was a small, intimate chamber performance, probably without instruments, and the other was a large ensemble which required several singers to a part as well as instrumental accompaniment. According to Dart these large performances, usually held outdoors, gave a completely different sonority to the ensemble, and much additional ornamentation was employed by both singer and instrumentalist.  

It has long been accepted that improvisational ornamentation in music was used during the sixteenth and seventeenth centuries. To what extent these alterations were used is not known, but it is believed that the practice was more prevalent in solo instrumental and vocal music than in choral music. Dolmetsch observes that much music of the Renaissance does not contain notated ornaments but that the musician was expected to make these additions to the piece he was performing. He states further that modern-day performers "are not conforming to the intentions of the composer unless he supplies ornamentation." C.P.E. Bach in his Versuch über die wahre Art das Clavier zu spielen, written in 1753, states:

The singers as well as instrumentalists (sic) if they want to render their music properly must use many of the same ornaments as clavier players.

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30 Dart, op. cit., p. 42.
31 Dolmetsch, op. cit., p. 88.
32 Ibid., p. 91.
Even though this statement was made in the eighteenth century one might presume that it would also have been applicable in an earlier time.

Dart mentions that a Renaissance quartet, vocal or instrumental, professional or amateur, prided itself in the skill with which it could elaborate a madrigal, motet, or fantasy. This practice was not limited to secular music but was also common in the churches. The choral pieces of such important composers as Palestrina and Victoria were undoubtedly performed much differently during the sixteenth century than the way they are performed today. Most organists accompanied sacred pieces while the leading singers of each part extemporized at the cadences.

An example of how a composition should be ornamented is presented in a treatise written by Girolamo dalla Casa in 1584, and reprinted in The Interpretation of Music by Thurston Dart. Dalla Casa took de Rore's four-part madrigal A la dolc'ombra and wrote out the correct ornamentations for all four parts.

Even though it was expected that the sixteenth century madrigal would be ornamented, there is substantial evidence that the practice was not accepted by everyone. Cerone, a contemporary of Palestrina, was critical of vocal ornamentation in ensemble singing and in 1613 he wrote, "When all the performers extemporize divisions at once, one would think one was in a synagogue or among a flock of geese."

Dolmetsch also states:

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33 Dart, op. cit., p. 62.
34 Ibid., p. 63.
It seems impossible to classify the ornaments logically; there are too many combinations and crosses between the various kinds. . . the different names are a great source of confusion, the same name being often applied to different ornaments, and the same ornament appearing under several names.36

Dart tends to discourage singers from learning all of the different rules involved in vocal ornamentation of the sixteenth century. He states that:

It is preposterous for performers today to spend a great amount of time learning ornaments note for note in order to reproduce them in concert. No editor or scholar should require a performer to do this just so that he can say that this would be the first authentic performance on record. The music would lack a spontaneity that sprang from true extemporization, the performer would be embarrassed and the audience would probably be bored.37

Harman and Milner state that "vocal embellishment was mostly improvised and only occurred, ideally at any rate, when there was one singer to the part, otherwise confusion would have reigned."38

There is evidence that many sixteenth and seventeenth century critics preferred the music to be performed as it was written. A critic named Gregory wrote in 1766:

We have another instance of the little regard paid to the ultimate end of Music, the affecting the heart and passions, in the universally allowed practice of making a long flourish at the close of a song, and sometimes at other periods of it. In this the performer is left at liberty to show the utmost compass of his throat and execution, and all that is required, is that he should conclude in the proper key; the performer accordingly takes this opportunity of shewing the audience the extent of his abilities, by the most fantastical and unmeaning extravagance of execution. The disgust which this gives to some, and the surprise which it excites in all the audience, breaks the tide of passion in the soul, and destroys all the effect which the composer has been labouring to produce.39

36Dolmetsch, op. cit., p. 89
37Dart, op. cit., p. 65.
38Harmon and Milner, op. cit., p. 31.
39Dart, op. cit., p. 66.
No ornamentation of any type appears in the original editions of the madrigals of Giovanni Maria Nanino, and no attempt will be made to insert ornaments into the modern editions.
NANINO'S STYLE

Giovanni Maria Nanino was one of the foremost representatives of the Roman school of composition, sometimes called the Palestrina style, which is well known today. Nanino was one of the first persons to record many of the guiding principles of the Roman school in a treatise on counterpoint entitled *Regole di contrapunto*. Other treatises concerning the style and techniques of the sixteenth century in general are Zarlino's *Institutioni harmoniche* (1558), Vincentino's *Antica musica ridotta alla moderna prattica* (1555), and Artusi's *L'arte del contrapunto* (1586-89). Of all the Roman school composers Nanino has been called the most thoroughly educated musician who was best grounded in the theory of the Roman style.¹

Several general characteristics of the Roman style of composition are:²

1. Smoothly curved, stepwise, melodic line
2. Absence of intricate rhythmic patterns and syncopations
3. Absence of contrapuntal devices
4. Use of homophony
5. Pure diatonic harmony
6. Clarity of text

The above characteristics of the Roman style also reflect the guiding principles set by the Council of Trent, which decisively influenced most musical composition in the last half of the sixteenth century. Because

of Nanino's close association with both the Roman school and the Roman Church, he closely adhered to these guide lines, which probably repressed much of a personal style that might otherwise have developed in his writing of madrigals.

While both Nanino's madrigals and sacred music followed closely the same rules, several of his contemporaries such as Gesualdo and Monteverdi were developing a more elaborate type of madrigal characterized by textual emotionalism, emphasis upon truth in the musical expression of the text, chromaticism, word-painting, coloristic effects, parlando, and to some extent virtuosity of the solo-singer. Nanino, on the other hand, shunned extremes of emotionalism and chromatic experimentation in the more conservative traditions of the Roman school and the Roman Church.

This conservatism in Nanino's style is examined in the following discussion which deals with melody, rhythm, texture, harmony, and text.

**Melody**

Melody was the basis of the Roman school style and was utilized equally in all parts of the polyphonic structure. The common practice of this period was for the melody to flow in a smooth, conjunct manner. Knud Jeppesen discusses the melody of this school as being void of all chromaticisms and awkward skips and moving in free, prose-like rhythms in contrast to the poetic, strict rhythmic pattern of the eighteenth and nineteenth centuries.³ The melodies also avoided strong, unduly sharp or

extreme contrasts of every kind and expressed themselves always in a
categorically smooth and pleasing manner.

Nanino's melodies adhere to this smoothly flowing, conjunct
style, employing leaps of major and minor thirds, perfect fourths,
fifths, and octaves sparingly. These intervals occur both in ascending
and descending patterns. Augmented and diminished intervals are ex­
cluded and all intervals larger than a perfect fifth are usually avoided
except for the octave which is so closely related to the unison. The
following examples demonstrate some of Nanino's melodic structures:

Example 2: S'al'amorosa doglia. Alto, book III, no. 18, measures 15
and 16.


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4 The note reductions used for modern notation are as follows:
Longa (□) = \( \text{\textbullet} \); Brevis (○) = ○; Semi-brevis (\( \text{\textbullet}\)) = \( \text{\textbullet} \);
Minima (\( \text{\textbullet}\)) = \( \text{\textbullet} \); Semi-minima (\( \text{\textbullet}\)) = \( \text{\textbullet} \); Fusa (\( \text{\textbullet}\)) = \( \text{\textbullet} \); Semi-
fusa (\( \text{\textbullet}\)) = \( \text{\textbullet} \).
In example 2 there is a gentle fall in stepwise progression in the melody and then an upward return. The melodic curve is achieved here by stepwise movement. Example 3 shows the curve achieved by leaps and example 4 shows the leap of an octave with the melody line turning back after the leap.

Another type of melodic device used by Nanino is the imitative motive. The following example demonstrates this type of writing:

In example 5 the motive begins on an unaccented beat and descends stepwise. In the second measure it leaps down a fifth and then upward in two consecutive thirds. The motive is then repeated a fourth below the original entry.

Although many unwritten rules on melody structure were practiced in common by members of the Roman school, Nanino was one of the first to formulate these rules in his treatise on counterpoint. For example, the treatise states that one or two steps of a second downward should

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follow an upward skip of a fourth, fifth, or octave. Example 6 is
typical of Nanino's stepwise movement after a leap.

Example 6: *Questa si bianca neve.* Soprano II, book II, no. 5
measures 31-33.

The treatise also states that ascending and descending movements in
semi-minims should not begin on an accented beat but rather in an unac­
ccented position. Example 7 shows the unaccented position of the first
semi-minim of the new phrase beginning at the end of the first measure.

Example 7: *Forse c'havrete.* Alto, book III, no. 1, measures 7-8.

There are a few examples in Nanino's madrigals where the curve
and balance of the melodic line becomes subordinate to the harmony and
the demand for a clear text. This is not a new technique, however, and
examples can be found throughout the sixteenth century and even in the
music of Dufay, Obrecht, Ochegham, and Josquin. Melodies in these chordal
passages are more restricted and repetitious than usual because the empha­
sis is on harmonic euphony and the declamation of the text. Example 8
demonstrates how the melodic line becomes subordinate to the harmony and
text.
It is interesting to note in the last book of madrigals, written by Nanino in 1586, that his melodies still show the same smoothness and curve of line that were present in the madrigals of his first book written in 1579. There seems to be no anticipation of seventeenth century style where the melody of the madrigal became more declamatory in the manner of recitative. This is not a criticism of Nanino's work, but rather an emphasis of the strong effect the Church had upon his musical style.

**Rhythm**

The regularity of rhythm found in the Roman style of the late sixteenth century is readily apparent when compared with the compositions
of the fifteenth and early sixteenth centuries. Rhythmically, the composi-
tions of Josquin and his predecessors seem very complicated and energetic
when compared to the simpler more relaxed writings of the Roman school.
Grout points out that the rhythm found in Roman compositional style, like
that of all sixteenth century polyphony, "is compounded of the rhythms
of the various voices plus a collective rhythm resulting from the har-
monic and contrapuntal combinations of the lines."6

In the latter part of the sixteenth century the rhythm that re-
sulted when all voices sounded together (composite) somewhat obscured
that of the individual parts and resulted in a regular succession of
accented and unaccented beats.7 The regularity of the composite rhythm
was further reinforced by regular changes of harmony and the constant
use of suspensions. As a result, most of Nanino's madrigals can be
transcribed most satisfactorily with the signatures of 2/2 and 4/4. This
does not mean, however, that the composite rhythm completely overshadowed
the individual rhythms of the different voice parts. Even though the
majority of word accents occur on strong beats in these madrigals, there
are many examples of irregular rhythmical groupings of each individual
voice part. The interplay of word accents between the different parts,
or cross accents, creates the rich rhythmical life of these madrigals.
Following is an example of irregular groupings of each individual voice
part:

7Schuler, op. cit., p. 94.
In example 9, the voice parts enter imitatively with identical rhythmic patterns; however, the simultaneous combinations of the rhythms result in a cross accentuation within the individual parts. The notes in this example have been bracketed according to word accent so that the interplay of accents within the voices and between the voices can be clearly observed.  

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8 Individual rhythm within voice parts is considered in greater detail in Appendix A under the heading "Performance Practice."
In performance, Nanino's late madrigals show a tendency for more regularity in rhythm and less individuality of rhythm within voice parts. Example 10 shows the decrease in individual rhythms within the different voice parts.


Notation

The mensuration of all of Nanino's madrigals is tempus imperfectum, prolatione minore. Fifteen of the madrigals employ the semibreve as the tactus, while two are alla breve (tempus imperfectum diminutum). In this edition, all the pieces in tempus imperfectum employ a 4/4 signature and all the pieces in tempus imperfectum diminutum employ 2/2. There is an occasional excursion into triple meter in the body of a few madrigals,
but these examples are rare and last only a few measures.

The note values in these compositions conform basically to the commonly used note values in the modern notational system employed where the minima (\(\text{\textfrac{1}{4}}\)) equals a quarter note. With one exception, the notes appearing in these madrigals are no larger than the breve (\(\text{\textfrac{1}{2}}\)) and no smaller than the semifusa (\(\text{\textfrac{1}{8}}\)). This exception is the longa (\(\text{\textfrac{1}{4}}\)) which appears as the final note in all cadences. These longas represent merely the unmeasured final note of the composition; however, in a few cases they represent notes of extended but indefinite rhythmic value when one voice cadences before the others, but continues to sound to the close of the composition as illustrated in example 11.

Example 11: *Questa si bianca neve*. Book II, no. 5, measures 43-46.
Text

It is reasonable to assume that composers and theorists of the sixteenth century expended much conscious effort in their attempts to write music that movingly and convincingly expressed the ideas and emotional states described in the text. Morley in his Plaine and Easie Introduction to Musick summarized this problem and offered suggestions on how music and text should be compatible.

It followeth to shew you how to dispose your music according to the nature of the words which you are therein to express, as whatsoever matter it be which you have in hand, such a kind of music must you frame to it. You must therefore if you have grave matter, apply a grave kind of music to it: if a merry subject you must make your music also merry. For it will be a great absurdity to use a sad harmony to a merry matter, or a merry harmony to a sad lamentable or tragical ditty. You must then when you would express any word signifying hardness, cruelty, bitterness, and other such like, make the harmony like unto it, that is somewhat harsh but yet so that it offend not. Likewise, when any of your words shall express complaint, dolour, repentance, sighs, tears, and such like, let your harmony be sad and doleful.

Also, if the subject be light, you must cause your music go in motions which carry with them a clarity or quickness of time. Moreover you must have a care than when your matter signifieth ascending, high heaven, and such like, you make your music ascend: and by the contrary where your ditty speaketh of descending, lowness, depth, hell, and other such, you must make your music descend, for as it will be thought a great absurdity to talk of heaven and point downwards to the earth. Lastly you must not make a close (especially a full close) till the full sense of the words is perfect. So that keeping these rules you shall have a perfect agreement and, as it were, an harmonical consent between the matter and the music, and likewise you shall be perfectly understood of the auditor what you sing, which is one of the highest degrees of praise which a musician in dittying can attain unto or wish for.9

Nanino was also guided by the ideas expressed by Morley and always seems to achieve a perfect blend of music and text in his madrigals. As will be discussed under the sub-heading "Harmony," Nanino makes a genuine effort to portray emotion and feeling wherever called for by the text. In addition to his concern for the emotional expression in these madrigals, there is an easy flow to the music that betrays no trace of the problems he must have encountered in realizing the word rhythm.

Most of the texts of Nanino's madrigals were written by lesser-known poets, or perhaps by Nanino himself. Of all the well-known Italian poets, only Petrarch can be identified as the author of five of the texts. The others cannot be identified at the present time because of the lack of adequate source material available. The five texts by Petrarch are sonnets from his Rime. They are: Aventuroso pie, Book II, no. 20; Quand'io son tutto volto, Book II, no. 12; Non veggio ove seampar, Book II, no. 2; Erano i capei d'oro, Book I, no. 4; and Una candida cera, Book I, no. 8. Only two of these poems are included in the transcriptions that were chosen for study. They are: Book II, no. 20 and Book I, no. 4.

Petrarch was the founder of a school of Italian poetry which used the sonnet as its favorite form of expression. This Petrarchian, or Italian sonnet is composed of two principal parts: an octave containing two quatrains and a sestet containing two tercets. Each line of the octave is composed of ten syllables and the rhyme scheme is 1-3 and 2-4 in each quatrain. The lines of the sestet are also composed of ten syllables but they have no definite rhyme scheme. The brevity of the fourteen lines permits the expression of no more than one idea, one mood, or one emotion. Nanino

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did not see the necessity of using all fourteen lines with music to convey his interpretation of the text. As a rule he omitted the final sestet, basing his musical setting only on the first two quatrains of each sonnet. Furthermore, Nanino never slavishly follows the obvious rhythmic patterns in the sonnet.

Another distinction of the Petrarchan sonnet, vividness, is one of the most outstanding characteristics of his Italian poetry. In this connection one should note that the Italian term "sonetto" is derived from the word "suono" meaning "sound." This derivation tells us clearly that poems written in this particular form were meant to be intoned or recited aloud.

Since Petrarch's verses were more popular than those of any other poet during this period it would seem that Nanino would have chosen more than five of this famous poet's works for madrigal texts; however, he apparently preferred to use the works of lesser known, perhaps contemporary poets. As far as can be determined at present, from incomplete reference material, Nanino did not make use of any of the poems of Ariosto, Sannazzaro, Bembo, Petrucci, Sacchetti, Doni, or Tasso, whose works were frequently used by composers of the sixteenth century.

**Harmony**

Even though the music of the sixteenth century is essentially contrapuntal, composers did not disregard the vertical organization of the several voices. Renaissance theorists almost invariably included in their treatises some sections or chapters dealing specifically with chordal or intervallic harmony. By the second half of the century, the triad was recognized as the basic unit of harmony. Zarlino, in his
work *Institutioni harmoniche* (1558) states: "As far as possible the third and fifth (or sixth) should be written over the bass tone."\(^1\)

Artusi, another theorist, states: "Only complete triads are usable in compositions with more than two voices, because the richness of the harmony can be attained only in this way."\(^2\)

This harmonic richness prized by Artusi and Zarlino is not absent from Nanino's madrigals although his basic harmonic vocabulary, like that of other sixteenth century composers, consisted only of triads and chords of the sixth. The real beauty of these pieces does not lie in the chordal structure or progression but in the grace and sensitivity of the individual melodies. Most of these melodies will stand by themselves as self-contained works of art but they assume greater logic and take on richer meaning through their harmonic setting. The opposite is also true that the harmonic progressions do not seem entirely effective without the melodic dimension.

In the use of dissonance, the Roman school composers avoided abrupt, illogical treatment of non-chord tones. Nanino's madrigals show this same conservative approach to the use of dissonance but there is an effort on his part to portray emotion and feeling musically on words like "pain," "death," and "misery." It is possible that Nanino never heard madrigals that employed excessive use of chromaticism since the popular madrigalists of this time, de Bore, Willaert, and Arcadelt, were also conservative with chromatic alterations. The composer who exploited chromaticism to its fullest, Gesualdo, did not write his first book of

\(^1\)Jeppesen, *op. cit.*, p. 97.  
\(^2\)*Ibid.*
madrigals until 1594, eight years after Nanino's last book. The following example shows Nanino's use of dissonance on the word morte.


Example 12 shows a typical chromatic alteration by Nanino on the word morte. This is by no means a remote chromatic alteration nor an extreme example of word-painting or expressive music.
The reason for Nanino's restraint in showing emotionalism may have been a result of his intensive sacred music background. The Roman school composers revealed in their music a great reverence for the sacred texts and avoided personal expressions of emotion since these expressions were considered unseemly in reference to the sacred words of the liturgy. It seems that this attitude toward extreme expression of emotion also carried over into Nanino's secular works.

Nanino's real harmonic genius seems to lie in his ability to create a rich variety of sonorities. The endless variety and imagination displayed in his grouping, spacing, and doubling of voices lends an undeniable charm and expressiveness to his madrigals. Nanino's creativity and fertile imagination is shown in his ability to gain variety and sustain interest in comparatively long works employing quite limited harmonic means.

**Texture**

Within the contrapuntal texture of Nanino's madrigals the most common technique used is imitation. The systematic use of imitation throughout a composition as a basic organizational factor did not become common until the last half of the fifteenth century in the music of Josquin des Pres. This contrapuntal device, where voices answer each other one by one or two by two with the same motive, was used with almost monotonous regularity during much of the sixteenth century.

Imitation based on a single subject is the most common imitative technique used by Nanino in his madrigals. In this type of imitation one voice enters, generally alone, and is imitated successively by other voices at rather close intervals of pitch and time. Example 13 demonstrates Nanino's use of successive imitation.
Another type of imitation is the paired-voices. This device is well adapted to five-voice writing because it allows one voice to enter as a single subject leaving the other four voices to introduce the subject in pairs. In example 14, the subject is presented by the first tenor which is joined in pairs first by the alto and second tenor, and then by the bass and soprano.
Example 14: *Nessun mi tocchi*. Book I, no. 9, measures 1-3.

In another type of imitation, Nanino uses two subjects. In this process two subjects are presented either simultaneously or separated by a short interval of time. These subjects are then imitated by the other voices. In example 15, the second tenor introduces the subject and the first tenor enters after one beat with the second subject or counter-subject. The bass and alto enter in pairs, the alto with the counter-subject, and the bass with the subject. The soprano enters at the fifth measure with the subject.
Even though the majority of Nanino's madrigals are imitative, he occasionally composes in a homophonic texture which is introduced by a sudden change of meter. The sudden change serves to heighten the dramatic contrast and call attention to the text. In four of the seventeen madrigals chosen for study, (Book I, numbers 3, 14, 18; Book II, number 20), Nanino uses a steady 4/4 pulse in polyphonic style and then suddenly changes to a triple pulse in homophonic style. The changes into triple meter with accompanying homophonic texture are relatively short as illustrated in example 16.
Example 16: *Forse c'habrete*. Book I, number 3, measures 19-22.

Nanino introduces other texture changes in his madrigals that are quite interesting. For instance, there are several examples of two-voice texture introduced within the body of a madrigal. This duet texture is usually found between voices within close vocal range. There are also several trio textures in the madrigals, but, like the duet writing, these passages last only a few measures before the writing returns to five voices. It is interesting to note that Nanino does not use solo voices anywhere in these madrigals except at the beginning where the voices are introduced imitatively. Following are two examples of changing densities. Example 17 illustrates two texture overlapping imitative entries in the lower three voices.
Example 17: *Nessun mi tocchi*. Book I, number 9, measures 17-19.

Example 18 illustrates quasi-chordal texture in the upper three voices, overlapping with imitative texture in the outer voices.
Example 18: *Questa si bianca neve*. Book II, number 5, measures 33-35.


**Periodicals**


**Unpublished Material**


Scores


APPENDIX A

PERFORMANCE SUGGESTIONS

Nanino's madrigals, as well as other vocal ensemble music of the sixteenth century, contain no specific performance instructions. Because of this some suggestions will be given in this appendix to assist the modern-day singer in giving performances of this music. Since these suggestions are meant only as a guide, they are not placed in the modern editions.

Transposition

With few exceptions all of the tenor parts in Nanino's madrigals lie too high in notated pitch for comfortable performance by present-day singers. The tessitura of the tenor parts, which usually lies between E and B above middle C, would create vocal problems for most modern voices. Vocal problems would also be experienced by altos because of the extreme low range of the alto parts. These alto parts range down to E and D below middle C. When the quinto parts lie within the alto or tenor range the same problems of pitch occur, while when the quinto appears as second soprano the pitch is usually in a comfortable soprano range.

Evidence indicates that the quinto, alto, and tenor parts were probably sung by men in falsetto voice. It is also probable that women sang only the canto part, and the quinto part when it was written as second soprano. To compensate for the extreme ranges in the tenor and
alto parts, most of the madrigals were transposed one key lower or higher than the original. Two of the madrigals, Book I, numbers 6 and 14, were transposed one step higher than the original because of the extremely low range of the alto parts. Eleven of the madrigals were lowered because of the high tenor range. Only four madrigals, Book I, number 9; Book II, number 14; and Book III, numbers 4 and 16, contained comfortable ranges for present-day singers and did not require transposition.

Vocal problems which may be encountered in the performance of these madrigals are the ranges in the tenor and alto parts. In order for the present-day tenor to perform these pieces he should sing with a light, supported voice that should never be allowed to become heavy and pushed. Since the alto parts are still low even after transposition upward, women singing this part are likely to encounter difficulty obtaining sufficient volume to balance the ensemble when singing in the low range. A performance suggestion would be to have at least two tenors and two altos singing each respective part to allow for more volume in the extreme ranges. The soprano and bass parts fall into comfortable ranges, therefore these singers must be aware of the difficulty in other parts and allow for this difficulty in their vocal production.

**Tempo**

It would be impractical to suggest an authentic tempo for each madrigal. Much has been written in early treatises about the subdivision of the *tactus* (beat), but little about its speed. A primary facet of mensural notation was the fact that the *tactus* remained moderately constant, varying only slightly within a composition to allow for
expressiveness, and from composition to composition to accommodate stylistic changes. Other than these suggestions, information regarding speed is indefinite. Tempi should be in keeping with the text and the mood of each particular madrigal and generally should fall within M.M. 60–80 with the quarter note receiving the beat. The \textit{alle breve} madrigals should have the same characteristics except that the half-note receives the pulse.

\textbf{Dynamics}

Even though no dynamic markings appear in the original publication of these madrigals, there is sufficient reason to believe that volume of sound did vary in Renaissance madrigals. The suggestion by Praetorius given in Chapter III of this study illustrates one concept of dynamic contrasts. Other suggestions are found in Bonington's \textit{The Interpretation of Early Music}. These sources justify the fact that dynamic changes occurred but do not relate specific details about the placement of markings. It is therefore suggested that these madrigals be performed without the limitations of dictated dynamic and tempo markings but rather with a natural, individual interpretation of the text and a keen awareness of the overall ensemble production.

\textbf{Voicing}

In order to discuss the two areas of voicing and accent more effectively, madrigal number 6, Book I, has been selected as a model for performance suggestions in these areas.

The vertical structure in this madrigal results in interesting voicings within the five parts. The tenor part is written very low for present-day singers and could be sung by a baritone. The tessitura in
this part lies mostly within the range of F to middle C. The alto part is also low and will present vocal problems for present-day altos. The bass part is written in a medium range staying mostly within the pitch of E, F and G below middle C. As can be observed, this type of writing results in many thirds and unisons among these three voices. Problems would occur with modern singers because they are not accustomed to hearing these close intervals in the lower voices. The problem does not lie in the pitches themselves, but rather in the blend between the voices. Many choral compositions from the eighteenth century to the present are written with wide intervals between the lower voices in order to avoid a muddy, sluggish production. The alto part in these pieces is usually in a medium range rarely falling below A below middle C. The tenor tessitura is usually in the range of D, E, and F above middle C while the bass part usually lies in the range of a fifth below the tenor. This type of writing creates a brilliant, clear sound that is free of close intervals in the lower range.

Since Nanino chose to write all of the parts in close interval relationship, some suggestions will be given as to achieving correct blend between the voices. The bass singer should be aware that the tenor part is very low and could easily be overpowered. The bass should sing in an easy manner approaching more the lyric quality of a baritone, never allowing the voice to become heavy or overbearing. The tenor should sing in a relaxed manner in order to sustain the low tessitura. He should not push the voice in the lower range since this would result in a tight, pinched sound incompatible with the lyric sound of the bass.
The second soprano (quinto) and alto parts also present uncommon voicings. The alto part lies very low for present-day singers and occasionally crosses voices with the tenor (measures 28 and 29). At other times the part crosses voices with the second soprano (measures 7 and 8). When one voice lies close to another intervalically, and when these voices often cross, some similarity in blend should be achieved. When the alto part lies close to the tenor, and vice versa, these two voices should take on similar qualities. In order to achieve this similarity, it is suggested that the alto and tenor exchange parts during practice periods in order to gain a better understanding of the blend that should be produced. Another suggestion would be to mix the altos and tenors having one group sing the alto part and the other the tenor part.

In all of the madrigals the quinto part has been scored either as second soprano or first or second tenor. When the madrigal calls for two tenors different voicing problems arise from those just discussed. This particular combination of two tenors, one alto, and one soprano calls for four voices of like quality. The tenor parts which range upward to A above middle C very often cross voices with the alto, and the alto in turn often crosses the soprano voice. The blend here should approach that of four women's voices as nearly as possible. The tenor will be singing in the upper range in a lyric quality and the two women's voices should try to approximate the same lyric quality. The bass in this instance should be extremely cautious, since his middle range could very easily become overbearing.
Accentuation

When performing these madrigals in Italian one of the most crucial factors is that of proper accent. Although the majority of accents occur on strong beats there are many examples of irregular rhythms, or the irregular rhythmical groupings in each individual part. Since bar lines were not used in the original publication of Nanino's madrigals it is important for the performer to realize that many of the accents will be determined by the words and the structure of the melodic phrases.

In the canto part of madrigal number 6, Book I, the first appearance of irregular rhythm occurs in measures 5 through 8. The G# in measure 6 through the A in measure 7, should be felt in a pulse of 3/4. These changes of meter give correct accent to the third syllable of the word dolorosi (grieving) whereas the modern notation would have this syllable unaccented. The G# in measure 7 through the A in measure 8, should be felt in a 4/4 pulse which gives the accent to the second syllable of accenti (accents) instead of to the last syllable as found in the modern edition. In measures 14 and 15, the accents would fall correctly if the performer would feel a 2/4 pulse for the first half of measure 14 and a 4/4 for the last half of 14 and the first note in 15. This would give correct accent to the word querela (complaint). Measure 18 should be felt in an 8/8 pulse with the accentuation falling in eighth note groupings of 3+3+2. In measure 24 the word contra (against) begins on an unaccented beat when it should be accented. With melisma following on the second syllable of this word the performer should not accent the second syllable even though it occurs on the first beat.
In the second soprano part the words *voceti* (voices) and *dolorosi* in the 3rd and 4th measures should be felt in 3/4 pulse. This would cause the third syllable in *dolorosi* to occur on a strong beat instead of a weak beat. Beginning with measure 12, the second soprano singer should feel the pulse in 4/4 up to the last note in 14. This last note and the first note in 15 could be felt in 3/4. The two measures in 4/4 allow the accents to fall correctly on the second syllable of the word *querele*. Beginning with the last note in measure 12 through measure 14, accents on the words *et di querele* fit perfectly in a 4/4 pulse.

The last note in measure 19 should begin one measure of 2/4 meter giving emphasis to the first syllable of the word *empio* (impious). The second note in measure 20 should change to a 3/4 pulse for the word *crudele* (cruel). The following two measures have correct accents in 4/4 meter. Measure 37 to the rest in 38 should be felt in two measures of 3/4 for correct accentuation on the words *spenti* (died) and *seguaci* (followers).

In the tenor part the first irregular rhythm occurs in measures 5 and 6. The first note in measure 5 should begin one measure of 4/4 and the *in* measure 6 begins one measure of 3/4. These changes give correct accentuation to the word *dolorosi*. Measure 18 is typical of many of the measures in this madrigal. There should be a pulse of 3/4 even though the accent appears on the second beat. It is unnecessary to place an accent on notes falling on the second beat if the first beat is a rest. It is believed that the singer will feel a natural accent after the rest. The last note in measure 21 begins three measures of 3/4 meter. The 4/4 feeling should begin again at
measure 24. These measures in 3/4 give correct accentuation to the
words empio and crudele. The B in measure 29 begins two measures of
3/4 while the C in measure 31 begins one measure of 4/4. These pulses
give correct accent to the word genti (gentle).

The only irregular rhythm in the bass part occurs in measure
4. The A should begin one measure of 4/4 which should be followed
immediately by one measure of 2/4. The pulse would return to 4/4 at
measure 6. These changes allow for accents to occur on the proper
syllable of the words voc[]i, dolorosi, and accenti.

The preceding discussion concerning accents is very important
to an authentic performance of these madrigals in the Italian language.
Because there are many combinations within the over-all feeling of 4/4,
every madrigal should be investigated as the preceding example before
a performance is attempted in order to assure correct accents.

In the modern edition of the madrigals editorial markings were
supplied to govern the accentuation of performance utilizing the English
text. Whenever accentuation deviates strongly from the regular pattern
provided by the division into bars, the following symbols have been
used: the symbol "/" denoting an accented syllable and the symbol "U"
denoting an unaccented syllable.

It was observed that the score appeared cluttered and resulted
in some confusion when editorial markings were supplied for both Italian
and English text, therefore, for performance of the Italian text, it is
suggested that the discussion and recommendations in this study for
accentuation be followed according to the text of the specific madrigal.
Book I: Number 3: "Forse c'haurete" (You will never have to fear)
Perhaps you'll never have to fear. Perhaps you'll never have to fear.
Forever changing, da tempo giama- i. Forever changing, da tempo giama- i.
Perhaps you'll never have to fear. Perhaps you'll never have to fear.
Forever changing, da tempo giama- i. Forever changing, da tempo giama- i.
Perhaps you'll never have to fear. Perhaps you'll never have to fear.
Forever changing, da tempo giama- i. Forever changing, da tempo giama- i.
Perhaps you'll never have to fear. Perhaps you'll never have to fear.
Forever changing, da tempo giama- i. Forever changing, da tempo giama- i.
or refuse you
d' ir - an ve - lo

or refuse — you

d' ir - an ve - lo

That makes the sun bow down To death on earth
che far vil so-lehab-bas-see mor-iz in ter-ra

you

That makes the sun bow down To death on earth
che far vi so-lehab-bas-see mor-iz in ter-ra

or refuse — you

d' ir - an ve - lo

That makes the sun bow down To death on earth
che far vil so-lehab-bas-see mor-iz in ter-ra

you

That makes the sun bow down To death on earth
che far vi so-lehab-bas-see mor-iz in ter-ra
Al - za - te pre Al - za - te pre La vos - tan lu - ce al
Rise up Then Rise up Then Your Light To The
$	ext{\textit{Al - za - te}}$
Rise up Then Rise up Then Your Light To The
$	ext{\textit{Al - za - te}}$
Rise up Then Rise up Then Your Light To The
$	ext{\textit{Al - za - te}}$
Rise up Then Rise up Then Your Light To The
$	ext{\textit{Al - za - te}}$
Rise up Then Rise up Then Your Light To The
$	ext{\textit{Al - za - te}}$
And never war
And never war
And never war
And never more war
And never war and war
And never war and war
Book I: Number 4: "Erano i capei d'oro" (They were the hairs of gold)
burned from these beautiful eyes of ornament are
de a di questi bellicosi ch'era ne son si scarr
burned from beautiful eyes of ornament are so
de a di questi bellicosi ch'era ne son si scarr
burned from these beautiful eyes of ornament are so
de a di questi bellicosi ch'era ne son si scarr
burned from these beautiful eyes of ornament are so
de a di questi bellicosi ch'era ne son si scarr
SCARCE AND THE FLUSHED FACE

E' L'viso di pietà

SCARCE AND THE FLUSHED FACE

E' L'viso di pietà
I know not if its true or false it seems that the
Loving Ti-mer in his chest would have That splen-

che l'es-can-mo-ro-sale pet-te-ha-ve-a Qual me-ra-vi-

Loving Ti-mer in his chest would have That splen-

che l'es-can-mo-ro-sale pet-te-ha-ve-a Qual me-ra-vi-

Loving Ti-mer in his chest would have That splen-

che l'es-can-mo-ro-sale pet-te-ha-ve-a Qual me-ra-vi-

Loving Ti-mer in his chest would have That splen-

che l'es-can-mo-ro-sale pet-te-ha-ve-a Qual me-ra-vi-

Loving Ti-mer in his chest would have That splen-

che l'es-can-mo-ro-sale pet-te-ha-ve-a Qual me-ra-vi-
That splendor is it burst to flame, if it burst to flame,
Qual meraviglia se di subito To ar si se di subito To ar si
That splendor is it burst to flame, if it burst to flame,
Qual meraviglia se di subito To ar si se di subito To ar si
That splendor is it burst to flame, if it burst to flame,
seems that the loving Tim-dee in his chest would have that splendid
che l'è una pompa rosa al pet-ta-ha-ve a Qual me-ra-vi -

seems that the lovely Tim-dee in his chest would have that
che l'è una pompa rosa al pet-ta-ha-ve a Qual me-ra-vi -

seems that the loving Tim-dee in his chest would have that
che l'è una pompa rosa al pet-ta-ha-ve a Qual me-ra-vi -

seems that the loving Tim-dee in his chest would have that
che l'è una pompa rosa al pet-ta-ha-ve a Qual me-ra-vi -
Book I: Number 6: "Le steane voci" (The Strange Voices)
im-pious and cru-el ac-bel
im-pious and cru-el ac-bel
im-pious and cru-el ac-bel
im-pious and cru-el ac-bel
im-pious and cru-el ac-bel
Tomorrow gone by his disciples
et de domini est speneti sequaci
Sequaci
his disci-ples his disci-ples people chosen by
- ci suoi se-gu-ci suoi Popolo-lel-tu dal gran

his disci-ples disci-ples of your faith-ful one people chosen by
- ci suoi se-gu-ci suoi Per-ma del Tuo fi-de-Le Popo-lo-lel-tu dal 

his disci-ples disci-ples of your faith-ful one people chosen by
- ci suoi se-gu-ci suoi per-man del Tuo fi-de-Le Popo-lo-lel-tu
At the end of such long torments of such long torments.
Por fin a si longhi tor-men-zi a si longhi tor-men-ti.

At the end of such long torments of such long torments.
Si longhi tor-men-ti a si longhi tor-men-ti.

At the end of such long torments.
Sol' a por fin a si longhi tor-men-ti.
Book I: Number 9: "Nessun mi tocchi" (No one touches me)
Liberate me to my Caesar who appeared
Libere me to mio Ceasar who appeared
Libera me a mio Ceasar who appeared
Libera me a mio Ceasar who appeared
...
Book I: Number 14: "Chi e costi" (Who is she?)
To the sounds of such sweet accents

suon di cosi dolcissimi accenti

To the sounds of such sweet accents

suon di cosi dolcissimi accenti

To the sounds of such sweet accents

suon di cosi dolcissimi accenti

To the sounds of such sweet accents

suon di cosi dolcissimi accenti

To the sounds of such sweet accents

suon di cosi dolcissimi accenti
Like in Trace and in fief so certain
Com' in Trace and in fief so cer-Tain is she
Com' in Trace and in fief so cer-Tain is the
gist like in Trace and in fief so cer-Tain is the
gist like in Trace and in fief so cer-Tain is the
Com' in Trace and in fief so cer-Tain is the
Com' in Trace and in fief so cer-Tain is the
beautiful and ideal face you don't see more beautiful and lucid eyes, you
che nel bel colt'ide o Non ved'occhi piu bel luce piu luc. cen. Ti Non

face you don't see more beautiful eyes, you

in her beautiful face you don't see more beautiful eyes, you don't
mi nel bel colt'ide o Non ved'occhi piu bel luce piu luc. cen. Ti Non vid

face that in her beautiful face you don't see more beautiful and luc-
o che nel bel colt'ide o Non ved'occhi piu bel luce piu luc. cen.

face that in her beautiful face you don't see more beautiful and lu-

o che nel bel colt'ide o Non ved'occhi piu bel lu. cen.
Light-ed mor by sa-dent via-Tu-
so piu di via-Tua-deu-

Light-ed mor by sa-dent via-Tu-
The shap-head for whom Tony burned
so piu di via-Tua-deu-

Light-ed mor by via-Tu-
A soul Light-ed mor by
so piu di via-Tua-deu-

Nor a soul Light-ed by more Vir-
Ne d'Al-mi-ce sa piu di via-Tua-deu-
Book I: Number 18: "S'ad ogni mai" (If for every misfortune)
I had hands so ready who would employ yours, who would employ yours, who

Te heb-bio Le man si pren - Te Chi Le Tue-im-pia-ga Chi Le Tue-im

mis - for - Tue

Bio Le man si pren - Te Chi Le Tue-im
sometime like four times of blood that open your heart
sia vol'tin ros-so fon-te ChiTa'preil cor

Troubles are sometime like tuun teet of blood that open your heart
to-si a vol'tin ros-so fon-te ChiTa'preil cor Chita'preil

are sometime like four times of blood
ate si a vol'tin ros-so fon-te chi Ta'preil cor chi Ta'preil

bles more some-time like four times of blood
six vol'tin ros-so fon-te

That open your heart
Chi Ta'preil
ones you are destined to be the prey

Ti des Tin pas-d'a mil-il-Taq-gist on-ze

ones you are destined to be the prey of a thousand

Ti des Tin pas-d'a mil-il-Taq-gist on-ze Ti des Tin pas-d'a

8 hop-pisa ones you are destined to be the prey of a thousand

Ti des Tin pas-d'a mil-il-Taq-gist on-ze Ti des Tin pas-d'a

8 thay hop-pisa ones you are destined to be the prey of a thousand

Ti des Tin pas-d'a mil-il-Taq-gist on-ze Ti des Tin pas-d'a

you are destined to be the prey

Ti des Tin pas-d'a mil-il-Taq-gist on-ze
of a thousand insults and shame.

mil-chol-temegist on te.

in insults a thousand insults and

mil-chol-temegist on te.

des-l'ain par d'a mil-chol-temegist on te.
Book I: Number 20: "Amoe m'ha posto" (Love is Like an Astral Sign)
Book II: Number 4: "Dolce fiammella" (Sweet little fire)
so much boldness with your infinite
Tone-de - rec

have so much boldness with your beau Ty
Ta Te - di - re con tua bel-thim-fi ni - Ta

you have so much boldness with your beau Ty
shai Ta-te - ge di - re con tua bel-thim-fi ni - Ta

with your beau Ty with your
con tua bel-thim-fi ni - Ta con tua bel-
beauty with your beau - Ty To thou - sands of hearts to thou - sands of
ta con twel - ter - fi - ni - ta A mil - le mil - le cor A mil - le mil - le

ta con twel - ter - fi - ni - ta A mil - le mil - le cor A mil - le mil - le
ta con twel - ter - fi - ni - ta A mil - le mil - le cor A mil - le mil - le
ta con twel - ter - fi - ni - ta A mil - le mil - le cor A mil - le mil - le
ta con twel - ter - fi - ni - ta A mil - le mil - le cor A mil - le mil - le
ta con twel - ter - fi - ni - ta A mil - le mil - le cor A mil - le mil - le
hearts give death and life
cor. older morti vi ta

dead and life give death and life what more can one

dear morti vi ta ch'al-teo si po-tea

life vi ta give death and life give death and life what more can one

dear morti vi ta ch'al-teo si po-tea

hearts give death and life what more can one
corre morti vi ta

give death and life what more can one

corre morti vi ta ch'al-teo si po-tea
What more can one say
Ch'iel-tao si po-tra di-
RE SE NON CHE TU FAI vi-vere

Se non che tu fai vi-ver e mo-

Say what more can one say
Di-re Ch'iel-tao si po-tra di-re.

Se non che tu fai vi-ver e mo-

Say what more can one say
Di-re Ch'iel-tao si po-tra di-re.
Live and die
E mo-ri-re.

Live and die
Ri-re.

if not That you make them
Se non che Tu fai vi-ver e mo-ri-re.

if not That you make them live and die
Se non che Tu fai vi-ver e mo-ri-re.

8 die if not That you make them live and die if not That you make them
Ri-re.

if not That you make them live and die if not That you make them
Se non che Tu fai vi-ver e mo-ri-re.
Live and die what more can one say
Ch'al-Teo si potè di-re
Se non che tu fai
Make them live and die
VIVER E MORIRE
if not that you make them
Se non che Tu fai vIVER

Make them live and die
Tu fai vIVER E MORIRE

if not that you make them die
Se non che Tu fai vIVER E MORIRE

if not that you make them live and die
Se non che Tu fai vIVER E MORIRE
Live and
f. mori

Die.

Make them live
vi vse f mori
and
die.

Tu fau vse f mori
die.
Book II: Number 5: "Questa si bianca neve" (This snow so white)
with a learned vis-age I have met face to face that
c'hor io dol-ce fuq-gen-do vi-si-bil-monto con le Lab-biu cal-Te

Leonard vis-age with a learned vis-age I have met face to face that
c'hor io dol-ce fuq-gen-do vi-si-bil-monto con le Lab-biu

Leonard vis-age with a learned vis-age I have met face to face that
c'hor io dol-ce fuq-gen-do vi-si-bil-monto con le Lab-biu

with a learned vis-age I have met face to face that vi-sibly-flee-ning
c'hor io dol-ce sug-gen-do vi-si-bil-monto con le Lab-biu cal-Te
visibly fleecing sweet season of drifting snow
Tell
Quando s'inniocolta, fico-can-d'accolta, Di

visibly fleecing sweet season of drifting snow Tell
colta Quando s'inniocolta, fico-can-d'accolta, Di - Te

8 snow season of drifting snow season of snow Tell
Quando s'inniocolta, fico-can-d'accolta, fico-can-d'accolta

Trell
Di - Te
what shall have light what happiness will
goul av-ran le-ve goul fe-li-ce, av-
what shall have light what happiness will

shall have light what happiness will bring her flapping
goul av-ran le-ve goul fe-li-ce, av-

what shall have light what happiness will

Te goul av-ran le-ve goul fe-li-ce, av-
what shall have light what happiness will
goul av-ran le-ve goul fe-li-ce, av-

what shall have light what happiness will

her flapping wings being here here under the ardent light
RA l'a- li sue bat- ten - do la por-tò qui sor- to l'ar-den-te fa - ce.

wings will being her here under the ardent light
Sue bat-ten - do la por-tò qui sor- to l'ar-den-te fa - ce

will flapping wings being her under the ardent light
l'a- li sue bat-ten - do la por-tò qui sor - to l'ar-den-te fa - ce
of Two beings already mad as if they want ex-tin-guish
Di due gia' so li come non si sta-ce

B of Two beings already mad
Di due gia' so - li

of Two beings mad
Di due gia' so - li

As if they want ex-tin-guish, if they want ex-

As if they want ex-tin-guish, if they want ex-

As if they want ex-tin-guish, if they want ex-
Tell it love, what's always in her face, what spirits always name
More chick-a-vol-tej el-la sem-pre chick-a-vol-tej el-la sem-pre Qui fue sua nome sempre

Tell it love, what's always in her face, what spirits always name
Di-cach-a-moe chick-a-vol-tej el-la sem-pre chick-a-vol-tej el-la sem-pre Qui fue sua nome sempre

Tell it love, what's always in her face, what spirits always name
Di-cach-a-moe chick-a-vol-tej el-la sem-pre chick-a-vol-tej el-la sem-pre Qui fue sua nome sempre
That point where it won’t melt at my great fire
Che pun-TO non si strug-ge al mio gela fo-co

Thus for
An-zi-o

That point where it won’t melt at my great fire thus for
Sem-per
Che pun-TO non si strug-ge al mio gela fo-co An-zi-o per

Always name that point where it won’t melt at my great fire Thus for
No-m-e sem-per che pun-TO non si strug-ge al mio gela fo-co An-zi-o per

That point where it won’t melt at my great fire
Che pun-TO non si strug-ge al mio gela fo-co.
I'll gather it bit by bit will go - Then it
per la mi stè per a poco a poco An - zio per lei mi stè - pezè

I will gather it bit by bit
Lei mi stè - pezè per a poco a poco

As for her I will go -
An - zio per lei mi stè - pezè
Book II: Number 14: "Dolorosi martir" (Grieving martyr)
food AND the precious rest from my life

io mio ci - bo e la guite ca - ra De la mia vi -

I am my food from my life from my

ne il mio ci - bo e la guite ca - ra

food AND the precious rest from my life from my

io mio ci - bo e la guite ca - ra De la mia vi -

food AND the precious rest from my life from my

io mio ci - bo e la guite ca - ra

De la mia vi -
Book II: Number 20: "Aventuroso piu" (More adventurous)
The hill happy hills of Augustus from the divine stream
Le col-le-Au-gus-to fel-i-ce che da di-vine aus-cel.

The hill happy hills of Augustus That from the divine
Le col-leAu-gus-to fel-i-ce che da di-vine aus-

The hill happy hills of Augustus
Le col-leAu-gus-to fel-i-ce.

The hill happy hills of Augustus That from the divine
Le col-leAu-gus-to fel-i-ce che da di-vine aus-
from the divine stream bathed and moist, the soul nourishes
che de divin sus-cel bagne le mol - le nu-tri-sce
Those of the Tiber. The hoary folige.
Questi del Tevere le canute chionma.

Sign of death

Those of the Tiber. The hoary folige.
Questi del Tevere le canute chionma.

Death of the

Those of the Tiber. The hoary folige.
Questi del Tevere le canute chionma.

Sign of death

Those of the Tiber. The hoary folige.
Questi del Tevere le canute chionma.

Death of the

Those of the Tiber. The hoary folige.
Questi del Tevere le canute chionma.
Those of the Ti-bor, the hoary folige
gird and a-dorn the sacred door.

Questi del Tebro la can-ta chio-mo
cingo-ne-dorn-nan le sac-ra-te por-

Those of the Ti-bor, the hoary folige
Questi del Tebro la can-ta chio-mo
cingo-ne-dorn-nan le sac-ra-te por-

gird and a-dorn the sacred door.

Those of the Ti-bor, the hoary folige
cingo-ne-dorn-nan le sac-ra-te por-

The hoary folige
cingo-ne-dorn-nan le sac-ra-te por-

The hoary folige
cingo-ne-dorn-nan le sac-ra-te por-
And from Mother Rome and from Mother Rome in the solemn splendor and honored
Te e de la Madre Roma e de la Madre Roma nel- le sol- len- ni pom- pe e san-Tiho
And from Mother Rome and from Mother Rome in the solemn splendor
Te e de la Madre Roma e de la Madre Roma nel- le sol- len- ni pom- pe e
And from Mother Rome and from Mother Rome in the solemn splendor
Te e de la Madre Roma e de la Madre Roma nel- le sol- len- ni pom- pe e
And from Mother Rome in the solemn splendor.
Te e de la Madre Roma nel- le sol- len- ni pom- pe e
Hope that their sweet thanks
will reach the heavens.
Book III: Number 4: "Deh coralli ridenti" (The laughing corrals)
Ti E voi perché dora-te che Nettare dolcissimo still

Ralls and you scented pearls that drip sweet

That drip sweet

Che Nettare dolcissimo still

Ralls and you scented pearls that drip such sweet

Nec - The
Don't lock yourself away from my ard-ent sights

Don't lock yourself away from my sights

Non vi chiudete, mi sospir ar-denti

Non vi chiudete, mi sospir ar-denti

Don't lock yourself away from my sights

Non vi chiudete, mi sospir ar-denti

Don't lock yourself away from my ard-ent sights

Non vi chiudete, mi sospir ar-denti
Book III: Number 6: "Ne mai si Lieto" (Never so cheerful)
The clear waves the sacred Te-bro sprinkles never so sweet it bathes never-

sim on de il sac - ro Te-bro sponse ne si dol - ce bag no ne

waves

The sacred Te-bro sprinkles never so sweet it bathes never-

il sac - ro Te-bro sponse ne si dol - ce bag no ne

waves

The sacred Te-bro sprinkles never so sweet it bathes never-

il sac - ro Te-bro sponse ne si dol - ce bag no ne

waves

The sacred Te-bro sprinkles never so sweet it bathes never-

il sac - ro Te-bro sponse ne si dol - ce bag no ne

The sacred Te-bro sprinkles

il sac - ro Te-bro sponse ne
OUT of THIS heavenly Light is Here,--
par-se Que-sta ce-Les-te Lu-ce here-ri

pours out of it Th is heavenly Light is here to please you like ru-bies and
nap-par-se Que-sta ce-Les-te Lu-ce por pien-ce-le di ru-bis di per-

8 day that appears This heavenly Light is here to please you
di che nap-par-se Que-sta ce-Les-te Lu-ce e i por pien-ce-le di ru-

8 day appears This heavenly Light is here to please you
nap-par-se Que-sta ce-Les-te Lu-ce e i per pien-ce-le

That appears out of it This heavenly Light is here to please you here to please
che nap-par-se Que-sta ce-Les-te Lu-ce e i per pien-ce-le e i per pien-ce-le
To please you like rubies and pearls all be-jewel the hair
per pin-cer-le di rubini di per-le Tut-Taj-gem-mos-sil cri-

These are lyrics for a song. The text is in Italian and English, with musical notation above the text. The lyrics are:

To please you like rubies and pearls all be-jewel the hair

The musical notation includes staff lines with notes and lyrics, suggesting that this is part of a musical score.
Then he bowed down in wonder to the Divine Lights and to the
ne poi s'in-chi-no stupenda le divine luce de l'al-Te

B hair Then he bowed down in wonder to — the Divine Lights and
ne poi s'in-chi-no stupenda le divine luce de

E hair Then he bowed down in — wonder to — the Divine Lights
ne poi s'in-chi-no stupenda le divine luce de

Then he bowed down in wonder to the Divine Lights and to the
por s'in-chi-no stupenda le divine luce de l'al-Te
MORTE BEAUTIFUL MORE OBSCURE AND TO THE SUN MORE BEAUTIFUL

HE BELLE PIU VAGHE BELLE E DE L'AL-BE DEL SOL PIU VAGHE BELLE.
Book III: Number 11: "Quivi che pin di pure" (Cold pure snow)
hour when Si - ra - io shines
L'hor che splende Si - rio
in flam - in

hour when Si - ra - io shines
L'hor che splende Si - rio
in flam - in

In the hour when Si - ra - io shines

hour when Si - ra - io shines in flam - ing
L'hor che splende Si - rio
in flam - in

hour when Si - ra - io shines
L'hor che splende Si - rio
in flam - in
Soul sets a fire
in cen de
That some soul sets a fire
che quel alma in cen de Ter ren

Sets a fire as a cer tain sign that some soul sets a fire earth ly love
Per cer to seg no che quel alma in cen de Ter ren a

Per cer to seg no che quel alma in cen de
Earthly Love and melts its humble Refuge

Love earthly Love and melts its humble Refuge

Earthly Love and melts its humble Refuge

Terreno amor e colà hu-mil ri-fug – ge

Terreno amor e colà hu-mil ri-fug – ge

Terreno amor e colà hu-mil ri-fug – ge
So that it receives sweet divine comfort
Refrigerio

So that it receives sweet
del ce rieceu e
Receives sweet divine comfort
dolce riceve

Receives sweet divine comfort
rio di-vin dol-ce riceve

So that it receives sweet divine comfort
Re-frig-er-io di-vin dol-ce riceve

Re-frig-er-io di-vin dol-ce riceve

So that it receives sweet divine comfort
Re-frig-er-io di-vin dol-ce riceve
Book III: Number 16: "Dolorosi martir" (Grieving martyr)
days hours and moments
"i cry" my lost one
"il mio pro del to" be-re

"giор- но- di mo-
"mu- ti"
I am my food
Son il mio cibo e la pazzia resti.
Rest from my life beyond ev'-
Del-la mia vita

Rest and the precious rest from my life through every
Ra e la quiete ca-ra Del-la mia vita

Rest and the precious rest from my life
Ra e la quiete ca-ra Del-la mia vita

Rest and the precious rest from my life
Ra e la quiete ca-ra Del-la mia vita
Every bitter consent
be-yond ev'-ry

bit-ter con-sent
be-yond Oh-ta'o

bit-ter con-sent
be-yond Oh-ta'o

ev'-ry bit-ter con-sent be-yond ev'-ry con-sent

g'kat-fun-Ti-a-maa-ka Oh-ta'o g'kat-fun-Ti-a-maa-ka

be-yond ev'-ry con-sent
Oh-ta'o g'kat-fun-Ti-a-maa-ka
Book III: Number 18: "S'al'amorosa doglia" (To love's sharp pain)
I run to early death
Correa la morte cessa

I run to early death
Correa la morte cessa

I run to early death. I run to early death
Correa la morte cessa

I run to early death. I run. I run to early death
Correa la morte cessa

I run to early death. I run. I run to early death
Correa la morte cessa

I run to early death. I run. I run to early death
Correa la morte cessa
pian Turn-ing my pain Turn-ing my pain
duel gi-ran-do mio duel gi-ran-do mio
duel gi-ran-do mio duel gi-ran-do mio
turn ing, my pain turn ing, my pain
my mio pain return ing my pain my
my mio duel gi-ran-do mio duel gi-

duel gi-ran-do mio duel gi-ran-do mio
Mio duel gi-ran-do mio
Turning from wantful beautiful eyes, who will help me

Gi-ran-do de be-glie-chi ra-i Chi mi por-ger-a-i

Turning from wantful beautiful eyes, who

Van-do de be-glie-chi ra-i

Pain ran-do de be glie-chi ra-i, who, who will help me

Help do mio duel gi-ran-do de be-glise-chi ra-i

My pain is, turning from wantful eyes

par~ Turn-ing from wantful beautiful eyes, o who will help

duel gi-ran-do de be glie-chi ra-i Chi mi por-ger-a-i
Book III: Number 21: "Morir puo il vostro core" (Your heart can die)
Ci-de-te-lo pur Anci-de-te-lo pur come vi piace che
It Kill It Kill as you please as you please
It Kill It Kill as you please
It Kill It Kill as you please
It Kill It Kill as you please
That
Pur Anci-de-te-lo pur come vi piace Che
Many draw it outside, many draw it outside from my chest if

Que'nt'al Tana-lo fuo-re che Que'nt'al Tana-lo fuo-re Del pet-to mio se

Please many draw it outside, many draw it outside from my chest if pure it

Que'nt'al Tana-lo fuo-re, che Que'nt'al Tana-lo fuo-re Del pet-to mio se pure vi

Oth-ers draw it outside, my chest if pure it

Que'nt'al Tana-lo fuo-re, Del pet-to mio se

Que'nt'al Tana-lo fuo-re che Que'nt'al Tana-lo fuo-re Del pet-to mio se
As is your desire, which kills you, it

Ra come vous, tuo desio ch'ueci so lui

de - si - a, which kills, which kills

As is your desire, which kills, it

Ra come vous, tuo desio ch'ueci so lui
de - si - o, ch'ueci so lui
PLEASE NOTE:

Pages 279-365, Reproductions of musical examples from positive microfilm are blurred and indistinct. Available for consultation at University of Oklahoma Library.

UNIVERSITY MICROFILMS.
Seconda parte.

CANTO

Forse c'haurete da temer giama

mer giama
  i  forse c'haurete da temer giama
  i  ch'avotii et di salva d'una uelo

Alzate pur

Alzate per la nostra luce al cielo che da costi celesti e' fanti rat
  sempre paci simi

petra sempre pace s'impepra e mal non guerra e mal non guerra che da costi celesti e' fanti rat
  sempre

pace s'im
  petra sempre pace s'impepra e mal non guerra
  e
  mal non guerra
  e
  mal non guerra
  e
  mal non guerra
  e

Book I: Number 3: "Forse c'haurete" (You will never have to fear)
Seconda parte.

Orfeo è un amore da temere gia più la morte in terra.

Alcato pur la nostra luce al cielo che da cosi celesti fanti mai non guerri."
seconda parte.

orse che uere da teme giama i da teme giama
ch'auolti ciel di

sede gno o d'ira uelo chi far si sole abbasar morte in terra 
Alzate pur Alzate pur la

uotra luce al cielo sempre pase simpetra
sempre pase simpetra e mal nonguerra che da eoli ce-

isliero san ti rit simpetra e mal vogue rara e mal

monguer ra e mal non guerra e mal non guerra.
Book I: Number 4: "Erano i capelli d'oro" (They were the hairs of gold)
Prima parte.

TENORE

Remo e capo d'oro a l'auto Sparsi che' n mille doli nodi gl'auluger...
Prima parte.

Remi capelli d'oro
che'nmille doli
nodati
nel golfo
d'oro
lume oltre misura ara
de' ser di pesto
color fuscì
che l'essa amorosa
al petro
buona

Quel meraviglia
se di subito affi
che l'essa amorosa
al petro
buona

Quel meraviglia
se di subito affi.
Book I: Number 6: "Le steane voci" (The Strange Voices)
La prima parte.

E fiasce voci dolofosi accenti ch'empion l'acce
di piante e di perele

di perele e di perele le sono di quel ribelli empi e crudel le sono di quel ribelli

empie e crudel eempie e crudel con le sue genti con le sue

su genti su genti

Ti si tuol si tuol e de domatafpen ti segui si suit per

mi del tuo figo di pote e tre del pró appe e le sùa per fin e si longi tormenti

alla per fun e si longi tormenti e si longi tormenti.
Prima parte.

E frane suociti dolorosi accenti il doloro
si accenti ch'empion l'aire ch'empion

l'aire di piang - di gueule - di gueule - sono di quel ribelli emplo e crudele - sono di quel ribello emplo

e crudele - emplo e crudele - al suo

c f.u - s. - con

le - Juegen

Santo Pastore Santo Pastore - e de domati - scendi

Seguit suoi seguit suoi permun
del tuo fidele popolo elettò del gran Michele - sola por

i su - su - su i lu - gli tormenti - sola por fin - sola por fin - i lu - gli tormenti.
E Mirante' uociti dolorosi accenti ch'empion l'ae
re di planti e di que
sile et di guerre.
sono di quel ribello empio e crudel
empio e crudel al suo
re con le sue genti con le sue
sante Pastore et de domati et genti seguì sono seguit suo per mand del suo fidele popolo e
litto del gran Michele sola por fin sola por fin a fi longhi tormenti.
Seconda parte.

Canto

effun mi tocchi al bel collo d'intorno scritto baucett diamon
ti di tope
ti Libera fami al mio celare puro ne era'l sol gia volto al mezo

gior no et era'l sol gia violi al mezo giorno gia violi a mezo gior no Gl'occhi miei flachi di mi

rar non fasi Quand'io caddi ne l'aqua Quand'io caddi ne l'ac qua e ella sparue Gl'occhi miei flaci

chi di mirar non fasi Quand'io caddi ne l'aqua Quand'io caddi ne l'ac qua e ella sparue e

ella sparue.

Book I: Number 9: "Nessun mi tocchi" (No one touches me)
Seconda parte.

Ebbun mi socchi al bel collo d'intorno al bel collo d'intorno scritto bauea scritto bauea di
diaman

ti e di sot'tis Libera farmi al mio Cefre parte Et era'l sol già volto al mezo giore

no Giacchi misi stanchi di mira nonfa

Quid'io caddi ne l'aqua Quid'io caddi ne l'aqua e ella sparue Giocchimeti

ndi di me

rar non fai Quand'io caddi ne l'aqua Quid'io caddi ne l'acqua qua e ella sparue e

M.9.7.7 1.7.6.7.6.7.
Secondo parte.

Effun 'mi tanni al bel collo d'intorno, scritto buea di diamenti scritto buea di diamante

Er er d'ot gia volt el mezo giorno gia volt el mezo giorno g'occhi miei g'occhi miei flanci di me

Qnd'io caddi ne l'aqua Qnd'io caddi ne l'aqua qua e ella sparo e ella

Sparo g'occhi miei flanci di mirar non fa

Qnd'io caddi ne l'aqua e ella sparo. Madrigali Jno. Maria Namino Libri. A. S. E
Book I: Number 14: "Chi e costi" (Who is she?)
Prima parte.

Hiet e costei che com'un nuovo o'fe, che com'un nuovo o'fe o Cantate:

Do c'xend' al suon di cosi dol et essenti plu c'x'l mar ferm' fiu mi.

Acqueta fent diex la fare com'in troca et fso com'in tra et' fse o cent'ell'e tal.

Che nel bel coll'ide o non nul l'occhi plu bello plu lucenti nul l'occhi plu bello plu lucenti o.

Plu lucenti ne d'alma'cefa plu di virtu adent i ne d'alma'cefa plu di virtu adent i il pastore per cui.

Trot a re ca dro il pastore per cui trob satisfying cede o p'x cui trobando cede.
Prima parte:

Alto

Et e coffet che còm'un ruono Orfe o Cantan do ci:

Al suon di suon dolce ascen si plac t mar fer misiu mi acqua e tuent.

Piega le fere com'in Trastevere o c'estell'e tol c'estell'e tol che nel bel coll'sidea che

nel bel coll'sidea non uud'occhi più brilli o più lucenti non uud'occhi più brilli o più lucenti o più lucen

ne d'almo acsea più di uistwarden ne d'almo acsea più di uistwarden et il pastore per curtrolo et cade

o il gallo per curtrolo et cade o il gale un cade o.
Book I: Number 18: "S'ad ogni mai" (If for every misfortune)
Prima parte.

QVINTO

l'ad ogni mal hebb'io le man si pronte
Chi le tue impluga chi le tue implega d'ogni ben fui
tict si pie veloci a quanto mi disdici a quanto mi disdici ch'istruo pietosi a volt'in rossi fon
te ch'apr il cor il ch'intera la fionte Quas'horribil trofeo de quai nemici Dunque
per me locar per me locar tra piu feli ch ti del'in piede a mill'ostraggiacente ti
del'in piede a mill'ostraggiacente.
Andrò, mal bebb’io le man si pronte / chi le tue impiega d’ogni ben fatt’i.

Per urlo si a quanto mi disfisi a quanto mi disfisi / chi i tuoi petestì a vol’t’ in rocco fonte in

ross’ fonte: ch’apri il cor ch’oltraggia la fronte chi l’oltraggia la fronte Quo’horribil’ trofeo de

Tuonarì! / et Dunque per me locar per me locar tre più felici / Ti def’ in pre da

Ti def’ in pre / a mill’ oltragg’ onte: a mill’ oltragg’ onte.
Prim parte.

Ad ogni malebbio le man si pronte
Chi le tue impiega d'ogni ben fatric
Si

Pria vedi a quanto mi dissi
Chi'twot pittose a sole'ni sos
So fonte

Chi t'apre il sè che t'oltragi

Gia la fonte quasi' horribil trofeo de tuoi nemici
Dunque Ti def'm pred'a mill'oltraggi

Onte Ti def'm pred'a mill'oltraggi onte.
Book I: Number 20: "Amoe m'ha posto" (Love is Like an Astral Sign)
Prima parte.

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Terzetto

Amor mi ha posto come segni'stra le corn' al sole ne ne come etra d

fuoco et come nebb'el vento et come nebb'el vento et s' on gia ro co Donna merce chiamand

et non c'è de g'orbe nostro'fibo' colpo morto le De g'orbe nostro'fibo' colpo mortale

Contra cui non mi ud tempo ne loco da non sola procede da non sola proce-

de sola procede et pari un' acqua il sole e' l' foco e' l' uente on'io son tale

il sol e' l' foco e' l' uente on'io son tale on'io son tale.

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Prima parte.

mor m'ha posto come segu' fra le corde del sol, ne' corde del sol, new come sera al fuoco, et come nebb' al vento e soglia poco. Donna merce elionand' e vostro caro,

dio che mi si al tempio ne lasso. Da

uoi sola procede, da uoi sola proce de e parui un guboro e parui un guboro il sole e'll

faco e'll vent' ond'io son tale il sole e'll furo e'll u' e'nd'io son tale.
Book II: Number 4: "Dolce fiammella" (Sweet little fire)
Oltre l'Amore
la mia
mente
Due si battevano
due con tua bellezza infausta.
Con tua bellezza infinita
si
si
si
si
si
si
si...
Gio. Maria Nanino.

Oltre funnemella tua.

Con tua belta infanta

Am li e mille

con mille e mille e de morto viva
Ch'altro si posse dire
Ch'altro si posse dire
Se non che

in sua morte e moven
Ch'altro si posse dare
Se non che tu fai viver e morir re.
Book II: Number 5: "Questa si bianca neve" (This snow so white)
Verla si bianca core s'han se dolce suggerendo
mentre con le labbra vola. Quando s'in vito a voi fanciull' accorta
tino qual amare core. Quel sole
va l'ali son bocchando. La porta qui sotto l'ardente sano l'ardente core o come una si offre e come una fi
sare Dicendo amore chi è vento in ella sempre chi è vento in ella sempre Qual fu qui fu una sempre che pensa
to non si sfregge al mio grato sentimento pre lei mi steso a poco a poco mi sfugge a poco a poco quasi con
lei mi steso a poco a poco un sempre a poco a poco.
Gio. Maria Nanino.

Dite quel amor. Qual febbre e mano l'oli per buonam.

di la porta qui fuso l'amore suo l'amore suo. E' un gran bell e come non si gusta.

Dio che mi sauro in elle sempre che mi sauro in elle sempre che passo non si fraesso al mio gr si fanci.

Lei mi si pre a poco a poco. Anciò per lei mi si pre a poco a poco. Anciò per lei mi si pre a poco a poco.
Book II: Number 14: "Dolorosi martir" (Grieving martyr)
Book II: Number 20: "Aventuroso più" (More adventurous)
TENORE

Gio. Maria Nanino.

L'entusiasmo più sventuroso
può egualmente colà Colle Anguillo farti
e che da di-

E nel che da dono riservi bugiardo e molle e la radice
Desle leggiadretti suoi

Dei leggiadretti suoi

ben mostran di fuori se ben mostran di suo

I nell'insegna di mar se Qu-

di un inciso

una L' orsa del circo in canzone clausa

Circondo ed ornan le facce per-

nere

della fontaine

ma pompa e fanno inchiore

per unin fisio al cui lenu gran o-

nara

spri v'è fiso di cui lenu gran odena.
Book III: Number 4: "Deh coralli ridenti" (The laughing corrals)
He coralli. E voi per le odorate
Die coralli ridenti E voi per-

vi chiedere a mei soffrir ordinat

Te, che tra lor manchi è l'ama mia è l'alma mia Che baciare Che baciare vi de-
alla vobis si E voi per l'odorata E voi
per l'odorata
Che Nettare dolcissimo stillate Non vi
ciudete a mani ardenti
Percbe tra lor' innolo e l'alma
ma non defia
Che Nettare dolcif
sino fiattate
Non vi chiedete a mici suffir aveniti
Perebe
tra lor innodi l'alma mi
a Che baciar vi defia
Che baciar Che baciar vi defia.
tè che c'è la gente ti E voi per le odo-

tra loro e dell'amo fili ne Non vi chiedete a neri sospir ar-

ra che baciare vi detta che baciare vi detta.
Book III: Number 6: "Ne mai si Lieto" (Never so cheerful)
Quinto

E mai si lieto la chiari
di 1 il sacro Temp

E di Rubini e di Terle Tu

E mai si lieto la chiari
di 1 il sacro Temp

E di Rubini e di Terle Tu
E mai si lero le chiarifon'onde
De il se cre Tonere

Ne si dolce bagnà, Ne si dolce bagnà l'amene sponde, l'amene sponde
Come il di che n'appressa

Singran di Rubini e di Perle, Di Rubini e di Perle

E de l'alba e del sol più vaghi belle, E de l'alba e del sol più vaghi belle.
E mai si liete le chiarissim'on de il santo Tebro sparge

Se si dolce bagnò l'amene sponde Come il che s'apprèse Quella color fe lo sue e i

per piacerle e per piacerle Di Rubini e di Perle Tutto ingemmosse il crime Tosi s'infinò stupendo a le di-

ne luna e le stelle E de l'alba del sol più vaghe e belle E de l'alba del sol più vaghe e belle.
Book III: Number 11: "Quivi che pin di pura" (Cold pure snow)
Seconda parte.

Vissi che pia di pura freda neve
Quindi che pur di pura freda neve

Cadde nebbio celeste
Cadde nebbio celeste all'aur che splende Sirio

m'aria

& l'herb'addio ge Per certo segno che quasi sim intende

che qual alma intende

Terreno amor Terreno amor 
& colà humil risuoni ge

Refri neg. dimin dul

ce riceve Refri neg. dimin dulce riceve Refri neg. dimin dolce riceve
Quinto

Vini, che piu di pura e fredda neve
Cadde membra celeste

l'oro che splende sì gioi

et fumo che quel armono

Terreno amor

là humil rifugge

Refrigerio dimin
dolce rice

Refrigerio dimin
dolce rice
Seconda parte.

V'hai che più di pace e freddo
Dal neo Cadde membro celeste il loro che splende si

Aria e l'arba' adduce Terreno segno che qual alm'incen
de Terreno amor e calda umilt rifugge Refrigerio di un dolce riscue Refrigerio di un dolce ri-

crece Refrigerio di un dolce riscue.
Book III: Number 16: "Dolorosi martir" (Grieving martyr)
Mio pargo il mio perduto bene il mio perduto bene Triste vocè per me

Tuo ogni affetto amaro oltò ogni affetto amaro amaro.
Canto

Al amorosa doglia l’infol foccorfo atten de ij
De be-

Cincinno imprende ch’alberg’ha in lor chi d’ogni ben mi spoglia Ch’alberg’ha in lor chi d’ogni ben mi spoglia Chi sia che mi conforte cora che mi conforte Se ricorrendo all’hor corr’a la morte Se per fi-

Corro a la morte accenda Bia d’uol girando ij

Book III: Number 18: “S’al’amorosa doglia” (To love’s sharp pain)
mi parsa d'  
se è  
se un begliuscio albergam morti e viva.
Al amorosa doglia un sol soccorso attendo
Un sol soccorso attendo
Da begl'occhi è comprens'io
do
Chi alberghe un tor chi d'ogni ben mi spoglia
Chi sia
Chi fast che mi consor
to se ricor-
Correndo a l'orro e a la morte
Se per finir intignui
Corro a la morte a-
Mi doendo
Mondai girando
De begl'occhi ra
Chi mi porgera
Se ne begl'occhi albergan
morte vita
Chi mi porgera
Albergan mort
Le end.
al tesorì d'ogni ben mi spoglia
chi albergh'han lor chi d'ogni ben mi spoglia
chi fa che
mi conforti se tu rend'i lor un
margi corso a la morte acerba
trovo ch'è disacerba
mio duol girando
mei cieli
chi non
porgera' alla
chi mi
BASSO

Da begli occhi e comprender chi' albergh' in lor chi d'ogni ben mai

Se ricorrendo all'hor il cor' alla morte

Mio duol girando Mio duol girando de begliocchi i rai Chi

Chi ne pergera alta Se ne begliocchi albergan mort'e vita Chi

Se ne begliocch' albergan mort'e vita.
Book III: Number 21: "Morir puo il vostro core" (Your heart can die)
Note: The image appears to contain musical notation with Italian text transcribed below it. The text reads:

Ora pur'l vostro core Ancidetelo pur iij come vi piace

Che quando al marlo si muore iij Del piegello mio se pur vi gialchio e giace Non morrò

come è vostro desio Che: ecciso lui debba morir ambisio

debba morir ambisio.