UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

RHETORIC AND GESTURE IN THE PERFORMANCE OF SEVENTEENTH-CENTURY VOCAL MUSIC

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTER OF MUSIC

By
DANUR KVILHAUG
Norman, Oklahoma
2016

RHETORIC AND GESTURE IN THE PERFORMANCE OF SEVENTEENTH-CENTURY VOCAL MUSIC

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Jennifer Saltzstein, Chair

Dr. Eugene Enrico

Dr. Jeffrey Swinkin

© Copyright by DANUR KVILHAUG 2016
All Rights Reserved.

Table of Contents

I. Introduction 1

II. Rhetoric in Quintilian’s *Institutio Oratoria* 5

- Music and Rhetoric in *Institutio Oratoria* 12

III. Rhetoric in Seventeenth and Eighteenth-Century Music Treatises 16

IV. Rhetoric in Performance 23

- Tempo and Meter 23
- Rhythm and Articulation 31
- Ornamentation 41

V. Case Studies 51

- Case Study 1 – “Or che’l ciel et la terra e’l vento tace” 52
- Case Study 2 – “Credo,” *Missa Ego flos campi* 66
- Case Study 3 —“Hor che tempo de dormire” 77

VI. Conclusion 90

Bibliography 93

Appendix – Scores 98

- Case Study 1 98
- Case Study 2 121
- Case Study 3 138

List of Figures

Figure 1 – Homophonic rhythmic declamation in the first phrase of “Domine Dominus Noster” 35

I. Introduction

"Vocal and choral music in the seventeenth century are text centered. This may seem obvious, but it bears repeating.... Beyond good pronunciation, all subtleties of expressive singing—dynamic contrast, phrasing, variety of articulation, added embellishment—should be rooted in the performers' comprehension of the text."[1]

The above statement by Anne Harrington Heider underscores two simple concepts: performing the vocal music of the High Renaissance and Early Baroque requires intimate knowledge of its texts, and the clear transmission of textual meaning should be a singer's primary goal. In a repertoire whose notation's directions rarely include the many expressive indications that modern performers rely on in later repertoires (such as frequent dynamics, articulations, expressive markings, and tempi), text-music analysis can fill the void, suggesting a variety of performative options.

The approach I offer here views rhetoric as a driver of meaning in Baroque vocal music. I am not the first to argue for the value of rhetoric in interpreting early music. In his controversial, monumental publication *The End of Early Music*, Bruce Haynes calls for the outright abandonment of the term "early music," suggesting that the term "rhetorical music" is a more apt designation.[2] Problematically, the notion of rhetorically informed music-making within the Historically Informed Performance movement (henceforth abbreviated HIP) also suggests the presence of its opposite: performances that

---

[1] Anne Harrington Heider, "Choral Music in France and England," in *A Performer's Guide to Seventeenth-Century Music*, second edition, ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 49.

[2] Bruce Haynes, *The End of Early Music* (New York: Oxford University Press, 2007), 12.

are not rhetorically or historically informed. Haynes addresses this issue head on, quoting a correspondence he received from an unnamed colleague suggesting possible labels for "non-HIP" performance:

> Historically Clueless Performance? Wild Guesswork Performance? Whatever Feels Right Performance? Whatever My Personal Hero Did Must Be Right Performance? Didn't Do My Homework So I'll Wing It Performance? Anything Goes Performance? History Is Irrelevant Performance? Whatever They Did On My Favorite Recording That's What I Must Imitate Performance? Just The Facts Ma'am Performance? What My Teacher's Teacher's Teacher's Teacher's Teacher Did Because He Was Beethoven Performance? OK, I'm getting carried away here, but those kind of performances *do* exist, even if there aren't convenient labels for them.[3]

While Haynes' choice to include this correspondence in *The End of Early Music* may seem harsh (a fact that he does admit), he follows it with the statement "even if tongue-in-cheek, this list is a pretty good summary of the rationales for not playing HIP."

I have found that this antagonistic stance towards non-HIP performers appears regularly in conjunction with writings on rhetorically-informed performance. In my personal opinion, having a love and passion for pre-common practice repertoires absolutely trumps the necessity for being completely historically informed in performance. If performers are passionately engaged with their music and happen to be playing on modern instruments, utilizing inappropriate ornaments, etc., I do not believe that a complete lack of musical historicity actively diminishes the performance. It is important to remember that when we actively and passionately engage with music of the past, the music becomes *our* music as well. It is impossible to approach Baroque music as the people of the Baroque did, simply because we have experienced three to four centuries of music that they had not, and those experiences have shaped our current musical aesthetics. This being said, the analyses that follow will demonstrate the value of approaching repertoires of the Early Baroque from a rhetorical mindset. Focusing on rhetoric can allow performers to make textual-musical discoveries that might have previously gone unnoticed and offer novel and intriguing ways of interpreting the music from this period.

---

[3] Ibid., 11.

How can we apply rhetorical insights to performance? This document is intended to offer performative analyses that suggest the contours of a rhetorically-informed performance. I intend to do this by first investigating the relationship between music and rhetoric as addressed by the Roman rhetorician Quintilian in his writings on oratory. I will then offer a very brief survey of primary literature from the sixteenth and seventeenth centuries that addresses similarities between oration and musical performance. I will then use both primary and secondary sources to address several facets of performance, such as tempo, rhythm, articulation, phrasing, and ornamentation. This historical framework will serve as the basis for three case studies of contrasting pieces from the early seventeenth century that exhibit particular rhetorical principles. Through analysis I hope to draw attention to various rhetorical gestures embedded in the music and the text, and attempt to show various ways that the modern performer can exploit these gestures in order to better impact his or her audience.

Approaching musico-rhetorical analysis and its implications for performance practices has in recent years become more prominent in scholarly literature, though many of these writings have focused primarily on the mid-to-high Baroque music. While the literature on music and rhetoric is too vast to allow for a complete survey, I have attempted to be as thorough in my research as possible. The most notable exclusion from this document is a detailed analysis and history of the German notion of *Affektenlehre* and its theoretical implications. The notion, primarily championed by the eighteenth century German music theorist Johann Mattheson, is touched on only briefly in this document, for reasons that will be discussed below. Also excluded from this document is the notion of instrumental implications that rhetorically-informed performance can offer. Another intriguing topic I have not explored in this document is the relationship between rhetoric and mode.

Somewhat serendipitously, a collection of essays on the subject by Bruce Haynes (published posthumously) and Geoffrey Burgess titled *The Pathetick Musician* was released less than two weeks before the completion of this document—although I have been unable to incorporate the authors' findings, it is gratifying to see that the publication's format and conclusions are somewhat similar to my own.

II. Rhetoric in Quintilian’s *Institutio Oratoria*

In order to understand how composers, theorists, and performers of the late Renaissance and early Baroque viewed the rhetorical arts and their impact on musicianship it is important to survey the rhetorical texts they were responding to. Classicism had taken hold in most of the educational outlets in Europe during the Renaissance and, by the turn of the seventeenth century, the writings of classical philosophers such as Plato, Socrates, Cicero, and Quintilian, as well as Medieval writings by Boethius, amongst others, held a prominent role in the education of those studying music.[4]

Quintilian’s *Institutio Oratoria* is the primary ancient rhetorical source used (in conjunction with late Renaissance and early Baroque writings) with the case studies addressed below. I chose this treatise over other contemporary writings for several reasons. The treatise was rediscovered in 1417 and by the seventeenth century had already gone through several editions and was readily available. The text was highly regarded by seventeenth-century scholars and composers and its scope is large. Furthermore, Quintilian’s text was influenced by many previous rhetorical texts, thereby reflecting and responding to the writings of other ancient writers. And, most importantly, the treatise directly addresses the relationship between the musical and rhetorical arts.[5]

---

[4] Patrick McCreless, “Music and Rhetoric,” in *The Cambridge History of Western Music Theory*, ed. Thomas Christiansen (Cambridge: Cambridge University Press, 2002), 848-49.

[5] Ibid., 850.

Marcus Fabius Quintilian (c. 40 C.E. – c. 120 C.E.) was one of the leading philosophers and teachers of rhetoric and the oratorical arts in ancient Rome. Born in Calagurris, Spain (now Calahorra), he left Spain in order to study with the Roman grammarian Palaemon.[6] He later returned to Spain, but was again called to Rome in 68 C.E. where he became a teacher of eloquence. Shortly thereafter he founded a school of rhetoric under Emperor Domitian. Quintilian retired from this position 108-109 and devoted his free time to his *Institutio Oratoria*, taking on occasional teaching jobs in service of the emperor. His *Institutio Oratoria* is influenced by earlier writings on rhetoric by Aristotle, Cicero, Isocrates, Plato, and others. The work is generally regarded as a high point in classical rhetoric.[7]

Roman philosophers such as Cicero and Quintilian codified Rhetoric into five canons that are now observed as classical rhetorical theory: *Inventio* (invention), *dispositio* (disposition), *elocutio* (style), *memoria* (memory), and *pronintiatio* (delivery). These canons can further be broken down into smaller subdivisions and comprise the oratorical process. Invention is concerned with the creation (lit., discovery)[8] of an argument, or as will be discussed below in musical implementation, the creation of an affect that one wishes to evoke with a performance. These means, as clarified by Aristotle, can be either non-artistic or artistic in nature.[9] The non-artistic means are comprised of relatively objective elements. These elements can be exploited by an orator in order to affect an audience. The artistic means of affectation, however, are not pre-existent and are therefore created by an orator in order to better serve his argument. The non-artistic and artistic means can be further divided into three modes of persuasion: *logos* (portraying a logical argument), *ethos* (validating the character of the orator), and *pathos* (appealing to the emotions of an audience).[10] Quintilian address the roles of *ethos* and *pathos* in aiding the orator in the sixth book:

---

[6] See Marcus Fabius Quintilian, *Institutio Rhetorica*, preface, ed. Lee Honeycutt, trans. John Selby Watson (2006) http://rhetoric.eserver.org/quintilian/.

[7] "Quintilian (Marcus Fabius Quintilianus)," *Grove Encyclopedia of Classical Art and Architecture*, ed. Gordon Campbell (2007), http://www.oxfordreference.com/view/10.1093/acref/9780195300826.001.0001/acref-9780195300826-e-0847?rskey=h8giqO&result=5

[8] I have chosen to use the word "creation" because of its modern application in post-Platonic performance practice. Though it should be taken into account that the musical applications discussed below would have originally been conceived in a Platonic sense (discovered or found), modern conventions will inevitably inform the interpreter to also think of the word in a non-Platonic sense (created or invented). This is especially so when approaching the inventions of artistic nature described by Aristotle. See McCreless, "Music and Rhetoric."

> Of feelings, as we are taught by the old writers, there are two kinds, the first of which the Greeks included under the term *πάθος* (pathos), which we translate rightly and literally by the word "passion." The other, to which they give the appellation *ἦθος* (ēthos), for which, as I consider, the Roman language has no equivalent term, is rendered, however, by mores, "manners;" whence that part of philosophy, which the Greeks call ἠθική (ēthikē), is called moralis, "moral." But when I consider the nature of the thing, it appears to me that it is not so much mores in general that is meant, as a certain *proprietas morum*, or "propriety of manners," for under the word mores is comprehended every habitude of the mind. The more cautious writers, therefore, have chosen rather to express the sense than to interpret the words and have designated the one class of feelings as the more violent, the other as the more gentle and calm, under pathos they have included the stronger passions, under

---

[9] Aristotle, *Rhetoric*, trans. W. Rhys Roberts (Mineola, NY: Dover, 1924), 1356a.

[10] Quintilian speaks of *logos* in a way that distinguishes it from the other two subdivisions due to its foundation in objective understanding. However, in addressing it, he states that though it is “devoid of art,” applications of logos “require, very frequently, to be supported or overthrown with the utmost force of eloquence, and those writers, therefore, appear to me highly deserving of blame who have excluded all this kind of proofs from the rules of art.” For this reason I am including logos among the “artistic” subdivisions. See Quintilian, *Institutio Oratoria*, Bk. V, Ch. 1.

> ēthos the gentler, saying that the former are adapted to command, the latter to persuade, the former to disturb, the latter to conciliate.[11]

Through ethos one presents himself or herself as being a credible source, thus inviting empathy from one's audience, and through pathos one exploits this empathetic state with emotional appeals.[12] Though Quintilian virtually frames the two as a dichotomy, both *ethos* and *pathos* have the same functional end, that being the successful affection of one's audience. Addressing this, he states:

> The chief requisite, then, for moving the feelings of others is, as far as I can judge, that we ourselves be moved, for the assumption of grief, anger, and indignation will be often ridiculous if we adapt merely our words and looks, and not our minds, to those passions. For what else is the reason that mourners, when their grief is fresh at least, are heard to utter exclamations of the greatest expressiveness and that anger sometimes produces eloquence even in the ignorant, but that there are strong sensations in them, and sincerity of feeling?[13]

The second canon, disposition, is the successful organization of one's argument in a way that elicits the desired emotional response from one's audience. Aristotle divides the disposition into two general parts: the statement of a given case and proof for said case. Allowing for introductory and concluding statements, the implied divisions of the disposition are *exordium* (introduction), *narratio* (statement), *confirmatio* (proof), and *peroratio* (conclusion). Quintilian and Cicero reference Aristotle's divisions of the disposition, though they allow for two additional processes. The first additional process consists of an outlining of various points that benefit the orator's statement and proofs and the second process serves as a refutation against possible counter arguments and audience might have. It is important that Quintilian points out that the divisions described above are by no means in a fixed order, and that a skillful orator will use whatever division is necessary at any given time in order to better persuade or affect his audience.[14] Quintilian devotes books IV-VII of the *Institutio* to this canon, mainly concerning judicial and political arguments, though attention to form is also discussed. Ever important to Quintilian's treatment of the disposition is that it appears natural. On the notion of fluid, natural, and unhindered rhetorical discourse, he writes:

---

[11] Ibid., Bk. VI, Ch. 2, § 8-10

[12] It should be noted that throughout the *Institutio*, Quintilian almost constantly addresses the importance of ethical sincerity on behalf of the orator. Thus, it should be noted that the word "exploits" should not be understood in a morally corrupt way.

[13] Ibid., Bk. VI, Ch. 2, § 26.

> Let it hold its course, therefore, not along foot paths, but through open fields; let it not be like subterranean springs confined in narrow channels, but flow like broad rivers through whole valleys, forcing a way wherever it does not find one. For what is a greater misery to speakers than to be slaves to certain rules, like children imitating copies set them, and, as the Greeks proverbially express it, "taking constant care of the coat which their mother has given them?" Must there always be proposition and conclusion from consequents and opposites? Is the speaker not to animate his reasoning, to amplify it, to vary and diversify it with a thousand figures, making his language appear to grow and spring forth naturally, and not to be manufactured, looking suspicious from its art, and showing everywhere the fashioning of the master? What true orator has ever spoke in such a way?[15]

The figures mentioned above are elements of the third canon of classical rhetoric: style. Quintilian considers style to be the most essential element of successful oratory, deserving of the most practice and cultivation on the part of the orator. He states that style "requires more labor and care, since I have now to treat of the art of elocution, which is, as all orators are agreed, the most difficult part of my work," and cites Cicero with the notion that "invention and arrangement are in the power of any sensible man, but eloquence only in that of the complete orator; and it was on this account that he gave his chief attention to the rules for that accomplishment."[16] Important factors of style include word choice, intelligibility, and word combination (Ch. 1), the appropriate nature of word choices (Ch. 2), ornamentation and other aspects of rhetorical delivery (Ch. 3), amplification, diminution, and hyperbole (Ch. 4), and the use of oratorical tropes (Ch. 5-6).

---

[14] Ibid., Bk. VII.
[15] Ibid., Bk. V, Ch. 14, § 31-32.

Book nine of the *Institutio* is also concerned with aspects of style, mainly stylistic figures. Quintilian spends a great deal of time expounding upon various stylistic figures that can be used by an orator in order to elicit emotional responses from his audience, though noting that such figures should be used carefully, stating, "though they are ornaments to language when they are judiciously employed, they are extremely ridiculous when introduced in immoderate profusion."[17] Most notable for the application of rhetoric to musical composition and performance, a large portion of book nine's final chapter addresses rhythmic and metrical devices to be utilized by the orator.

The fourth canon concerns the practice of memorizing one's speeches and compositions. Described in book XI, Quintilian argues for the importance of memory in effective rhetorical discourse. Similar to his means of perfecting style, frequent and consistent practice is required for the perfection of memory. The notion of knowing one's argument by heart held strongly with the Greeks and the Romans, though this practice (at least in the literal sense of memorizing one’s entire composition) generally fell out of fashion in later periods. Nevertheless, the concept of memorizing the affectional flow of a composition will be briefly touched on in the analyses below, though in less specific applications.

---

[16] Ibid, Bk. VIII, introduction, § 13-15.

[17] Ibid, Bk. IX, Ch. 3, § 100.

The final division of classical rhetorical canon is delivery. Quintilian writes on delivery in the third chapter of book XI, stating:

> Delivery is by most writers called action, but it appears to derive the one name from the voice and the other from the gesture, for Cicero calls action sometimes a language, as it were, and sometimes the eloquence of the body. Yet he makes two constituent parts of action, which are the same as those of delivery—voice and motion. We therefore can use either term indiscriminately.[18]

Delivery concerns the ability to use voice and gesture while orating in order to better sway one’s audience, primarily through action.

Though these canons of classical rhetoric stand alone in their classification, it is understood that an orator will utilize them simultaneously in his oratorical endeavors. They are all elements that serve the larger whole of the art of oration when used in conjunction, as they aid the orator in different ways. Subsequently, due to the rhetorical nature by which composers, theorists, and performers came to view textual/musical relationships by the late sixteenth and early seventeenth centuries, one must take into account notions presented by classical rhetoric that were both readily available to the musicians of this time and reflective of the sentiments set forth by Quintilian.

---

[18] Ibid., Bk. XI, Ch. 3, § 1.

Music and Rhetoric in *Institutio Oratoria*

Oratory and music are essentially two halves of a larger whole; this notion is explored by many prominent philosophers of antiquity, but most thoroughly by Quintilian.[19] The musico-rhetorical relationship figures prominently in the tenth chapter of book one of his *Institutio Oratoria*, wherein Quintilian discusses the aspects of other arts and sciences that can positively inform the orator, though he spends the majority of this survey concerning the role of music as a tool to be utilized by the orator. While Quintilian's initial remarks on music suggests that the art of music is subsidiary to the art of rhetoric, he states that knowledge of music is nonetheless necessary in the development of the "perfect orator." Music alone will not perfect the orator, but "will contribute to his perfection." [20] These initial statements as to music's designation as a non-primary end are somewhat contradicted by an extensive venture into the positive aspects of music making that pertain to oratory and rhetoric. He draws on writings from other ancient philosophers that espouse the rhetorical significance of music, writes of the affectional qualities the art possesses, and likens musical delivery to rhetorical delivery.

The primary reasoning for Quintilian's likening of music to rhetoric is derived from their similar means of delivery, one "in the sounds of the voice," pertaining to rhythm and melody, and one to "the motions of the body," pertaining to gesture.[21] Quintilian attributes this division to Aristoxenus (375-335 B.C.E.), an early Greek music theorist and student of Aristotle.[22] These ideas of melodic, rhythmic, and gestural qualities that both music and oratory share are so entwined that he later cites a scene which a well-known orator would be aided by a pitch-pipe in order to gauge the most affective tonal points of an oration in order to stir an audience. For Quintilian, both musical and rhetorical devices are utilized in a way that would later inform compositional and performative qualities of the Renaissance and early Baroque:

---

[19] Don Harrán, "Toward a Rhetorical Code of Early Music Performance," *The Journal of Musicology* 15 (1997): 22-23. doi:10.2307/76390.

[20] Quintilian, *Institutio Oratoria*, Book I, Ch. 10, § 6.

> Music, however, by means of the tone and modulation of the voice, expresses sublime thoughts with grandeur, pleasant ones with sweetness, and ordinary ones with calmness, and sympathizes in its whole art with the feelings attendant on what is expressed. In oratory, accordingly, the raising, lowering, or other inflection of the voice tends to move the feelings of the bearers. We try to excite the indignation of the judges in one modulation of phrase and voice (that I may again use the same term), and their pity in another, for we see that minds are affected in different ways even by musical instruments, though no words cannot be uttered by them.[23]

Quintilian goes on to cite several examples from antiquity in which music is used in this affective nature: the soothing nature of lullabies on children, the affectation of peaceful tones elicited by the hands of a female lyrist in the successful pacification of aggressive masculinity (as professed by

---

[21] Ibid., Bk. I, Ch. 10, §22-25.

[22] Annie Bélis, "Aristoxenus," *Grove Music Online*, accessed January 8, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/01248. Interestingly, Aristoxenus seems to be one of the first documented music theorists that suggested the idea that music is not a purely mathematical endeavor, but rather that its qualities can be applied to various fields, a notion that is also present in the writings of Quintilian.

[23] Quintilian, *Institutio Oratoria*, Bk. I, Ch. 10, §24-25.

Pythagoras),[24] and even an example of an instrumental nature, by which a flautist, unaided by any text, performed a Phrygian melody which drove a priest to near insanity and eventual suicide.[25] After all of the examples Quintilian provides to show the affectional properties of music on the listener, he concludes his writings on the art by stating that "If such causes have to be pleaded by an orator and cannot be pleaded without a knowledge of music, how can even the most prejudiced forbear to admit that this art is necessary to our profession?"[26]

The tenth chapter of Quintilian's first book on rhetoric, as discussed above, concerns the idea that other arts (namely music, geometry, and astronomy) are necessary for the perfection of the orator, though he arguably foregrounds the musical arts, not only by his comparatively lengthy discussion of music but also by the importance he seems to place on it. Compared to the twenty-four verses Quintilian allots for the discussion of music, the twelve he devotes to geometry and the four verses on geometry and astronomy seem an afterthought. This emphasis that Quintilian places upon musico-rhetorical relationships is mirrored by several late Renaissance and early Baroque music theorists, further urging the modern performer to consider approaching the performance of music from this period from a rhetorically-oriented mindset.

---

[24] It should be noted that Quintilian offers other thoughts on gender roles in his writings concerning music. In sections 31 and 32 of book 1 he expresses a disdain for the effeminate nature of contemporary theater music, saying that it is "languishing with lascivious notes, has in a great degree destroyed whatever manliness was left among us, but instead those strains in which the praises of heroes were sung, and which heroes themselves sung."

[25] Ibid., Bk. 1, Ch. 10, § 29-33.

[26] Ibid., Bk. 1, Ch. 10, § 33.

III. Rhetoric in Seventeenth and Eighteenth-Century Music Treatises.

From the mid-sixteenth through the mid-eighteenth centuries, musical treatises on both vocal and instrumental music stressed the importance of the relationship between text and music and their combined affective qualities. In order to fully grasp how important this text-music relationship is and how it supports a rhetorically-driven performance practice, I briefly survey music treatises written between the late Renaissance and the early Classical period. This survey, though by no means comprehensive, is comprised of excerpts that span a period of over two-hundred years and show the consistent concern for textual and rhetorical importance in music.[27]

Michael Praetorius addresses the importance of this musico-rhetorical relationship in the ninth chapter of his 1616 publication of *Syntagma Musicum III*, stating:

> The orator's job is not just to decorate his speech with beautiful, pleasing, and lively words and marvelous figures, but also to articulate clearly and to move the emotions by speaking now with a rising voice, now a falling one, now more loudly, now more softly, now with fullness of voice. In the same manner, the singer cannot merely sing, but must sing artfully and engagingly, so that the heart of the listener is touched and his emotions are moved, thus allowing the piece to achieve its intended purpose. The singer must not only be endowed by nature with an excellent voice, but he must be experienced and possess a good

---

[27] The consistent concern for text-music relationships in this period should not be confused with a consistent application of textual and rhetorical ideas in music. As the excerpts will show, theorists and composers approached this idea in different ways across this time period.

> intellect and an extensive knowledge of music. It is important for him to have good judgement to place accents skillfully…[28]

Praetorius opens his chapter concerning the training of choirboys with this statement, giving immediate credit to the orator and the use of rhetoric in the production of music. Shortly following the above quote, Praetorius goes on to address Caccini's influence on this musico-rhetorical outlook in his 1601 publication *Le nuove musiche*.

The importance of Caccini's collection of airs and madrigals to the evolution of vocal music and the development of opera cannot be overstated, and in his preface he creates a distinct hierarchy of the importance of musical qualities. While speaking of the influence of the Florentine Camerata on his musical philosophy, Caccini states:

> At the time when the admirable Camerata of the most illustrious Signor Giovanni Bardi, Count of Vernio, was flourishing in Florence, with not only many of the nobility but also the foremost musicians, intellectuals, poets, and philosophers of the city in attendance, I too was present; and I can truly say that I gained more from their learned discussions than from my more than thirty years of counterpoint. For these most knowledgeable gentlemen kept encouraging me, and with the most lucid reasoning convinced me, not to esteem to the sort of music which, preventing any clear understanding of the words, shatters both their form and content, now lengthening and now shortening the syllables to accommodate the counterpoint (a laceration of the poetry!), but rather to conform to the manner so lauded by Plato and other philosophers (who declared that *music is naught but speech, with rhythm and tone coming after; not vice versa*) with the aim that it enter into the minds of men and have those wonderful effects admired by the great writers.[29]

---

[28] Michael Praetorius, *Syntagma Musicum III*, trans. and ed. Jeffery Kite-Powell, (Oxford: Oxford University Press, 2004), 214.

[29] Giulio Caccini, *Le nuove musiche*, ed. H. Wiley Hitchcock, 2nd edition, *Recent Researches in the Music of the Baroque* 9 (Wisconsin: A-R Editions, 2002), 3 (my italics).

The notion of text-centricity described by Caccini above is generally understood to be a staple of the Baroque musical aesthetic and undeniably had an influence on the way monody, opera, and several other early Baroque genres were both created and performed. Approaching composition and performance with the notion that music should be in service of the text (and not the other way around) is one of the main impeti for the development of musical styles that represent the changing musical aesthetics of this period.[30]

The preface to Claudio Monteverdi's fifth book of madrigals, written partially in response to criticisms put forth by Giovanni Artusi in the early seventeenth century,[31] distinguishes between the seemingly music-centric outlook of the early-to-mid renaissance (exemplified by Willaert) and the text-centric music of the late sixteenth and early seventeenth centuries, clarifying that in the earlier *prima practica* style the music was master of the text and that in the new *seconda practica* style the text was master of the music. This concept allowed various theoretical rules of contemporary composition practice to be broken in the service of the text.[32] This "new" compositional technique developed by Monteverdi, Caccini, Peri, and other early monodists eventually seeped into compositions written in the *prima practica* style, utilizing similar rhetorically-based compositional elements.[33] An early example of this melding can be found in the final chorus of Caccini's *Il rapimento de Cefalo*, first published in his *Le nuove musiche*. The chorus is the only piece in the collection that utilizes a multi-voice texture and is punctuated by monodic interjections characterized by *passagi*. Caccini prefaces the work by stating that its inclusion in the collection is validated for several reasons: his previous attempts at publishing the piece in its entirety were not successful, the monodic sections illustrate appropriate applications of *passagi* described in the preface to *Le nuove musiche,* and the declamation of the vocalists in both the polyphonic and monodic sections were in line with virtues of the "newer" text-centric mindset.[34]

---

[30] The style of composition at this time (concerning primarily the breaking of contrapuntal rules in service of the text) was not entirely a new concept. The previous generation of madrigalists (Lasso, Wert, Rore, Marenzio, Gesualdo, etc.) had been experimenting with this text-centric compositional style decades before Caccini, Monteverdi, and others wrote on the subject.

[31] The Artusi-Monteverdi controversy occurred over the course of roughly ten years via a public exchange of letters and publications between Giovanni Artusi, Claudio and Julio Caesare Monteverdi, and others. The discourse concerned, primarily, textual-musical relationships and their treatment in contrapuntal settings. See Claude V. Palisca, "The Artusi – Monteverdi Controversy," in *The New Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune (London: Faber and Faber, 1985), 127-58.

[32] Massimo Ossi, *Divining the Oracle: Monteverdi's Seconda Practica*, (University of Chicago Press: Chicago, 2003), 195-96.

Caccini's *Le nuove musiche* helped to cement a tradition of musical text-centricity that would be carried on by many theorists throughout the Baroque period (and even later, in some cases) and would transcend national styles of the time. Like Praetorius, the French music theorist and mathematician Marin Mersenne addressed this topic in 1636:

> Music can teach how to speak properly and to correct one's bad accentuations. … There is nothing of any importance in elocution that is not subject to the rules of science and music.[35]

---

[33] To label newly composed works of this time that utilize both a polyphonic texture and elements of the *seconda practica* composition style as being written in the *prima practica* style is a bit of a misnomer; the additional compositional elements that influenced newer compositions (mainly the relaxation of contrapuntal norms for more sensitive text treatment) are what make these compositions distinctly different than earlier *prima practica* works.

[34] Caccini, *Le nuove musiche*, 45.

[35] Marin Mersenne, *Harmonie Universelle*, II, "La Voix," 1965e, p. 29. As quoted in *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*, Patricia M. Ranum (Hillsdale, NY: Pendragon, 2001).

> [The performance of] Accentual music … should in a way imitate harangues, and therefore have clauses, sections and periods, and use all sorts of figures and harmonic passages, like the orator, so that the art of composing airs and counterpoint will not be inferior to the Art of Rhetoric.[36]

One of the most rhetorically-minded theorists of the early eighteenth century was Johann Mattheson (1681-1764).[37] In his 1739 theoretical publication, *Der Volkommene Capellmeister*, he writes extensively on the notion of *rhythmopoeia*, a theoretical concept that "translates quantitative poetic meters into their equivalents in music."[38] In this publication, he describes a total of twenty-six rhythmic gestures that are derived from poetic feet and, interestingly, attributes specific affective qualities to eleven of these rhythmic gestures. While important to the development of German musico-rhetorical theory of the eighteenth century, the rhythmic and affective qualities of *rhythmopoeia* were found to be somewhat restrictive and had somewhat contradictory flaws, as George Houle states in *Meter in Music: 1600-1800*:

> *Rhythmopoeia* was a curious and rather irrational topic to explore in the Age of Reason. There were conflicting explanations, regarding its nature, and we cannot gauge its influence on musical composition. However, it is a concept of meter that unites poetry and music without depending on accentuation.[39]

The idea of *rhythmopoeia* is inherently one that strives to connect music and poetry, though it does so in a way that is arguably an objective manifestation of affects, comprised of specific gestures that cannot be manipulated for more than one affective purpose. It is for this reason that I will not focus on this theoretical approach to conveying textual affective sentiments via definite rhythmic gestures; it does not allow for interpretation on behalf of the performer and is, arguably, not completely rhetorically inclined.

---

[36] Mersenne, *Harmonie Universelle*, II, "Les Consonances," 365, quoted in Ranum, *The Harmonic Orator*, 22.

[37] George J. Buelow, "Johann Mattheson," *Grove Music Online*, accessed April 26, 2016. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18097>.

[38] George Houle, *Meter in Music, 1600-1800* (Bloomington: Indiana University Press 1987), 62.

[39] Ibid., 77.

This trend continued throughout the early Baroque well into the high Baroque and early Classical periods. In his 1757 treatise on the art of singing, Johann Friedrich Agricola offers a rather reproachful criticism to voice teachers who do not stress the performative affective nature of the textual-musical relationship to their students:

> O, weak gentleman teachers, without considering the great damage that you cause to Music by shaking *the very pillars upon which she rests*, how can you take students under your wing when you do not know that the recitatives, particularly in their mother tongue, must be so taught as to suit the expression of the words? I would advise you to give over the name and office of teacher to others who are equal to [the task of] benefiting both the singers and the music. Otherwise, it is no wonder that students who have been sacrificed to your ignorance cannot distinguish between the humorous from the sad or the fiery from the tender, and thus appear stupid on stage and without sense or sensibility in the chamber. I say it as I see it: your fault and theirs is inexcusable. For the torment that one has when one hears the recitatives sung in the taste of Capuchin choral singing is intolerable.[40]

In the same publication Agricola briefly discusses the necessity for singers to learn from accomplished orators in order to successfully stir an audience's affects using various rhetorical figures:

> … I consider it indeed unnecessary to describe in detail and individually how one should sing vigorous, abrupt, majestic, and hollow, etc. tones. It is very necessary, however, for a singer to learn from the art of speaking or from oral instruction by good speakers (if they are available) or through careful attention to their lectures what kinds of vocal sounds

---

[40] Johann Friedrich Agricola, *Introduction to the Art of Singing*, trans. & ed. Julianne C. Baird (Cambridge: Cambridge University Press, 1995), 178, (my italics).

> are necessary for the expression of each Affect of each rhetorical figure.[41]

Agricola's treatise was largely a translation of Pier Francesco Tossi's 1723 treatise *Opinioni de' cantori antichi e moderni*, supplemented with commentary. As Baird states in her introduction, the treatise was considered to be somewhat out of date by the time of the 1757 translation, mostly pertaining to earlier singing styles. However, she goes on to state that the translation was popular in Germany shortly after its publication, noting that the treatise was described as "the best book on the subject in German."[42] For the sake of brevity, I will avoid addressing later treatises that deal with similar rhetorical textual-musical relationships. The treatises addressed here demonstrate that the notion of the Harmonic Orator, as Patricia Ranum puts it, was nearly universal in Western musical treatises throughout the seventeenth and eighteenth centuries.

---

[41] Ibid., 163.
[42] Ibid., 1.

IV. Rhetoric in Performance

In this chapter I will survey serval facets of performance informed by rhetorical processes, including how rhetoric pertains to tempo and meter, rhythm, articulation, ornamentation and tone, and melodic phrasing. Due to national stylistic differences, not all primary (or for that matter secondary) sources will be in agreement with their approaches to implementing a rhetorically-informed performance practice, though they do show consistent concern for rhetorical principles in composition and performance.

Tempo and Meter

Often overlooked in the application of rhetorically informed performance practice, tempo and meter play an important role in serving text declamation and affective response. In late Renaissance and early Baroque vocal music it is the performer's duty to choose a tempo based primarily on the text of the piece:

> For it is necessary that in a given text, be it an oration or a narrative or an imitation (which are sometimes found in speeches), that if the material is lighthearted or mournful, full of gravity or entirely without it, honest or lascivious, the harmony and rhythm should reflect it... Thus it would not be fitting to set a lighthearted text to a mournful harmony and a grave rhythm; and conversely it would not be appropriate to have a text that is mournful and lachrymose set to a lighthearted harmony and lively rhythms. For a sad text should be set to a sad harmony and somber rhythms. Everything should be done in proper relationship.[43]

> Musical meter is the soul of the music, because it makes a great number of people act with such presicion, and because, by the Variety of its

---

[43] Gioseffo Zarlino, *Istitutioni harmoniche*, Book IV, Chapter 32, facs., http://imslp.org/wiki/Le_Istitutioni_Harmoniche_(Zarlino,_Gioseffo). Accessed April 23, 2016.

> movements, it can also arouse so many different passions, in order to calm some passions and excite others, as has long been noted.[44]
>
> Other variations of tempo come from a performer's reaction to the meaning of the text. Marin Mersenne's 1636 discussion of the *tactus* advocates a normative speed, about MM = 60, but he tells us that the ordinary practice of performers varied the speed and the way of indicating the beat, "to suit the custom of singing masters to beat the measure at whatever speed they wish." Mersenne discussed how the speed of the *tactus* was frequently quickened or slowed, "following the characters, words, or emotions they evoke.[45]

Choosing an appropriate tempo is imperative to an affective performance; it allows the text to be declaimed in a way which does not obscure the comprehension of the words (a result that would occur if a performance were too fast or too slow). In my experience, modern performers can fall into the trap of picking tempi by misinterpreting *tactus* value and inadvertently choosing a tempo that is either half of the value of the declamatorily implied *tactus* or twice as large. In cases of proportion changes between binary and tertian meters, either mistaking an intended a 3/2 for a 3/1 proportional ratio or vice-versa).[46]

This misinterpretation is due to the way many modern editions of early repertoire are produced. George Houle addresses this problem briefly in his contribution to Kite-Powell's *A Performer's Guide to Seventeenth Century Music*, stating that the performer should always consult a facsimile of the original piece while preparing a performance of early seventeenth-century repertoire.[47] Luigi Lera expands on this problem in his article "The Art of Transcribing Early Polyphonic Music." Lera addresses various ways by which modern editions often obscure works by utilizing editorial processes that are not in accord with the aesthetics and conventions of earlier musical periods. Primarily suspect is the change of note values over large periods of time:

---

[44] Charles Masson, *Nouveau traité des règles pour la composition de la musique*, (Paris: Ballard, 1697) facs., (Geneva: Minkhoff, 1705), 6.

[45] George Houle, "Meter and Tempo," in *A Performer's Guide to Seventeenth-Century Music*, 353.

[46] Determining whether a 3/2 or 3/1 proportion change should occur is, again, largely dependent on the effectiveness of text declamation in each individual case. The designations of various proportion changes and their relationships to meters was in flux in the early seventeenth century, so there is no definitive application of consistent proportion changes.

> The history of western music records, quite unambiguously, something happening exclusively to notation: the constant shifting of values in time…. over time the reference values used in the notation are gradually reduced. If one century thinks in terms longe and breves, the next thinks in terms of breves and semibreves; what comes next will be semibreves and minims and later still minims and crotchets.[48]

Though, as he points out, this mutation of referential note values has little to do with the musical content, being unaware of this gradual reduction invites suspect performative decisions. Lera goes on to cite a specific incident which occurred at the Guido d'Arezzo International Polyphonic Contest during the early 1980s, in which a performance that "should take not much more than two minutes was stretched out to the incredible total of nearly twenty minutes."[49] One can only imagine how incomprehensible the text would have been, regardless of how clearly the performers declaimed the words. This problem, which Lera argues is the direct result of modern editorial processes, admittedly pertains more to Medieval and Renaissance music than Baroque music.

---

[47] Ibid., 364. Heule notes that performing from editions that have shorted original note values can be misleading to a modern performer, and stresses that without knowledge of what the contemporaries of the publications used, it is difficult to gauge the correct tempi the scores were intended to transmit.

[48] Luigi Lera, "The Art of Transcribing Early Polyphonic Music," trans. Mirella Biagi, Hayley Smith, and Anthony Litchfield, ed. Mirella Biagi and Gillian Forlivesi Heywood, *ICFM Magazine* (2015), http://icb.ifcm.net/en_US/the-art-of-transcribing-early-polyphonic-music/

[49] Ibid.

However, as a performer, I have been subjected to several situations in which a music director insisted on a doubled *tactus* value, even into later repertoires where tempi are arguably more standard.[50] It is unlikely that, in early Baroque repertoire, the adaption of an incorrect *tactus* would occur if performers gauged how the *tactus* affected text declamation and rhetorical delivery.

I am not advocating a methodology of tempo choice that is objective. Rather, the affective nature of a piece, informed by rhetorical analysis of the text, should determine an appropriate tempo (within reason, concerning text declamation and comprehension). Though this may sound restricting, nearly any text can evoke a wide variety of affectual states and it is up to the interpreter to decide which states to exploit in a performance. An example of this interpretive license can be found by comparing two recent recordings of Gaspar Fernandez's seventeenth-century Christmas motet, "Xicochi conetzintle," performed in contrasting ways that focus on different aspects conveyed by the text, resulting in drastically dissimilar, yet equally affective, tempi:

Xicochi conetzintle	Sleep, child
ca omizhuihuijoco	For the angels have come
in angelosme	to lull you
Aleloya.	Alleluia.[51]

---

[50] A particularly notable personal example of this problem occurred during a performance of the opening movement of J.S. Bach's "Nun komm der Heiden Heiland," BWV 61, in which the director mistook the minim for the *tactus* (full down-up movement of the hand in beating time) instead of the semibreve, resulting in a performance so slow that the choir needed to take two breaths to declaim the first phrase of text.

[51] Gaspar Fernandez, "Xicochi conetzintle," ed. and trans. Drew Edward-Davies, *Music of New Spain* 2 (Chicago, 2012), http://www.drewedwarddavies.com/uploads/XICOCHI_WEB_EDITION.pdf.

One can infer two distinct traits from this short text: first, the piece is likely for Christmas, and second, the piece is a lullaby (this notion is reinforced by the piece's meter). In their 2010 recording of the motet from the album *El nuevo mundo: folías criollas*, Jordi Savall and *Hesperion XXI* perform the piece with a tempo of dotted semibreve = c. 80 BPM, giving the music a lively, dance-like character, therefore exploiting the joyous themes related to the nativity and the Virgin birth.[52] Conversely, Jeffery Skidmore's and *Ex Cathedra*'s 2003 recording of the same piece is performed at a much slower tempo, with the minim = c. 84 BPM.[53] This recording, utilizing a tempo that is roughly one third of the tempo used by Savall, attempts to convey the lullaby-like characteristics of the text, and is therefore slower, calmer, and slightly freer in tempo.[54] Both interpretive decisions regarding tempo choice, though drastically different in execution, are based on thoughtful interpretations of the text. Neither betrays the text, they simply have different affective goals, both justified. This approach offers performers great freedom, especially when dealing with longer and more complicated texts.

The topic of tempo modulation in late Renaissance and early Baroque repertoire is just as highly debated today is it was in the late sixteenth and early seventeenth centuries. Nicola Vicentino's 1555 publication *L'Antica musica*

---

[52] Hespèrion XXI, Jordi Savall, La Capella Reial De Catalunya, and Montserrat Figueras, *El Nuevo Mundo: Folías Criollas*, ALLA VIOX, 2010, compact disc.

[53] Ex Cathedra and Jeffery Skidmore, *New World Symphonies*, Hyperion, 2003, compact disc.

[54] I feel that it is important to stress that this large of a difference of tempo in interpretation would almost *never* be acceptable in music from the common practice era, and that it can be both appropriate and convincing in a repertoire that is informed by rhetorical analysis and application.

ridotta alla moderna prattica instructs the performer to freely break measure to best suit the text:

> The movement of the measure should be changed to slower or faster according to the words. The experience of the orator teaches us to do this, for in his oration he speaks now loudly, now softly, now slowly, now quickly, and thus greatly moves the listeners; and this manner of changing the measure has great effect on the soul.[55]

Completely contrasting Vincento's claims for free measure, John Dowland's 1609 translation of Andreas Ornithoparchus' *Musicae activae micrologus*, informs one to, "Above all things keep the equality of measure. For to sing without law and measure is an offence to God himself…"[56] A puzzling juxtaposition of these two notions statement is presented by Praetorius ten years later in his *Syntagma Musicum III*:

> Also, the equality of measurement must be observed, lest the harmony be marred or disturbed. For to sing without law and measure is to offend God himself, who arranges all things according to number, weight, and measure, as Plato says. But nevertheless, when using by turns now a slower, now a quicker beat, according to the measure of the text, the song has a singular majesty and grace and is marvelously adorned… Furthermore, it is not very praiseworthy and pleasing when singers, organists, and other instrumentalists from the town musicians rush in the usual manner immediately from the penultimate to the final note of any composition without slowing down.[57]

Praetorius puzzlingly advocated an adherence to strict *tactus* while nearly simultaneously arguing for differential *tactus* treatment in service of the text. However, this notion seems to have been well accepted in the early seventeenth century. Mersenne, writing roughly twenty years later, provided insights that were similar to Praetorius' statements on tempo fluctuation, stating that the *tactus* can quicken or slow based on as text treatment or simply wanton disregard for consistent *tactus* on behalf of the *tactus*-beater. Roughly forty years later English composer and theorist Thomas Maces echoes this sentiment in his treatise *Musicke's Monument*, where he states one can traverse affective states by, "Playing some *Sentences Loud*, and others again *Soft*, according as best they please your own *Fancy*, some very *Briskly*, and *Couragiously*, and some again *Gently*, *Lovingly*, *Tenderly*, and *Smoothly*."[58] The majority of early Baroque treatises seem to exhibit this dichotomy, though certain publications of the time can help one shed light on this dilemma and its rhetorical implications.

---

[55] Rinaldo Alessandrini, "Performance practice in the *seconda prattica* madrigal," *Early Music* 27 (1999): 634.

[56] John Dowland, *Andreas Ornithoparcus His Mircologus*, facs., (London: Thomas Adams, 1609), 106.

[57] Praetorius, *Syntagma Musicum III*, 91-92.

In Monteverdi's eighth book of madrigals, the selection "Lamento della ninfa" was originally published in two parts, specifically for the sake of distinguishing between strict meter and flexible meter. The three male voices and continuo lines of the bookending sections of the piece were published in the usual choir-book format, while the internal soprano solo was published in score format. Monteverdi notes in his preface to the piece that the reasoning for this is to promote a freer, more natural declamatory style in the soprano part (representative of the *sprezzatura* style mentioned by Caccini in the preface to *Le nuove musiche*) while maintaining a strict *tactus* in the lower parts. This sort of *tactus* treatment simultaneously displays two facets of rhetorical performance regarding tempo: the lower voices, set primarily in a homorhythmic texture, remain declamatorily unified, while the upper voice, being distinct from the others, is free to move at its will (while observing the constant *tactus* of the lower voices) in order to better emulate the freeness of speech, and therefore better move the listener from a rhetorically-inclined perspective. This example, while providing one instance of Monteverdi simultaneously advocating both a strict *tactus* in the lower voices and continuo and (relative) freedom of tempo in the soprano implies that this was an exception to standard practice, and it would be acceptable for us to assume that works published only in partbooks by Monteverdi were intended to maintain a strict *tactus* (at least in regionally-contained affective locales).

---

[58] Thomas Mace, *Musicke's Monument, or, A Remembrancer of the Best Practical Musick*, (London: 1676), facs. with transcr. and commentary, ed. J. Jacquot and A. Souris (Paris: 1958), 130.

Within the dichotomy of strict against flexible *tactus*, it is important to acknowledge the fact that the musicians of the early seventeenth century lived in a world of pre-Newtonian philosophies concerning what Time was. Time, as someone c. 1600 would have understood it, was informed by Platonic and Aristotelian ideas of time that would, in the Middle Ages, inform the writings of Boethius and the notion of Music of the Spheres. The renowned harpist and early music director Andrew Lawrence King covers this phenomenon extensively in his blog, *Text, Rhythm, and Action!* In his post “A Baroque History of Time: Stars, Hearts and Music,” he argues that this Platonic notion of time informs how music and time were understood in the early Baroque in a substantially different way than they are understood today:

> The take-home message from all of this period Philosophy, or History of Science, is that Newton’s 1687 concept of Absolute Time did not

> apply around the year 1600. Time does not measure music, because there is no Absolute Scale of Time. It's the other way around: Music measures Time. Time is determined by divine, cosmic forces that we see also at work in the human body and in music itself.[59]

The pre-Newtonian idea that music measures time, as Lawrence King continues to argue, completely negates any modern notion of rubato:

> We need to think carefully, we need to understand the language and assumptions of the 17th century, before we rush to conclusions about rhythmic freedom. Rather than starting from the modern assumption of Absolute Time and musical rubato, we would do better to start from the period assumption that steady time is a religious imperative; that the heavens, our hearts and our music are inter-connected.[60]

Lawrence King does concede that *tactus* changes can and should occur between musical sections that attempt to arouse different affects, just as the heartbeat changes when one experiences different emotional stages. Taking this into account, *tactus* change is, in fact, essential for an affective performance, though it should never be haphazardly abused without consideration for textual and rhetorical impeti, and, once established for an affective phrase, it should be maintained until a different affect is desired.

Rhythm and Articulation

Like nearly every other aspect of musical performance and composition in the late Renaissance and early Baroque periods, rhythm was largely informed by a concern for textual clarity and its role in affective performance. Both aspects of this concern are stressed by Quintilian in the excerpts referenced above (as well as by other prominent rhetoricians, especially Cicero) and had become equally important to many composers of the era. I will briefly survey some of the ways in which genres evolved in the late sixteenth century and how these changes effected the rhythmic treatment of text-setting. This topic is far too large in scope to address in its entirety; this survey will focus on rhythmic developments utilized by composers of the early Baroque.

---

[59] Andrew Lawrence King, "A Baroque History of Time: Stars, Hearts and Music," *Text, Rhythm, and Action!*, posted 11/23/2014, http://andrewlawrenceking.com/2014/11/23/a-baroque-history-of-time-stars-hearts-and-music/.

[60] Ibid.

Composers in the late seventeenth century addressed the concern for greater textual clarity by adopting ways of text-setting that strayed from the largely polyphonic forms of previous Renaissance composers (exemplified by the mature works Willaert). Instead, they adopted a more homophonic rhythmic texture (associated with the *villanella*) and cultivated a new genre, the *canzonetta,* a term used to generally describe any light secular piece written in the sixteenth-century Italian style.[61] A similar means of text-setting was developed by French composers of roughly the same time, attempting to cultivate patterns of strict poetic feet in the form of the *Musique mesurée* genre.

Both of these genres, though showing a heightened regard for unified clarity of text declamation, failed to serve the aesthetics of early Baroque composers. The *Musique mesurée* genre, in which the ensemble was completely uniform in textual declamation and syllabic stress, was inadequate at reflecting the heterogeneous nature of natural speech. This is due largely to the fact that in this genre, the linguistic stresses that occurred, though inconsistent in meter, were consistent with the overall poetic structure of the text. Text treatment did not utilize a consistent pattern of stress, such as what one associates with dance genres, but a consistent repeating pattern of varying stressed and unstressed syllables. Lacking a sense of large-scale formal heteronomy, this genre was inconsistent with Quintilian's insistence for natural declamation in oration and quickly fell out of fashion, though its rhythmic innovations would inform the rhythmic complexity of a substantial body of early seventeenth century repertoire. The *canzonetta*, similarly, was too formally structured to imitate the freeness of natural declamation, often lacking a through-composed compositional style.

---

[61] Ruth I. DeFord. "Canzonetta." *Grove Music Online*, accessed February 20, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/04808.

Quintilian thought oration should display two general qualities: first, that it should be unhindered, either by linguistic inadequacy or disregard for comprehendible text-declamation, and second, that it appears natural to both the orator and his audience. The first quality is a simpler task to achieve, compositionally, by having a competent knowledge of the language one is setting and by utilizing a declamatory rhythmic style that will not cause problems of comprehension for the listener. Attaining the second quality is a more difficult undertaking for a composer, as was made evident by inadequacies of the *Musique Mesurée* and *canzonetta* genres. Quintilian states that any concrete poetic meter should be avoided by an orator, but then ironically admits that without meter, one has no word for the "regular flow of a period, which results from the combination of feet" that is necessary for effective rhetorical discourse. The notion of regular flow seems at first at odds with an absence of regular meter, and he rectifies this preemptively by discerning the differences between meter and rhythm, noting that while periodic declamation of text is rhythmic in nature, the oratorical use of metrical figures (dactyls, spondees, trochees, iambs, etc.) involves their intermingling with one another, avoiding a consistent meter, thus preserving a strong rhythmic quality while negating a strict metrical realization.[62]

Utilizing the intermingling qualities described by Quintilian above, composers were able to respond to the aesthetic shortcomings of previous sixteenth century genres by the creation of a hybrid genre that Gary Tomlinson refers to as the "canzonetta-madrigal." He describes this new genre as incorporating "the light-hearted emotions, lively rhythms, reduced textures, and homophony of the *canzonetta* into the through-composed context of the madrigal, with its emphasis on textural variety and textual expression."[63] The compositional style associated with the *canzonetta-madrigal* quickly became popular in both sacred as well as secular genres, due to its effectiveness at presenting a clearly-declaimed text and a flexibility in form.

The treatment of rhythmic figures in the *canzonetta-madrigal* style of this time period and is grounded in a rhetorical need for comprehension in text declamation. Generally, the proportions of strong-to-weak stresses in this repertoire is 2:1, though this is not always observed in certain instances (such as cadential points and when dealing with a word that has a hierarchy of multiple stressed and unstressed syllables). An example of the homorhythmic treatment of a mixture of metrical figures characteristic of the canzonetta-madrigal can be found in Orlando Lassus' motet *Domine Dominus noster,* in which the stresses fluctuate in the manner described above to create a unified homorhythmic declamatory gesture that reflects the heterogonous nature of natural speech patterns:

---

[62] Quintilian, *Institutio*, Bk. IX, Ch. 4, § 46-50.

[63] Gary Tomlinson, *Monteverdi and the End of the Renaissance* (Berkeley: University of California Press, 1987), 33.

Do-mi-ne *Do*-mi-nus *No*-ster, | *quam* ad-mi-*ra*-bi-le est *No*-men *tu*-um | *in* un-i-*ver*-sa *ter*-ra
2 – 1 – 1   2 – 1 – 1   2 – 2   2   1– 1– 2 –1–1   1   2 – 1   2 – 2   2 1- 1- 2 – 2 2 – 2

Figure 1 – Homophonic rhythmic declamation in the first phrase of Domine Dominus Noster[64]

In this excerpt, Lassus sets the text in a way that mixes different poetic feet (proceeding as such: two dactyls, one spondee, two dactyls, one amphibrach, one spondee, concluding with one dactyl and two spondees) resulting in a seemingly free rate of textual declamation governed by the irregular combination of different poetic feet, a compositional process informed by Quintilian above. In order to distinguish the three textual ideas in this phrase, Lassus utilizes the spondees as punctuations of sorts, using the only consecutive spondees in this rhythmic realization at the close of each of the three rhetorical subdivisions of the poetic line. In order to maintain the sense of naturally heterogeneous rhythmic treatment, irregular metrical combinations such as this continue throughout Lassus' setting of this text, promoting a speech-like declamation rate that is not restricted by any formal constraints.

---

[64] The above realization does not refer to note durations, but rather to proportional duration. It should be noted that the final spondee is actually twice the durational value of the spondee proceeding it.

In his article "Some Comments on Rhythm," Howard Skinner describes this intermingling of rhythmic figures as operating on the microrhythmic level and its distinction from later baroque rhythmic techniques related to instrumental dance music.[65] The exploitation of microrhythmic text setting technique in a polyphonic texture is rooted in the Renaissance, but it is not until the late sixteenth and early seventeenth centuries that this style begins to be utilized in a way that directly conforms to ancient Greek poetic meter, and, as in the above Lassus example, was initially to be used in primarily homorhythmic settings. Composers began to use this compositional procedure in more polyphonic settings to great effect. Through the exploitation of similar poetic feet, composers of this time were able to set polyphonic pieces with highly individualistic independent parts in a way that was both declamatorily comprehensible and rhythmically complex. This is not achieved through declamatory unity, but rather, the consistent application of appropriate syllabic stress within a given line of text. The goal of this entire rhythmic procedure is to create a rhetorically-sound means of text setting that does not bar individuality of line in either homorhythmic or polyphonic settings.

The mature music of *seconda practica* composers such as Monteverdi and Caccini expands upon rhythmic qualities of the *canzonetta-madrigal* style by generally relaxing the proportional values between stressed and unstressed notes. The resulting rhythmic treatment is still motivated by natural text declamation, though its main rhythmic goal within poetic lines becomes the accentuation of the stressed syllables of specific words, in order to highlight whatever emotional qualities they might transmit. Having a hierarchy of stressed syllables within entire phrases, based primarily on the affective nature of specific words within the line, allows the composer to generate an affective flow for an entire phrase of text. The rhythmic treatment in this repertoire, though different than the treatment of the *canzonetta-madrigal*, is still grounded in a declamatory style.

---

[65] Howard Skinner, "Some Comments on Rhythm," *The Choral Journal* 8, no. 5 (1968): 22-23.

By the late seventeenth-century, theorists such as Mattheson and Printz extensively categorized rhythmic durational patterns based on similarities found in ancient Greek poetic theory. This system, mainly informed by the strong/weak dichotomy of accents mentioned above, was employed in the compositions of the time, nearly universally within either a duple (− U) or triple (− − U, or, − U U) stress pattern.[66] These patterns were developed further into a series of standard rhythmic motives associated with various effective principles, as was addressed briefly in chapter two.

Regardless of the trend for composition that is informed by a correct accentuation of text, one is bound to come across examples of text setting within this repertoire that do not conform to the conventions covered above. In these rare cases, further consideration and research should be carried out in order to find an effective way of performing this music from a rhetorical mindset. Differences in regional dialects may be responsible, or even disregard for the correct accentuation of specific words.

---

[66] Though theorists were able to establish regularities in duple and quadruple stress patterns, adapting a consistent stress pattern for triple meter proved to be more difficult and, therefore, multiple stress patterns can occur. See William E. Caplin, “Theories of musical rhythm in the eighteenth and nineteenth centuries,” in *Cambridge History of Western Music Theory*, 663-664.

Articulation in this style is closely linked to the way in which the text is set rhythmically. When a composer is frequently employing varying poetic feet used in a proportional manner, all of which are characterized by two or three syllabic durations, the result is a naturally heterogeneous syllabic stress rate that exemplifies Quintilian's desire for natural, yet rhythmic, oration.[67] The irregularities of this stress rate can be exaggerated by a performer in the use of an extreme performative application of the strong/weak dichotomy described by Caccini in the preface to *Le nuove musiche*.[68] Adopting this articulation aesthetic negates most homogeneous tendencies often utilized in the performance of common-practice era repertoire and supports a declamation style that is more rhetorically informed. By under-stressing weak syllables, a performer is inadvertently increasing the stressed nature of strong syllables, resulting in a syllabic dichotomy that better emulates human speech. This idea is so prevalent in Baroque musical practice that, even though it is rarely mentioned in vocal treatises, it is nearly universally referenced in relation to vocal music amongst instrumental treatises, attempting to emulate vocal stylistic norms of articulation.

---

[67] Quintilian, *Institutio*, Bk. IX, Ch. 4, § 46-50.

[68] Caccini, *Le nuove musiche*, 5.

The application of barlines in in repertoires that did not originally contain barlines may have a negative effect on their performance. To be clear – the use of barlines should have little to no musical impact on the interpretation of any music from any repertoire. The barline is simply a means of creating organizational structure within a piece in order to better facilitate productivity in rehearsal. Throughout the history of western art music the barline has played almost no role in musical performance or interpretation. The brief period of time in which the barline had enough power to allow Beethoven to be able break the tyranny of the downbeat is of such inconsequence that it is a wonder that the notion of breaking the barline ever took hold. The use of unnecessary barlines in modern editions causes two problems: a visual misrepresentation of rhythmic values and an anachronistic appropriation of stylistic conventions. Both of these cases have the potential to cause performative problems, and both could be easily avoided by a universal adoption of the *Mensurestrich* editorial format or, if it were feasible, the complete eradication of any barlines in editions of pieces where they did not originally exist.

An interesting 1988 study appearing in *Contributions to Music Education* concluded that there was relatively no difference in the performance of measured and unmeasured musical excerpts. The author, James Byo, conducted two experiments in which both collegiate and high-school music students were asked to read a metered and an unmetered rhythmic excerpt. The results of the experiments showed little to no connection between the students ability to correctly read rhythms in either a measured or unmeasured format.[69] In conclusion, Byo noted that, even though the subjects performed relatively similarly in both scenarios, the "need" for mensural division in music is often outweighed by various musical aspects that measured musical notation often obscures:

> From a purely musical standpoint, barlines seem to represent an artificial division of the music – one that need not correlate with structural elements such as motives, phrases, and period. The well-known theme from the last movement of Brahms' first symphony serves as a pertinent example. A musically sensitive reading of this passage would avoid emphasis on beat one of each measure and instead would recognize phrase construction which extends over the barlines. This would be achieved by applying stress to the anacruses to measures 1 and 3. In this instance, barlines actually impede a focus of attention on notes grouped according to the above principles in the lease, a phrasal conception of the music is not encouraged.[70]

It is unfortunate that the conventions of the barline are still being applied to sixteenth and seventeenth century music, when it rarely existed. The author also notes the various pedagogical problems that arise from the use of the barline, stating:

> Young players move from note to note, measure to measure such that each measure is considered an autonomous musical whole. Indeed, in performance, measure to measure movement actually may define music for many student musicians. Barlines thus may function as a sort of crutch, a place where beat one always occurs, or a point at which to "re-group" rhythmically. If this hypothesis were to be accurate, a logical conclusion would be that barlines may affect negatively the

---

[69] James Byo, "The Effect of Barlines in Music Notation on Rhythm Reading Performance," *Contributions to Music Education* 15 (1988): 11, http://www.jstor.org/stable/24127440.

[70] Ibid., 12

> maintenance of a steady pulse and the accurate realization of notational duration.[71]

Regardless of the historical implications that arise from restricting unbarred music with a barred format, it is possible that barlines present an avoidable pedagogical challenge in instances where motives and phrase structures do not conform to standard metric divisions, even in more recent music.

Ornamentation

Ornamentation is an indispensable tool for the rhetorically-informed performer. Treatises throughout the early Baroque universally stress the importance of improvisation in performance. Through improvisatory ornamentation and changes of vocal timbre, the performer is not only able to showcase his or her virtuosity, but more importantly is able to impart enhanced rhetorical emphasis on specific words or phrases in order to better affect an audience. Many modern performers utilize improvisatory ornamentation as a device to display their virtuosity, employing vocal roulades or intricate divisions whenever the opportunity presents itself, though this seems contrary to primary sources. Many seventeenth and eighteenth century theorists ask performers to avoid excessive improvisation (Quintilian does the same in regard to oratorical ornamentation), agreeing that the application of ornamentation should be an inherently rhetorical pursuit.

---

[71] Ibid., 12.

One of the earliest and most detailed treatises on seventeenth century vocal ornamentation is the preface of Caccini's *Le nuove musiche*. It becomes apparent that Caccini's preface is a reaction against compositional and performative techniques, and many of his reprimands are in response to what he saw as a misuse of vocal improvisations. He addresses this issue in the first paragraphs of the preface:

> It seemed to me that these pieces of mine had been honored enough—indeed, much more than they merited—by being constantly performed by the most famous singers of Italy male and female, and by other noble persons who are lovers of the profession. But now I see many of them circulating tattered and torn; moreover I see ill-used those single and double vocal roulades—rather those redoubled and intertwined with each other—developed by me to avoid that old style of *passaggi* formerly in common use (one more suited to wind and stringed instruments than to the voice); and I see vocal crescendos-and-decrescendos, esclamazioni, tremolos and trills, and other such embellishments of good singing style used indiscriminately Thus I have been forced (and also urged by friends)to have these pieces of mine published, and in this first publication to explain to my readers by means of the present discourse the reasons that led me to such a type of song for solo voice.[72]
>
> I said above that "vocal roulades are ill-used" as a reminder that *passaggi* were not devised because they are essential to good singing style but rather, I believe, as a kind of tickling of the ears of those who hardly understand what affective singing really is. If they did understand, *passaggi* would doubtless be loathed, there being nothing more inimical to affective expression. Thus did I speak of vocal roulades as being ill-used, even though they are indeed adopted by me for use in less affective pieces, and on long syllable—not short!—and in final cadences.[73]

One of the most enlightening characteristics of Caccini's preface is its inclusion of several short ornamental figures that a vocalist can employ. While these examples are quite helpful to the modern performer, Caccini also includes several examples of extensive *passaggi*, hypothetically demonstrating an appropriate utilization of vocal divisions and longer ornamental procedures. These longer and more elaborate excerpts show the use of many ornaments and *passaggi* over an extended phrase in various iterations.[74] What arises from his inclusion of these examples of tasteful *passaggi* is an apparent contradiction: Caccini is simultaneously asking for a textual texture that is not blurred by excessive divisions while advocating the rhetorical use of excessive divisions. This problem is addressed in John Bass's article "Would Caccini Approve? A Closer Look at Egerton 2971 and Florid Monody," through a comparison of Caccini's published version of *Le nuove musiche* with the English Egerton 2971 manuscript containing selected pieces from *Le nuove musiche*, presumably a transcription from a performance in England that took place c. 1610-1630. The two pieces examined in the article, *Dolcissimo sospiro* and *Amarilli, mia bella*, are presented in Egerton 2971 in an ornamented manner that modern performers would most likely deem extreme.[75] In both transcriptions there is hardly a melodic phrase that is left unaltered, and florid divisions are not restricted to cadential figures, as Caccini instructed.[76] Nearly every phrase in both pieces is lengthened (a few examples nearly double in length) and the poetic lines are occasionally interrupted, a feature that suggests Caccini's descriptions of a "laceration of the poetry."[77]

---

[72] Caccini, *Le nuove musiche*, 2.
[73] Ibid., 5.

---

[74] Ibid., 10-11.

[75] A comparison of recent recordings of these pieces by several respected vocalists who specialize in Baroque repertoire elucidates the extremity of the ornamentation portrayed in Egerton 2971. See: Julianne Baird and Ronn McFarlane, *The Italian Lute Song*, Dorian Sono Luminus, 2009, compact disc: 24, 26. Roberta Invernizzi and Craig Marchitelli, *La bella più bella*, Glossa, 2014, compact disc: 4. Emma Kirkby and Anthony Rooley, *Arie Antiche*, Musical Concepts, 2012, compact disc: 1.

[76] John Bass, "Would Caccini Approve? A Closer Look at Egerton 2971 and Florid Monody," *Early Music* 36, no. 1 (2008): 85-90.

On first viewing, these transcriptions seem to be exactly what Caccini warned against in his preface, with their indiscriminant employment of *passaggi*, interruptions of poetic delivery, and lackadaisical treatment of phrase length. Bass argues, however, that the use of ornaments in these transcriptions is by no means "a random act of substituting memorized formulas for given intervals," but was "an intellectual exercise that could add layers of complexity to a performance and even enhance the emotional presentation of a text."[78] He supports his argument convincingly with in-depth analyses of the two transcriptions that focus on improvisatory gestures and their relationship with the text they accompany. He concludes that improvisation is essentially a rhetorical tool and is not to be utilized indiscriminately, even in an extremely dense application of ornamentation.

Writing nearly a century later, Mattheson also provides commentary on the rhetorical importance of embellishment and ornamentation, stating that the rhetorical decoration of a musical line is dependent "more on the ability and healthy discretion of the singer or instrumentalist than on the composer."[79] He later goes on to write on the composer's obligation to both provide ornamental figures, as well as allow for improvisatory freedom for the performer.

---

[77] Caccini, *Le nuove musiche*, 3.
[78] Bass, "Would Caccini approve?," 92.
[79] Mattheson, *Der Vollkommene Capellmeister*, 242.

Mattheson’s statements here imply a sort of composer-performer interaction involving the use of rhetorically-derived ornamental procedures. This relationship is explored further in Dietrich Bartel’s article “Rhetoric in German Baroque Music: Ethical Gestures,” in which the author writes of a sort of ‘cross-pollination’ between composers and performers in the utilization of rhetorical ornamental gestures. He argues that rhetorically-inspired ornamental figures were adopted by composers from contemporary improvisatory performance practice.[80] A composer’s utilization of compositional ornamental figures could incline one to believe that the existence of such figures indicates that there is no need to ornament a musical line further than the composer has already done, though the above Mattheson quote refutes this notion. The apparently ornamental gestures utilized by composers should therefore serve as an improvisatory model for modern performers.

Examining ornamentation in a rhetorical light provides the performer with a nearly infinite number of embellishing, timbral, and temporal devices that can aid in interpreting late sixteenth and early seventeenth century music in a way that maximizes rhetorical efficiency, but is this repertoire diminished if one does not utilize these devices in a rhetorical fashion?

---

[80] Dietrich Bartel, “Rhetoric in German Baroque Music: Ethical Gestures,” *The Musical Times* 144 (2003): 15–19. doi:10.2307/3650721.

In his chapter on seventeenth-century ornamentation in *A Performer's Guide to Seventeenth Century Music*, Bruce Dickey echoes Caccini's primary concern regarding the notion that ornamentation was inherently rhetorical:

> The new style of singing involved principally three aspects: (1) greater attention to the sentiments of the text, (2) a particular kind of rhythmic freedom (known as *sprezzatura*) which gave precedence to natural speech rhythms and created a kind of "speech in song" (*recitar cantando*), and (3) the use of a whole range of ornamental devices which we either new or used in new ways.[81]

The notion of a rhetorically-based application of ornamentation being accepted, it is important to address why ornamentation *must* be utilized, which Dickey latter asserts is the case. He argues that ornamentation is essential to what he refers to as the late Renaissance concept of "grace" and concludes that without the "grace" that an ornamented musical line exudes, the singer is incapable of "demonstrating the same 'grace' that distinguishes the horsemanship of a cavalier to that of a farmer." Ornamentation and embellishments are "his means of showing how that which he does, he does not just do properly, but with supreme ease."[82] It is not difficult to draw a parallel that this sentiment shares with Quintilian's need for an orator to display *ethos*: in the same way that the orator has to convince his audience that he is capable and, more importantly, trustworthy, the vocalist must employ ornamentation to show that he or she is not only capable of utilizing florid ornamentations, but that he or she can do so *tastefully*, thereby inviting the trust of an audience and easing the means of their affection. An audience that is not vulnerable to affection will not respond to the emotive prompts of either an orator or a musician; tasteful ornamentation is a musical device that entices one's audience to embrace that vulnerability.

---

[81] Bruce Dickey, "Ornamentation in Early Seventeenth-Century Italian Music," in *A Performer's Guide to Seventeenth Century Music* (Bloomington: Indiana University Press, 2012), 293.

[82] Ibid., 294-295.

A good deal of Caccini's ornamental devices (*Scemar di voci*, *esclamazioni*, *cascatta*, etc.) are not what a modern performer would consider to be ornamental. These gestures have been replaced with definitive expression markings that, essentially, provide information that would have originally been left up to the discretion of the performer, primarily concerning dynamic inflection, tempo, and timbre. All of these aspects would have been based on textual and affective awareness, and it would have been up to the performer to utilize these qualities in the most effective way.

The exploitation of these ornamental gestures, especially when they employ timbral differentiations, has the potential to create controversy in the performance of texts that carry sentiments most would find to be antiquated. It is no secret that many early texts exhibit blatantly anti-Semitic sentiments. From the *Cantigas de Santa Maria* through the Bach passions (and even later), the texts used in these repertoires reflect societal norms that are no longer culturally pervasive—though they do remain culturally relevant. When performing works that reflect the prejudices of past societies, the performer is left with a difficult decision concerning interpretation.

In recent years, a variety of performers, music critics, and musicologists have voiced different opinions dealing with the performance of anti-Semitic texts in this repertoire, all of which exhibit various advantages and disadvantages. In his essay "Text and Act" from the collection of the same name, Richard Taruskin singles out the New York-based ensemble *Pomerium* for their willingness to include a blatantly anti-Semitic line of text from Busnoy's setting of the *Victimae paschali* text. The phrase in question occurs in the sixth verse and translates as such: "Credendum est magis soli Marie varaci / quam Judeorum turbae fallaci," or, "More trust is to be put in honest Mary alone than in the lying crowd of Jews." Taruskin voices his opinion that the phrase should have been omitted or replaced, citing that the Catholic Church had long since excised the phrase from the official *Victimae pascali* text. Moreover, he suggests several performative alternatives, such as replacing the phrase with another liturgical text, replacing the word in question (he suggests substituting *peccatorum*—sinners—for *Judeorum*), or simply vocalizing through the entire phrase. All of these alternatives would successfully rectify the problem that he finds with *Pomerium*'s performance: he views their insistence on keeping the original text over an alternative as being a "misplaced sense of obligation" that values art over people, a common theme throughout the essays included in *Text and Act*. He concludes the essay thus:

> Religion gives its adherents a sense of defeating their mortality; putting art in that position is an idolatry that only defeats our humanity, leaving us defenseless against the inhumanity that may be embodied in the works we venerate. When I try to account for the persistence of anti-Semitism in our culture, even among the educated, I cannot shake the notion that one reason must be the reinforcement anti-Semitism receives

> in so much art that is the product of Christian doctrine, bearing traces of its darker as well as radiant aspects…. To regard such works as inviolable, not for their status as doctrine, but merely for their status as art, is an antihumanitarian blasphemy. To sacralize works of art is to place them above the human plane— and ourselves below. Artistic integrity is precious. It matters. But there are things that should matter more, even to artists.[83]

Taruskin's opinion on this issue has both advantages and disadvantages. It is successful in removing outdated sentiments from modern performance, and one could argue that this aspect alone is reason enough to approach anti-Semitic repertoire in this manner. But the choice to alter the text, to update it to modern standards of humanistic idealism, also has its drawbacks. The most obvious drawback is that an audience that is unaware of the alteration will remain oblivious to the existence of the sentiments carried by the original text. A result of this quasi-censorship is that it does not allow the audience to confront the worldview that the original text reflects, no matter how inhumane or antiquated that worldview might be—it does not allow them to confront history on history's own terms.

Alternatively, certain performers in recent years have chosen to highlight the inhumanity of anti-Semitic sentiments that permeate this repertoire in a manner opposite to Taruskin's performative decision— via not only the inclusion of originally anti-Semitic texts, but also by their exaggeration. A notable recent example of this exaggeration can be found in Paul Hillier's recordings of the Heinrich Schütz passions, in which the choruses that contain anti-Semitic sentiments are amplified through timbral ornamentation. The resulting effect is a visceral, earthy timbre that is allocated to the chorus when they are singing as the crowd of Jews demanding Jesus' crucifixion.[84] An even more extreme example is the French ensemble *Le Poeme Harmonique*'s recent recording of Estienne Moulinie's *Le Juif Errant*. The content of the original text of Moulinie's setting is entirely anti-Semitic, the nature of which is therefore practically unavoidable in performance. The ensemble draws attention to this textual sentiment via myriad stereotypical ornamental devices in a way that forces an audience to confront the stereotypes carried by the text.[85]

---

[83] Richard Taruskin, *Text and Act* (Oxford: Oxford University Press, 1995), 358.

In their interpretations, both Hillier and *Le Poeme Harmonique* achieve the same goal by means of ornamental exaggeration. It becomes impossible for the audience to ignore, dismiss, or mistake the anti-Semitic sentiments for anything but what they are: repugnant. These interpretations pair ugly textual sentiments with an equally ugly musical execution and serve as a rhetorical ornamental device that can be utilized by a performer who does not feel the need to shy away from the unsightly nature of the original text. Rather, it allows the performer to bring this unsightly nature to light. However, as with Taruskin's stance, there are moralistic drawbacks to this musical decision. Interestingly, the largest drawback of an exaggerated performance is that its advantages and disadvantages are essentially the same; it forces an audience (and the performers, for that matter) to confront the inhumane nature of the text.

---

[84] Ars Nova Copenhagen and Paul Hillier, *Heinrich Schütz: The Complete Narrative Works*, Dacapo, 2011, 4 compact discs.

[85] Vincent Dumstre and Le Poeme Harmonique, *Estienne Moulinié: L'Humaine Comédie,* Alpha Productions, 2000, compact disc.

In performing works that display anti-Semitic sentiments (or any other xenophobic sentiments) the performer has to make a choice concerning how to interpret the text. Indifference to a text of this nature is also a choice, however, and its implications are, in my opinion, more negative than either of the decisions mentioned above. By not addressing these sentiments, either through means of their expulsion or exaggeration, one is inviting his or her audience to hear these sentiments without being aware of their existence. This choice displays a lack of text-centricity that this repertoire demands and could raise ethical questions on behalf of the performers due to the fact that it intentionally deludes an audience as to the nature of the text.

Although none of the following case studies contain anti-Semitic texts, it is necessary to address because of the abundance of anti-Semitic texts that span in the Western canon. Nearly every performer will encounter a piece that displays anti-Semitism (as well as other socially relevant and controversial topics, such as racism, misogyny, or classism). It is not my place to say how to best address this issue. Performers must take personal considerations into account, as well as considerations for whom the piece is being performed, by whom it is being performed, and for what purpose its performance serves. It should be approached differently on a case-by-case basis, because there is no objectively right way to interpret music that exhibits antiquated ideas that have the potential to make people uncomfortable. Nevertheless, if the music is to be presented in an oratorical way, the performer's choice must be determined through a lens of his or her morality, for, as Quintilian repeatedly tells us, an orator must display the utmost moralistic integrity.

V. Case Studies

I will now provide interpretive analyses of three pieces in order to display a model of rhetorically-informed analytical procedures. The three case studies that are included in this document were chosen for various reasons, the most important of which is that they all exhibit features that seem to be informed by rhetorical principles either musically, textually, or via a text-music relationships. Despite the stark genre differences of the pieces—one secular polyphonic madrigal, an excerpt of a mass setting, and a monodic sacred setting—the pieces exhibit similar rhetorical gestures that can be exploited in similar fashions. Furthermore, my inclusion of Padilla's Credo shows that my rhetorical approach to music was not only applicable to different genres, but arguably to various musical circles— in its case, a world apart from one another (as will be addressed in the second case study). I also chose these pieces because they affect me deeply. As per Quintilian's suggestions pertaining to *ethos*, my arguments will only be effective if I have been genuinely affected by them.

Case Study 1 — "Or che'l ciel et la terra e'l vento tace," Claudio Monteverdi

Monteverdi's setting of Petrarch's "Or che'l ciel et la terra e'l vento tace" is one of his most widely known late period large-scale *concitato* works. By Monteverdi's own admission, the *concitato* genre was developed primarily to rectify what he saw as a previously incomplete trichotomy of general emotional states (anger, temperance, and humility) that one can exploit musically.[86] He saw in previous musical styles only representations of temperance and humility, and in his later compositional practices the musical manifestation of anger was employed in the new *concitato* style. In his setting of "Or che'l ciel," Monteverdi utilizes all three general emotional states mentioned in his preface to *Madrigali guerrieri, et amarosi* in a way that heightens the Petrarchan juxtapositions of pain and comfort that the text of the sonnet exhibits.[87]

"Or che'l ciel" stands apart textually from my other case studies for many reasons. It is the only secular piece examined, it contains the most metaphorical imagery, it is by far the shortest text, comprising of only two quatrains (prima parte) and two terzets (seconda parte), and it is the only piece examined in which the composer has arguably done much of the performers' work for them, in terms of rhetorically-based text setting. Though the poem is brief, it presents often-contradictory emotional sentiments that develop over a short period of time.

---

[86] "Avendo io considerate le nostre passioni o affezioni dell' animo essere tre le principali, cioe Ira, Temperanza e Umilita o supplicazione, come bene I migliori filosofi affermano, anzi la natura stessa della voce nostra in ritrovarsi alta, bassa e mezzana e come l' arte della musica lo notifica chiaramentein questi tre termini di concitato, molle e temperato, ne avendo in tutte le pomposizioni dei Passati compositori potuto ritrovare esempio del concitato genere…," Claudio Monteverdi, preface to *Madrigali Guerrieri e Amorosi. Libro VIII* (Venezia 1638), Vol. I, ed. Andrea Bornstein (Bologna: Ut Orpheus Edizioni, 2000), iv.

[87] Jeffrey Kurtzman, "A Taxonomic and Affective Analysis of Monteverdi's 'Hor Che'l Ciel e la terra'," *Music Analysis* 12 (1993): 173-74.

Hor che'l ciel et la terra e'l vento tace, *et le fere et gli augelli il sonno affrena,* *notte il carro stellato in giro mena,* *et nel suo letto il mar senz'onda giace.*	[Now that heaven, earth and the wind are silent and beasts and birds are stilled by sleep, night draws the starry chariot in its course and in its bed the sea sleeps without waves.
5. *Veglio, penso, ardo, piango; e chi mi sface* *Sempre m'è innanzi per mia dolce pena;* *guerra è'l mio stato, d'ira et di duol piena,* *e sol di lei pensando ho qualche pace.*	I awaken, I think, I burn, I weep, and she who fills me with sorrow is ever before me to my sweet suffering. War is my state, full of wrath and grief, and only in thinking of her do I find peace.
Così sol d'una chiara fonte viva 10. *move'l dolce e l'amaro ond'io mi pasco;* *una man sola mi risana e punge.*	Thus from one clear and living fount flows the sweet bitterness on which I feed; one hand alone both heals and wounds me.
E perché'l mio martir non giunga a riva, *mille volte il dì moro* *e mille nasco,* *tanto dalla salute mia son lunge.*	And therefore my martyrdom can never reach shore. a thousand times a day I die, a thousand reborn so far am I from my salvation.][88]

Monteverdi uses a variety of harmonic, rhythmic, and contrapuntal techniques in his attempt to reflect the sentiments expressed in the text. He accomplishes this primarily through text-painting, apparent from the onset of the piece. The first quatrain is set in a conservative manner—both harmonically and rhythmically—that highlights the syntactic form of the poetic line; all voices declaim the text homorhythmically on a stagnant A minor sonority for the first two lines, moving to a first-inversion E major chord in concurrence with the declamation of *notte* (night), the grammatical subject of the first sentence. The ensemble reverts back to the A minor harmony with the declamation of *mena*, then immediately shifts to a first-inversion D minor chord that changes to F major with the declamation of the word *mar*. The F major/ D minor fluctuation continues through *senz'onda* and the ensemble shifts to a dominant-function E 4-3 suspension on the stressed syllable of *giace* before cadencing on A major on the final syllable of the quatrain.

---

[88] Ibid, 193.

The opening quatrain is set in a way that musically emphasizes three distinct traits that are portrayed in the text: stillness, darkness, and depth. The stillness is rendered by the almost entirely homorhythmic declamation and the slow harmonic rhythm of the setting. The darkness is represented both by the initial harmonic movement to the first-inversion E major chord, which is relatively unstable due to the altered chromatic tone in the bass, as well as by the low voicing of the entire quatrain—the tessitura of every voice part is quite low, and the range between the bass and soprano never exceeds two octaves. This results in a dense voicing that characterizes the depth implied by the text. These three descriptive qualities are offered in conjunction with three specific words that are brought out individually by Monteverdi's setting (*Notte*, being the first harmonic alteration and being offset by homorhythmic rests, *mar*, in whose declamation the alto line carries through the otherwise homorhythmic rest, painting the insurmountable depth of the sea, and *giace*, which signifies the cyclical nature of the calmness of the entire quatrain, bringing the listener back to the initial modality of A via the only real cadence of the quatrain, heightening the stagnant nature in which all four verses are set). The aural result of Monteverdi's compositional setting reflects the descriptive nature of the text, which, as will be discussed in more depth in the next score study, starts simply and calmly and is characteristic of a tasteful oratorical exordium.

The serene state of the first quatrain is abruptly interrupted by the first line of the second quatrain, in which the narrator is awoken, emerging gradually, yet increasingly violently, from the sleep-like state of the first quatrain. The awakening takes place through the first four words of the fifth line, becoming more agitated as all voices declaim the text homorhythmically in increasingly higher registers, reflecting the narrator's initial waking and his alertness heightening as he comes to his senses (m. 24-29). The primary narrative voice then proceeds in the two tenor voices with the remainder of line five and all of line six, while the rest of the ensemble reiterates the first half of line five, drawing parallels between the first half of line five, *velgio*, *penso*, *ardo*, *piango*, and the second half of line five and all of line six, primarily the simultaneous declamations of *ardo* and *pena* in m. 37 and *piango* and *pena* in m. 40-41. The subsequent homorhythmic declamations of *e chi mi sface sempre m'e innanzi per mia dolce pena* are first set conservatively (m. 45-51) and then rather unorthodoxly (m. 52-58). Though the latter iteration is, essentially, a sequential repetition sounding a fifth bellow the former, the added voices create a much denser and less harmonically functional (and arguably adventurous) progression that serves the purpose of highlighting the antithetical nature of the narrator's description of his *dolce pena* (sweet distress).

In the phrase beginning in measure 52, the second half of line five and line six are declaimed in a largely homorhythmic fashion by the entire ensemble. Though in this sequential repetition, the stressed syllable of *dolce* is harmonized with a C9/7, arguably the most dissonant sonority heard in the piece thus far. As double suspensions similar to this do occur with some regularity in the early seventeenth century, the dissonant nature of this sonority would not be of much significance if it were not followed immediately with an equally, if not more jarring harmonization of the unstressed syllable of *dolce*, realized as a first inversion A harmony with a split third. The resulting harmonic progression reserved for *dolce* is both dissonant and almost completely harmonically non-functional.

This setting is antithetical to the way in which Monteverdi sets *dolce* with the word that it is grammatically modifying, *pena* (m. 56-58). The composer chooses to set *pena* with a simple and conventional V4-3—I progression in A. This juxtaposition of not only reversing the expected text painting procedure of these individual words (i.e., instead of setting *dolce* sweetly and *pena* dissonantly, Monteverdi does the opposite), but also reversing the expected text stress via dissonance-consonance relationships (i.e., he uses dissonance to stress the unstressed syllable of *dolce* and sets *pena* with the standard stressed-unstressed harmonic procedure that utilizes dissonance to reinforce a stressed syllable). The purpose of this compositional procedure is arguably to emphasize the antithetical nature of the “sweet suffering” the narrator is experiencing and the emotional implications that that concept implies, thereby potentially heightening an affectual understanding of the complex emotional sentiments Petrarch is offering. This could seem like a case of inattentive text setting; however, it is possible to view the compositional choice as rhetorically motivated; for a composer who wrote extensively on the importance of portraying the sentiments of the text through music, such a puzzling setting could hardly be accidental. That being said, many editors of this piece seem to have not considered this rhetorical gesture of emphasizing antithetical sentiments in oration.

In but one edition of this piece (so far as I have seen) is the split third on the unstressed syllable of “dolce” preserved. The Urtext edition that I am including in the appendix chalks the dissonance up to a perceived editorial error in the first edition and eliminates the dissonance, resulting in a simple first inversion A chord. While this may make sense from a general harmonic standpoint, it does not acknowledge any rhetorical gesture that Monteverdi may have intended for the line. If the cross-relation was intentional, the choice to remove it could obscure the antithetical sentiments conveyed by the text.

The setting of the rest of the second quatrain is a direct representation of the narrator’s conflicted feelings concerning how his love afflicts him; lines seven and eight are set in stark contrast. Line seven reflects the violent nature of the narrator’s affliction and is set by Monteverdi in *concitato* style, jarringly employing a sequence of alternating tonic and dominant harmonies in G in a thick vocal texture. This texture is exaggerated by Monteverdi further in the two violin lines that, for the first time in the piece, deviate from doubling one of the vocal lines and instead play independent material, adding to the chaotic nature of the section. Line eight contrasts with line seven by reverting to the texture of humility that Monteverdi mentions in his preface. The harmonic rhythm is slowed and the texture is reduced to four voices, declaimed in a relatively homorhythmic fashion with little use of dissonance. As Kurzman notes, the modal differences between lines seven and eight are very emphatic, juxtaposing G major and B major/minor, and further emphasizing the contrasting nature of the two lines, which are syntactically two opposing halves of one sentimental gesture.[89]

Monteverdi repeats both lines, though in heightened complexity, thereby showing how the cognitive dissonance of the narrator amplifies over time. The second setting of line seven is lengthened by four measures and the violin parts are much more active than in their first iteration, culminating in scalar sixteenth-note lines that further obscure the texture of the setting. Similarly, the second iteration of the eighth line is expanded, utilizing tutti voicing and employing an additional measure for lengthened cadential exploitation. Furthermore, Monteverdi sets the second iteration in E major/minor, mirroring the first iteration in the opposite third-relation away from G. As E is arguably a more standard harmonic shift than B, one could argue that this shift implies a sort of reconciliation in the second iteration of the two sentiments, an argument that would be supported by Monteverdi's abandonment of *concitato* style after this point.

---

[89] Ibid.

The setting of the two terzets in the *seconda parte* is approached quite differently than the two quatrains of the *prima parte*. The vocal writing in the first terzet is much more imitative than anything that precedes it, largely to paint the text. The stepwise ascending chromatic material that characterizes line ten is used to represent the flowing nature described in the text and the chromaticism is used to paint the antithetical juxtaposition of *dolce* (sweet) and *amaro* (bitter). The chromatic movements are contained to these two words and *io* (I), which draws a connection between these juxtaposed sentiments and their effect on the narrator. This juxtaposition is mirrored further in line eleven with *risana* (heals) and *punge* (wounds). To show the way these two lines reflect each other, Monteverdi begins to set the two lines imitatively in measure 17, resulting in both lines being declaimed simultaneously throughout measures 17-28. This simultaneous setting culminates in a homorhythmic declamation *risana* and *punge* in the canto and quinto parts in measure 28. Line eleven is then repeated in its entirety, this time in a homorhythmic declamatory texture in all voices.

Line twelve is set homorhythmically in the top three voices; this distinctively treble setting is possibly employed to bring attention to the narrator's use of the word *martir* (martyrdom), alluding to heavenly connotations associated with martyrdom. Monteverdi sets line thirteen in an antiphonal manner, utilizing one melodic gesture for all iterations of *mille volte il di…*, though adding different cadential gestures depending on whether the settings conclude with *…moro* (I die) or *…nasco* (I am reborn). These two cadential gestures are again set differently in order to emphasize the juxtaposition in the text, and Monteverdi again uses simultaneous declamations of these two words to color this juxtaposition. In measures 50-54 he elides declamations of the two words multiple times, with one word beginning simultaneously with the unstressed syllable of the other. The cadential gesture associated with *moro* is emphasized in measures 54-57 and the cadential gesture for *nasco* is emphasized via antiphonal declamations in measures 59-62.

In measure 63 the narrative role is again assumed by the tenor with the declamation of the final line of the poem (this time in the second tenor voice). The line culminates with an extremely long and slow-moving melisma on the word *lunge* (long), a device that is used as a rhetorically emphatic text-painting gesture. This gesture is emphasized in an extreme manner; it begins with a minor tenth upward leap to the G on the downbeat of measure 66 and slowly descends to the A in measure 70. This melisma encompasses a range of nearly two octaves, takes approximately seventeen seconds to declaim (assuming the half note equals c. 60 bpm), and begins and concludes at the extremes of an expected tenor range. All of these factors are used in a way that exaggerates the textual sentiments of the poetic line. This entire line is subsequently set for the entire ensemble. *Tanto da la salute mia…* is set in a purely homorhythmic and harmonically stagnant texture (measures 74-75), reflective of the opening of the first quatrain. For the tutti setting of …*son lunge*, Monteverdi expands on the emphatic nature of the tenor's initial iteration by setting the text in a heavily polyphonic and slow-moving texture. The antithetical nature of the whole poem is possibly alluded to via a proximal cross-relation between the alto and canto voices in measure 82 of the *seconda parte* (possibly referencing the cross-relation in measure 56 of the prima parte). In another cyclic allusion, the final harmony of the piece contrasts starkly with the opening harmony, this time being a widely-spaced major (as opposed to the narrowly-spaced minor sonority that opens the piece).

The change of narrative voice from the tenor one part of the beginning of the setting and the second tenor with its declamation of the last line seems to suggest some sort of narrative shift. This could possibly represent a change in the narrator's emotional state or it could be further indicative of the many antithetical gestures I noted above. I do, however, think it has some significance as a rhetorical gesture. The tenor one part is the primary narrative voice for most of the piece, and it is strange that this is not maintained throughout (moreover, that it was abandoned in conjunction with the strong musical gesture that characterizes the last line). I am further inclined to believe that this was intentional due to Monteverdi's voicings of the first and last harmonies in the piece. Allowing for octave displacements, the last harmony is voiced exactly the same way as the first harmony *except* for the two tenor lines, which are reversed in the final harmony.

While the other two case studies in this document focus primarily on using analysis as a means of extracting musical and textual material that can be exploited rhetorically, this study is included to posit the notion that rhetorical devices could be, and were, utilized in a purely compositional fashion. This is not to say that the rhetorical devices that Monteverdi utilizes shouldn’t be exaggerated in performance, but, as I hope my analysis of this piece has shown, rhetorical stylistic devices (especially the use of antithetical contradictions to affect an audience) are present in the score to begin with and are arguably indicative of a rhetorically-informed compositional outlook.

If one agrees with this conclusion and is willing to extrapolate it to other composers contemporary to Monteverdi, it follows that the rhetorical approach to music making in the early seventeenth century was not only a performative goal, but also a compositional goal. While at first this sentiment seems to favor compositional authority over individual exploitation and manipulation of rhetorical musical gestures, I suggest that it does the opposite. In the rhetorical process offered by Quintilian and other early rhetoricians, no orator would emphasize the *Inventio* over the other facets of rhetoric in the way that we tend to emphasize the musical compositional process today. Instead, the rhetorical approach would acknowledge the merit of the composition and proceed to enhance and alter it using other facets of the rhetorical process addressed in chapter II of this document. If the composers of the early Baroque were, in fact, actively composing from a rhetorical standpoint, it would stand that they would approve of utilizing rhetorical processes that involve performative manipulation of composed content. This idea allows the modern performer to interpret this repertoire in a way that is not hindered by composer-centric ideas of modernism and allows them to utilize all of the tools of rhetorical persuasion in order to better affect his or her audience.

Case Study 2 – "Credo," *Missa Ego flos campi*, Juan Gutierrez de Padilla

Juan Gutierrez de Padilla was born in Málaga, current-day Spain c. 1590. He received his musical training at the cathedral in Málaga in the tutelage of Francisco Vásquez. In 1612 he earned the position of Maestro de Capilla at the church in Jerez de la Frontera, where he quickly became renowned for his musical skills, having earned a substantial pay increase within two months of his employment. In 1616 he was appointed the same position at the Cádiz Cathedral.

Sometime between 1620 and 1622, Padilla relocated to Pueblo, New Spain (current-day Mexico) and became the assistant Maestro de Capilla under Gaspar Fernandez. The cathedral at Pueblo was, at the time, one of the largest and most active musical centers in the Americas. After the death of Fernandez in 1629, Padilla became Maestro di Capilla at Pueblo, a position which he held until his death in 1664.

Padilla is known for both sacred and secular works. His sacred works include several masses, motets, psalms, Lamentations, responsories, hymns, a litany, and a Passion. His secular works consist primarily of villancicos, which were influenced by various traditions of different economic and ethnic groups.[90]

Padilla's Credo setting is surprisingly suited for rhetorical analysis, even when one take its place in the repertoire into consideration: it was born out of the sixteenth-century Spanish polyphonic (conservative) tradition and was likely influenced by Italian stylistic innovations very little, if at all. Most likely the Mass was written for the chorus at the Cathedral of Pueblo, literally half a world away from European compositional stimuli. The chorus at Padilla's disposal consisted of a combination of forty-two men and boys, meaning that the mass could have been performed with up to five people per part, which could hinder the nuance and expressivity of individual lines. Yet, taking all of this into account, the Mass exhibits many qualities that can be exploited by the rhetorically-informed performer, especially concerning the Credo.[91]

---

[90] John Koegel, "Juan Gutiérrez de Padilla," *Grove Music Online*, accessed April 9, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20676.

In his setting of the Credo text, Padilla leaves us many clues as to the dramatic structure of the piece, none of which can be investigated further until a clear understanding of the text has been established:

Credo in unum Deum, Patrem omnipotentem, *factorem coeli et terrae,* *visibilium onmium et invisibilium.*	[I believe in one God, The Father Almighty, Maker of heaven and earth, and of all things visible and invisible.
Et in unum Dominum Jesum Christum, *5 .Filium Dei unigenitum.* *Et ex Patre natum ante onmia saecula.*	And in one Lord, Jesus Christ the Only-begotten Son of God. Born of the Father before all ages.
Deum de Deo, lumen de lumine, *Deum verum de Deo vero.* *Genitum, non factum,* *10. consubstantialem Patri:*	God of God, Light of Light, true God of True God. Begotten, not made, of one substance with the Father.

---

[91] It should be noted that throughout this case study, Padilla utilizes several gestures that are characteristic of the Credo genre of the high renaissance and Early Baroque. I will note these characteristics below. However, Padilla's setting does stand apart from contemporary Spanish composers in many ways that are not characteristic of the genre, and I would suggest the masses of composers such as Joan Pujol, Alonso Lobo, and Manuel Cardoso for comparative models.

per quem omnia facta sunt.	By whom all things were made.
Qui propter nos homines,	Who for us men
et propter nostram salutem	and for our salvation came
descendit de coelis.	descended from heaven.
15. Et incarnatus est de	And became incarnate by the
Spiritu Sancto ex Maria Virgine:	Holy Spirit of the Virgin Mary:
Et homo factus est.	and was made man.
Crucifixus etiam pro nobis;	Crucified for us,
sub Pontio Pilato passus,	suffered under Pontius Pilate,
20. et sepultus est.	and was buried.
Et resurrexit tertia die,	And on the third day He rose again
secundum Scripturas.	according to the Scriptures.
Et ascendit in coelum:	He ascended into heaven and
sedet ad dexteram Patris.	sits at the right hand of the Father.
25. Et iterum venturus est com	He will come again in
gloria	glory
judicare vivos et mortuos	to judge the living and the dead and
cujus regni non erit finis.	His kingdom wil have no end.
Et in Spiritum Sanctum,	And in the Holy Spirit,
Dominum et vivificantem:	the Lord and Giver of life,
30. qui ex Patre Filioque	Who proceeds from the Father and
procedit.	the Son.
Qui cum Patre,	Who together with the Father and
et Filio simul adoratur et	the Son is adored and glorified,
conglorificatur:	and who spoke through the
qui locutus est per Prophetas.	prophets.
Et unam, sanctam, catholicam et	And one holy, Catholic and
35. apostolicam Ecclesiam.	Apostolic Church.
Confiteor unum baptisma	I confess one baptism
in remissionem peccatorum.	for the forgiveness of sins
Et exspecto resurrectionem	and I await the resurrection of the
mortuorum.	dead
Et vitam venturi saeculi.	and the life of the world to come.
40. Amen.	Amen.]

The text can be broken up by affect into four general areas, which, interestingly, mirror the four Aristotelian divisions of the oratorical disposition. Lines 1-3 act as the *exordium*, lines 4-14 and 28-37 as the *narratio*—the interrupting *confirmatio* occurs in lines 15-27—and lines 38-40 conclude as the *peroratio*. The rearrangement of the traditional progression is encouraged by Quintilian and serves the dramatic arc of the Credo text. Padilla's setting is grounded in a tradition in which musical development proceeds more gradually than in the works that exemplify the changing aesthetics of Italian music of the time (which largely utilize abrupt changes in texture). Therefore, he uses one to two transitional lines to move from one musical section to another, though the oratorical form does not suffer from this (and it is important to note that these transitional sections are rhetorically grounded). Interestingly, Ranum lauds this overlapping of the different dispositions: "Where the rhetoric of an air is artful, these parts flow into one another, making it difficult to identify the precise moment when the harmonic orator completes one part and begins another."[92] Padilla exploits the rhetorical structure of the text via differentiations of polyphonic and homorhythmic texture, modal extremity, and use of the antiphonal forces employed in the setting.

The monophonic chant incipit functions as the beginning of the exordium, and is continued by the conservative setting of lines 2–3, with line 3 containing a transitional rhythmic figure leading into a more declamatory, canzonetta-madrigal style that characterizes the first section of the *narratio*.

---

[92] Ranum, *The Harmonic Orator*, 87.

While the introit serves an obviously functional purpose, it is also representative of the simplistic nature of the musical *exordium* discussed by Ranum, especially when coupled with the inviting, conservative setting of lines 2-3.[93] The setting of lines 2-3 also are reflective of the text, paralleling the Creation with a textural fan of gradually adding voices across the two choirs (painting the expanse of Creation) that concludes during the transitional figure that adorns the words "*et terrae*."

After the declaration of the Creation of Heaven (free polyphony, m. 1-6), we are literally drawn back to earth with earth's creation (m. 7), and we can no longer sing in the contrapuntal style that Padilla reserves for heaven. The moment both choirs declaim "*terrae*" they dissolve (mid-phrase, to boot) into a primarily homorhythmic, contrasting texture. This moment serves as the transition to a more declamatory setting that interrupts the *exordium*, but does so in a way that amplifies the disconnect between the perfect, heavenly enticement of the *exordium* and the worldly nature of the setting of the *narratio*. Because of this distinction, the homorhythmic texture is employed due to the need for human (imperfect) comprehension.

The two melodic lines that deviate from the homorhythmic setting of "terrae" (first choir, tenor, second choir, soprano) act as the figurative glue for this transition; they are both texturally isolated in their respective choirs and they facilitate an organic transition between the *exordium* and *narratio*. The two lines over-emphasize the stressed syllable of “terrae,” masking the rest of the ensemble’ shift to an otherwise homorhythmic texture. Moreover, these two parts behave in a way that politely awaits a homorhythmic declamation of the second syllable of “terrae” within their respective choirs for, apparently, no other reason than that it is simultaneously declaimed in all parts, signifying the rhetorical end of the first section. At first it may seem strange that Padilla moves into *narratio* texture one line before the text does, but by doing he emphasizes the shift from the celestial to the terrestrial in a dramatic fashion and uses the transition as a catalyst for energizing the *narratio*. In a performance, the ensemble could take note of this shift and employ various performative interpretations, possibly altering timbre in a way that is less reflective of the first three lines, or maybe increasing tempo slightly in anticipation of the dance-like, syncopated homorhythmic declamations of the *narratio*—anything that amplifies the disconnect between the two styles in order to better communicate this shift to the audience.

---

[93] Ibid., 88-90.

The texture of the *narratio* primarily consists of the first choir homorhythmically declaiming individual phrases, punctuated by the second choir’s declamation of the word *credo*. The declamations are syncopated, reflecting the idea of mixing poetic feet I addressed in chapter IV. These declamatory statements facilitate short, figural phrasing as opposed to the “long-line” legato phrasing so many modern performers are used to executing. This would seemingly increase text clarity, so long as the performers are amplifying the syllabic stresses already emphasized by the setting. This texture is maintained for some period of time (nearly nineteen measures in the edition). It is only changed in the last few phrases of the first part of the *narratio*, with the second choir being added to the polyphonic texture in a homorhythmically imitative manner (m. 27-29) that marks the transition into the *confirmatio*.

The necessity for text clarity is apparent; dramatically, it makes sense for Padilla to bring in all of the ensemble towards the overlapping end of the *narratio* and the beginning of the *confirmatio*, giving the transition a climactic quality. Padilla delivers on this expectation, but does so in a way that results in the second choir following the first homorhythmic ally (resulting in two declamatory voices). These individual voices eventually line up homorhythmically in m. 29 and the transition to the beginning of the *confirmatio* exhibits the second utilization of free polyphony in Padilla's setting. Unsurprisingly, the use of free polyphony here is used in the same way that it is used in the *exordium*: to describe Heaven.

In measures 30-33, Padilla sets the line *descendit de caelis* in a purely polyphonic way, fanning the voice entries in a downward manner, further emphasizing the text before the presentation of the *confirmatio* proper, whose first line is set in a way that immediately distinguishes itself from the rest of the setting. In measures 30-33, the ensemble could revert to the timbre used in the *exordium*, but it should have a prophetic quality of sorts; what it is introducing is arguably the most reverent text of the Mass.

The *confirmatio* begins in a way that is set completely differently than anything that has come before it; throughout the statement of Immaculate Conception (lines 16-20, m. 33-54), the rhythmic density is slowed, the use of dissonance increases, and, for the first time in the setting, the double choir is used antiphonally trading melodic material with one another. The liturgical importance of this portion of the text cannot be overstated—it precedes the congregation's genuflection and imparts arguably the most significant message of Catholicism (the Immaculate Conception).

Every one of the poetic lines in this section are repeated at least twice. Padilla again utilizes freer polyphony of words of sacred importance (*sancto* in m. 37 and 39, the final iteration of *et homo factus est* in m. 53-54). The word *virgine* receives specific attention, completely breaking the rhythmic structure (choir one, soprano m. 40-43), first implying a dotted half-note *tactus* in 40-41, which then overlaps into a 3/2 figure m. 41-43. It is then adorned with (I believe) the only Phrygian cadence of the piece—further emphasized by an out-of-place 7-6 suspension between the bass and the alto (choir one, m. 45), the only minor second suspension dissonance utilized in the setting. The final two lines, *Ex Maria virgine | et homo factus est*, are each repeated three times, presumably alluding to Trinitarian implications that are characteristic of the statement of immaculate conception in contemporary settings. Finally, the entire section is bookended by sectional breaks indicated by the text: first with a rest in all parts (the only homorhythmic rest utilized in the setting), and after with a double-barline. These sectional breaks are characteristic of contemporary

Credo settings, though the characteristic of breaking before and/or after this section serves the rhetorical function of distinguishing this section from what precedes and follows it.

With his setting of this entire section, Padilla deviates from the compositional norm he has created for himself to draw attention to its significance, and it is important for an ensemble to realize that these deviations are occurring. The compositional changes also call for performative changes; the fact that the section is bookended by silences alone gives an ensemble the opportunity to change performative styles by regrouping, either with a slower, more reverential tempo, utilizing a ripeno ensemble (if the piece is being performed with more than one singer on each part), etc., so long as it mirrors Padilla's compositional change. If the ensemble does nothing to bring this section out, as Padilla has done in his textual treatment, its significance might go unnoticed by the audience.

The *confirmatio* continues in measure 55 with line 20 of the text and immediately reverts to the texture used in measures 8-20, though, the roles of the choirs are reversed, further supporting the notion of the statement of Immaculate Conception being bookended. The second choir is now responsible for most of the text demarcation, while the first choir interjects with the *Credo* gesture.

Padilla's setting is highly theatrical. In measure 58 the texture changes again, with the phrase *passus et sepultus est* slowing in rhythmic density and following a descending arc and is then dramatically interrupted by the *Credo* figure before interrupting into the lively setting of *et resurrectit tertiam die*, | *secundum scripturas*. This is followed by florid ascending lines that paint *Et ascendit in caelum*. After this point, the setting becomes much more active, utilizing the homorhythmic imitative procedure reserved for the transition of the first section of the *narratio*, as well as full-texture double choir homorhythmic settings. He concludes his *confirmatio* with several repetitions of the phrase *cuius regni non erit finis*, specifically with the fragmented figure *non erit finis*, further emphasizing the textual content. The return of the narration is signified by another double-bar line, which, in conjunction with its placement after "finis" and its use in the transition out of the statement of the Immaculate Conception, would imply that it acts as a sort of unmeasured caesura.

Signifying the change from the *confirmatio* back to the *narratio*, the choirs again switch declamatory roles in measure 87, corresponding to the oratorical divisions given above. The texture from here until the end is antiphonal; with the exception of a few *Credo* iterations, the melodic material is much more evenly distributed, with the first choir having an only slightly more active role than the second choir. This allows the ensemble to carry more energy into the end of the movement. The *peroratio* commences with a full double choir texture that leads into a significant textural change that occurs on the word *mortuorum* (first choir, m. 113). This is reminiscent of the setting of *passus et sepultus est* (both of which deal with mortality), and it is terminated in the same fashion with the interjectory *Credo* gesture before the setting is concluded in a full antiphonal texture.

The dramatic narrative of this text is exploited by Padilla through the various textural changes addressed above. There are, however, some interesting textual aspects I have yet to consider, most obviously the repetitions of the *Credo* gesture. The motive is highly unusual, being repeated twenty times in all, often not in a syntactically correct manner. Additionally, its employment, being used so consistently by Padilla, carries with it the drawback of his not being able to utilize the two choirs in the manner that most antiphonal pieces of the period make use of. By subjecting on one the choirs to the interjectory statement of the *Credo* gesture, he is effectively cutting his performing forces in half (especially so, due to the fact that throughout most of the setting, one choir could sing both the declarative text and the interjections). All this being said, the procedure he employs is advantageous for a several reasons. His allocating full antiphonal tutti fewer times increases the dramatic delivery thereof, and, interestingly, the repetitive nature of the *Credo* ostinato is employed in a primarily rhetorical fashion.

Textual repetition is anything but meaningless, as is attested to by Robert Toft in his article "Musicke a Sister to Poetrie: Rhetorical Artifice in the Passionate Airs of John Dowland."[94] The repetitions of the *Credo* gesture are used in a way that constantly reminds the congregation (and the performers) of the functionality of the piece—of why they are singing it in the first place.

---

[94] Robert Toft, "Musicke a Sister to Poetrie: Rhetorical Artifice in the Passionate Airs of John Dowland," *Early Music* 12 (1984): 193.

The word *Credo*, in a traditional setting, might be set three or four times at most (many settings substitute subsequent iterations of the word with "et"). The functional point of the Credo is, inherently, a declaration of belief, and with so many traditional settings, it is easy to see how this idea of belief, central to the text, can be affectively forgotten over such a long text. The choir sings it once at the beginning (or maybe not at all, if it is confined to the introit) and then basically recites a list of religious qualities for the remainder of the text. By forcing the audience to hear and the performers to sing the phrase "I believe" over and over again at pertinent points throughout the text, it prevents them from ignoring this statement of belief. The functional purpose of the text is nearly constantly at hand, and it acts as a sort of rhetorical reminder that prevents contextual distraction.

In my interpretative analysis of Padilla's Credo setting, I have attempted to draw attention to apparent divisional structure of the piece, resembling that of the rhetorical disposition, the affective qualities of various text-painting gestures, and the importance of textual repetition as a rhetorical gesture. These interpretive decisions are, arguably, less apparent in the setting than they are in the Monteverdi setting addressed earlier, though I would argue that they are both rhetorically informed and valid analytical observations, stemming from the same compositional aesthetic noted in the last case study.

Case Study 3 —"Hor che tempo de dormire," Tarquinio Merula

Italian composer Tarquinio Merula was born in Cremona in 1594–5. He began a contract as organist at the church of the Incoronate in Lodi in 1616 and remained at that position until early 1621, entering into the service of the King of Poland, Sigismund III, as" organista di chiesa e di camera." In 1626 he returned to Cremona and was elected maestro di cappella for the Laudi della Madonna. In 1631 he relocated to Bergamo where he served as Maestro at San Maria Maggiore, though in 1632 he resigned from this position after accusations of acting indecently towards choir members. He returned to Cremona at retook his previous position in 1633, though returned to Bergamo in 1638 and took a position at the Bergamo Cathedral. He continued to encounter objections from his former post at San Maria, which forced him to return again to Cremona in 1648, where he was reinstated as both organist and maestro. He remained in Cremona until his death.[95]

Merula's compositional style is very progressive in comparison to many of his contemporaries, possibly even influencing Monteverdi. He was particularly fond of setting pieces with ostinato bass accompaniments. He utilized both sacred and secular texts and wrote proficiently for voice, strings, and keyboard.[96]

---

[95] Stephen Bonta, "Tarquinio Merula," *Grove Music Online*, accessed April 9, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/18473.

[96] Tarquinio Merula, *Curtio precipitato et altri capricii (1638)*, ed., Phoebe Jevtovic, Recent Researches in the Music of the Baroque Era (Wisconsin: A-R Editions, 2012), vii.

I am approaching my analysis of Merula’s “Hor che tempo de dormire” in a slightly different manner than the other pieces I am addressing, due to the fact that it is only example of monody analyzed in this document. Since there is only one voice, the need for declamatory unity amongst several parts is non-existent, and the performer is allotted considerably more expressive freedom (especially concerning tempo, rhythmic fluctuation, and an individual approach to text declamation). This opportunity is especially pertinent to this piece specifically, due to the emotional weight of the text and Merula’s curious setting thereof. I will argue that an affective performance of the piece would benefit from an intimate knowledge of the text and an emotionally-charged and rhetorically-driven interpretation.

“Hor che tempo de dormire” first appeared in the 1638 collection *Curtio precipitato et altri capricii*. The dramatic and emotional weight of the text stands out from others in this collection, most of which are settings of whimsical texts.[97] Despite the name of the collection, “Hor che tempo” could be described as the opposite of capricious.

1. *Hor ch’è tempo di dormire*	[Now it is time to slumber,
Dormi dormi figlio e non vagire,	Sleep, my son, and do not cry,
Perchè, tempo ancor verrà	For the time will come
Che vagir bisognerà.	For weeping.
Deh ben mio deh cor mio Fa,	Oh my love, oh my sweet,
Fa la ninna ninna na.	Sing ninna ninna na.
7. *Chiudi, quei lumi divini*	Close those heavenly eyes,
Come fan gl’altri bambini,	As other children do,
Perchè tosto oscuro velo	For soon the sky
Priverà di lume il cielo.	Will be veiled in darkness.

---

[97] Ibid., ix.

Deh ben mio …	Oh my love, oh my sweet …
13. *Over prendi questo latte*	Suck this milk
Dalle mie mammelle intatte	At my immaculate breast,
Perchè ministro crudele	For the cruel minister
Ti prepara aceto e fiele.	Is preparing vinegar and gall for you.
Deh ben mio …	Oh my love, oh my sweet …
19. *Amor mio sia questo petto*	now sleep, my love,
Hor per te morbido letto	On this soft breast,
Pria che rendi ad alta voce	Before aloud commending your soul
L'alma al Padre su la croce.	To your Father on the cross.
Deh ben mio…	Oh my love, oh my sweet …
25. *Posa hor queste membra belle*	now rest these fine limbs,
Vezzosette e tenerelle	So charming, so delicate,
Perchè poi ferri e catene	For irons and chains
Gli daran acerbe pene.	Will inflict on them harsh pains.
Deh ben mio …	Oh my love, oh my sweet …
31. *Queste mani e questi piedi*	These hands, these feet
Ch'or con gusto e gaudio vedi	We now contemplate
Ahimè com'in varij modi	With pleasure and joy
Passeran acuti chiodi.	Will, alas, be pierced by sharp nails.
35. *Questa faccia gratiosa*	This pretty face,
Rubiconda hor più di rosa	Ruddier than a rose,
Sputi e schiaffi sporcheranno	Will be sullied by spit and cuffs,
Con tormento e grand'affano.	With torture and great suffering.
39. *Ah con quanto tuo dolore*	Oh, with what pain,
Sola speme del mio core	Only hope of my heart,
Questo capo e questi crini	Will this head and this hair
Passeran acuti spini.	Be pierced by sharp thorns.
44. *Ah ch'in questo divin petto*	Oh, to think that in this heavenly
Amor mio dolce diletto	breast, My sweet, my precious,
Vi farà piaga mortale	Treacherous, villainous spears
Empia lancia e disleale.	Will cause mortal wounds.
48. *Dormi dunque figliol mio*	So sleep, my son,
Dormi pur redentor mio	So sleep, my Saviour,
Perchè poi con lieto viso	For then, with joyful countenances,
Ci vedrem in Paradiso.	We shall meet again in Paradise.
52. *Hor che dorme la mia vita*	Now you are sleeping, my life,
Del mio cor gioia compita	Joy of my heart,
Taccia ognun con puro zelo	Let all be hushed with pure devotion,
Taccian sin la terra e'l Cielo	Let heaven and earth fall silent.

56. *E fra tanto io che farò* *Il mio ben contemplerò* *Ne starò col capo chino* *Sin che dorme il mio Bambino.*	And, meanwhile, what shall I do? I shall watch o'er my love And remain with bowed head So long as my child sleeps.][98]

The text of this piece traverses several emotional states that develop over the course of its lengthy iteration. In her edition of *Curtio precipitato et altri caprici*, Phoebe Jevtovic describes the piece as being a lyrically haunting lullaby sung by the Virgin Mary to her infant son. What is most notable (and potentially problematic from a performative standpoint) about this setting is that Merula sets the text in a manner that forces the performer to use the text as the primary impetus for affective performance, relatively unaided by the basso continuo accompaniment. He does this by confining the accompaniment to an unvarying two-note ostinato for the majority of the piece.

The ostinato figure utilized for the first ten (of twelve) stanzas is arguably a contributing factor in the haunting nature of the piece; it is made up of an oscillating semi-tone movement between A and B-flat in the bassline, resulting in a repeating Phrygian cadence that is executed via a 7 – 6 suspension. The resulting aural effect of this harmonic gesture appears to be intentionally unsettling. All of the harmonic and rhythmic devices used in the accompaniment—the consistencies of the Phrygian cadences, the 7-6 suspensions, and the unrelenting nature of the ostinato figure (which is stated no less than one hundred and sixty times)—are employed for the sole purpose of reflecting unsettling nature of a text in which Mary, the narrator, attempts to lull the infant Jesus to sleep with the prophecy of his eventual torture and crucifixion. The narrator saves little for the imagination, reserving the last two lines of stanzas three through ten to describe, in detail, the physical abuses her child will suffer. The gruesome nature of the textual content is exaggerated by the harmonic and rhythmic qualities of the accompaniment.

---

[98] Ibid, xviii-xix.

By utilizing this harmonic figuration for almost the entire setting, there is little room for harmonic or rhythmic dramatic intensification via the accompaniment until the very end (at which point, the cessation of the ostinato is almost jarring). From a standpoint of affective interpretation, this leaves the vocalist with only the text and the melodic and rhythmic contour with which it is set. Merula counters the stagnant nature of the accompaniment with an immensely expressive vocal line that would be a daunting undertaking for most vocalists. The range is extreme, spanning two octaves (the extremes of which occur at climactic points of the text, requiring a vocal competency throughout one's entire range in order to give a truly affective performance), the melodic line often alternates between conjunct and disjunct motion, and the original proportion signature (c3) is seemingly contradictory to the implied duple proportion of the setting. This duple proportion is even more obscured by the unstressed nature of the *tactus*.

Merula's accompaniment of the last two stanzas employs two characteristic features: a prominent use of first inversion dominant-function chords on specific words (both iterations of *dormire*, and both iterations of *tacian*), and the use of seventh leaps in the bass in preparation for the final cadences of each stanza, both of which give the harmonic and melodic qualities of the bass a cradling quality; the first inversion chords, with the leading tone being in the bass, craves upward resolution, and the two descending melodic seventh jumps necessitate upward conjunct resolution, thus providing an aural reminder that the narrator is physically (and emotionally) supporting her child.

As was discussed above, the musical setting is primarily influenced by the unsettling nature of the text. The first ten stanzas are primarily prophetic, though we do not know the subject it refers to until the very end of the second stanza, in which the narrator alludes to the darkening of the sky, referencing the aftermath of the crucifixion, but this initial reference is vague at best. It is not until the third stanza that it becomes readily apparent that the narrator is Mary and that she is attempting to lull her infant child to sleep with the (possibly inadvertent) telling of his future torture and execution.

The function of Mary's song is primarily that of the lullaby. The first stanza she tries to calm her son from an agitated state by referring to her knowledge of the pains he will endure in the future; she is telling him that there is no need to cry now because she knows what is going to happen to him in the future, as per Gabriel's prophesy. She delves into the details of his crucifixion at first rather conservatively; she is still trying to lull him to sleep and the refrain sung at the end of the first four verses is indicative of this lullaby function. The functional purpose changes after verse five with the abandonment of the refrain and is, in my reading, reflective of a shift in textual functionality and a shift in the narrator's audience away from Jesus to Mary herself, as she has become emotionally overcome by what she is saying. This soliloquy continues through verse ten, becoming increasingly agitated in the range of the vocal line. This culminates in the phrase “pur redento mio,” beginning on a high G. The setting of the word “pur” is emphasized both by the extremity of its range, but also by the fact that it is bookended by rests, is escaped by a augmented fourth leap, and is anticipated by a rising line that is punctuated with frequent rhetorical silences, pathetically interrupting the melodic and textual content for the purpose of showing the emotional difficulty the narrator is experiencing in her attempt to declaim the line. The performative result of this climactic event is one of a tormented mother unable to breathe from her disdain at her son’s future misfortune, needing to gasp for air at extremely small intervals and culminating with “pur” on a note that, due to the extremity of the range of the piece, is likely to sound strained or forced.

The final line of the tenth stanza is possibly the most difficult performative moment of the piece, from a rhetorical standpoint. It is a submission on behalf of the narrator to the reality of her situation. Her son is going to die and she states that she will see him again in Heaven, in Paradise. And it is in this realization—this one, happy realization of familial reunification—that the narrator returns her focus to her son, and notices that he is finally asleep. The narrator’s realization and submission to this fact is emphasized by the only homorhythmic rest in the piece.

Interestingly, if one is to agree with the notion that the narrator has abandoned the functionality of the lullaby refrain from verses five to ten and is no longer giving her full attention to her child, it is impossible for a performer to ascertain precisely when the son finally goes to sleep. She notices his sleep, however, after she has come to the conclusion of their future (their reuniting in Heaven). After this, the function of the piece changes again as her focus is brought back to her child in a statement of her commitment to him. She begins a brief monologue in which she presents herself in a most loving and committed manner. The definitive trait that pervades the last two stanzas is motherly affection, and this quality is reflected in the vocal writing Merula employs. The melodic line is more conservative, being much more conjunct and adhering to standard contrapuntal melodic writing. The section is also more rhythmically stable, utilizing the same rhythmic declamatory motif in all but one of the eight lines of the last two stanzas.

This poem is, after all, a sacred text, though it really seems to appeal to a more humanistic perspective and thereby casts Mary in a more relatable light. This is especially apparent in the last two verses, once the ostinato has subsided and Merula begins to utilize the through-composed continuo bass line to accompany the vocalist. The language she uses is humanistic: she refers to her son as “her life,” the “complete joy of her heart,” and she even prays, not for his safety or a dismissal of this prophecy, but simply for the heavens and the earth to be silent, so that he is able to sleep soundly. In a final statement of compassion, she implies that though she has no power in altering his future (line 55), she will do what she can to watch over and protect him (lines 56-57) as long as he sleeps.

I stress the importance of musical-textual analysis in this setting due to the fact that this piece especially (and frankly, this repertoire) requires immense textual understanding and personalization in order to affect an audience. The composer is not writing this to express himself, and he’s not writing in a form of surrogate self-expression on behalf of Mary. His goal is to affect the audience, and he does so by taking a sacred narrative and presenting it in a relatable way. He does this via the simplistic, though haunting, harmonic realization, the presentation of Mary’s inner turmoil at the thought of her son’s crucifixion, her ultimate acceptance of that reality, and her commitment to doing whatever she can for him before that comes to pass (in this case, helping him sleep safely and soundly). He makes Mary accessible, and all of the emotional content that would usually accompany a Marian text of this sort are herein substantially increased due to the relatability of the text. Merula invites the audience to participate in Mary’s emotional turmoil by means of pathetic persuasion. Furthermore, the different functional sections of the piece (the lullaby, v. 1-5, Mary’s soliloquy, v. 6-10, and her statement of commitment, v. 11-12) appeal to the audience in different emotional ways, thereby offering more opportunities for their pathetic affection.

From a performative standpoint, the ensemble also must participate in Mary’s sobering endeavor, likely on a deeper level than the audience is subjected to. As was noted above, it is essential that the orator truly have conviction in what he or she is saying in order to affect an audience. In this case, that means that the ensemble must take on Mary’s role and perform a piece in which they have to come to terms with the same emotional content that Mary does. This sort of emotional commitment is daunting, to say the least, but it is necessary for an affective performance, and does have rewarding ends for both the audience and the performer.

As Haynes states in *The End of Early Music*, an aesthetic trend in romantic musical styles is that beauty is a primary goal of music.[99] This notion, however, fails to account for the idea that extremes of ugliness can enhance, by contrast, the portrayal of beauty. This contrast is central to the execution of this piece; nothing beautiful happens in the first ten stanzas. In fact, it is intentionally not beautiful, as was described above in terms of harmonic, rhythmic, and melodic instability in relation to the text. But the unnerving nature of the first ten stanzas serves to distinguish and intensify the emotional beauty of the last two, in which Mary's love and devotion are brought to the fore in a jarringly contrasting manner.

There are many cues the performer can take from the music in an attempt to convey the emotional qualities carried by the text and music. The lulling nature of the continuo suggests a strict tempo in the accompaniment, and would be complementary in the vocal line up until she abandons the lulling function of the text. With the omission of the refrain after verse five, a vocalist could utilize any rhythmic liberties that she feels would be the most affective—though, as per Andrew Lawrence King's suggestions mentioned in chapter IV, the accompaniment would make sense to maintain a strict tactus. The accompaniment is symbolic of her rocking her child to sleep, and since the infant does eventually fall asleep, it would be safe to say that it is not a raucous movement. This juxtaposition of vocal freedom representing Mary’s distress and the undulating and unrelentingly strict physical nature of the accompaniment will enhance this section’s unstable qualities.

---

[99] Haynes, *The End of Early Music*, 68.

After the pause that concludes stanza ten, I feel that a drastic tempo reduction should be made: everything that Mary is saying from this point on is directed to a sleeping child, and it is clear from the text that her primary goal is to not disturb his sleep. Likewise, the general consistency of *tactus* in this section can be lessened; as we have seen, *tactus* often is reflective of the heartbeat during a given emotional state, and the emotional state of trying to keep and infant asleep can change instantly. The vocal timbre should naturally follow accordingly, becoming more intimate as the text does.

In my analysis, I hope to provide a means of performing this piece in a way that primarily utilizes the orator’s *pathos* in accordance with the several emotional states the text and the music traverse. By acknowledging the different functional purposes the narrator goes through while traversing these emotional states, it allows the performer to appeal to different emotional states of the audience, resulting in a multitude of avenues by which the audience can be affected. Furthermore, the changing functional goals of each section are, in my reading, indicative of relatable humanistic qualities that the performer can exploit in the hopes of giving a truly affective performance that will resonate emotionally with one’s audience.

VI. Conclusion

Coming to an interpretive choice of any musical work can be a difficult endeavor. This is especially so in pre-common practice repertoires, where the clues for possible interpretations are often restricted to the musico-textual relationship in any given setting. When exploring informed interpretive possibilities for a given piece, the sparse nature in which the musical notation is presented to the performer often forces him or her to use the analysis of this relationship in order to arrive at a performative interpretation that he or she feels will best resonate with themselves and the audience. This performative interpretation is bound to be largely dependent on his or her personal reading of the musico-textual relationship of the piece.

Once one has come to an interpretive realization of a given piece through musico-textual analysis, the text itself, arguably, ceases to have any real affective power as Patrica Ranum states in *The Harmonic Orator*:

> If the composer has been skillful, the words are in a sense superfluous. The emotions that they are expressing are woven into the musical score, to be read and "translated" by an experienced musician. If the human voice were to suddenly cease singing, an instrument could take its place and convey the same message.[100]

If the music is composed and performed in a way that effectively portrays the rhetorical sentiments of the text, the text is, ironically, no longer a necessary conduit for musical affectation. A performer's interpretive realization comes through their personal reaction to the information contained in a given score.

---

[100] Ranum, *The Harmonic Orator*, 6.

The successful transmission of this realization requires an affective manipulation of the audience. Approaching the repertoire from a rhetorical standpoint gives the interpretive performer the opportunity to engage the audience in his or her own affective interpretation of the text.

I have come to my conclusions based on my readings of the primary and secondary sources used in this document, all of which seem to call for an oratorically-inclined approach to the performance of high Renaissance and early Baroque vocal music. This rhetorical approach to music-making requires the performer to both engage with the material on an emotional level and to alter it in the service of the transmission of his or her personal interpretation.

The case studies explored here pose the performer as an active interpreter who is nearly equal with the composer in terms of creative responsibility. The orator is an active interpreter; by emphasizing different qualities of a fixed oration, the orator can convince his or her audience to come to myriad affective conclusions. Each of the case studies in this document serve to emphasize the positive implications of affective rhetorically-informed performance. The Quintilian analysis in the second chapter of this document shows the correlation between oration and musical performance, and he calls for his orators to be well-versed in music. The primary sources covered in the third chapter, spanning the course of nearly two hundred years and emerging from various regional aesthetics, echo Quintilian’s correlation, calling for musicians to be well-versed in rhetoric. This relationship was expanded upon in chapter four, covering various aspects of expressive musical decisions in the application of rhetorically-informed music making. The fifth chapter of this document was devoted to analytical case studies that show my personal readings of three pieces, isolated in their genre differences (and in the case of the Padilla, in a large geographical and cultural difference), in the hopes to provide models of rhetorically-informed analysis. As well as addressing interpretive issues in these pieces, I have pointed out possible indications of rhetorically-informed compositional gestures and formal structures.

While texts and music arguably carry emotional and affective sentiments, the performer who acts as the Harmonic Orator is able to highlight specific musico-rhetorical relationships and impact an audience on various levels, depending on their own interpretive analysis, thereby presenting the text and music in an affective way that the audience may not have come to by means of their own interpretation. To come full circle, as Bruce Haynes states in *The End of Early Music*, in both oration and musical performance, it is not necessarily what one says, but how one says it.

Bibliography

Agricola, Johann Friedrich. *Introduction to the Art of Singing*. Trans. & ed. Julianne C. Baird. Cambridge: Cambridge University Press, 1995.

Alessandrini, Rinaldo. "Performance practice in the *seconda prattica* madrigal." *Early Music* 27 (1999): 632-639.

Aristotle. *Rhetoric*. Trans. W. Rhys Roberts. Mineola, NY: Dover, 1924.

Ars Nova Copenhagen and Paul Hillier. *Heinrich Schütz: The Complete Narrative Works*. Dacapo, 2011, 4 compact discs.

Baird, Julianne and Ronn McFarlane. *The Italian Lute Song*. Dorian Sono Luminus, 2009, compact disc.

Bartel, Dietrich. "Rhetoric in German Baroque Music: Ethical Gestures." *The Musical Times* 144 (2003): 15-19. Accessed January 24, 2016. doi:10.2307/3650721.

Bass, John. "Would Caccini Approve? A Closer Look at Egerton 2971 and Florid Monody." *Early Music* 36 (2008): 81-93.

Bélis, Annie. "Aristoxenus." *Grove Music Online*. Accessed January 8, 2016. http://www.oxfordmusiconline.com/subscriber/article/grove/music/01248.

Bonta, Stephen. "Tarquinio.Merula." *Grove Music Online*. Accessed April 9, 2016. http://www.oxfordmusiconline.com/subscriber/article/grove/music/18473.

Buelow, George J. "Johann Mattheson." *Grove Music Online*. Accessed 26 Apr. 2016. http://www.oxfordmusiconline.com/subscriber/article/grove/music/18097.

——. "Music, Rhetoric, and the Concept of the Affections: A Selective Bibliography." *Notes* 30 (1973): 250-59. doi:10.2307/895972.

Byo, James. “The Effect of Barlines in Music Notation on Rhythm Reading Performance.” *Contributions to Music Education* 15 (1988): 7-14. Accessed March 5, 2016. http://www.jstor.org/stable/24127440.

Caccini, Giulio. *Le nuove musiche*. Ed. H. Wiley Hitchcock. 2nd edition. *Recent Researches in the Music of the Baroque*, 9. Wisconsin: A-R Editions, 2002.

Caplin, William E. “Theories of musical rhythm in the eighteenth and nineteenth centuries.” In *Cambridge History of Western Music Theory*. Ed. Thomas Christiansen. Cambridge: Cambridge University Press, 2002.

DeFord, Ruth I. "Canzonetta." *Grove Music Online*. Accessed February 20, 2016. http://www.oxfordmusiconline.com/subscriber/article/grove/music/04808.

Dickey, Bruce. “Ornamentation in Early Seventeenth-Century Italian Music.” In *A Performer’s Guide to Seventeenth Century Music.* Second edition. Ed. Jeffery Kite-Powell. Bloomington: Indiana University Press, 2012.

Dowland, John. *Andreas Ornithoparcus His Mircologus*. facs. London: Thomas Adams, 1609.

Dumstre, Vincent and Le Poeme Harmonique. *Estienne Moulinié: L'Humaine Comédie*. Alpha Productions, 2000, compact disc.

Ex Cathedra and Jeffery Skidmore. *New World Symphonies*. Hyperion Records, 2003, compact disc.

Fernandez, Gaspar. “Xicochi conetzintle.” Ed. and trans. Drew Edward-Davies. *Music of New Spain* 2 (Chicago, 2012), http://www.drewedwarddavies.com/uploads/XICOCHI_WEB_EDITION.pdf.

Harrán, Don. “Toward a Rhetorical Code of Early Music Performance.” *The Journal of Musicology* 15 (1997): 19-42. doi:10.2307/76390.

Haynes, Bruce. *The End of Early Music*. New York: Oxford University Press, 2007.

Haynes, Bruce and Geoffrey Burgess. *The Pathetick Musician*. New York: Oxford University Press, 2016.

Heider, Anne Harrington. “Choral Music in France and England,” in *A performer’s Guide to Seventeenth-Century Music*. Second edition. Ed. Jeffery Kite-Powell. Bloomington: Indiana University Press, 2012.

Hespèrion XXI, Jordi Savall, La Capella Reial De Catalunya, and Montserrat Figueras. *El Nuevo Mundo: Folías Criollas*, ALIA VOX, 2010, compact disc.

Houle, George. “Meter and Tempo,” in *A Performer’s Guide to Seventeenth-Century Music*. Second edition. Ed. Jeffery Kite-Powell. Bloomington: Indiana University Press, 2012.

——. *Meter in Music, 1600-1800*. (Bloomington: Indiana University Press 1987).

Invernizzi, Roberta and Craig Marchitelli. *La bella più bella*. Glossa, 2014, compact disc.

Kirkby, Emma and Anthony Rooley. *Arie Antiche*. Musical Concepts, 2012, compact disc.

John Koegel, "Juan Gutiérrez de Padilla," *Grove Music Online*. Accessed April 9, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20676.

Kurtzman, Jeffrey. “A Taxonomic and Affective Analysis of Monteverdi's 'Hor Che'l Ciel e la terra'.” *Music Analysis* 12 (1993): 169-195.

Lawrence King, Andrew. “A Baroque History of Time: Stars, Hearts and Music.” *Text, Rhythm, and Action!*. Posted 11/23/2014, http://andrewlawrenceking.com/2014/11/23/a-baroque-history-of-time-stars-hearts-and-music/.

Lera, Luigi. “The Art of Transcribing Early Polyphonic Music.” Trans. Mirella Biagi, Hayley Smith, and Anthony Litchfield. Ed. Mirella Biagi and Gillian Forlivesi Heywood. *ICFM Magazine* (2015). http://icb.ifcm.net/en_US/the-art-of-transcribing-early-polyphonic-music/

Mace, Thomas. *Musicke’s Monument, or, A Remembrancer of the Best Practical Musick*. London: 1676. Facs. with transcr. and commentary. Ed. J. Jacquot and A. Souris. Paris: 1958.

Masson, Charles. *Nouveau traité des règles pour la composition de la musique*. Paris: Ballard, 1697. Facs. Geneva: Minkhoff, 1705.

McCreless, Patrick. "Music and Rhetoric," in *The Cambridge History of Western Music Theory*. Ed. Thomas Christianson. Cambridge: Cambridge University Press, 2002.

Mersenne, Merin. *Harmonie Universelle*. II, "Les Consonances." Quoted in *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*. Patricia M. Ranum. Hillsdale, NY: Pendragon, 2001.

Merula, Tarquinio. *Curtio precipitato et altri capricii (1638)*. Ed., Phoebe Jevtovic. *Recent Researches in the Music of the Baroque Era*. Wisconsin: A-R Editions, 2012.

Monteverdi, Claudio. Preface to *Madrigali Guerrieri e Amorosi. Libro VIII* (Venezia 1638). Vol. I. Ed. Andrea Bornstein. Bologna: Ut Orpheus Edizioni, 2000.

Ossi, Massimo. *Divining the Oracle: Monteverdi's Seconda Practica*. Chicago: University of Chicago Press, 2003.

Palisca, Claude V. "The Artusi – Monteverdi Controversy." In *The New Monteverdi Companion*. Ed. Denis Arnold and Nigel Fortune. London: Faber and Faber, 1985.

Praetorius, Michael. *Syntagma Musicum III*. Trans. and ed. Jeffery Kite-Powell. Oxford: Oxford University Press, 2004.

Quintilian, Marcus Fabius. *Institutio Rhetorica*. Preface, ed. Lee Honeycutt. Trans. John Selby Watson. http://rhetoric.eserver.org/quintilian/ (accessed Jan. 11, 2016).

"Quintilian (Marcus Fabius Quintilianus)." *Grove Encyclopedia of Classical Art and Architecture*. Ed. Gordon Campbell. http://www.oxfordreference.com/view/10.1093/acref/9780195300826.001.0001/acref-9780195300826-e-0847?rskey=h8giqO&result=5

Ranum, Patricia M. *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*. Hillsdale, NY: Pendragon, 2001.

Skinner, Howard. "Some Comments on Rhythm." *The Choral Journal* 8 (1968): 22-25.

Taruskin, Richard. *Text and Act*. Oxford: Oxford University Press, 1995.

Toft, Robert. “Musicke a Sister to Poetrie: Rhetorical Artifice in the Passionate Airs of John Dowland.” *Early Music* 12 (1984): 190-99.

Tomlinson, Gary. *Monteverdi and the End of the Renaissance*. Berkeley: University of California Press, 1987.

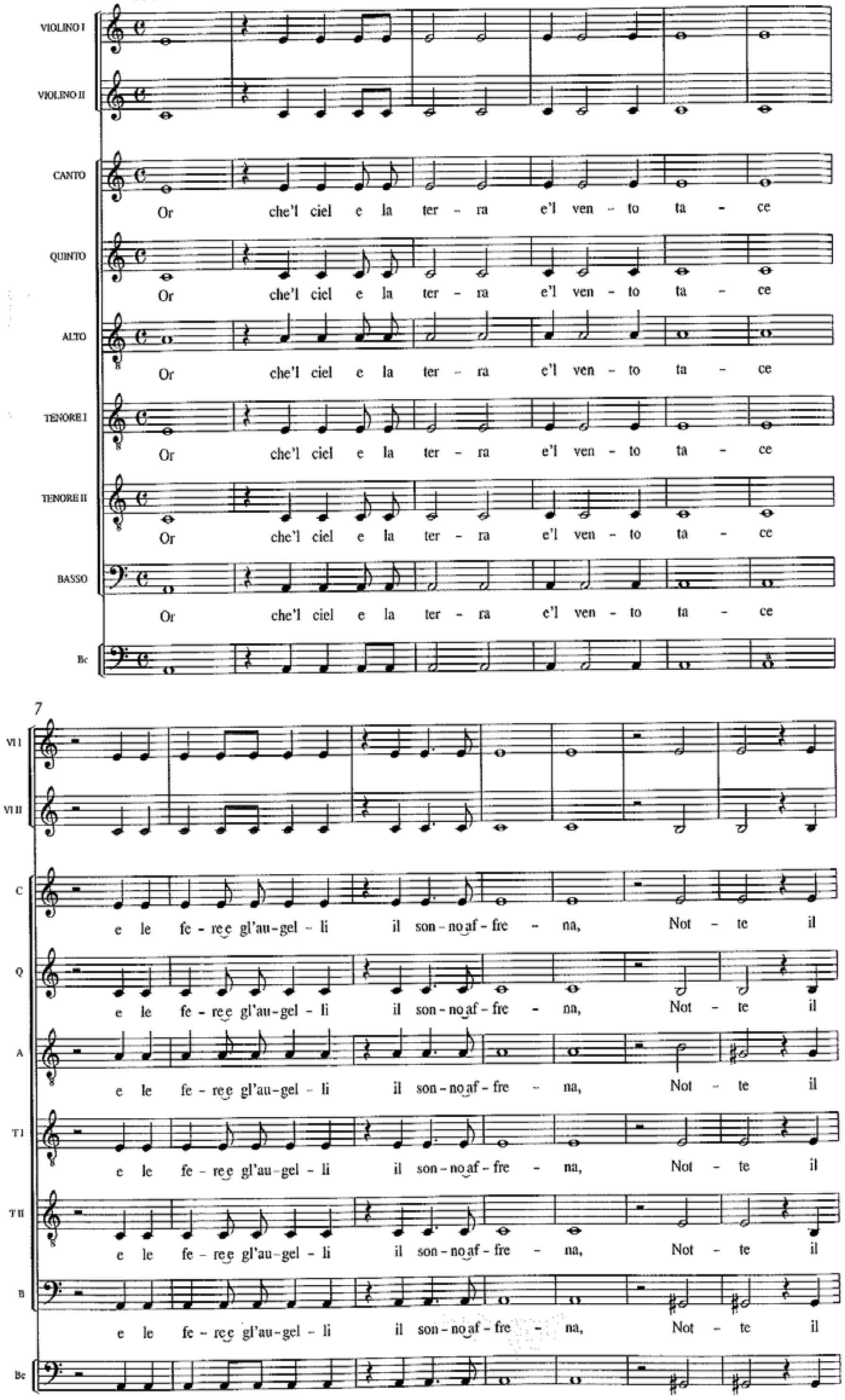
Zarlino, Gioseffo. *Istitutioni harmoniche*. Book IV, Chapter 32. Facs. http://imslp.org/wiki/Le_Istitutioni_Harmoniche_(Zarlino,_Gioseffo). Accessed April 23, 2016.

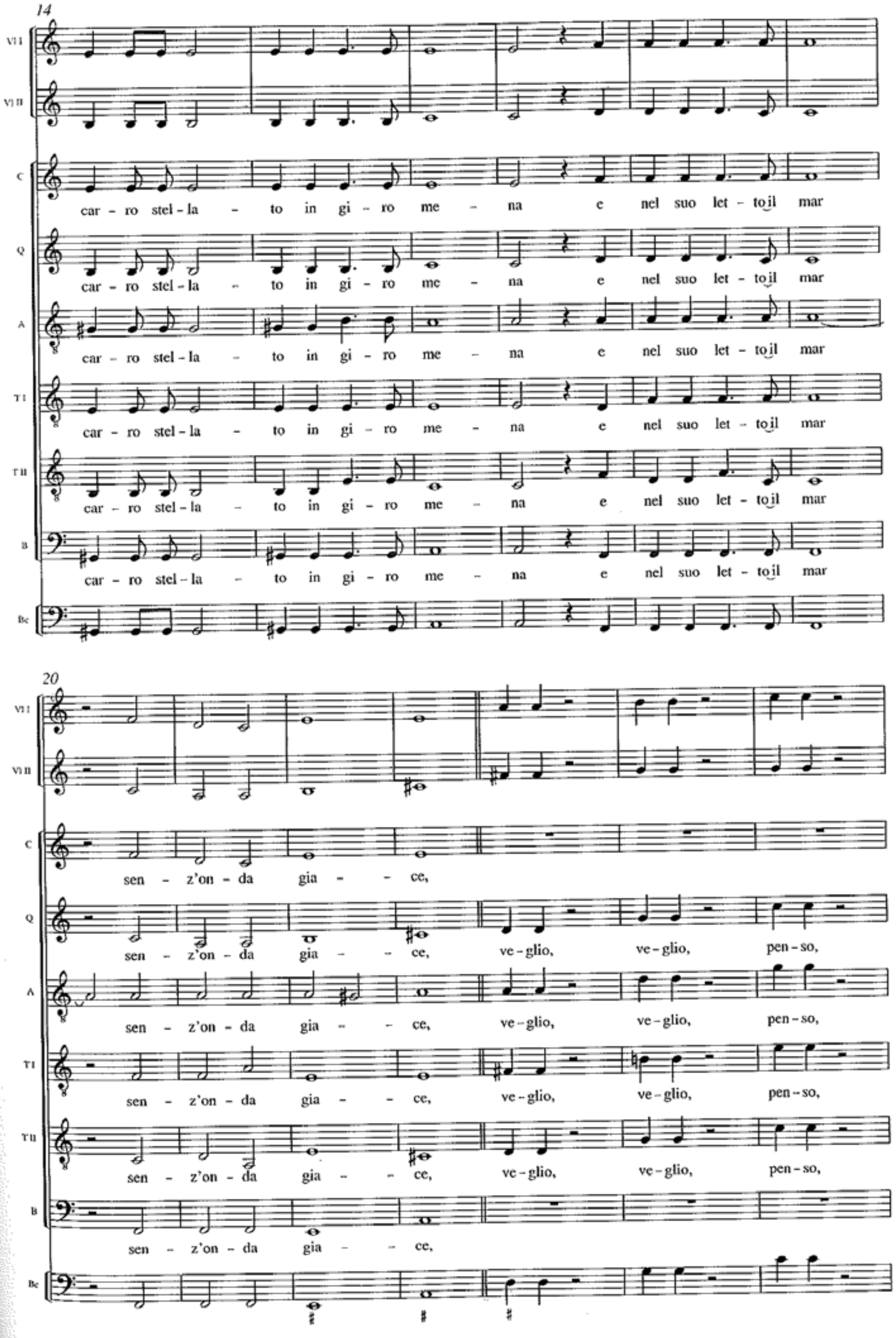
Appendix – Scores

2. OR CHE'L CIEL E LA TERRA E 'L VENTO TACE

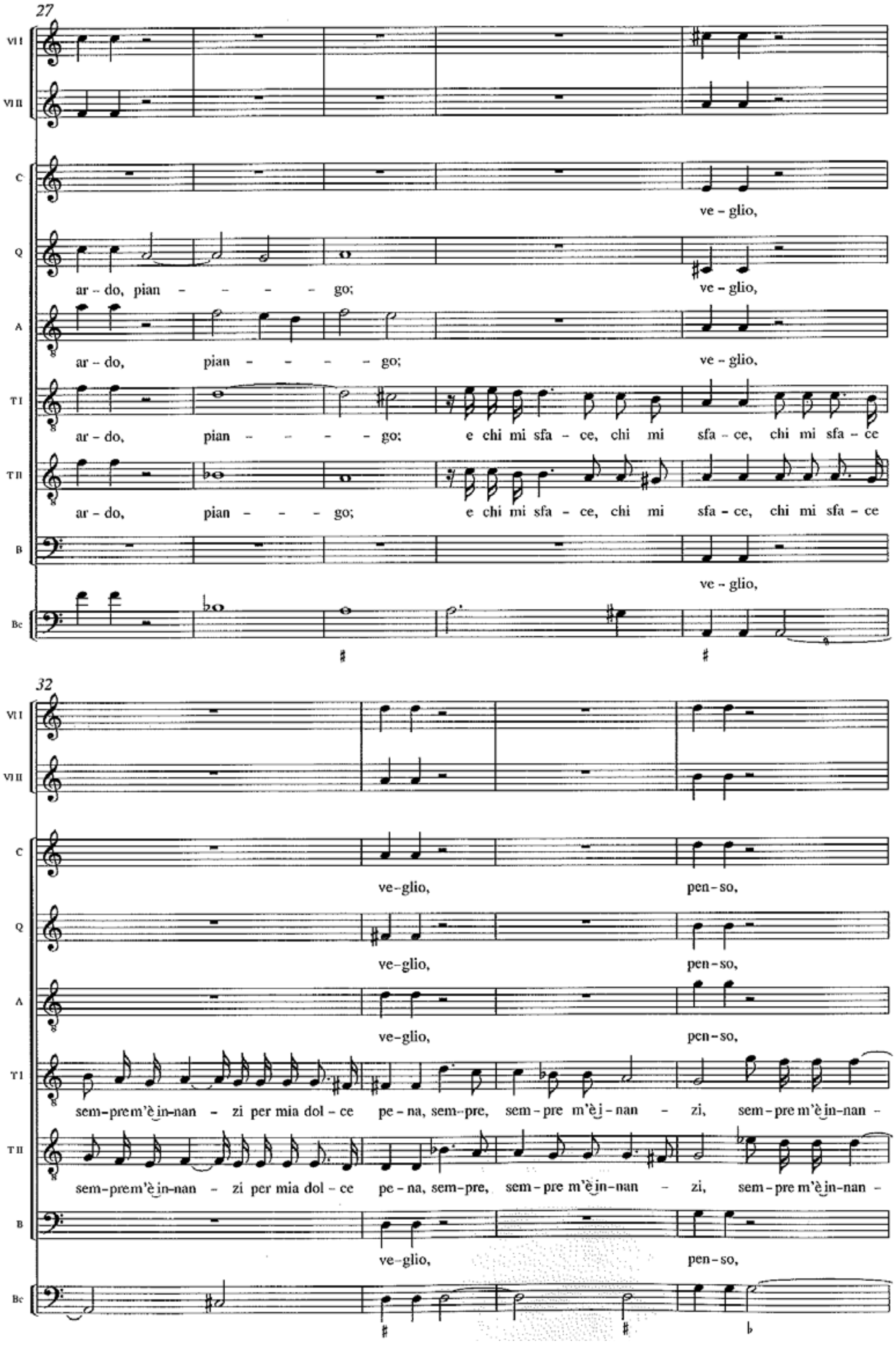
Francesco Petrarca

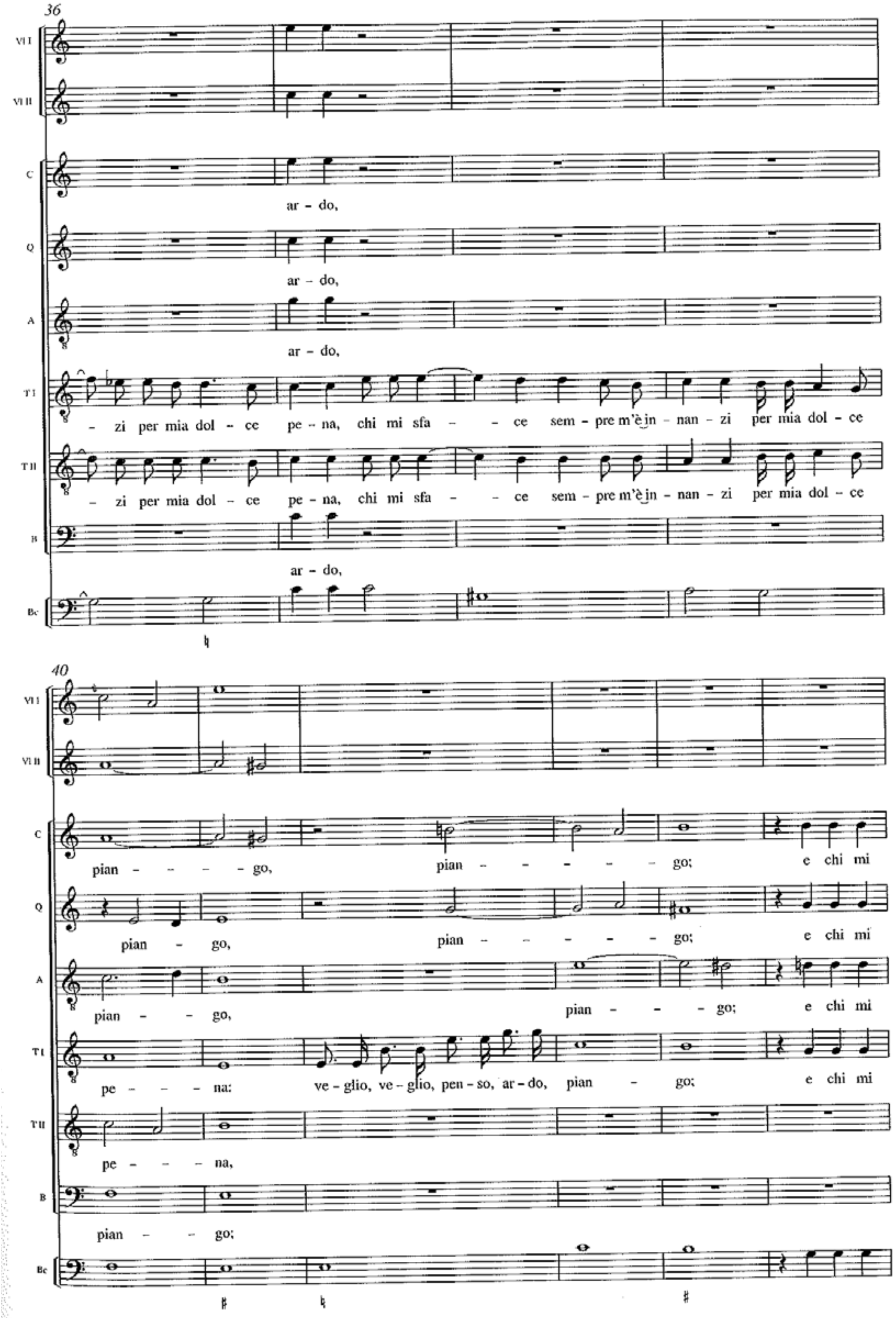
A 6 voci con doi violini


VIOLINO I
VIOLINO II
CANTO
QUINTO
ALTO
TENORE I
TENORE II
BASSO
Bc
Or che'l ciel e la ter - ra e'l ven - to ta - ce
7
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
e le fe - re e gl'au - gel - li il son - no af - fre - na, Not - te il

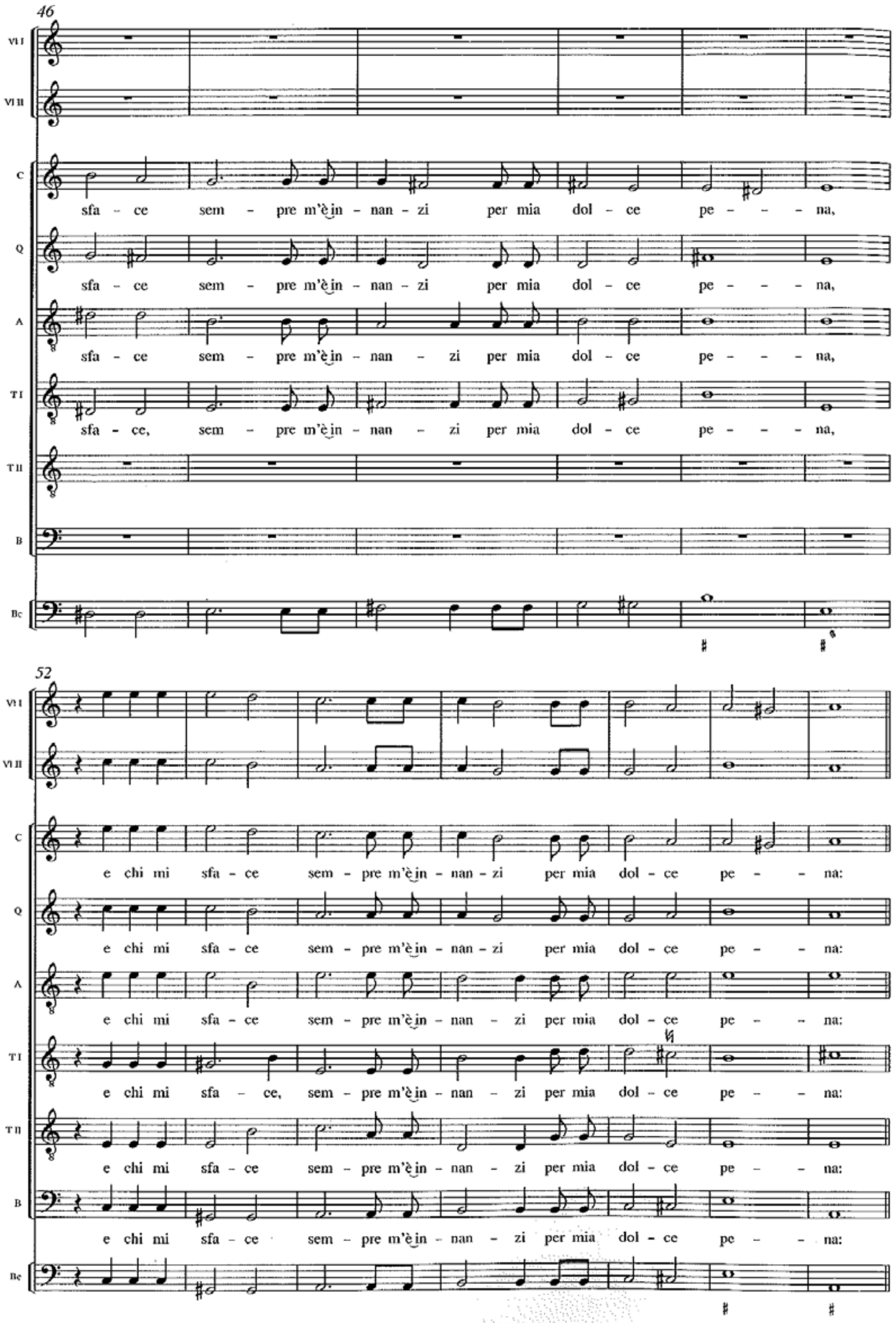

14
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
car - ro stel - la - to in gi - ro me - na e nel suo let - to il mar
20
sen - z'on - da gia - ce,
ve - glio, ve - glio, pen - so,

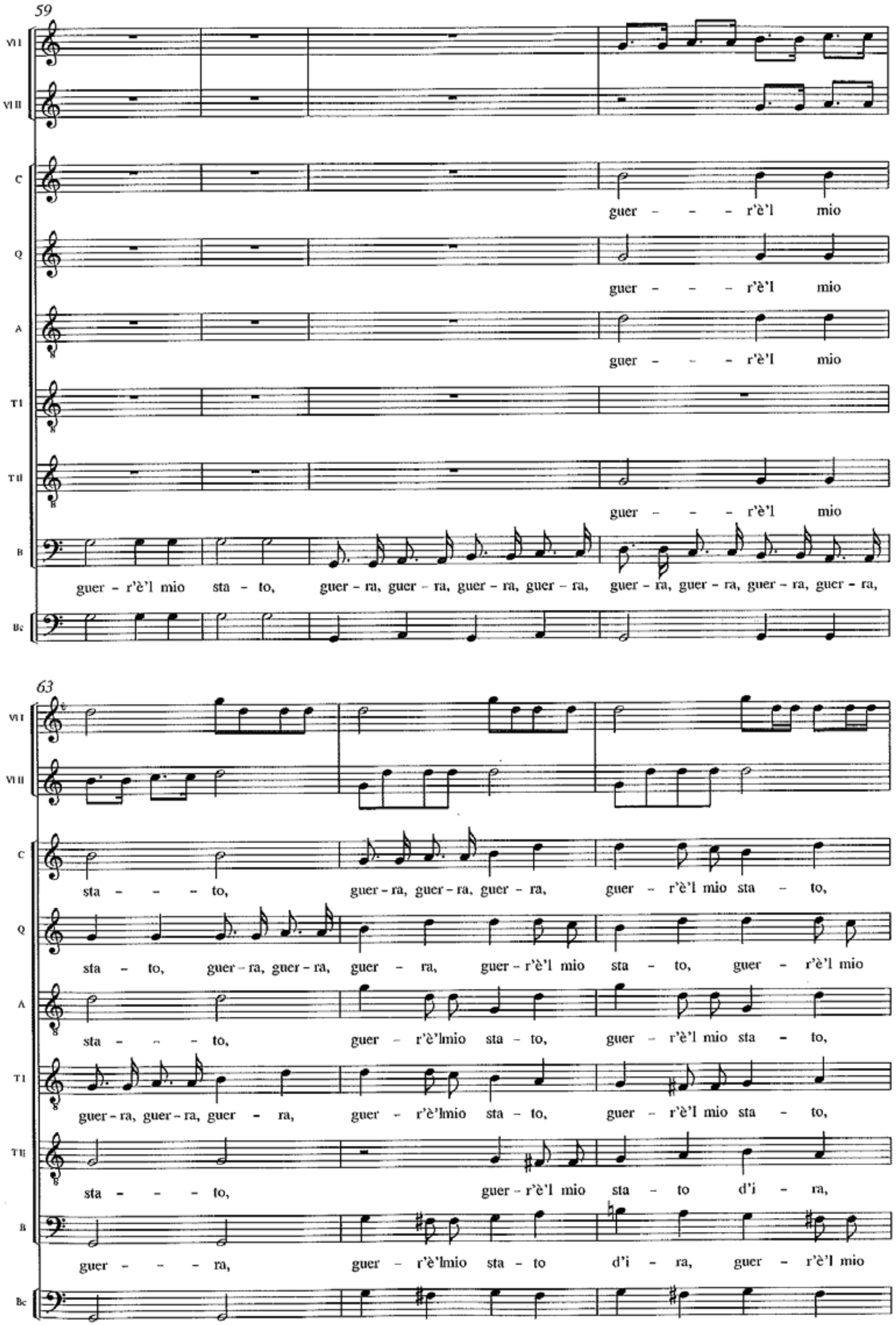
© UT ORPHEUS EDIZIONI 2000


27
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
ve - glio,
ar - do, pian - - - - - go;
ve - glio,
ar - do, pian - - - - - go;
ve - glio,
ar - do, pian - - - - - go; e chi mi sfa - ce, chi mi sfa - ce, chi mi sfa - ce
ar - do, pian - - - go; e chi mi sfa - ce, chi mi sfa - ce, chi mi sfa - ce
ve - glio,
32
ve-glio, pen-so,
ve-glio, pen-so,
ve-glio, pen-so,
sem-prem'è in-nan - zi per mia dol - ce pe - na, sem-pre, sem - pre m'è i - nan - zi, sem - pre m'è in-nan -
sem-prem'è in-nan - zi per mia dol - ce pe - na, sem-pre, sem - pre m'è in-nan - zi, sem - pre m'è in-nan -
ve-glio, pen-so,

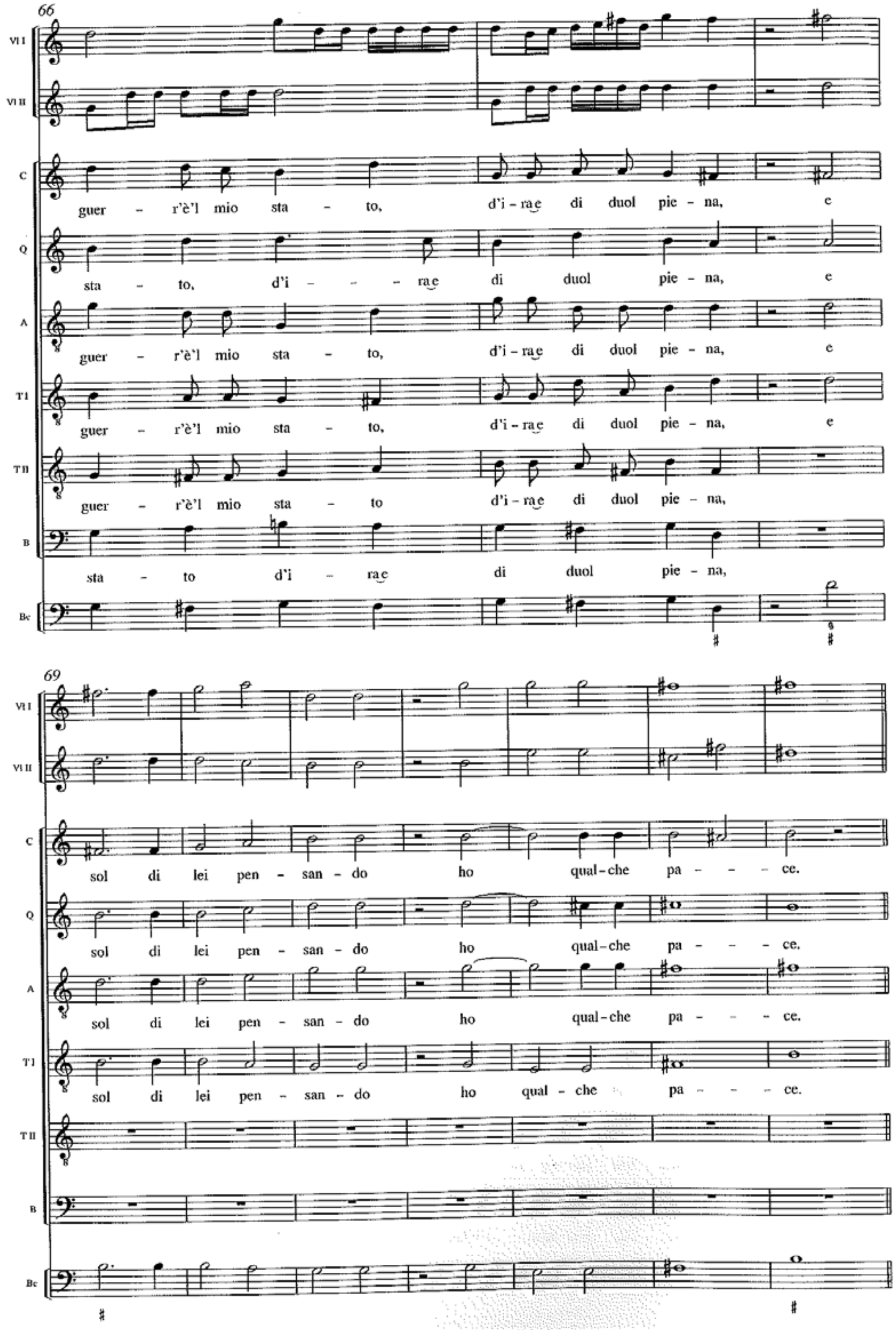

36
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
ar – do,
ar – do,
ar – do,
– zi per mia dol – ce pe – na, chi mi sfa – – ce sem – pre m'è in – nan – zi per mia dol – ce
– zi per mia dol – ce pe – na, chi mi sfa – – ce sem – pre m'è in – nan – zi per mia dol – ce
ar – do,
♮
40
pian – – – – go, pian – – – – – go; e chi mi
pian – go, pian – – – – – go; e chi mi
pian – – go, pian – – – go; e chi mi
pe – – – na: ve – glio, ve – glio, pen – so, ar – do, pian – go; e chi mi
pe – – – na,
pian – – go;
♯ ♮ ♯

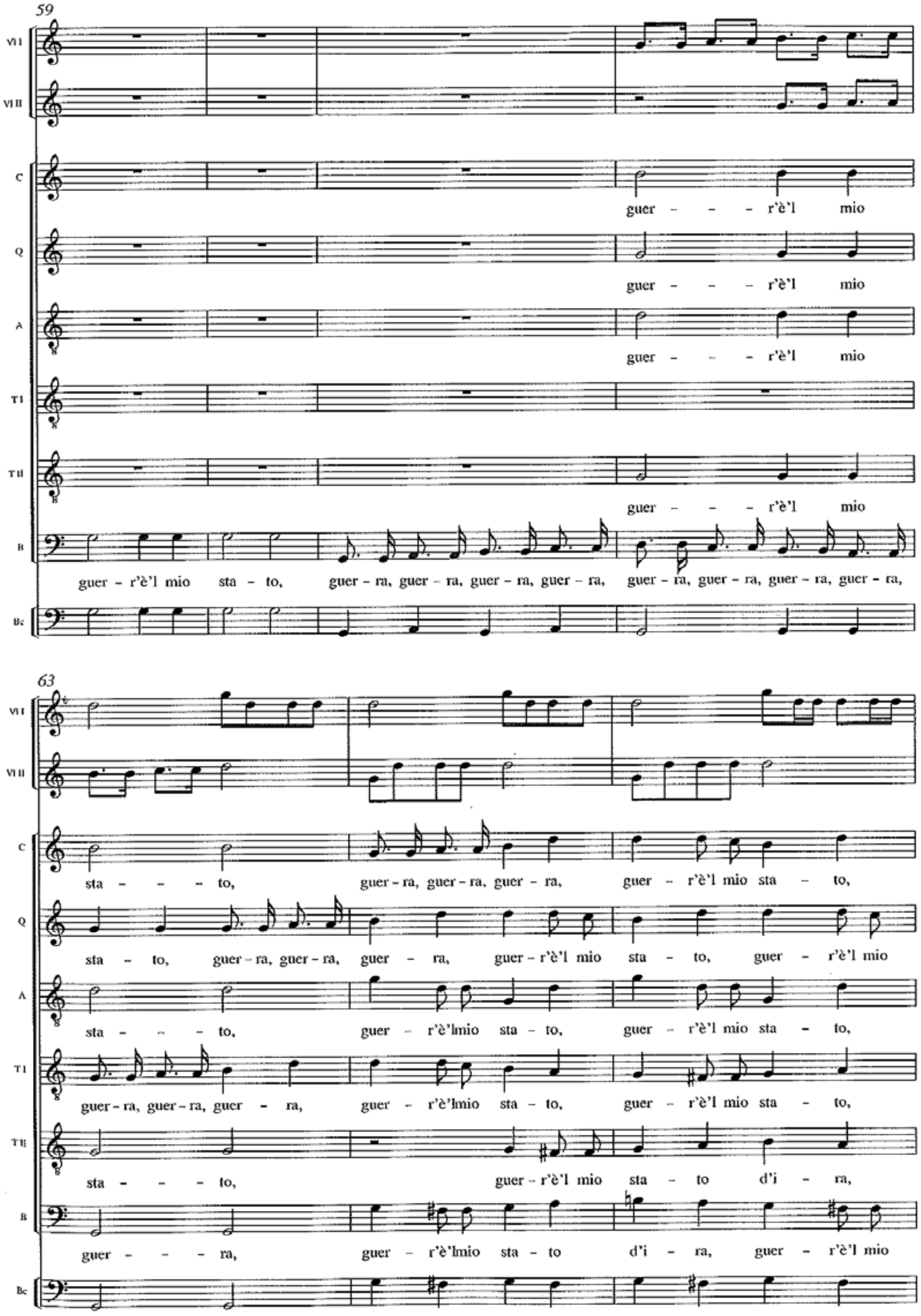
© UT ORPHEUS EDIZIONI 2000


46
Vl I
Vl II
C
sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - - na,
Q
sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - - na,
A
sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - - na,
T I
sfa - ce, sem - pre m'è in - nan - zi per mia dol - ce pe - - - na,
T II
B
Bc
52
Vl I
Vl II
C
e chi mi sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - na:
Q
e chi mi sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - na:
A
e chi mi sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - na:
T I
e chi mi sfa - ce, sem - pre m'è in - nan - zi per mia dol - ce pe - - na:
T II
e chi mi sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - na:
B
e chi mi sfa - ce sem - pre m'è in - nan - zi per mia dol - ce pe - - na:
Bc

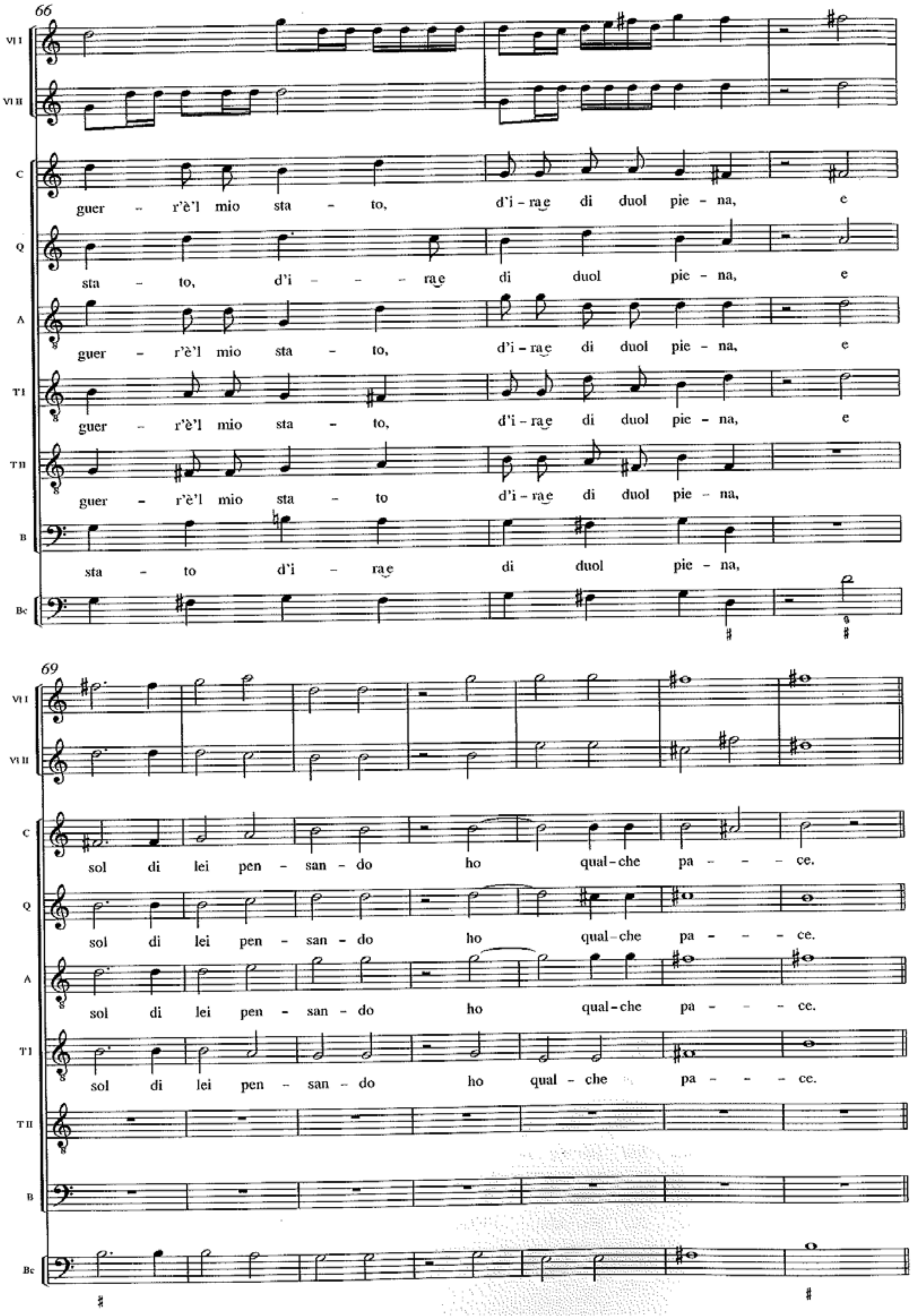

59
Vl I
Vl II
C
guer – – – r'è'l mio
Q
guer – – – r'è'l mio
A
guer – – – r'è'l mio
T I
T II
guer – – – r'è'l mio
B
guer – r'è'l mio sta – to, guer – ra, guer – ra, guer – ra, guer – ra, guer – ra, guer – ra, guer – ra, guer – ra,
Bc
63
Vl I
Vl II
C
sta – – – to, guer – ra, guer – ra, guer – ra, guer – r'è'l mio sta – to,
Q
sta – to, guer – ra, guer – ra, guer – ra, guer – r'è'l mio sta – to, guer – r'è'l mio
A
sta – – – to, guer – r'è'lmio sta – to, guer – r'è'l mio sta – to,
T I
guer – ra, guer – ra, guer – ra, guer – r'è'lmio sta – to, guer – r'è'l mio sta – to,
T II
sta – – – to, guer – r'è'l mio sta – to d'i – ra,
B
guer – – – ra, guer – r'è'lmio sta – to d'i – ra, guer – r'è'l mio
Bc

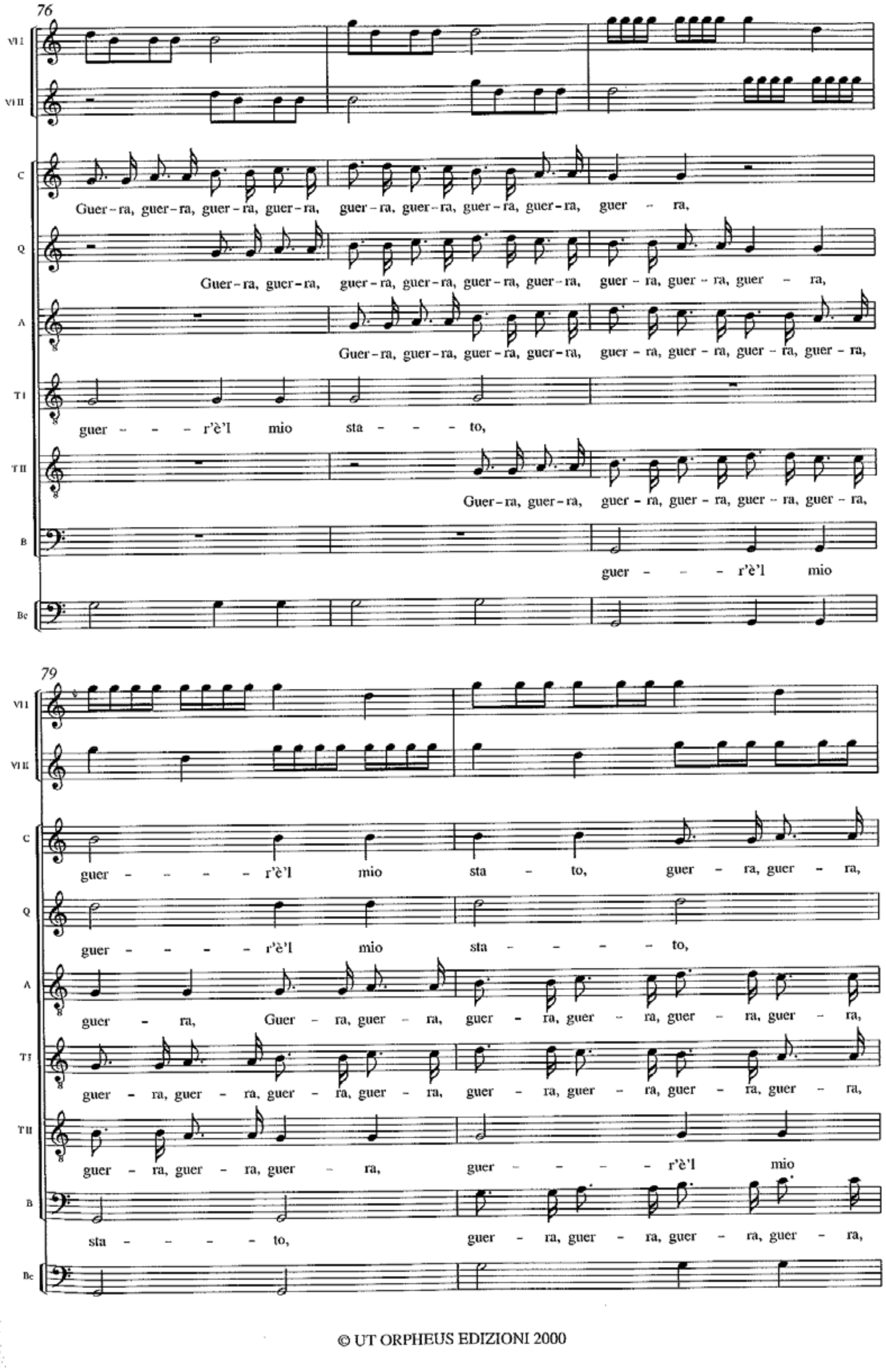
© UT ORPHEUS EDIZIONI 2000


66
Vl I
Vl II
C
guer – r'è'l mio sta – to, d'i – ra e di duol pie – na, e
Q
sta – to, d'i – – – ra e di duol pie – na, e
A
guer – r'è'l mio sta – to, d'i – ra e di duol pie – na, e
T I
guer – r'è'l mio sta – to, d'i – ra e di duol pie – na, e
T II
guer – r'è'l mio sta – to d'i – ra e di duol pie – na,
B
sta – to d'i – ra e di duol pie – na,
Bc
69
Vl I
Vl II
C
sol di lei pen – san – do ho qual – che pa – – – ce.
Q
sol di lei pen – san – do ho qual – che pa – – – ce.
A
sol di lei pen – san – do ho qual – che pa – – – ce.
T I
sol di lei pen – san – do ho qual – che pa – – – ce.
T II
B
Bc

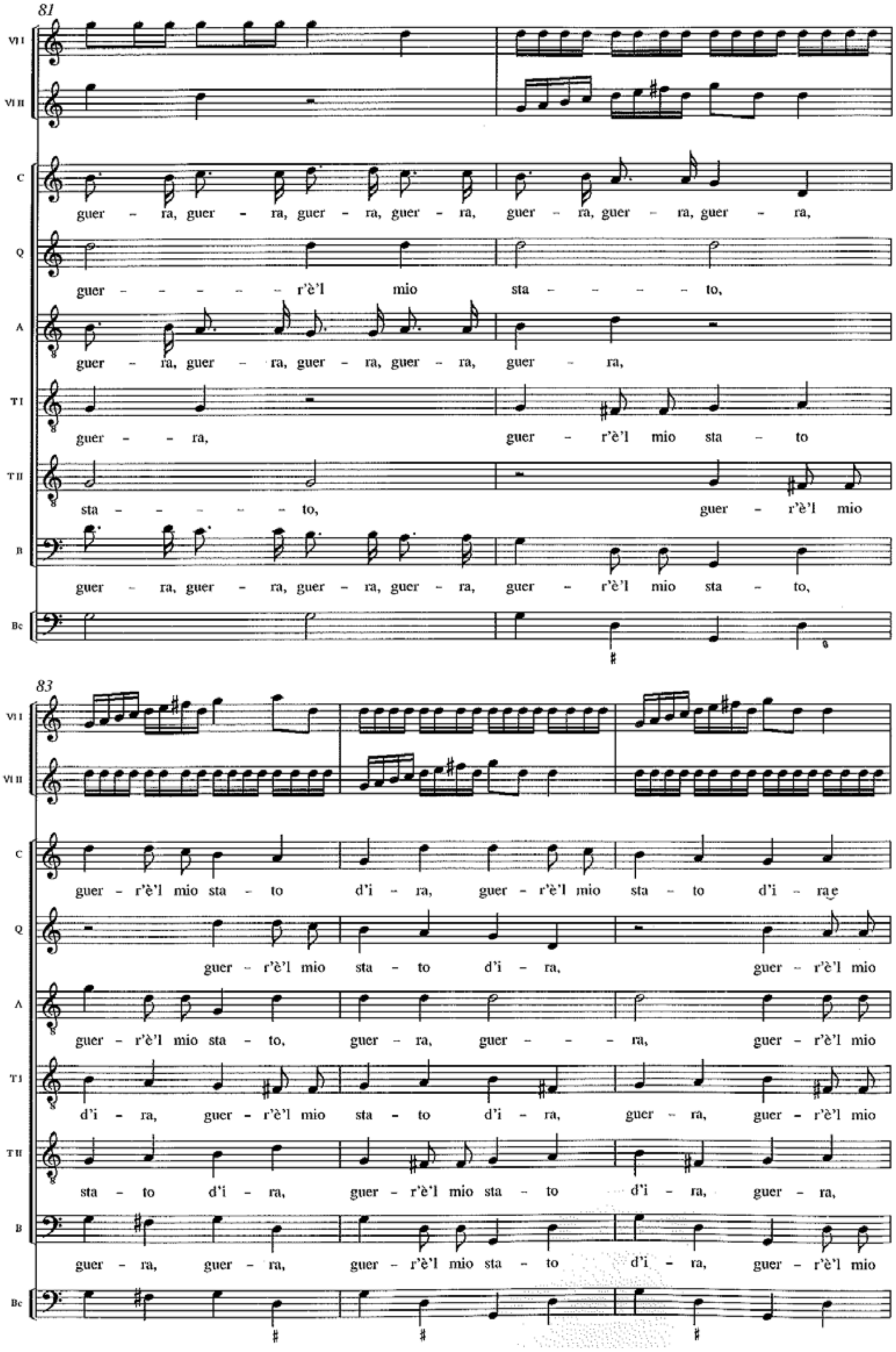

59
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
guer - - - r'è'l mio
guer - - - r'è'l mio
guer - - - r'è'l mio
guer - - - r'è'l mio
guer - r'è'l mio sta - to, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra,
63
sta - - - to, guer - ra, guer - ra, guer - ra, guer - r'è'l mio sta - to,
sta - to, guer - ra, guer - ra, guer - ra, guer - r'è'l mio sta - to, guer - r'è'l mio
sta - - - to, guer - r'è'lmio sta - to, guer - r'è'l mio sta - to,
guer - ra, guer - ra, guer - ra, guer - r'è'lmio sta - to, guer - r'è'l mio sta - to,
sta - - - to, guer - r'è'l mio sta - to d'i - ra,
guer - - - ra, guer - r'è'lmio sta - to d'i - ra, guer - r'è'l mio

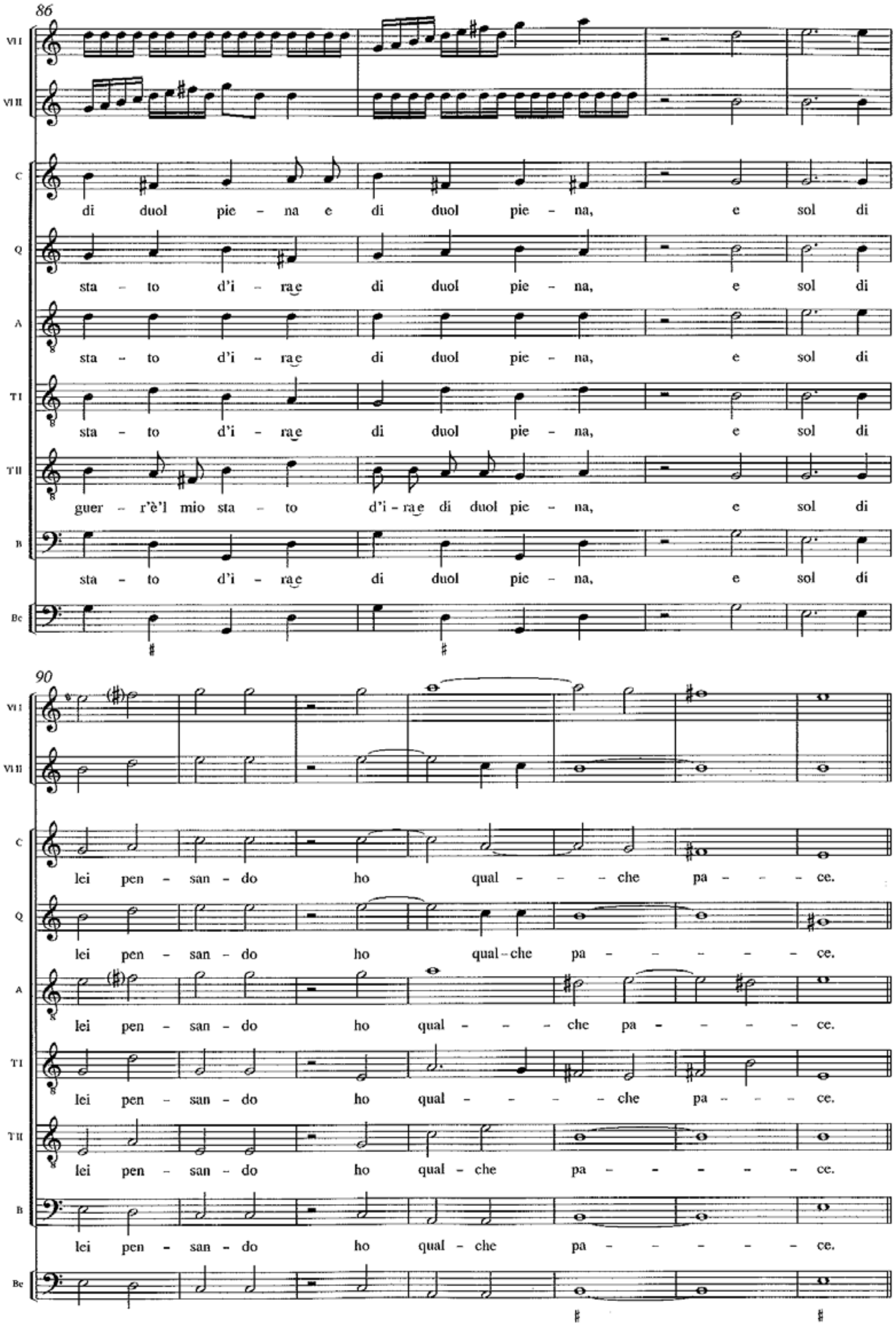
© UT ORPHEUS EDIZIONI 2000


66
Vl I
Vl II
C
guer - r'è'l mio sta - to, d'i - ra e di duol pie - na, e
Q
sta - to, d'i - - - ra e di duol pie - na, e
A
guer - r'è'l mio sta - to, d'i - ra e di duol pie - na, e
T I
guer - r'è'l mio sta - to, d'i - ra e di duol pie - na, e
T II
guer - r'è'l mio sta - to d'i - ra e di duol pie - na,
B
sta - to d'i - ra e di duol pie - na,
Bc
69
Vl I
Vl II
C
sol di lei pen - san - do ho qual - che pa - - - ce.
Q
sol di lei pen - san - do ho qual - che pa - - - ce.
A
sol di lei pen - san - do ho qual - che pa - - - ce.
T I
sol di lei pen - san - do ho qual - che pa - - - ce.
T II
B
Bc


76
Vl I
Vl II
C
Guer-ra, guer-ra, guer-ra, guer-ra, guer-ra, guer-ra, guer-ra, guer-ra, guer - ra,
Q
Guer-ra, guer-ra, guer-ra, guer-ra, guer-ra, guer-ra, guer - ra, guer - ra, guer - ra,
A
Guer-ra, guer-ra, guer-ra, guer-ra, guer - ra, guer - ra, guer - ra, guer - ra,
T I
guer - - - r'è'l mio sta - - - to,
T II
Guer-ra, guer-ra, guer - ra, guer - ra, guer - ra, guer - ra,
B
guer - - - r'è'l mio
Bc
79
Vl I
Vl II
C
guer - - - - r'è'l mio sta - to, guer - ra, guer - ra,
Q
guer - - - - r'è'l mio sta - - - - - to,
A
guer - ra, Guer - ra, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra,
T I
guer - ra, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra, guer - ra,
T II
guer - ra, guer - ra, guer - ra, guer - - - - r'è'l mio
B
sta - - - - to, guer - ra, guer - ra, guer - ra, guer - ra,
Bc

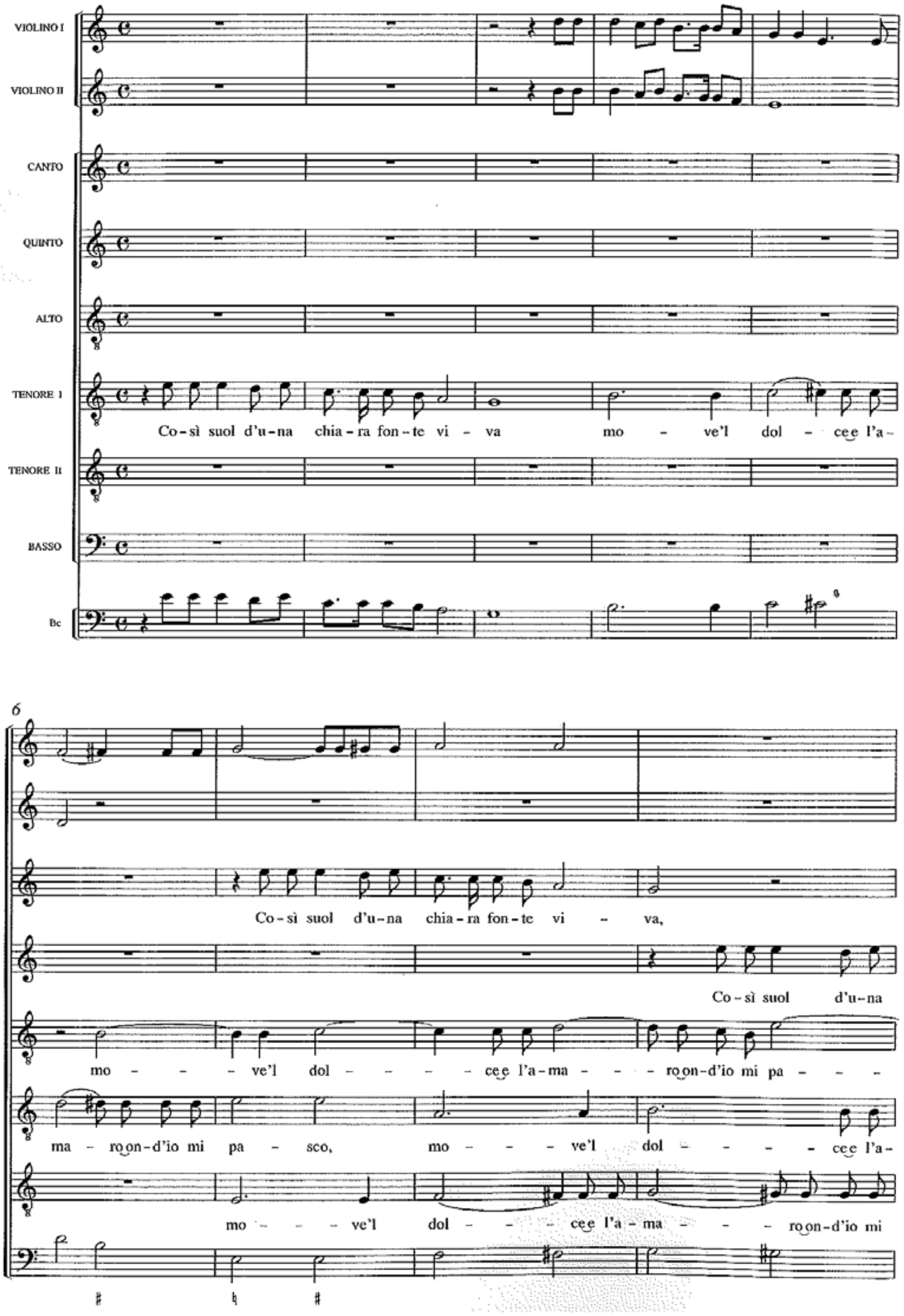
© UT ORPHEUS EDIZIONI 2000

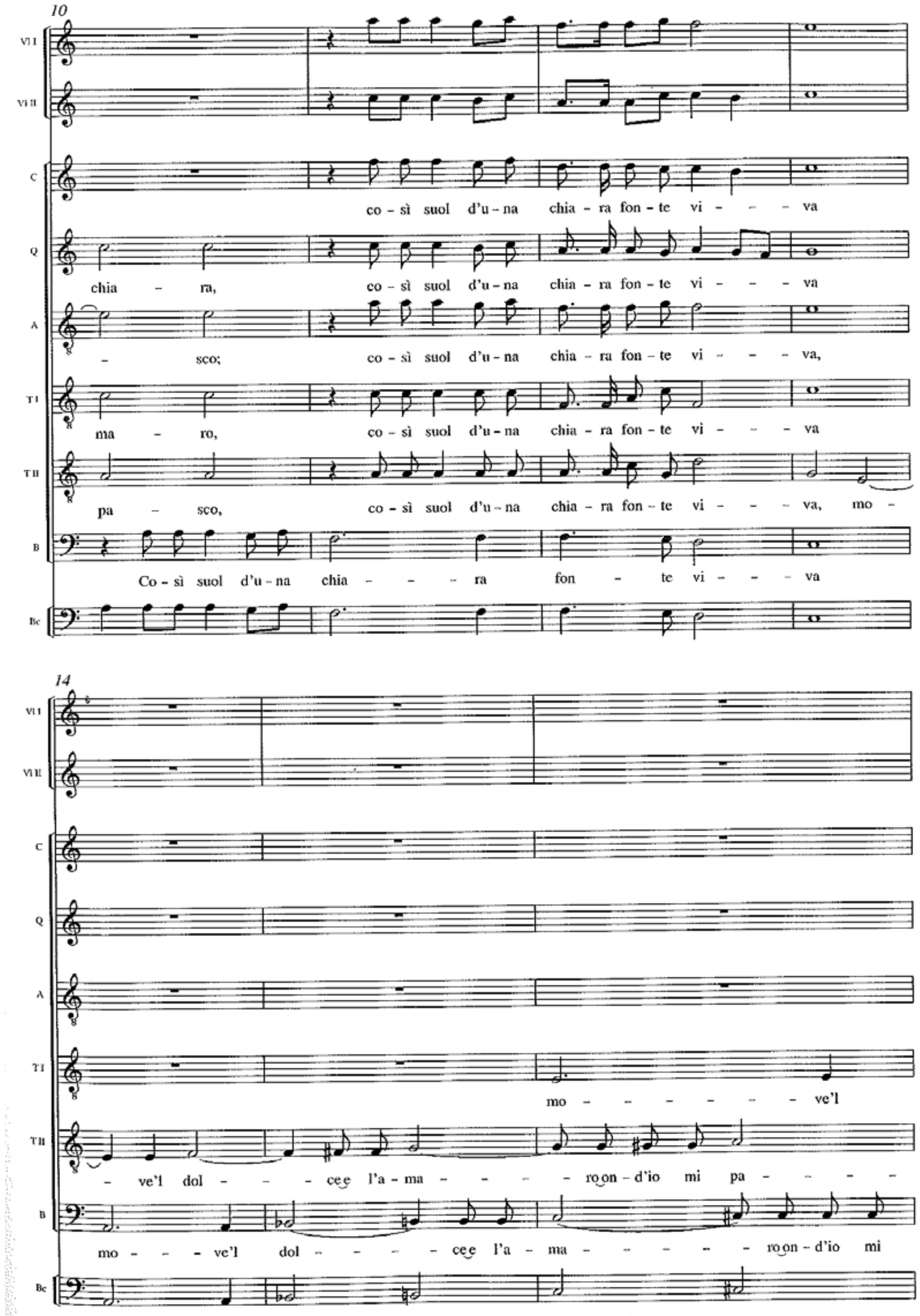

81
Vl I
Vl II
C
guer – ra, guer – ra, guer – ra, guer – ra, guer – ra, guer – ra, guer – ra,
Q
guer – – – – – r'è'l mio sta – – – – – to,
A
guer – ra, guer – ra, guer – ra, guer – ra, guer – ra,
T I
guer – – ra, guer – r'è'l mio sta – to
T II
sta – – – – – to, guer – r'è'l mio
B
guer – ra, guer – ra, guer – ra, guer – ra, guer – r'è'l mio sta – to,
Bc
♯
83
Vl I
Vl II
C
guer – r'è'l mio sta – to d'i – ra, guer – r'è'l mio sta – to d'i – ra e
Q
guer – r'è'l mio sta – to d'i – ra, guer – r'è'l mio
A
guer – r'è'l mio sta – to, guer – ra, guer – – – ra, guer – r'è'l mio
T I
d'i – ra, guer – r'è'l mio sta – to d'i – ra, guer – ra, guer – r'è'l mio
T II
sta – to d'i – ra, guer – r'è'l mio sta – to d'i – ra, guer – ra,
B
guer – ra, guer – ra, guer – r'è'l mio sta – to d'i – ra, guer – r'è'l mio
Bc
♯ ♯ ♯


86
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
di duol pie - na e di duol pie - na, e sol di
sta - to d'i - ra e di duol pie - na, e sol di
sta - to d'i - ra e di duol pie - na, e sol di
sta - to d'i - ra e di duol pie - na, e sol di
guer - r'è'l mio sta - to d'i - ra e di duol pie - na, e sol di
sta - to d'i - ra e di duol pie - na, e sol di
90
lei pen - san - do ho qual - - - che pa - - - ce.
lei pen - san - do ho qual - che pa - - - - - ce.
lei pen - san - do ho qual - - - che pa - - - - - ce.
lei pen - san - do ho qual - - - - che pa - - - ce.
lei pen - san - do ho qual - che pa - - - - - ce.
lei pen - san - do ho qual - che pa - - - - - ce.

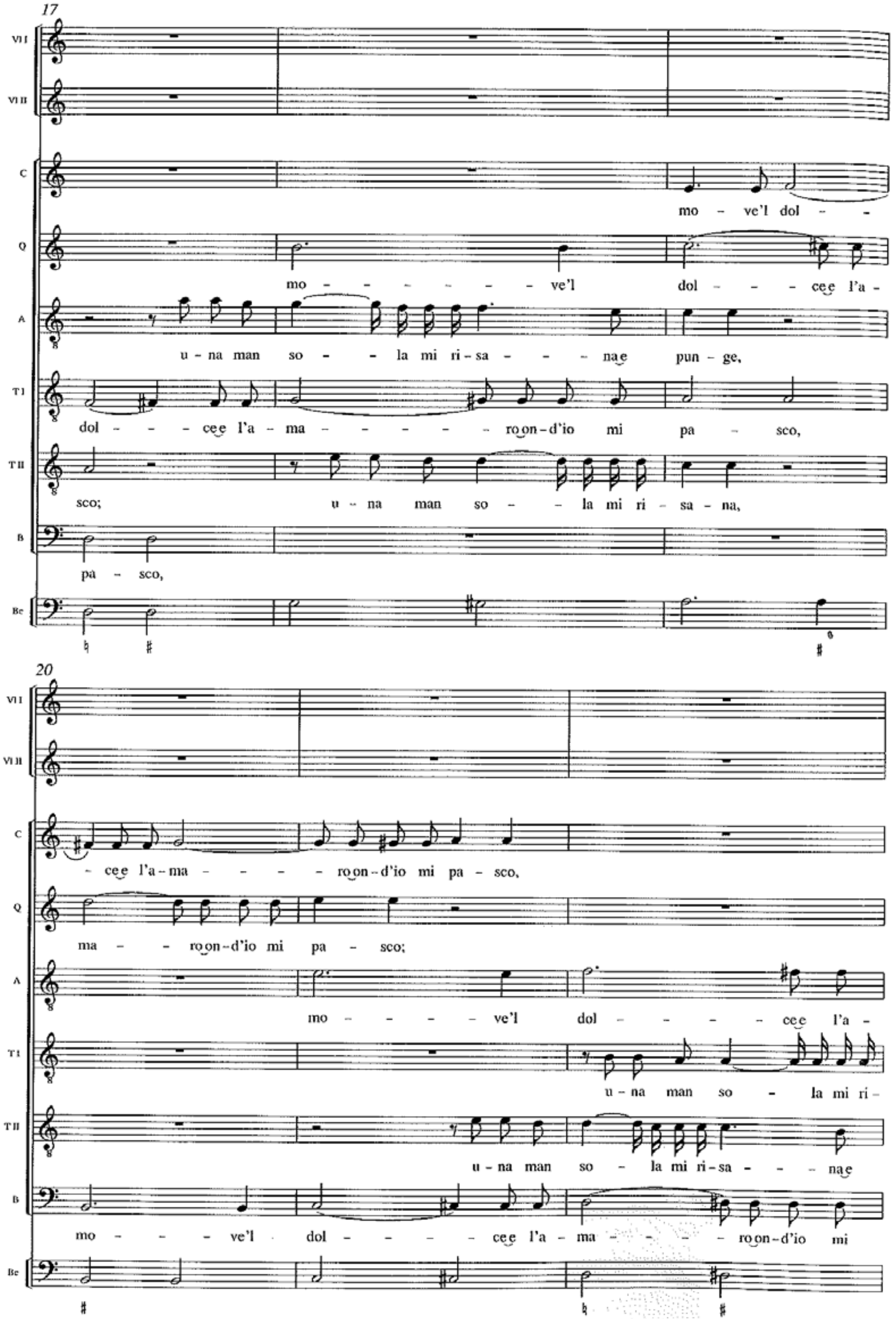
© UT ORPHEUS EDIZIONI 2000

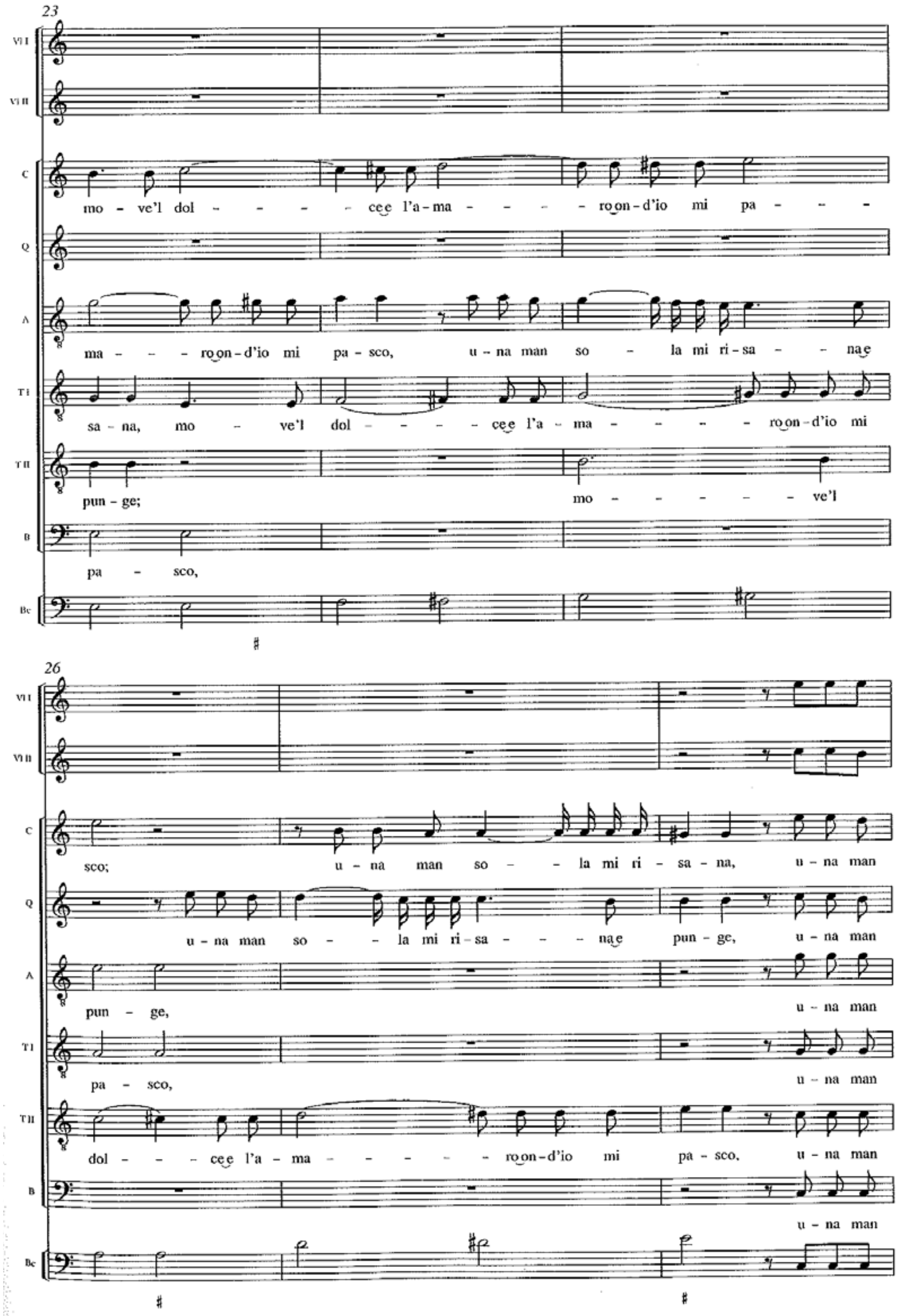
COSÌ SUOL D'UNA CHIARA FONTE VIVA – SECONDA PARTE


VIOLINO I
VIOLINO II
CANTO
QUINTO
ALTO
TENORE I
TENORE II
BASSO
Bc
Co-sì suol d'u-na chia-ra fon-te vi - va mo - ve'l dol - ce e l'a-
6
Vl I
Vl II
C
Q
A
T I
T II
Bc
Co-sì suol d'u-na chia-ra fon-te vi - va,
Co-sì suol d'u-na
mo - ve'l dol - ce e l'a-ma - ro on-d'io mi pa -
ma - ro on-d'io mi pa - sco, mo - ve'l dol - ce e l'a-
mo - ve'l dol - ce e l'a-ma - ro on-d'io mi
♯ ♮ ♯

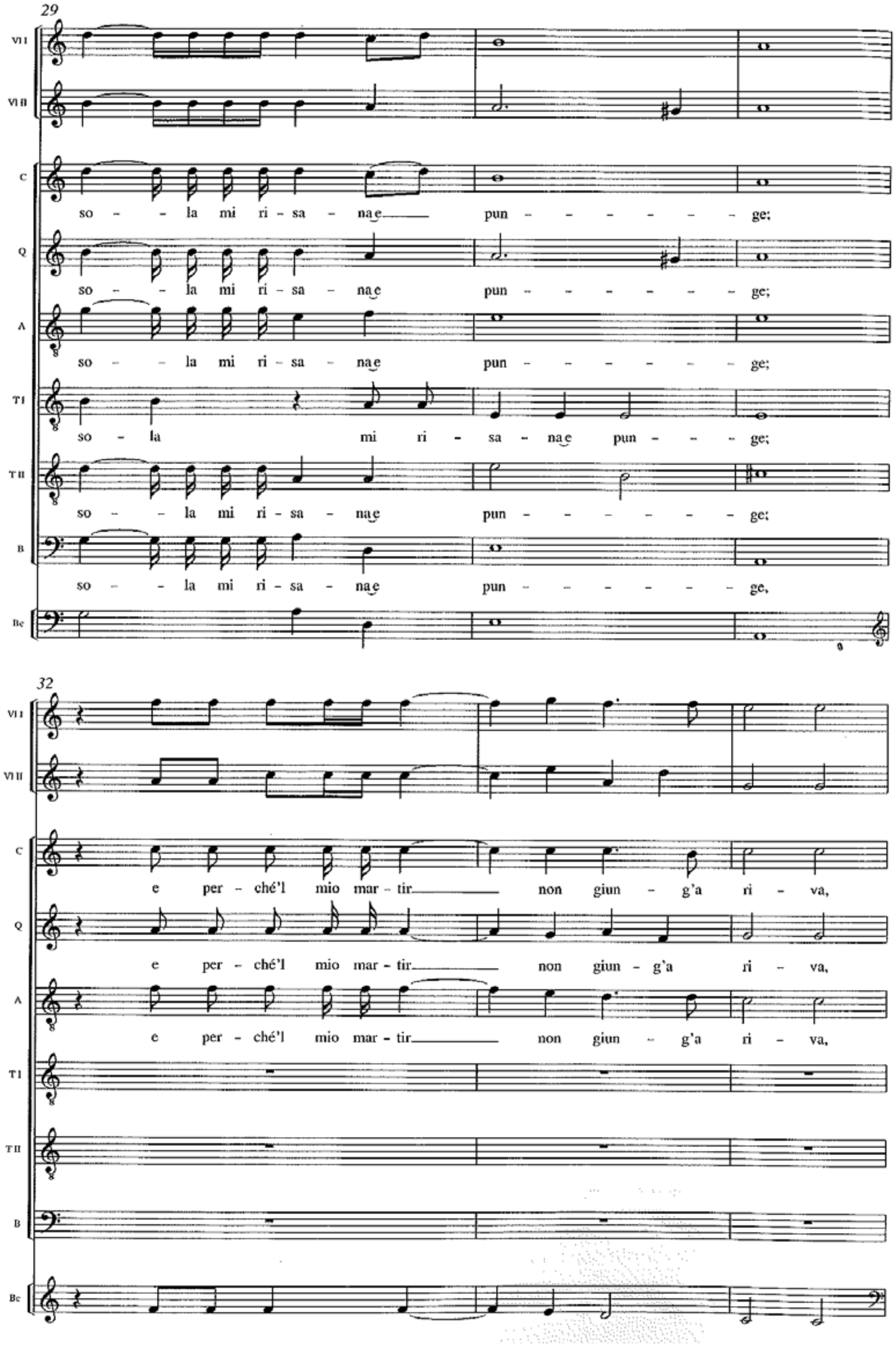

10
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
co - sì suol d'u - na chia - ra fon - te vi - - - va
chia - ra, co - sì suol d'u - na chia - ra fon - te vi - - - va
- sco; co - sì suol d'u - na chia - ra fon - te vi - - - va,
ma - ro, co - sì suol d'u - na chia - ra fon - te vi - - - va
pa - sco, co - sì suol d'u - na chia - ra fon - te vi - - - va, mo -
Co - sì suol d'u - na chia - - - ra fon - te vi - - - va
14
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
mo - - - - - - ve'l
- ve'l dol - - - ce e l'a - ma - - - - ro on - d'io mi pa - - - -
mo - - - ve'l dol - - - - - ce e l'a - ma - - - - - ro on - d'io mi

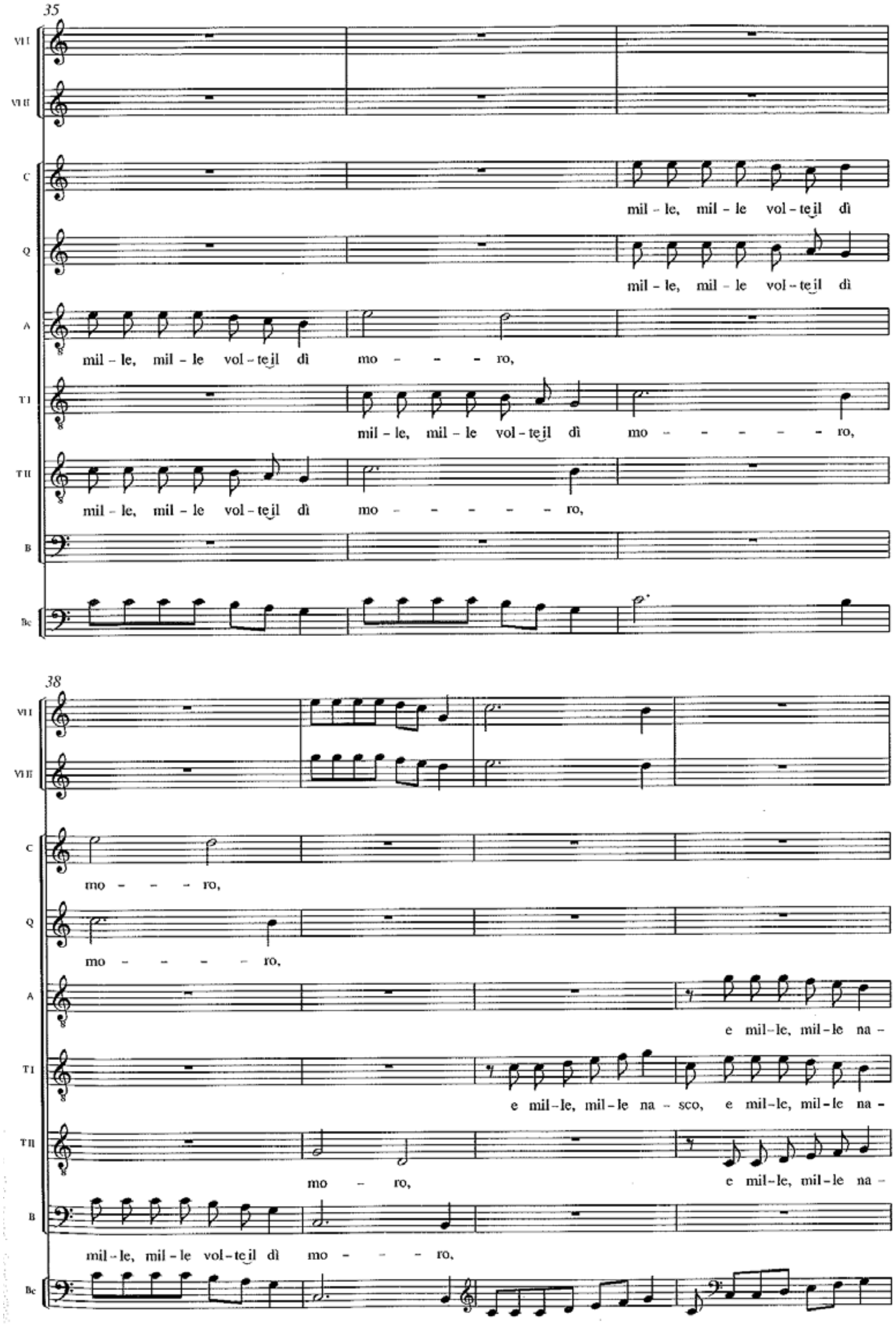
© UT ORPHEUS EDIZIONI 2000


17
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
mo – ve'l dol – –
mo – – – – – – – ve'l dol – – – ce e l'a –
u – na man so – – la mi ri – sa – – – – na e pun – ge,
dol – – – ce e l'a – ma – – – – – – – ro on – d'io mi pa – sco,
sco; u – na man so – – la mi ri – sa – na,
pa – sco,
20
– ce e l'a – ma – – – – – ro on – d'io mi pa – sco,
ma – – ro on – d'io mi pa – sco;
mo – – – – ve'l dol – – – – – ce e l'a –
u – na man so – la mi ri –
u – na man so – la mi ri – sa – – – na e
mo – – – – ve'l dol – – – – – ce e l'a – ma – – – – ro on – d'io mi

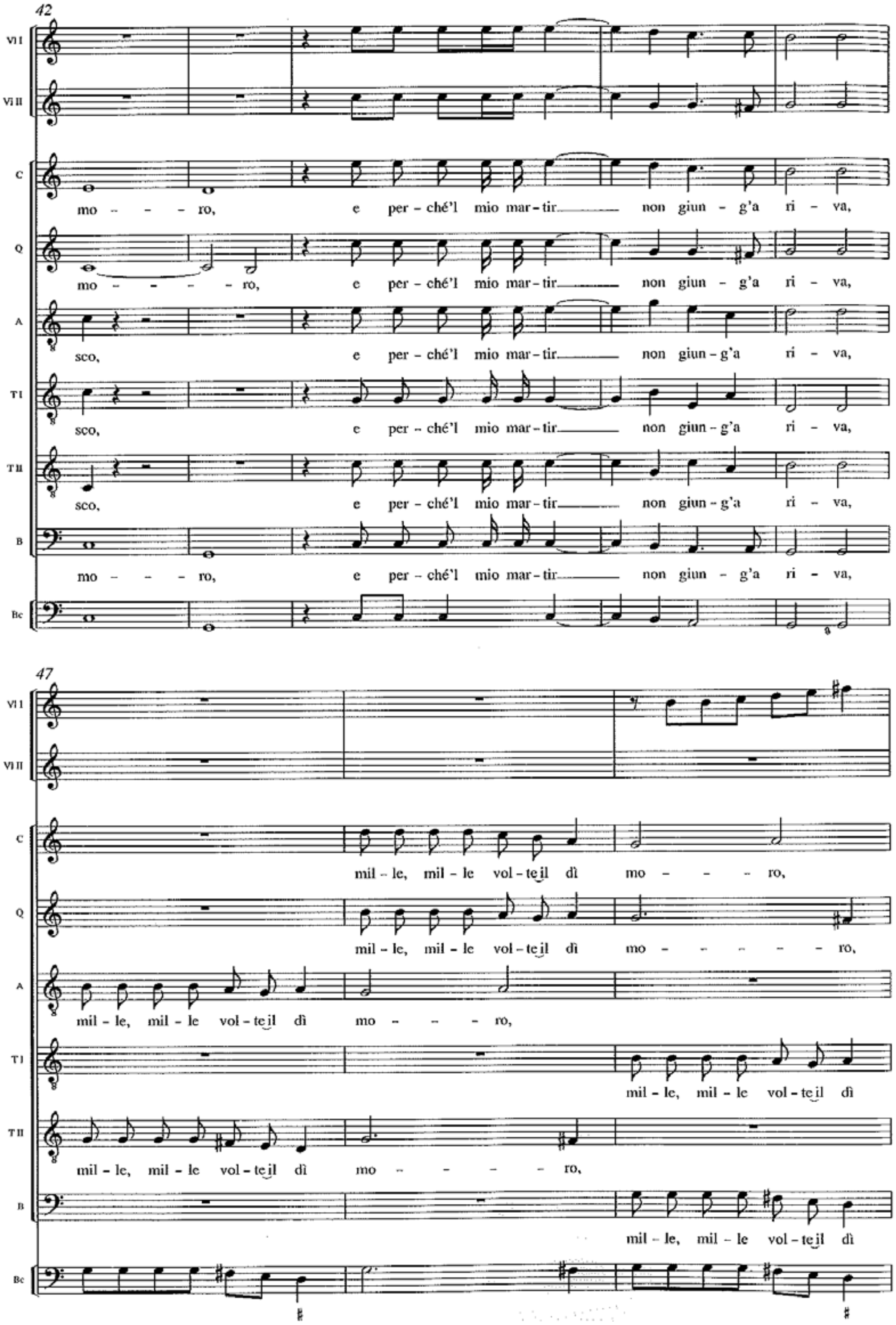

23
Vl I
Vl II
C
mo - ve'l dol - - - - ce e l'a - ma - - - - ro on - d'io mi pa - - -
Q
A
ma - - - ro on - d'io mi pa - sco, u - na man so - la mi ri - sa - - na e
T I
sa - na, mo - ve'l dol - - - - ce e l'a - ma - - - - ro on - d'io mi
T II
pun - ge; mo - - - - - ve'l
B
pa - sco,
Bc
♯
26
Vl I
Vl II
C
sco; u - na man so - - la mi ri - sa - na, u - na man
Q
u - na man so - - la mi ri - sa - - - na e pun - ge, u - na man
A
pun - ge, u - na man
T I
pa - sco, u - na man
T II
dol - - - ce e l'a - ma - - - - - ro on - d'io mi pa - sco, u - na man
B
u - na man
Bc
♯
♯

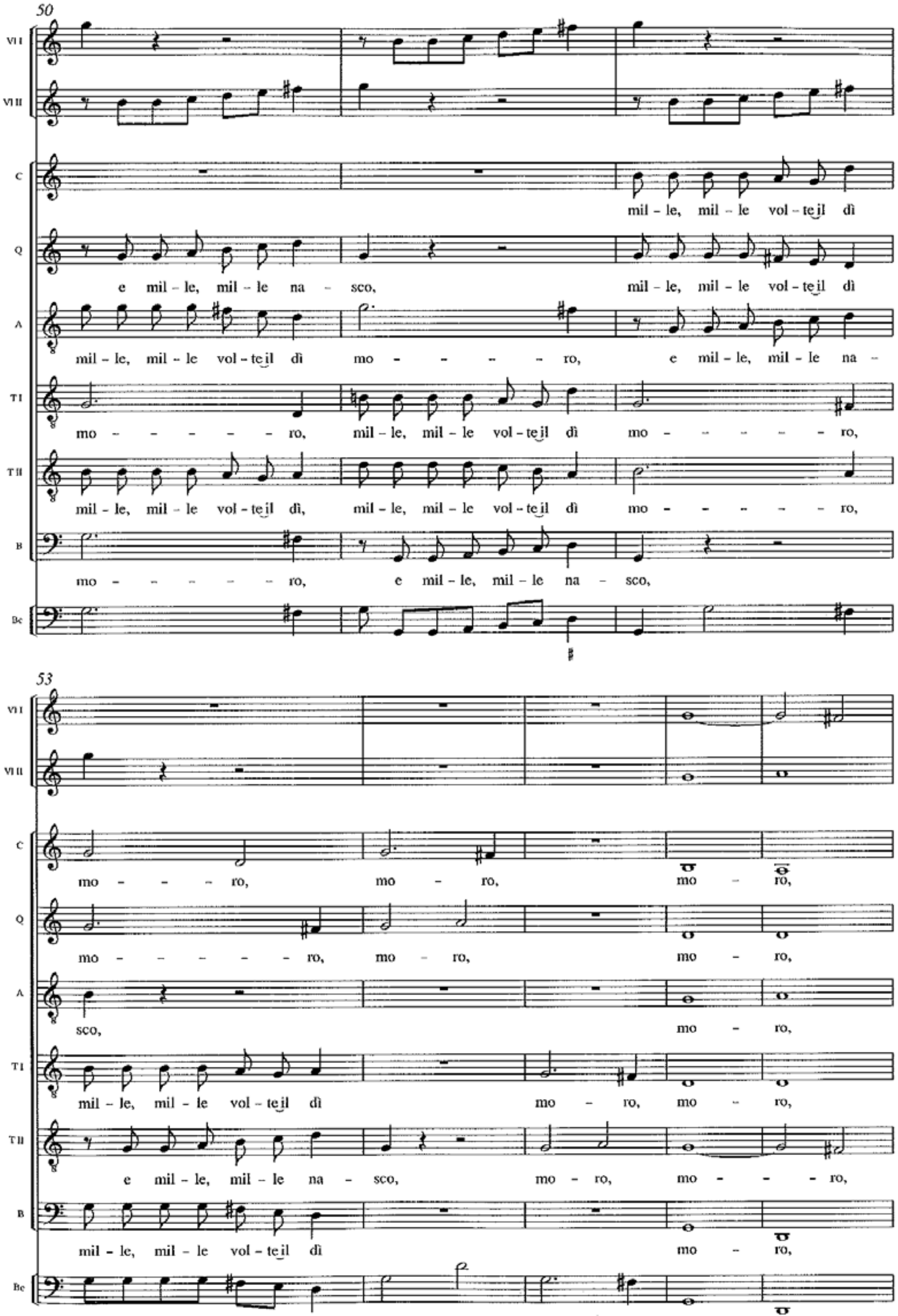
© UT ORPHEUS EDIZIONI 2000


29
Vl I
Vl II
C
so – – la mi ri – sa – na e pun – – – – – – – ge;
Q
so – – la mi ri – sa – na e pun – – – – – – – ge;
A
so – – la mi ri – sa – na e pun – – – – – – – ge;
T I
so – la mi ri – sa – na e pun – – – ge;
T II
so – – la mi ri – sa – na e pun – – – – – – – ge;
B
so – – la mi ri – sa – na e pun – – – – – – – ge,
Bc
32
Vl I
Vl II
C
e per – ché'l mio mar – tir non giun – g'a ri – va,
Q
e per – ché'l mio mar – tir non giun – g'a ri – va,
A
e per – ché'l mio mar – tir non giun – g'a ri – va,
T I
T II
B
Bc

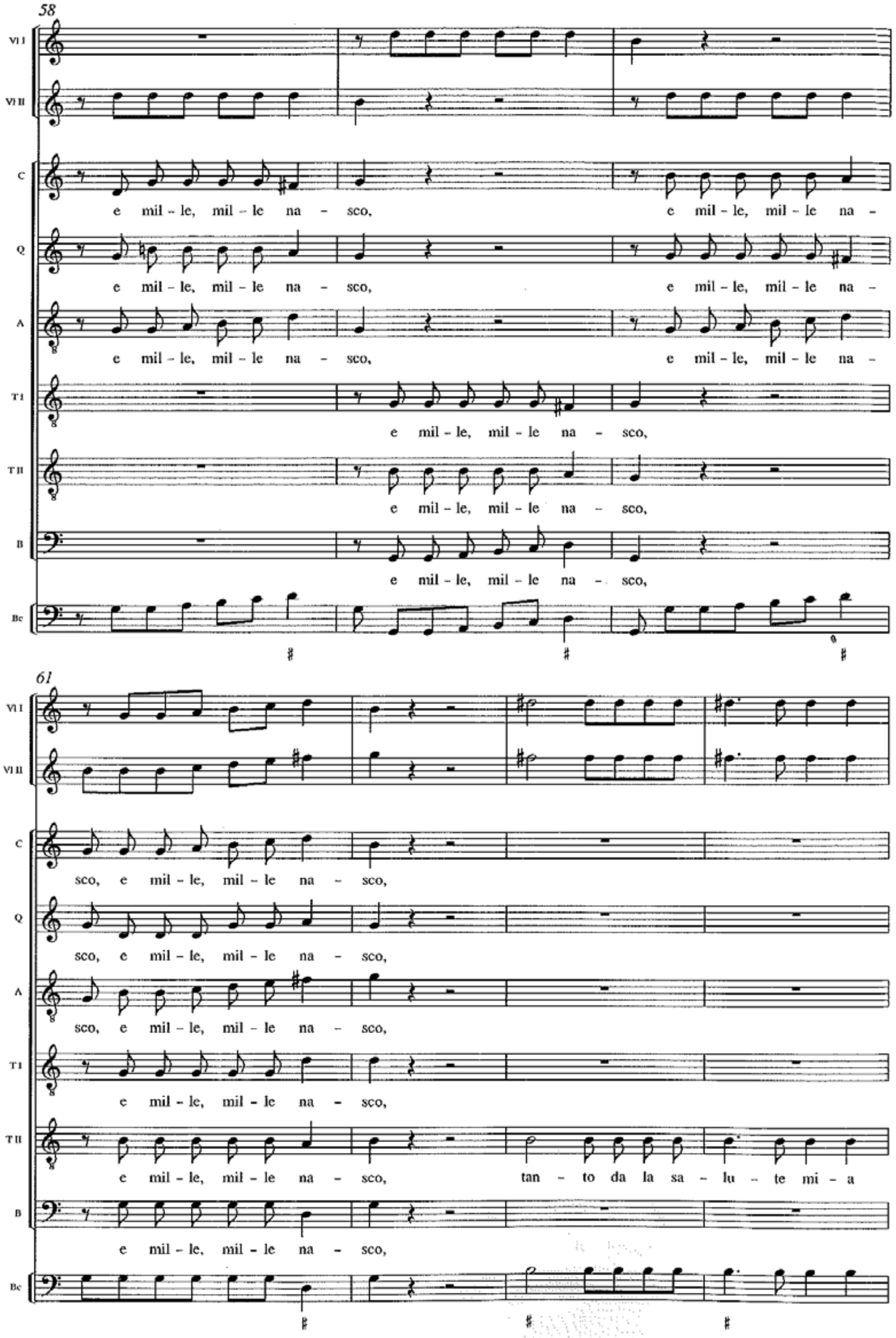

35
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
mil - le, mil - le vol - te il dì
mil - le, mil - le vol - te il dì
mil - le, mil - le vol - te il dì mo - - - ro,
mil - le, mil - le vol - te il dì mo - - - - - - ro,
mil - le, mil - le vol - te il dì mo - - - - - - ro,
38
mo - - - ro,
mo - - - - ro,
e mil - le, mil - le na -
e mil - le, mil - le na - sco, e mil - le, mil - le na -
mo - ro, e mil - le, mil - le na -
mil - le, mil - le vol - te il dì mo - - - ro,

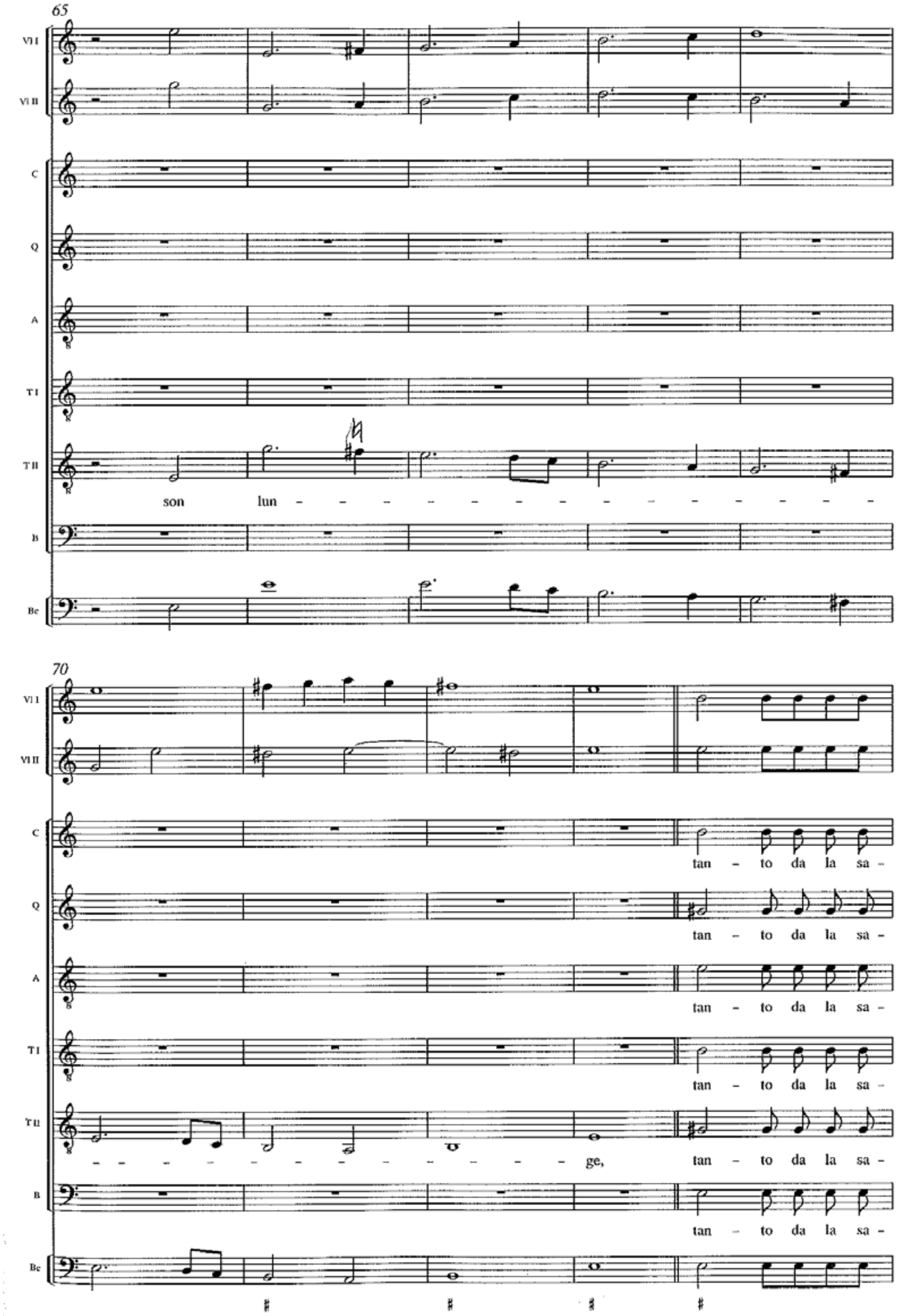
© UT ORPHEUS EDIZIONI 2000


42
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
mo - - - ro, e per - ché'l mio mar - tir non giun - g'a ri - va,
mo - - - - - ro, e per - ché'l mio mar - tir non giun - g'a ri - va,
sco, e per - ché'l mio mar - tir non giun - g'a ri - va,
sco, e per - ché'l mio mar - tir non giun - g'a ri - va,
sco, e per - ché'l mio mar - tir non giun - g'a ri - va,
mo - - - ro, e per - ché'l mio mar - tir non giun - g'a ri - va,
47
mil - le, mil - le vol - te il dì mo - - - ro,
mil - le, mil - le vol - te il dì mo - - - - - ro,
mil - le, mil - le vol - te il dì mo - - - ro,
mil - le, mil - le vol - te il dì
mil - le, mil - le vol - te il dì mo - - - - ro,
mil - le, mil - le vol - te il dì

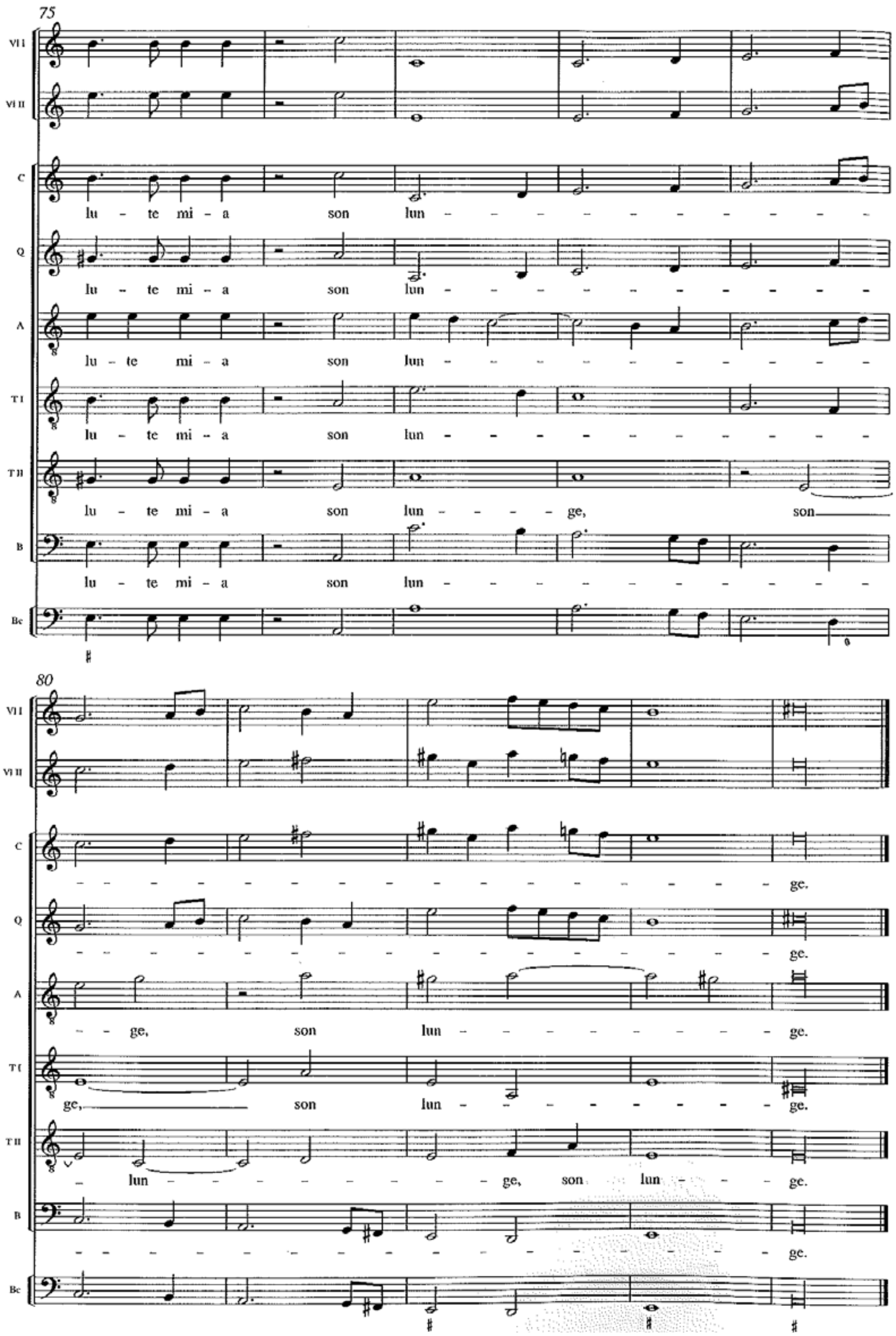

50
Vl I
Vl II
C
mil - le, mil - le vol - te il dì
Q
e mil - le, mil - le na - sco, mil - le, mil - le vol - te il dì
A
mil - le, mil - le vol - te il dì mo - - - - - ro, e mil - le, mil - le na -
T I
mo - - - - - - ro, mil - le, mil - le vol - te il dì mo - - - - - ro,
T II
mil - le, mil - le vol - te il dì, mil - le, mil - le vol - te il dì mo - - - - - ro,
B
mo - - - - - - ro, e mil - le, mil - le na - sco,
Bc
53
Vl I
Vl II
C
mo - - - ro, mo - ro, mo - ro,
Q
mo - - - - - - ro, mo - ro, mo - ro,
A
sco, mo - ro,
T I
mil - le, mil - le vol - te il dì mo - ro, mo - ro,
T II
e mil - le, mil - le na - sco, mo - ro, mo - - - ro,
B
mil - le, mil - le vol - te il dì mo - ro,
Bc

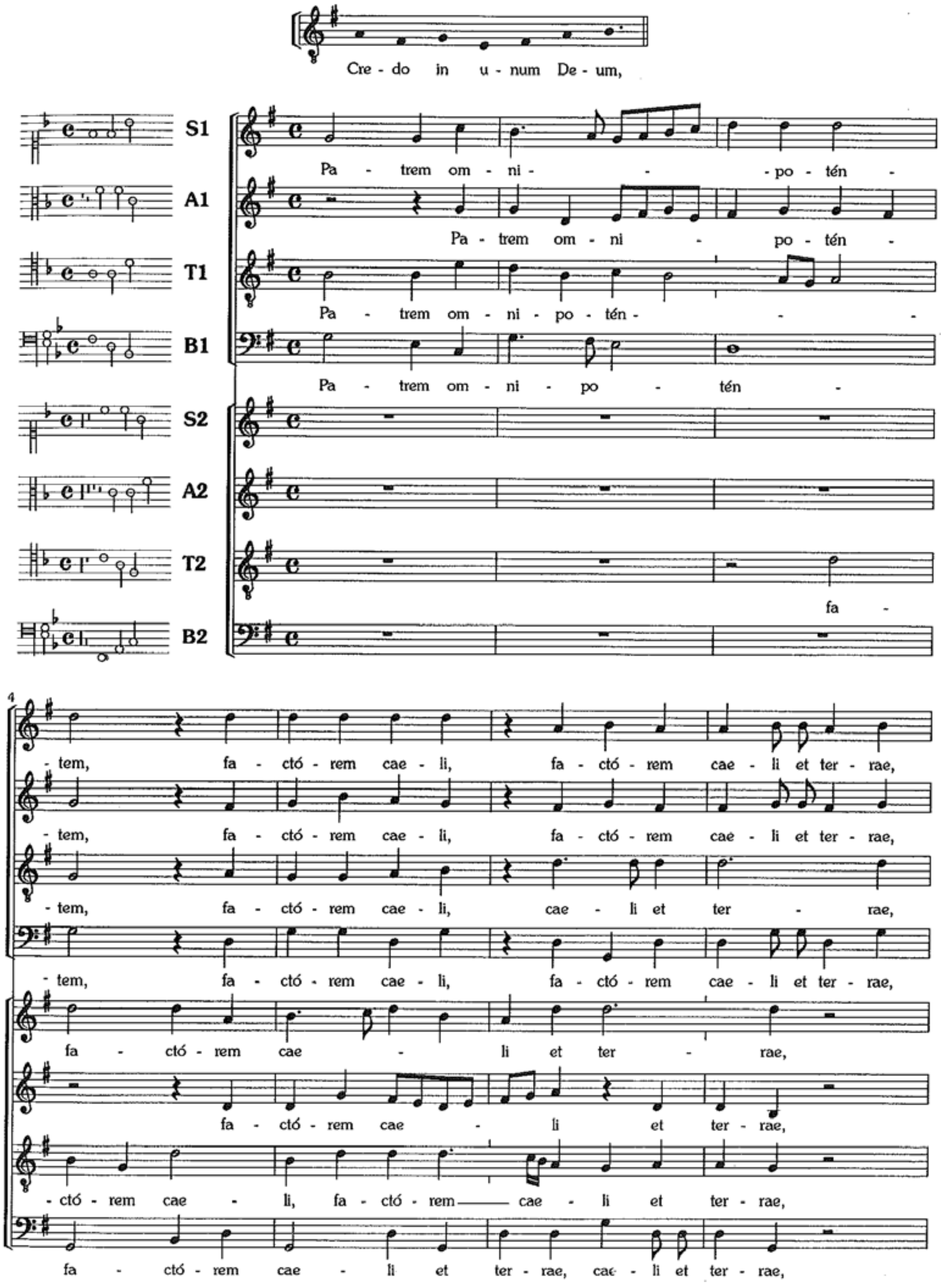
© UT ORPHEUS EDIZIONI 2000

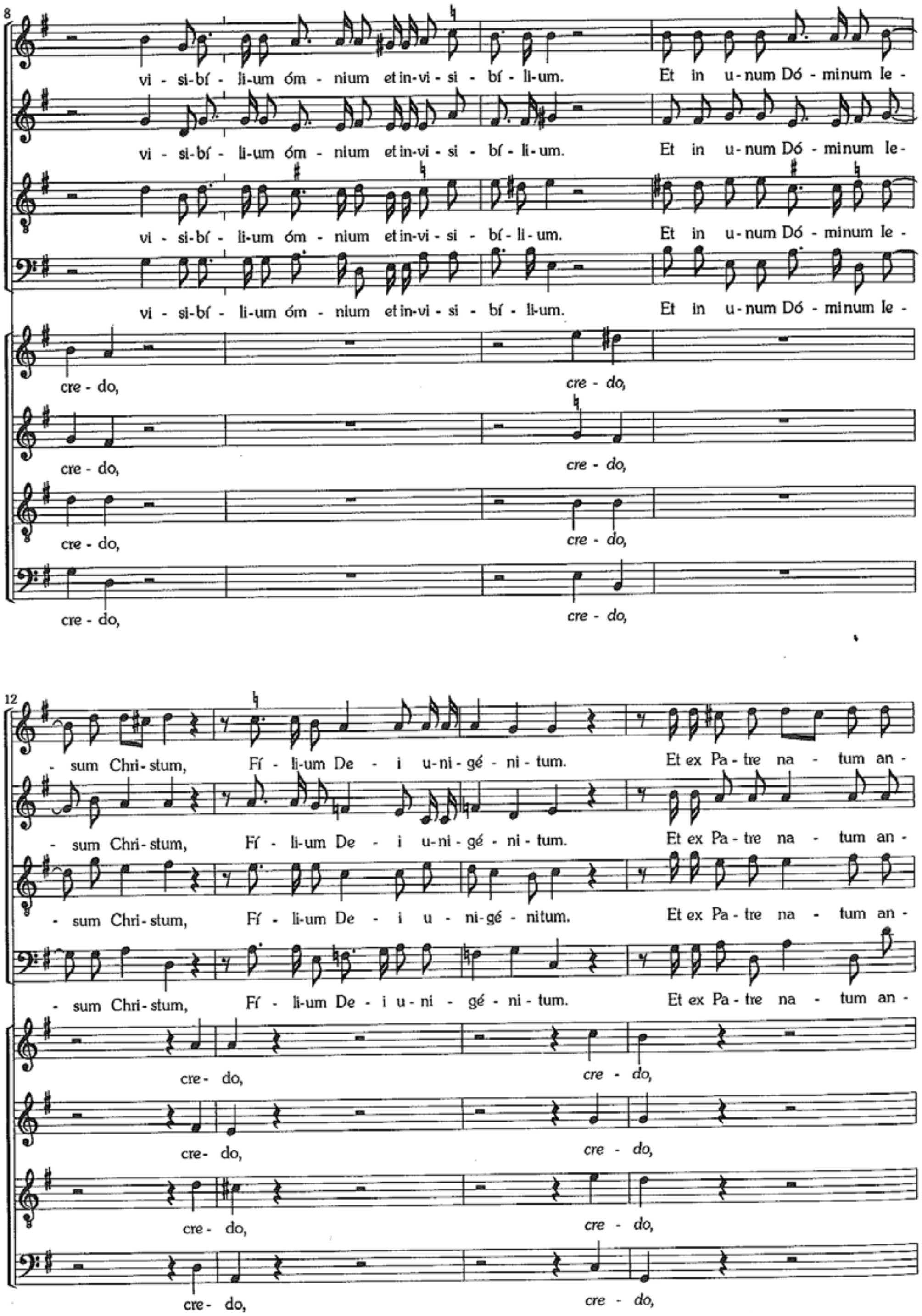

58
Vl I
Vl II
C
e mil - le, mil - le na - sco, e mil - le, mil - le na -
Q
e mil - le, mil - le na - sco, e mil - le, mil - le na -
A
e mil - le, mil - le na - sco, e mil - le, mil - le na -
T I
e mil - le, mil - le na - sco,
T II
e mil - le, mil - le na - sco,
B
e mil - le, mil - le na - sco,
Bc
61
Vl I
Vl II
C
sco, e mil - le, mil - le na - sco,
Q
sco, e mil - le, mil - le na - sco,
A
sco, e mil - le, mil - le na - sco,
T I
e mil - le, mil - le na - sco,
T II
e mil - le, mil - le na - sco, tan - to da la sa - lu - te mi - a
B
e mil - le, mil - le na - sco,
Bc

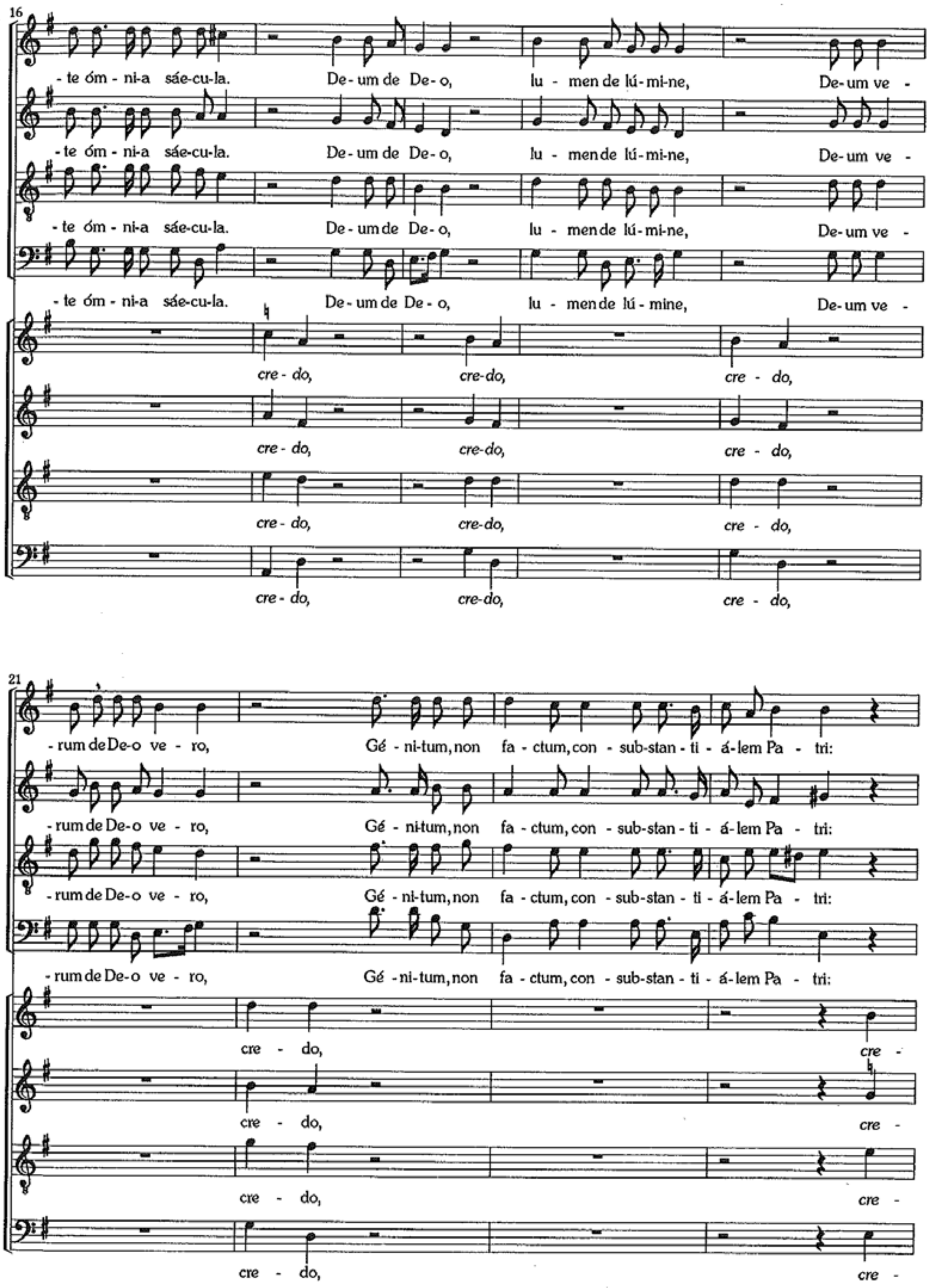

65
Vl I
Vl II
C
Q
A
T I
T II
B
Bc
son lun – ge,
70
tan – to da la sa –

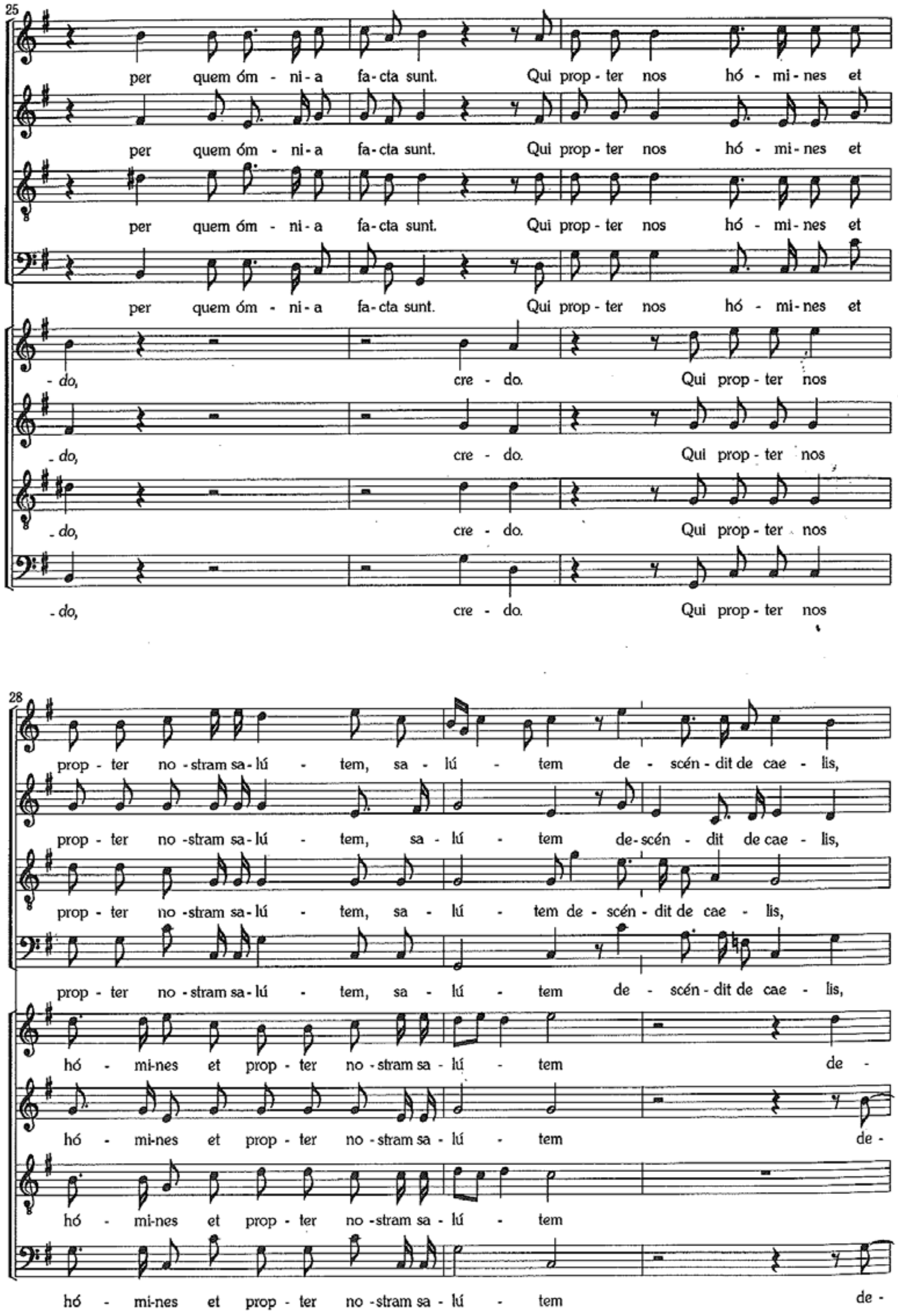
© UT ORPHEUS EDIZIONI 2000

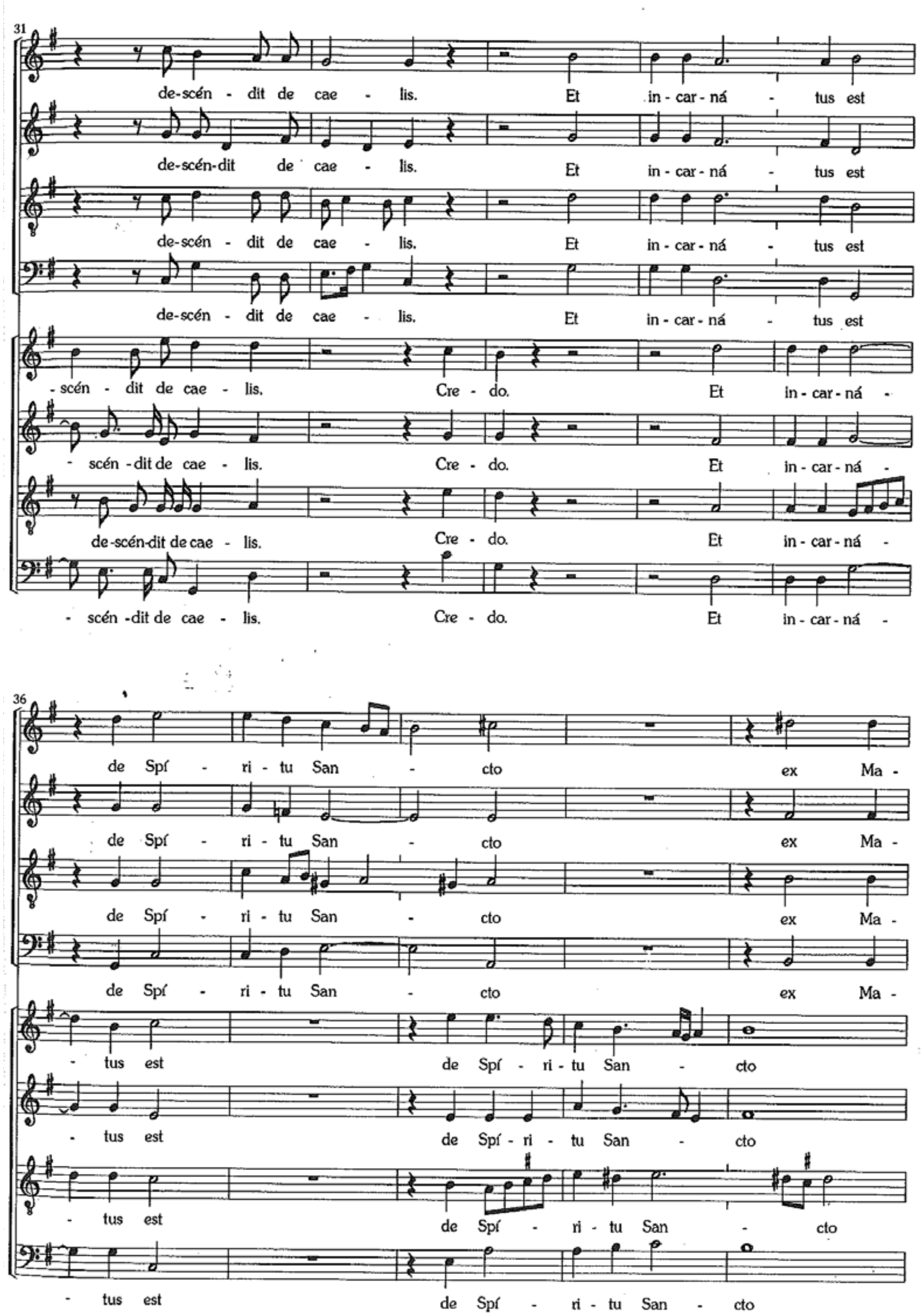

75
Vl I
Vl II
C
lu - te mi - a son lun - - - - - - - - - - -
Q
lu - te mi - a son lun - - - - - - - - - - -
A
lu - te mi - a son lun - - - - - - - - - - -
T I
lu - te mi - a son lun - - - - - - - - - - -
T II
lu - te mi - a son lun - - - - ge, son
B
lu - te mi - a son lun - - - - - - - - - - -
Bc
80
C
- - - - - - - - - - - - - - - - ge.
Q
- - - - - - - - - - - - - - - - ge.
A
- - ge, son lun - - - - - - - - ge.
T I
ge, son lun - - - - - - - - ge.
T II
- lun - - - - - - - - ge, son lun - - - ge.
B
- - - - - - - - - - - - - - - - ge.
Bc

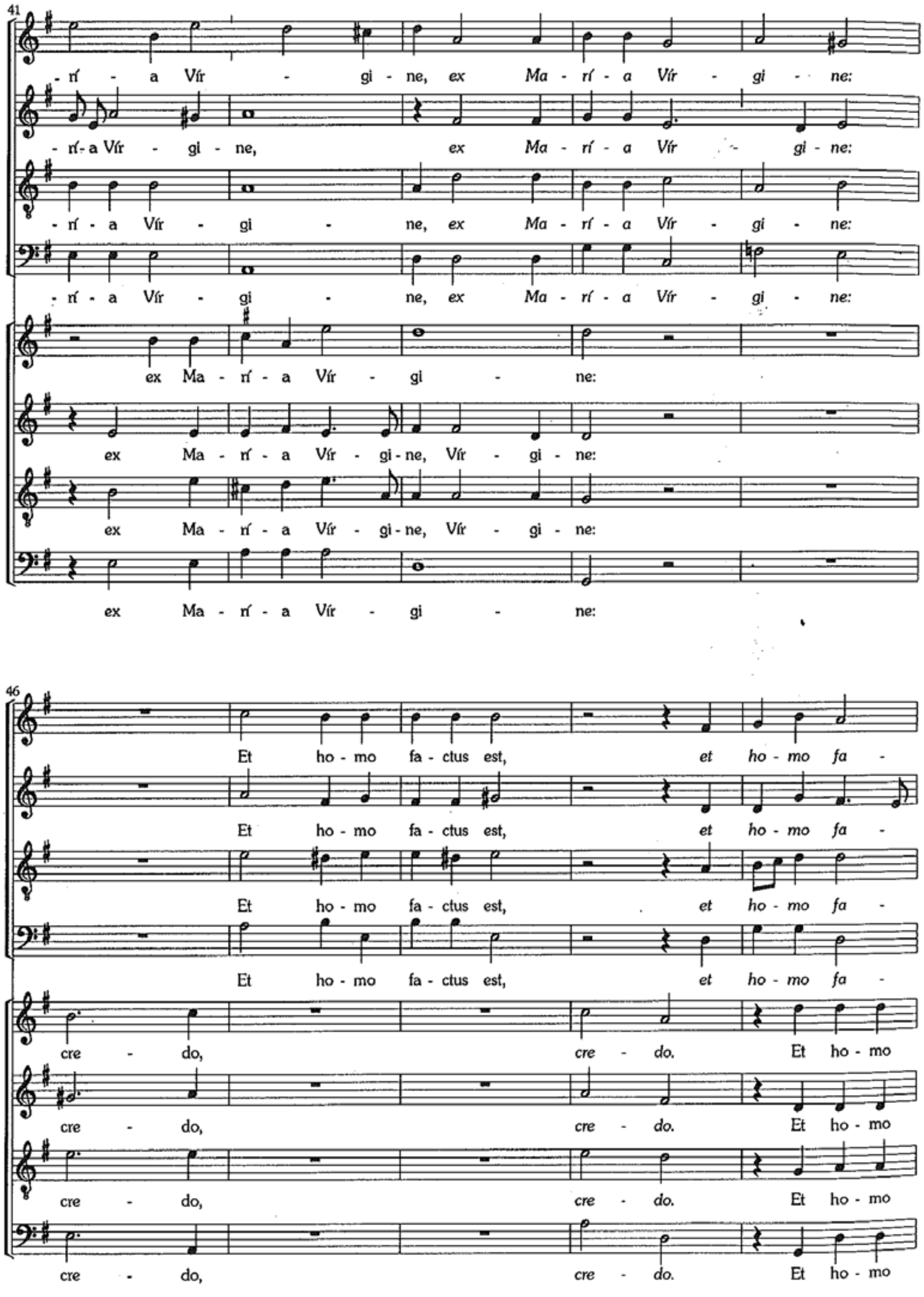

Cre - do in u - num De - um,
S1
A1
T1
B1
S2
A2
T2
B2
Pa - trem om - ni - - po - tén - tem, fa - ctó - rem cae - li, fa - ctó - rem cae - li et ter - rae,
Pa - trem om - ni - po - tén - tem, fa - ctó - rem cae - li, fa - ctó - rem cae - li et ter - rae,
Pa - trem om - ni - po - tén - - - tem, fa - ctó - rem cae - li, cae - li et ter - rae,
Pa - trem om - ni - po - tén - tem, fa - ctó - rem cae - li, fa - ctó - rem cae - li et ter - rae,
fa - ctó - rem cae - li et ter - rae,
fa - ctó - rem cae - li et ter - rae,
fa - ctó - rem cae - li, fa - ctó - rem cae - li et ter - rae,
fa - ctó - rem cae - li et ter - rae, cae - li et ter - rae,
4

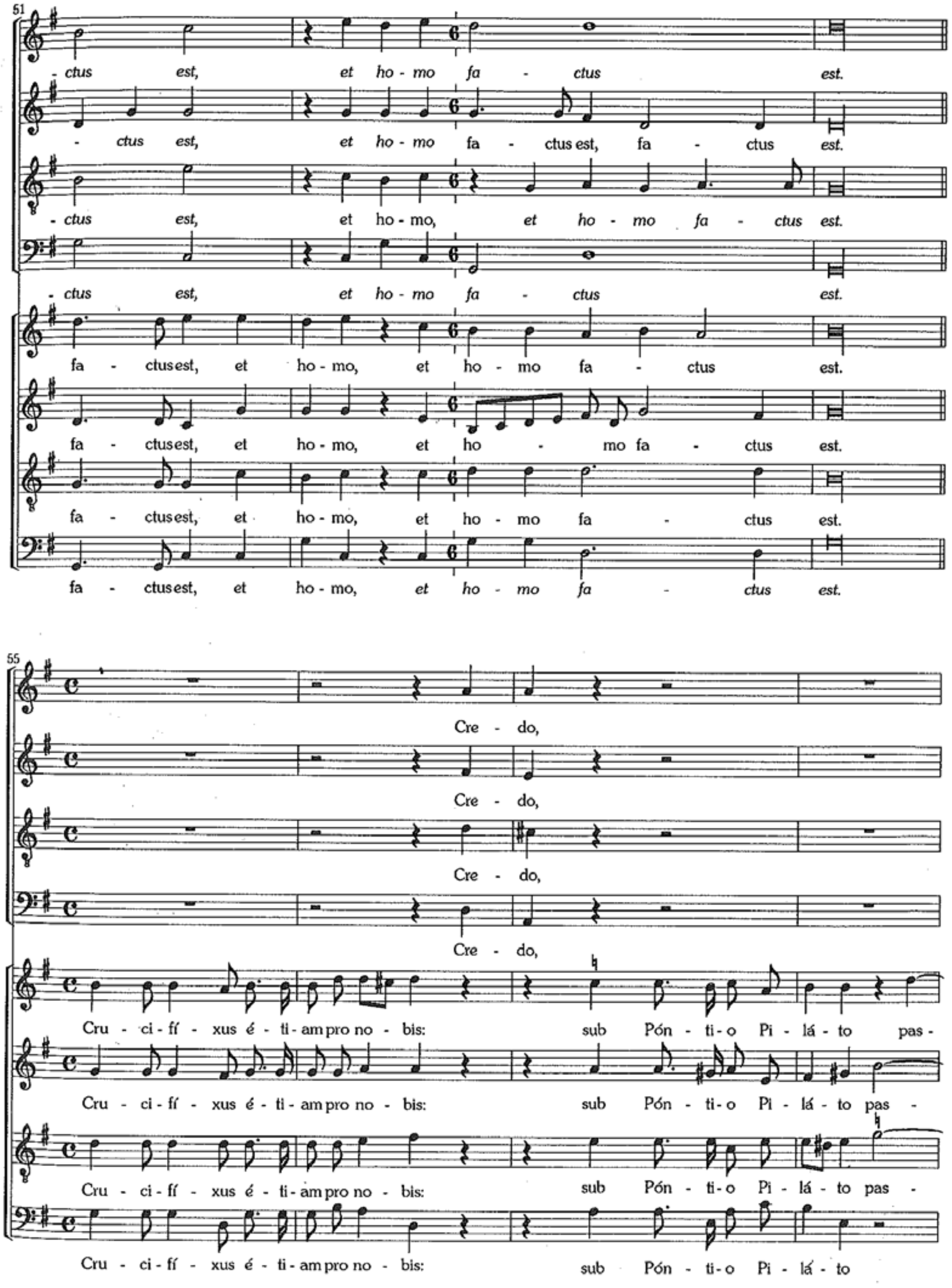

8
vi - si-bí - li-um óm - nium et in-vi - si - bí - li-um. Et in u - num Dó - minum Ie -
vi - si-bí - li-um óm - nium et in-vi - si - bí - li-um. Et in u - num Dó - minum Ie-
vi - si-bí - li-um óm - nium et in-vi - si - bí - li - um. Et in u - num Dó - minum Ie -
vi - si-bí - li-um óm - nium et in-vi - si - bí - li-um. Et in u - num Dó - minum Ie -
cre - do, cre - do,
cre - do, cre - do,
cre - do, cre - do,
cre - do, cre - do,
12
- sum Chri - stum, Fí - li-um De - i u-ni-gé - ni-tum. Et ex Pa - tre na - tum an -
- sum Chri - stum, Fí - li-um De - i u-ni-gé - ni-tum. Et ex Pa - tre na - tum an -
- sum Chri - stum, Fí - li-um De - i u - ni-gé - nitum. Et ex Pa - tre na - tum an -
- sum Chri - stum, Fí - li-um De - i u - ni - gé - ni - tum. Et ex Pa - tre na - tum an -
cre- do, cre - do,
cre- do, cre - do,
cre- do, cre - do,
cre- do, cre - do,

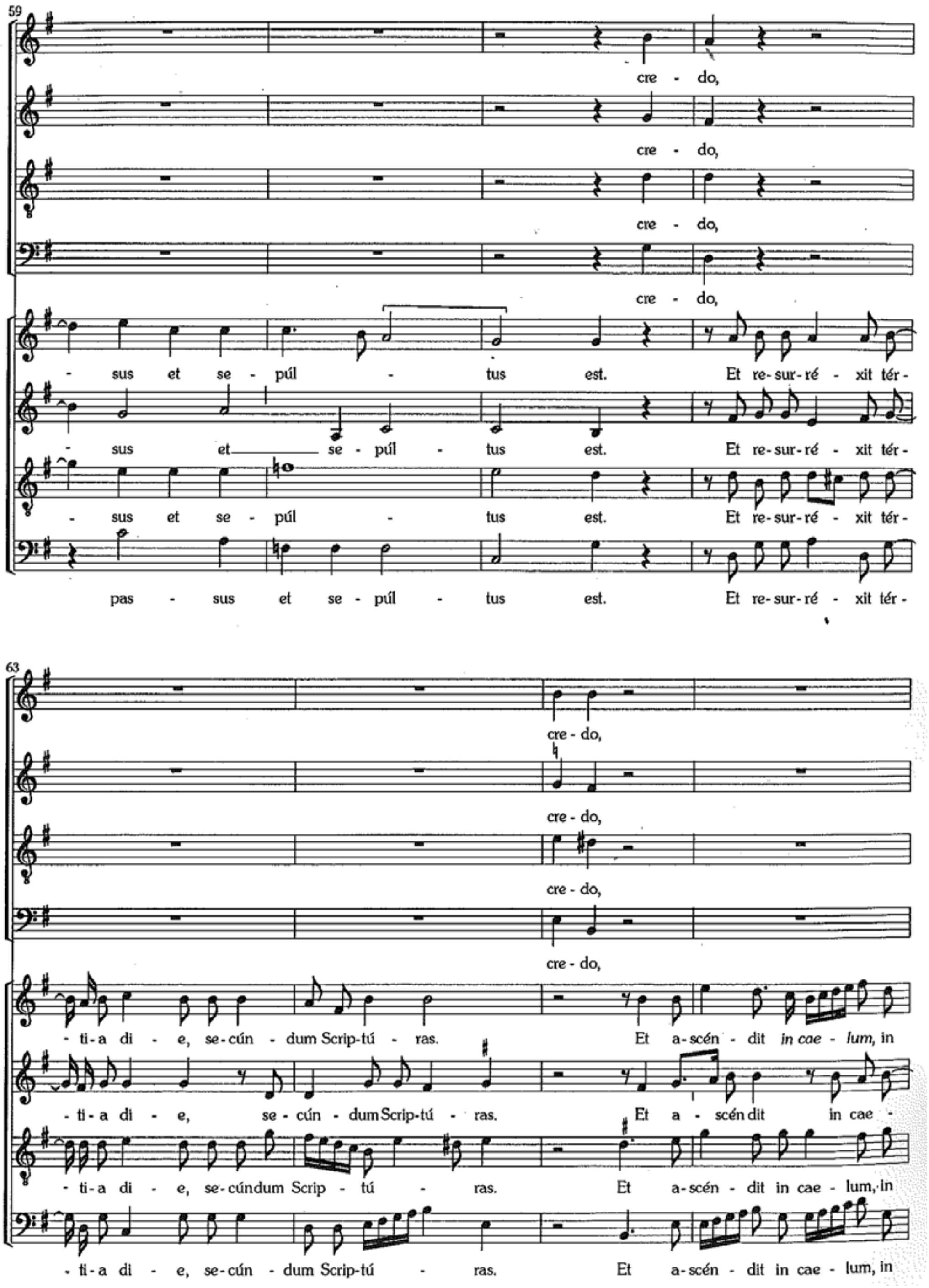

16
- te óm - ni-a sáe-cu-la. De - um de De - o, lu - men de lú - mi - ne, De - um ve -
- te óm - ni-a sáe-cu-la. De - um de De - o, lu - men de lú - mi - ne, De - um ve -
- te óm - ni-a sáe-cu-la. De - um de De - o, lu - men de lú - mi - ne, De - um ve -
- te óm - ni-a sáe-cu-la. De - um de De - o, lu - men de lú - mine, De - um ve -
cre - do, cre-do, cre - do,
cre - do, cre-do, cre - do,
cre - do, cre-do, cre - do,
cre - do, cre-do, cre - do,
21
- rum de De-o ve - ro, Gé - ni-tum, non fa - ctum, con - sub-stan - ti - á-lem Pa - tri:
- rum de De-o ve - ro, Gé - ni-tum, non fa - ctum, con - sub-stan - ti - á-lem Pa - tri:
- rum de De-o ve - ro, Gé - ni-tum, non fa - ctum, con - sub-stan - ti - á-lem Pa - tri:
- rum de De-o ve - ro, Gé - ni-tum, non fa - ctum, con - sub-stan - ti - á-lem Pa - tri:
cre - do, cre -
cre - do, cre -
cre - do, cre -
cre - do, cre -

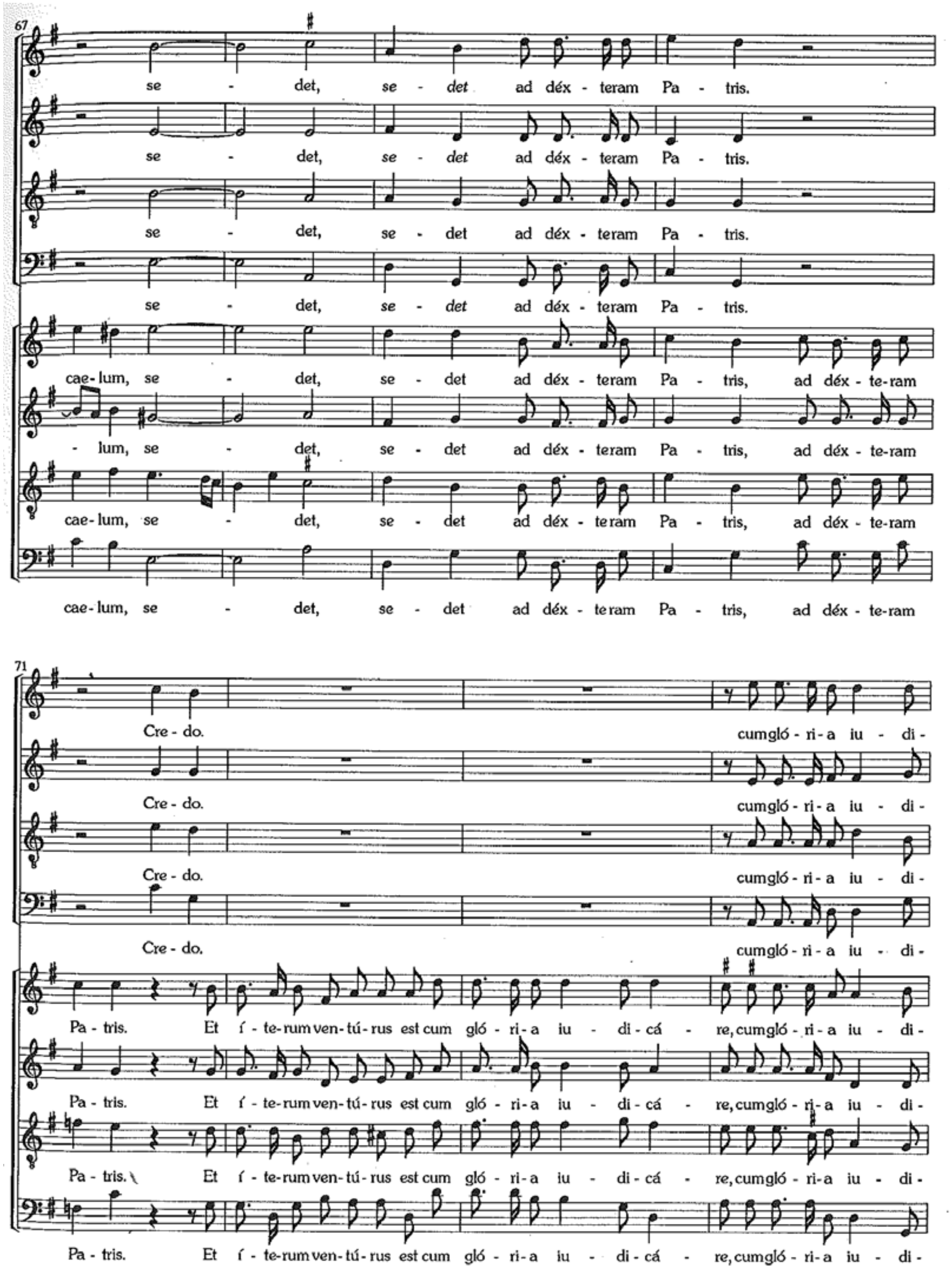

25
per quem óm - ni - a fa - cta sunt. Qui prop - ter nos hó - mi - nes et
per quem óm - ni - a fa - cta sunt. Qui prop - ter nos hó - mi - nes et
per quem óm - ni - a fa - cta sunt. Qui prop - ter nos hó - mi - nes et
per quem óm - ni - a fa - cta sunt. Qui prop - ter nos hó - mi - nes et
- do, cre - do. Qui prop - ter nos
- do, cre - do. Qui prop - ter nos
- do, cre - do. Qui prop - ter nos
- do, cre - do. Qui prop - ter nos
28
prop - ter no - stram sa - lú - tem, sa - lú - tem de - scén - dit de cae - lis,
prop - ter no - stram sa - lú - tem, sa - lú - tem de - scén - dit de cae - lis,
prop - ter no - stram sa - lú - tem, sa - lú - tem de - scén - dit de cae - lis,
prop - ter no - stram sa - lú - tem, sa - lú - tem de - scén - dit de cae - lis,
hó - mi - nes et prop - ter no - stram sa - lú - tem de -
hó - mi - nes et prop - ter no - stram sa - lú - tem de -
hó - mi - nes et prop - ter no - stram sa - lú - tem
hó - mi - nes et prop - ter no - stram sa - lú - tem de -

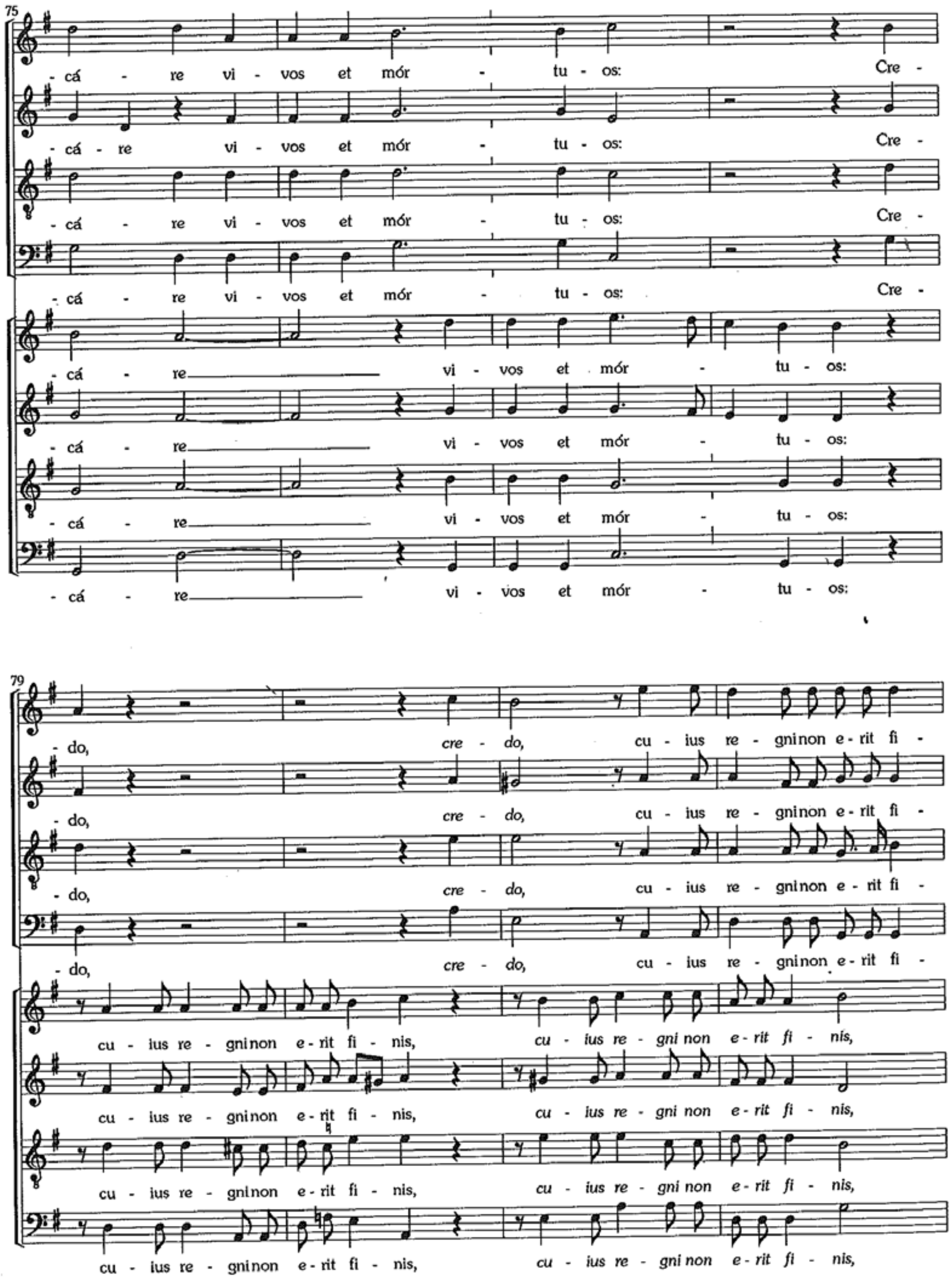

31
de-scén - dit de cae - lis. Et in - car - ná - tus est
de-scén-dit de cae - lis. Et in - car - ná - tus est
de-scén - dit de cae - lis. Et in - car - ná - tus est
de-scén - dit de cae - lis. Et in - car - ná - tus est
- scén - dit de cae - lis. Cre - do. Et in - car - ná -
- scén - dit de cae - lis. Cre - do. Et in - car - ná -
de-scén-dit de cae - lis. Cre - do. Et in - car - ná -
- scén - dit de cae - lis. Cre - do. Et in - car - ná -
36
de Spí - ri - tu San - cto ex Ma -
de Spí - ri - tu San - cto ex Ma -
de Spí - ri - tu San - cto ex Ma -
de Spí - ri - tu San - cto ex Ma -
- tus est de Spí - ri - tu San - cto
- tus est de Spí - ri - tu San - cto
- tus est de Spí - ri - tu San - cto
- tus est de Spí - ri - tu San - cto

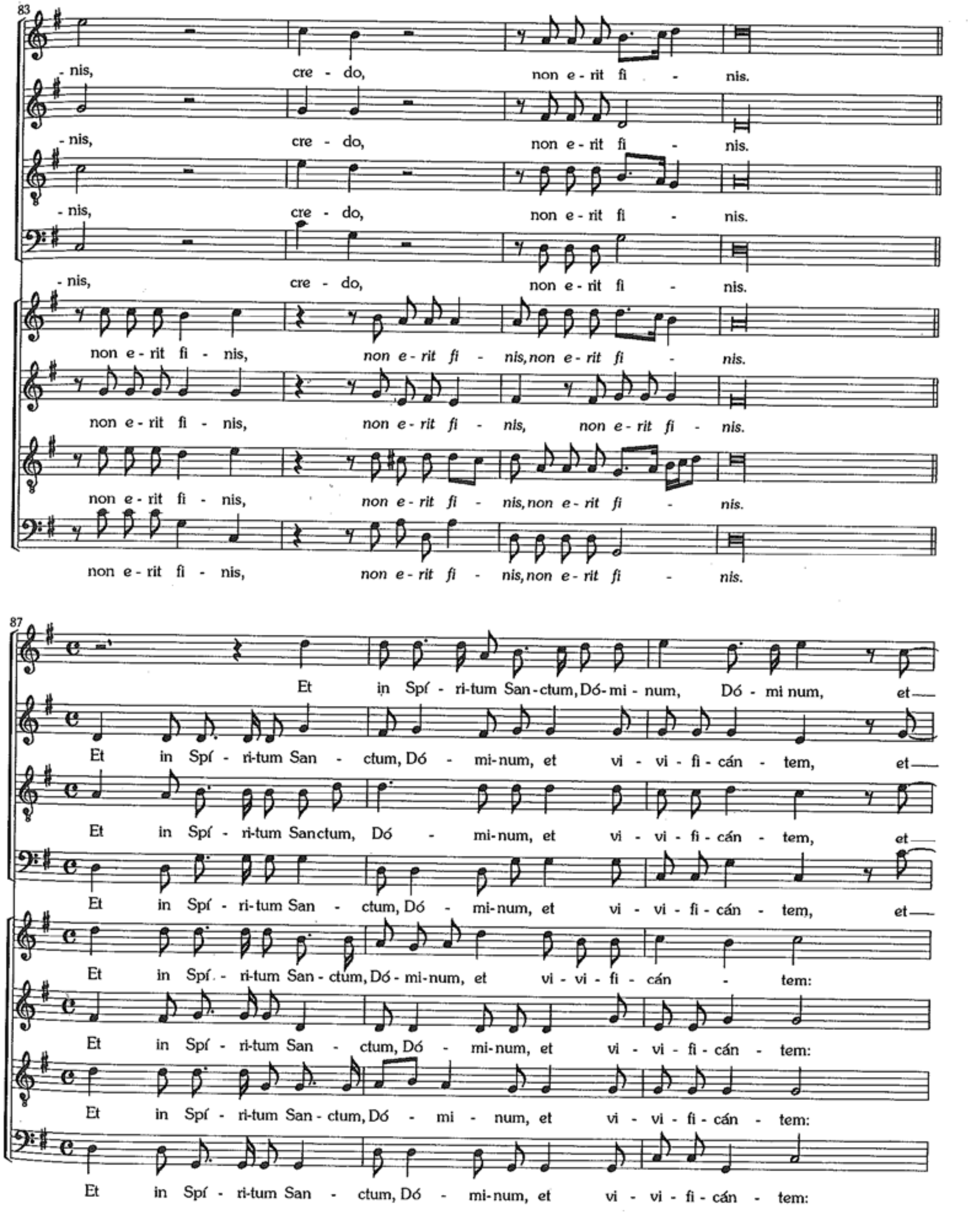

41
- rí - a Vír - gi - ne, ex Ma - rí - a Vír - gi - ne:
- rí - a Vír - gi - ne, ex Ma - rí - a Vír - gi - ne:
- rí - a Vír - gi - ne, ex Ma - rí - a Vír - gi - ne:
- rí - a Vír - gi - ne, ex Ma - rí - a Vír - gi - ne:
ex Ma - rí - a Vír - gi - ne:
ex Ma - rí - a Vír - gi - ne, Vír - gi - ne:
ex Ma - rí - a Vír - gi - ne, Vír - gi - ne:
ex Ma - rí - a Vír - gi - ne:
46
Et ho - mo fa - ctus est, et ho - mo fa -
Et ho - mo fa - ctus est, et ho - mo fa -
Et ho - mo fa - ctus est, et ho - mo fa -
Et ho - mo fa - ctus est, et ho - mo fa -
cre - do, cre - do. Et ho - mo
cre - do, cre - do. Et ho - mo
cre - do, cre - do. Et ho - mo
cre - do, cre - do. Et ho - mo

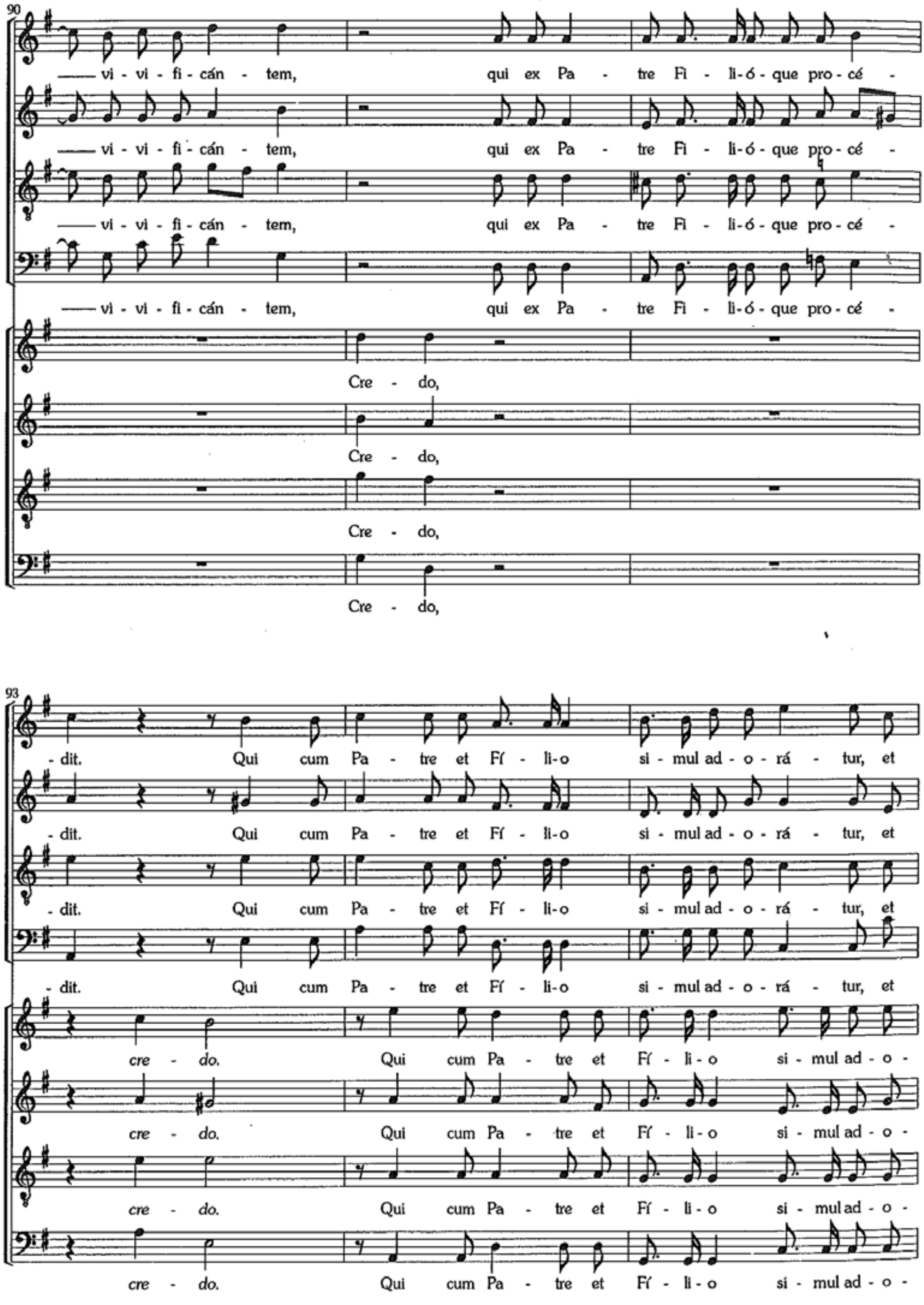

51
- ctus est, et ho - mo fa - ctus est.
- ctus est, et ho - mo fa - ctus est, fa - ctus est.
- ctus est, et ho - mo, et ho - mo fa - ctus est.
- ctus est, et ho - mo fa - ctus est.
fa - ctus est, et ho - mo, et ho - mo fa - ctus est.
fa - ctus est, et ho - mo, et ho - mo fa - ctus est.
fa - ctus est, et ho - mo, et ho - mo fa - ctus est.
fa - ctus est, et ho - mo, et ho - mo fa - ctus est.
55
Cre - do,
Cre - do,
Cre - do,
Cre - do,
Cru - ci - fí - xus é - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to pas -
Cru - ci - fí - xus é - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to pas -
Cru - ci - fí - xus é - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to pas -
Cru - ci - fí - xus é - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to

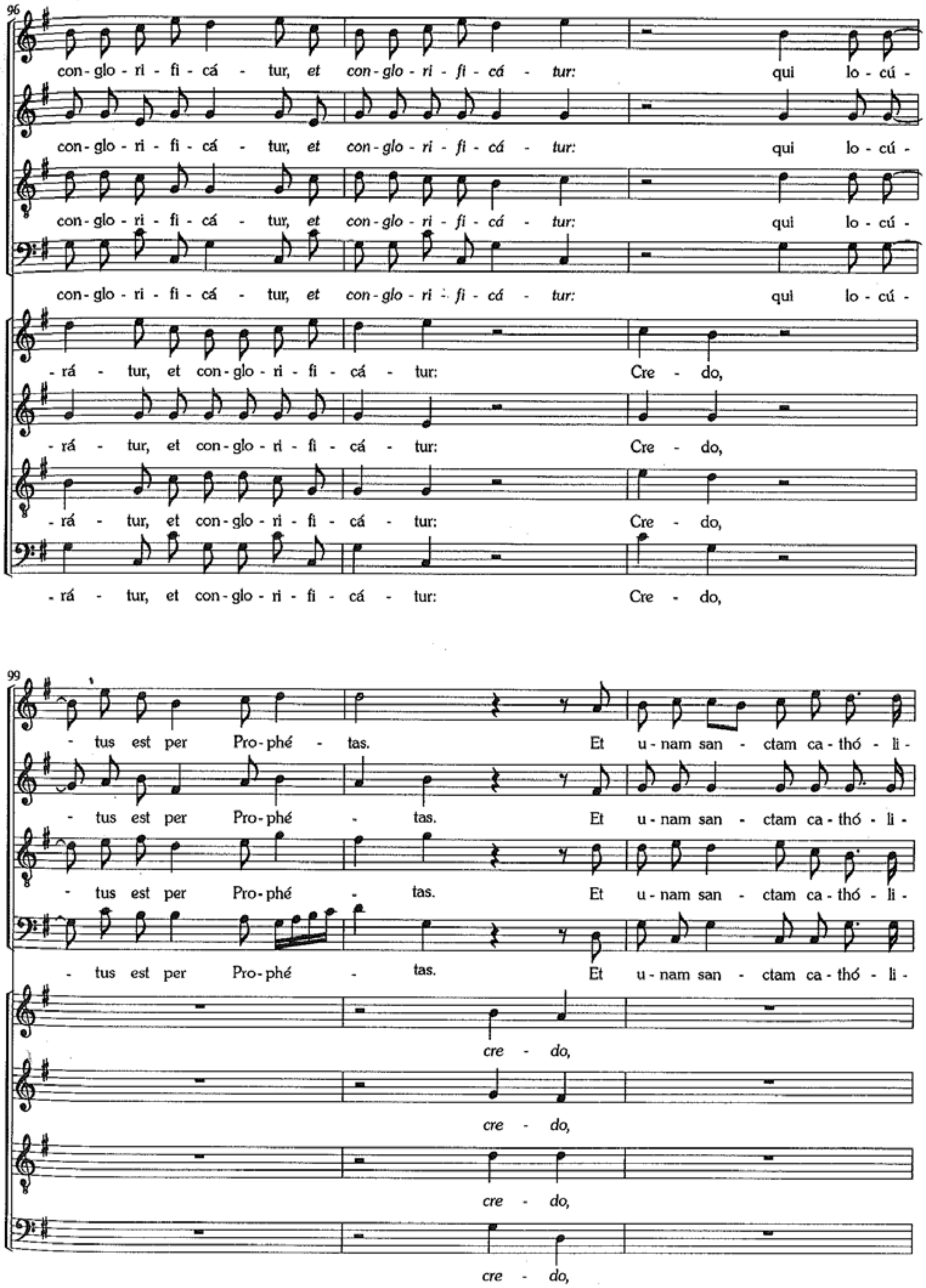

59
cre - do,
cre - do,
cre - do,
cre - do,
- sus et se - púl - tus est. Et re - sur - ré - xit tér -
- sus et se - púl - tus est. Et re - sur - ré - xit tér -
- sus et se - púl - tus est. Et re - sur - ré - xit tér -
pas - sus et se - púl - tus est. Et re - sur - ré - xit tér -
63
cre - do,
cre - do,
cre - do,
cre - do,
- ti - a di - e, se - cún - dum Scrip - tú - ras. Et a - scén - dit in cae - lum, in
- ti - a di - e, se - cún - dum Scrip - tú - ras. Et a - scén dit in cae -
- ti - a di - e, se - cúndum Scrip - tú - ras. Et a - scén - dit in cae - lum, in
- ti - a di - e, se - cún - dum Scrip - tú - ras. Et a - scén - dit in cae - lum, in

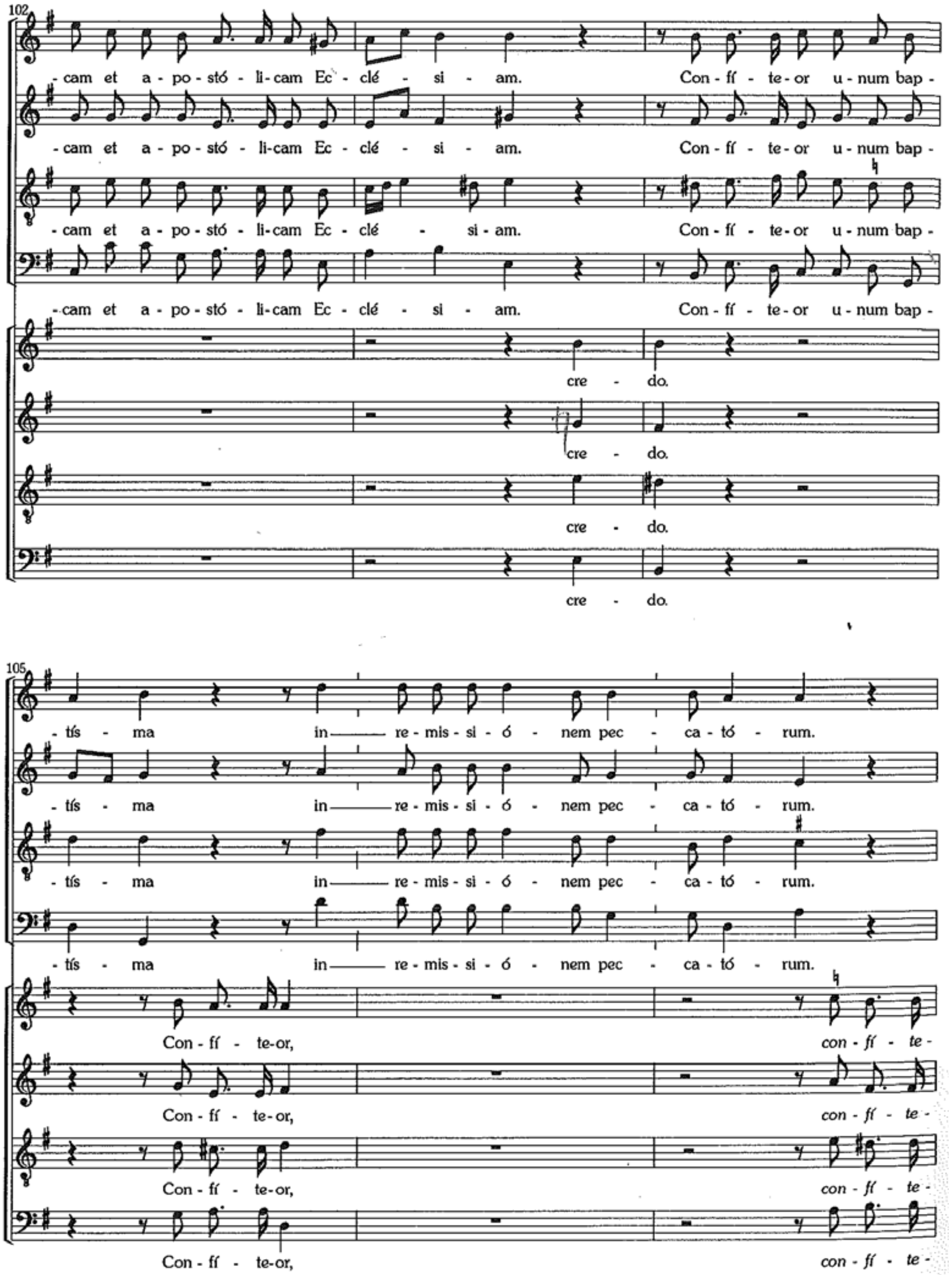

67
se - det, se - det ad déx - teram Pa - tris.
se - det, se - det ad déx - teram Pa - tris.
se - det, se - det ad déx - teram Pa - tris.
se - det, se - det ad déx - teram Pa - tris.
cae- lum, se - det, se - det ad déx - teram Pa - tris, ad déx - te-ram
- lum, se - det, se - det ad déx - teram Pa - tris, ad déx - te-ram
cae- lum, se - det, se - det ad déx - te ram Pa - tris, ad déx - te-ram
cae- lum, se - det, se - det ad déx - te ram Pa - tris, ad déx - te-ram
71
Cre - do. cumgló - ri - a iu - di -
Cre - do. cumgló - ri - a iu - di -
Cre - do. cumgló - ri - a iu - di -
Cre - do. cumgló - ri - a iu - di -
Pa - tris. Et í - te-rum ven - tú - rus est cum gló - ri - a iu - di - cá - re, cumgló - ri - a iu - di -
Pa - tris. Et í - te-rum ven - tú - rus est cum gló - ri - a iu - di - cá - re, cumgló - ri - a iu - di -
Pa - tris. Et í - te-rum ven - tú - rus est cum gló - ri - a iu - di - cá - re, cumgló - ri - a iu - di -
Pa - tris. Et í - te-rum ven - tú - rus est cum gló - ri - a iu - di - cá - re, cumgló - ri - a iu - di -

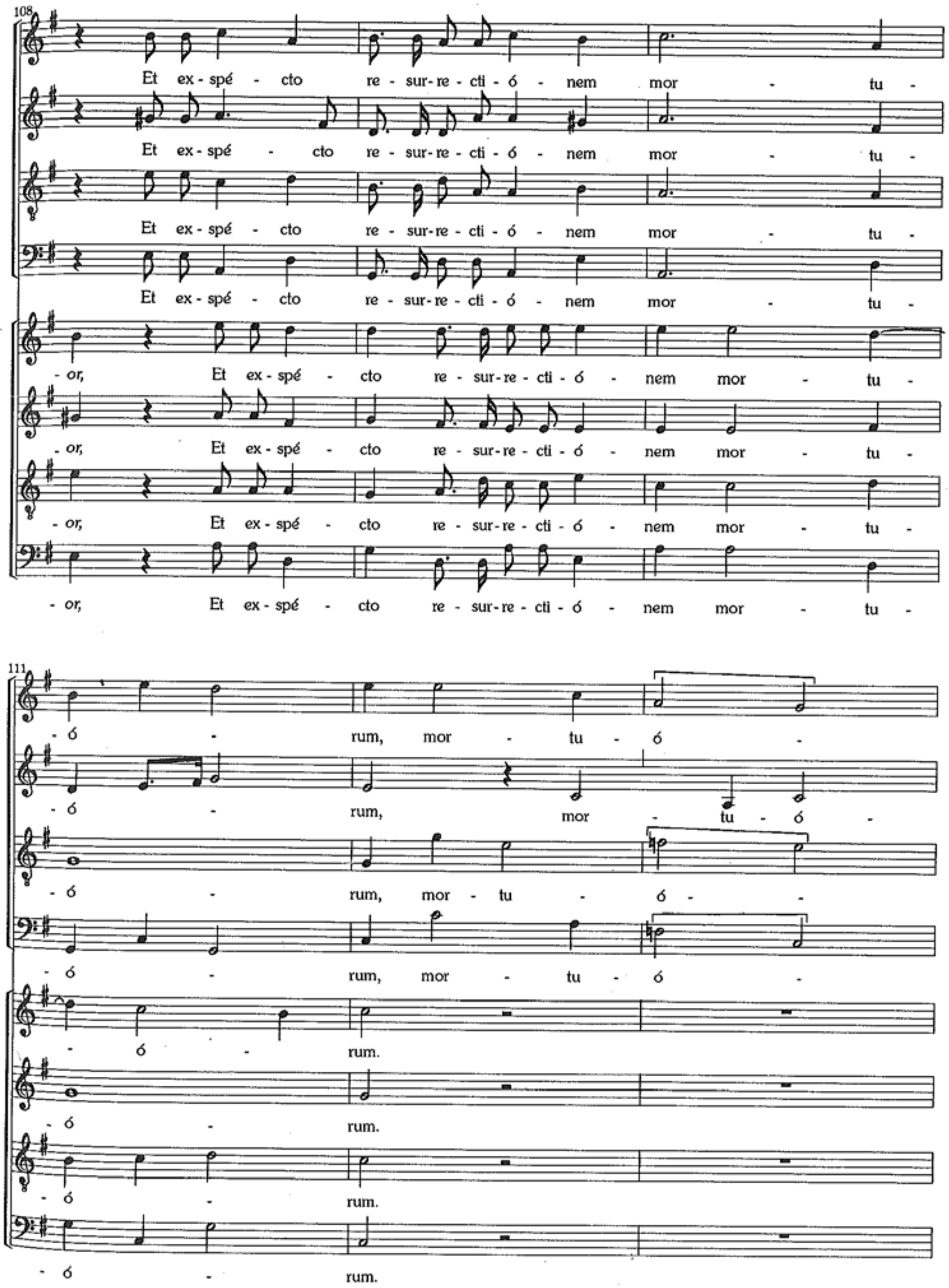

75
-cá - re vi - vos et mór - tu - os: Cre -
-cá - re vi - vos et mór - tu - os: Cre -
-cá - re vi - vos et mór - tu - os: Cre -
-cá - re vi - vos et mór - tu - os: Cre -
-cá - re vi - vos et mór - tu - os:
-cá - re vi - vos et mór - tu - os:
-cá - re vi - vos et mór - tu - os:
-cá - re vi - vos et mór - tu - os:
79
-do, cre - do, cu - ius re - gni non e - rit fi -
-do, cre - do, cu - ius re - gni non e - rit fi -
-do, cre - do, cu - ius re - gni non e - rit fi -
-do, cre - do, cu - ius re - gni non e - rit fi -
cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis,
cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis,
cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis,
cu - ius re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis,

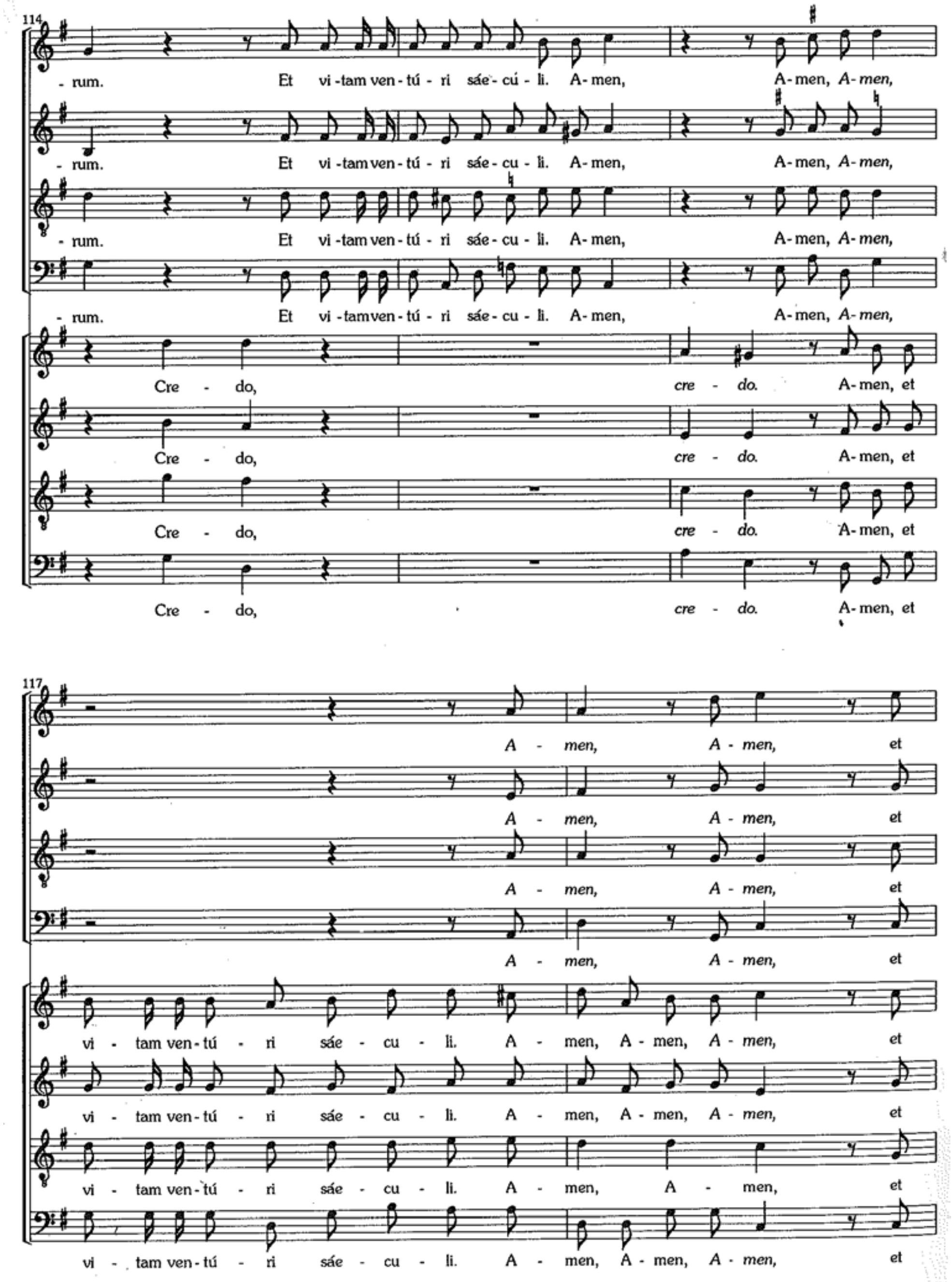

83
-nis, cre - do, non e - rit fi - nis.
-nis, cre - do, non e - rit fi - nis.
-nis, cre - do, non e - rit fi - nis.
-nis, cre - do, non e - rit fi - nis.
non e - rit fi - nis, non e - rit fi - nis, non e - rit fi - nis.
non e - rit fi - nis, non e - rit fi - nis, non e - rit fi - nis.
non e - rit fi - nis, non e - rit fi - nis, non e - rit fi - nis.
non e - rit fi - nis, non e - rit fi - nis, non e - rit fi - nis.
87
Et in Spí - ri-tum San-ctum, Dó-mi - num, Dó - mi num, et
Et in Spí - ri-tum San - ctum, Dó - mi-num, et vi - vi - fi - cán - tem, et
Et in Spí - ri-tum Sanctum, Dó - mi-num, et vi - vi - fi - cán - tem, et
Et in Spí - ri-tum San - ctum, Dó - mi-num, et vi - vi - fi - cán - tem, et
Et in Spí - ri-tum San - ctum, Dó - mi-num, et vi - vi - fi - cán - tem:
Et in Spí - ri-tum San - ctum, Dó - mi-num, et vi - vi - fi - cán - tem:
Et in Spí - ri-tum San - ctum, Dó - mi - num, et vi - vi - fi - cán - tem:
Et in Spí - ri-tum San - ctum, Dó - mi-num, et vi - vi - fi - cán - tem:

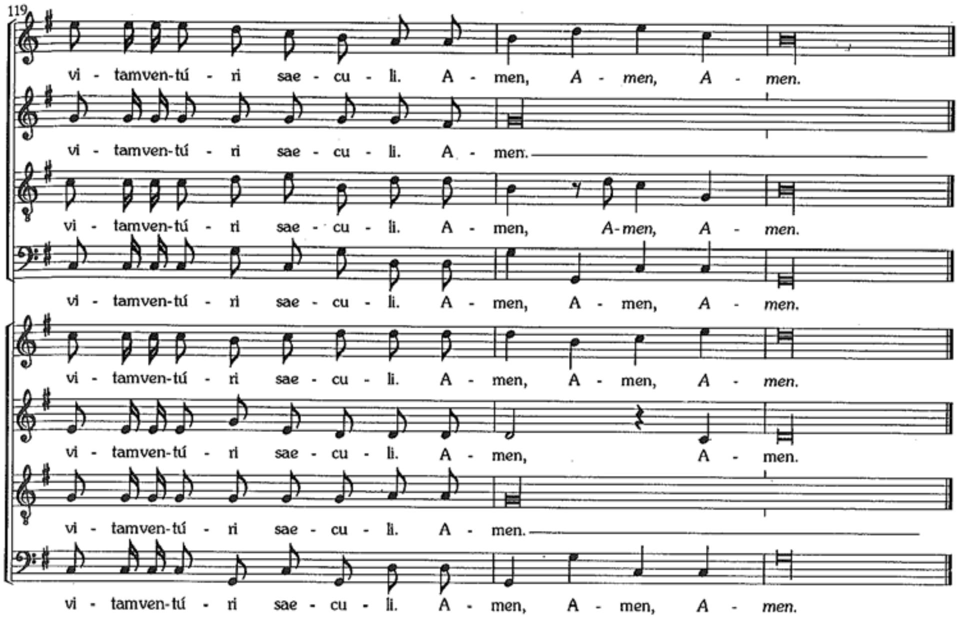

90
vi - vi - fi - cán - tem,
qui ex Pa - tre Fi - li-ó - que pro - cé -
Cre - do,
93
- dit. Qui cum Pa - tre et Fí - li-o si - mul ad - o - rá - tur, et
cre - do. Qui cum Pa - tre et Fí - li - o si - mul ad - o -


96
con - glo - ri - fi - cá - tur, et con - glo - ri - fi - cá - tur: qui lo - cú -
- rá - tur, et con - glo - ri - fi - cá - tur: Cre - do,
99
- tus est per Pro - phé - tas. Et u - nam san - ctam ca - thó - li -
cre - do,


102
-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or u-num bap-
-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or u-num bap-
-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or u-num bap-
-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or u-num bap-
cre-do.
cre-do.
cre-do.
cre-do.
105
-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum.
-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum.
-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum.
-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum.
Con-fí-te-or, con-fí-te-
Con-fí-te-or, con-fí-te-
Con-fí-te-or, con-fí-te-
Con-fí-te-or, con-fí-te-

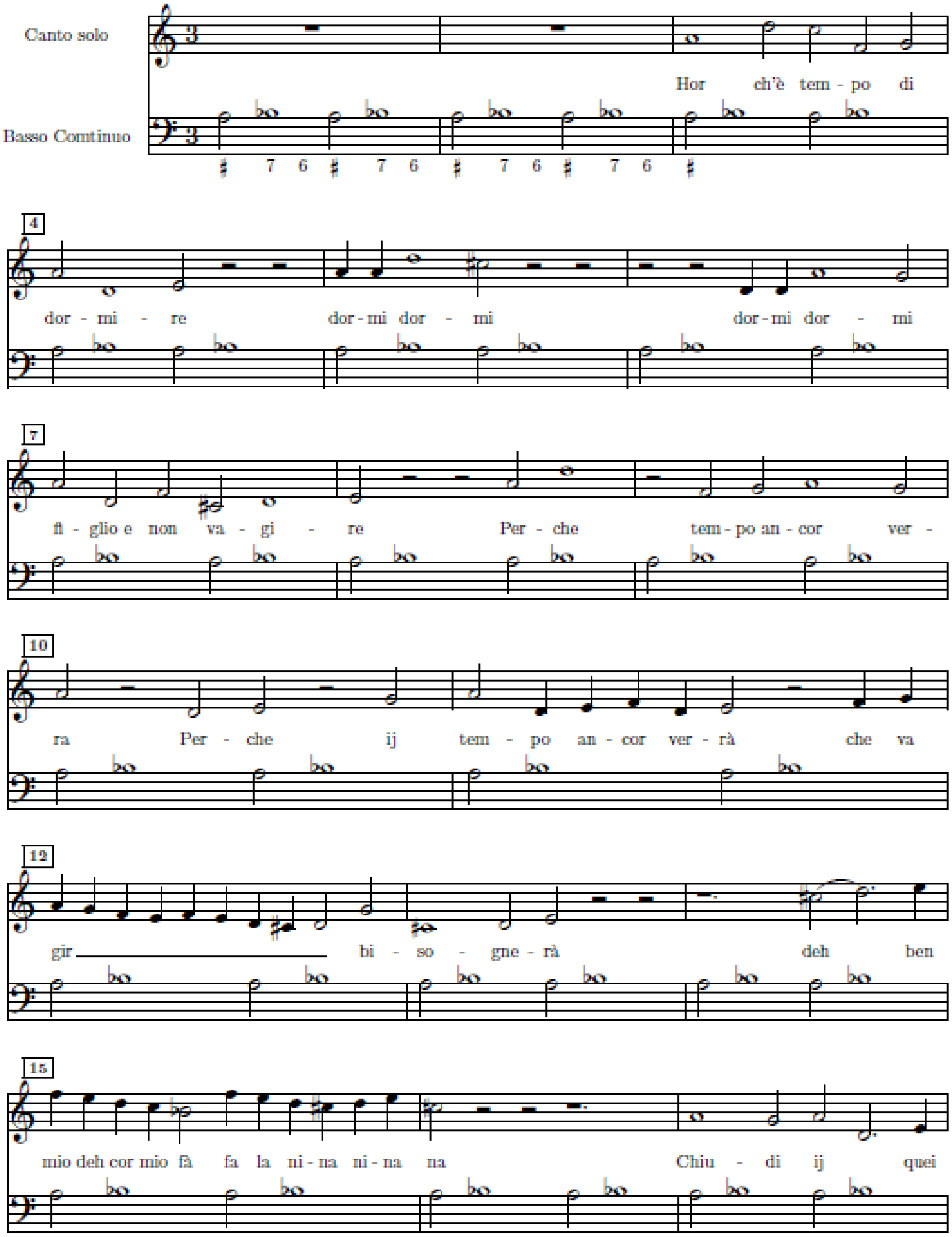

108
Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
- or, Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
- or, Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
- or, Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
- or, Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -
111
- ó - rum, mor - tu - ó -
- ó - rum, mor - tu - ó -
- ó - rum, mor - tu - ó - -
- ó - rum, mor - tu - ó -
- ó - rum.
- ó - rum.
- ó - rum.
- ó - rum.

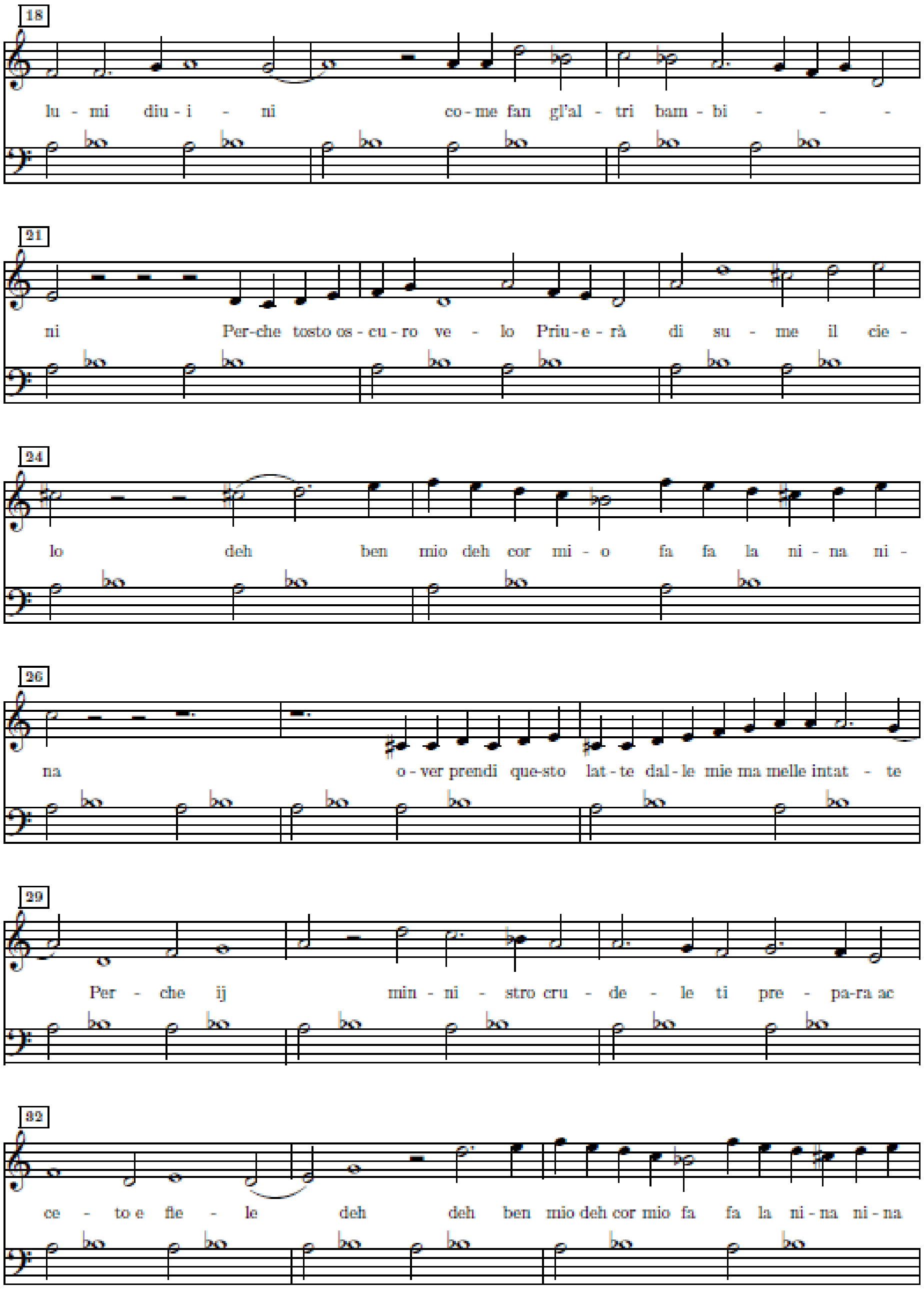

114
- rum. Et vi - tam ven - tú - ri sáe - cú - li. A - men, A - men, A - men,
- rum. Et vi - tam ven - tú - ri sáe - cu - li. A - men, A - men, A - men,
- rum. Et vi - tam ven - tú - ri sáe - cu - li. A - men, A - men, A - men,
- rum. Et vi - tam ven - tú - ri sáe - cu - li. A - men, A - men, A - men,
Cre - do, cre - do. A - men, et
Cre - do, cre - do. A - men, et
Cre - do, cre - do. A - men, et
Cre - do, cre - do. A - men, et
117
A - men, A - men, et
A - men, A - men, et
A - men, A - men, et
A - men, A - men, et
vi - tam ven - tú - ri sáe - cu - li. A - men, A - men, A - men, et
vi - tam ven - tú - ri sáe - cu - li. A - men, A - men, A - men, et
vi - tam ven - tú - ri sáe - cu - li. A - men, A - men, et
vi - tam ven - tú - ri sáe - cu - li. A - men, A - men, A - men, et


119
vi - tamven-tú - ri sae - cu - li. A - men, A - men, A - men.
vi - tamven-tú - ri sae - cu - li. A - men.
vi - tamven-tú - ri sae - cu - li. A - men, A-men, A - men.
vi - tamven-tú - ri sae - cu - li. A - men, A - men, A - men.
vi - tamven-tú - ri sae - cu - li. A - men, A - men, A - men.
vi - tamven-tú - ri sae - cu - li. A - men, A - men.
vi - tamven-tú - ri sae - cu - li. A - men.
vi - tamven-tú - ri sae - cu - li. A - men, A - men, A - men.

Canzonetta Spirituale sopra alla nanna.

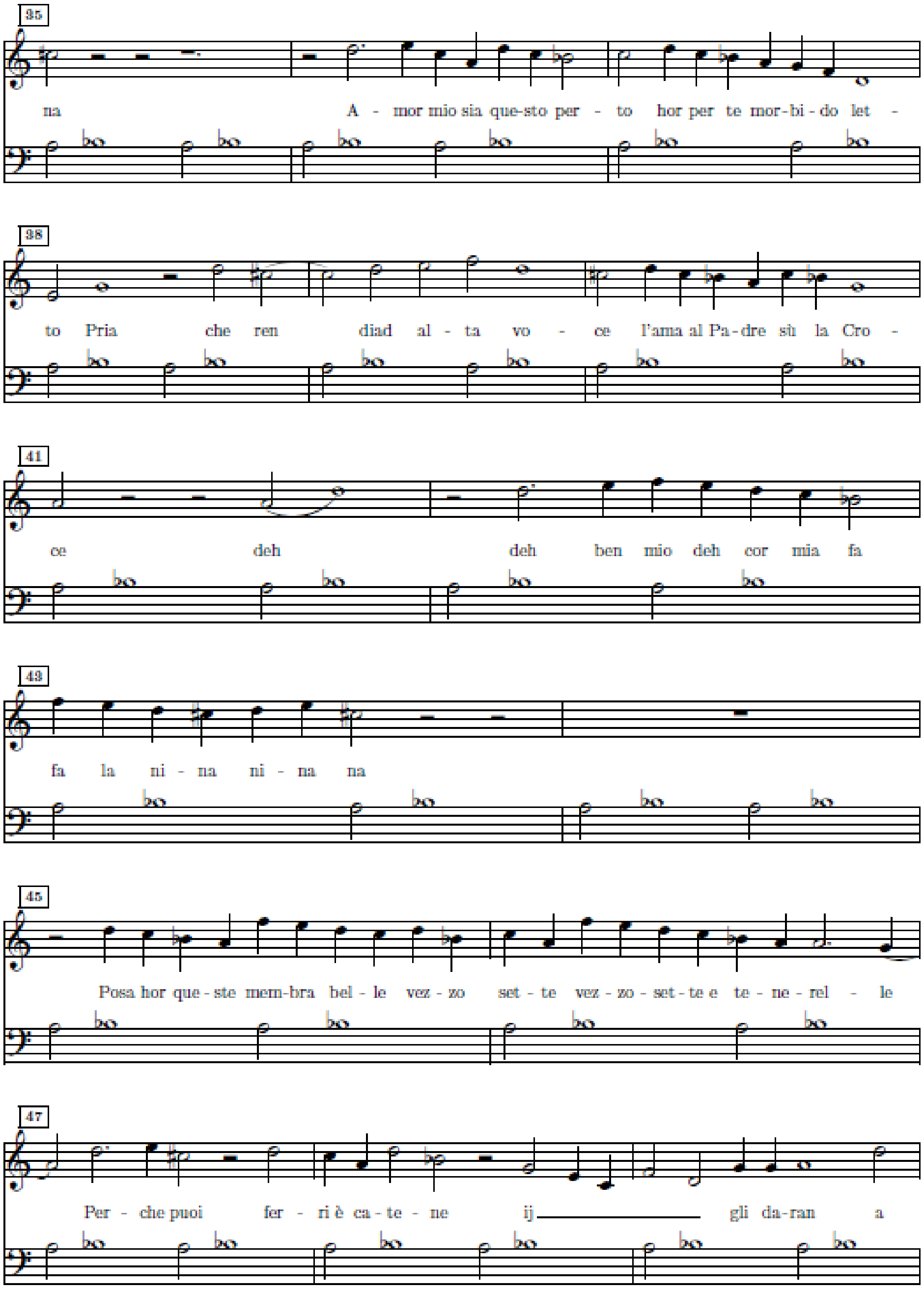
Tarquino Merula (1594/95 - 1665)

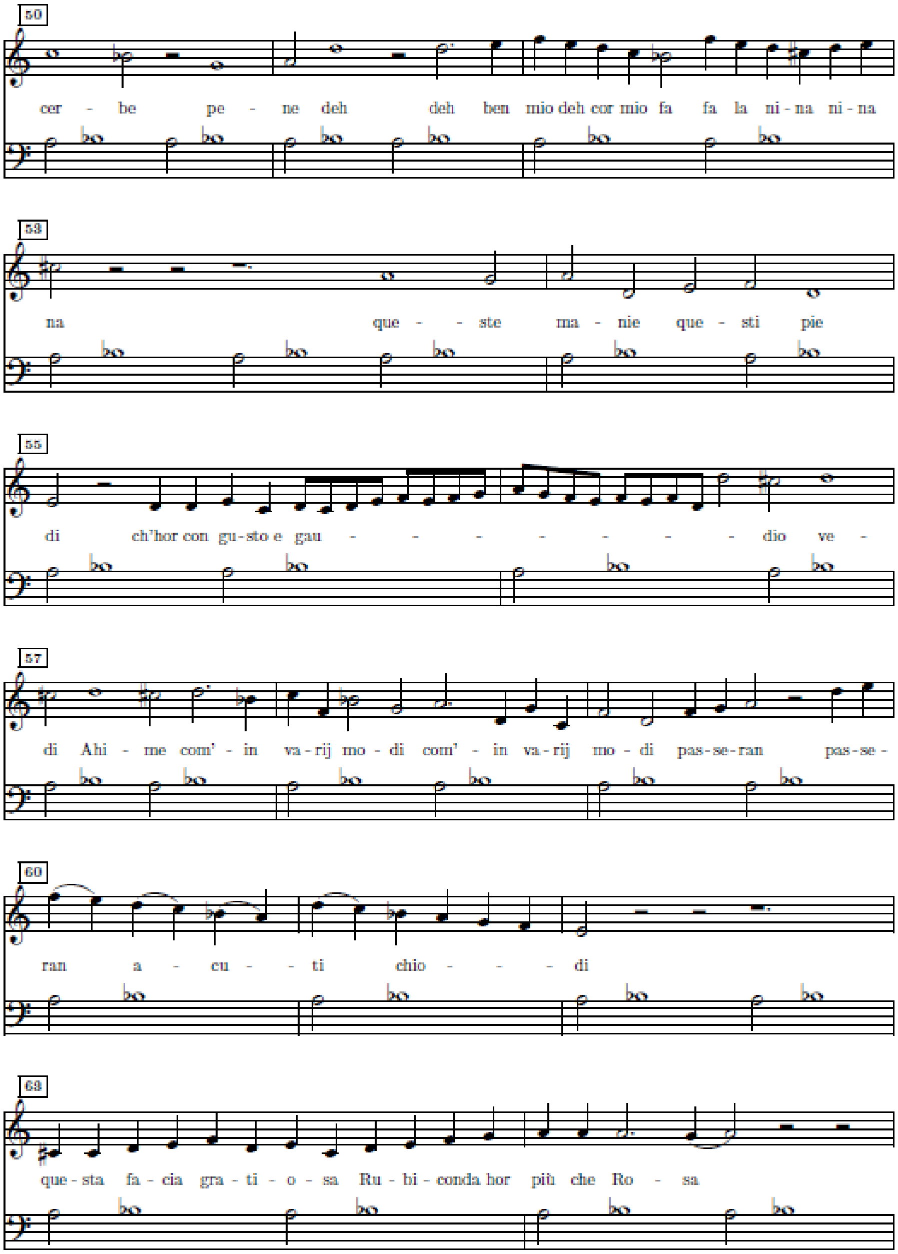

Canto solo
Basso Continuo
♯ 7 6 ♯ 7 6 ♯ 7 6 ♯ 7 6 ♯
Hor ch'è tem - po di
4
dor - mi - re dor - mi dor - mi dor - mi dor - mi
7
fi - glio e non va - gi - re Per - che tem - po an - cor ver -
10
ra Per - che ij tem - po an - cor ver - rà che va
12
gir bi - so - gne - rà deh ben
15
mio deh cor mio fà fa la ni - na ni - na na Chiu - di ij quei

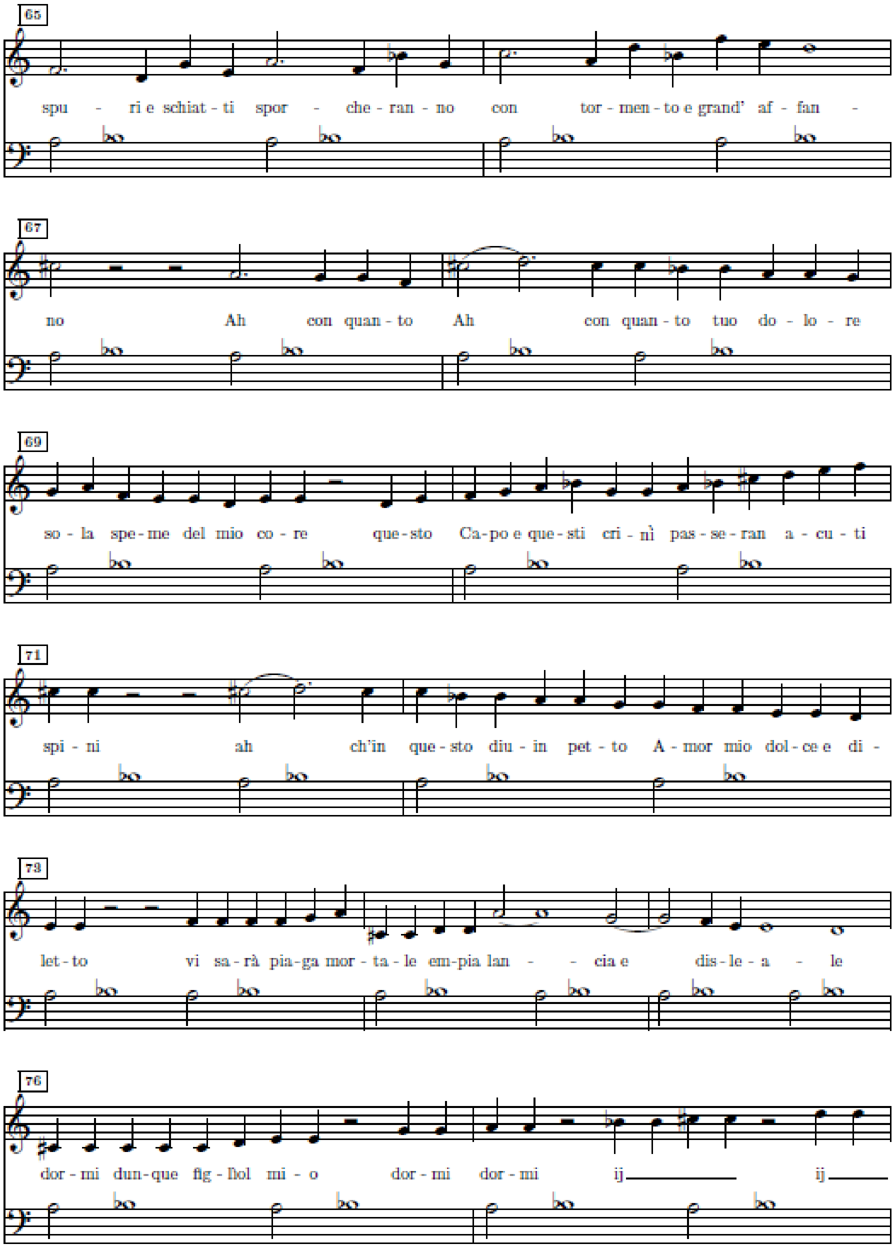

18
lu - mi diu - i - ni co - me fan gl'al - tri bam - bi - - -
21
ni Per-che tosto os - cu - ro ve - lo Priu - e - rà di su - me il cie -
24
lo deh ben mio deh cor mi - o fa fa la ni - na ni -
26
na o - ver prendi que-sto lat - te dal - le mie ma melle intat - te
29
Per - che ij min - ni - stro cru - de - le ti pre - pa-ra ac
32
ce - to e fie - le deh deh ben mio deh cor mio fa fa la ni - na ni - na

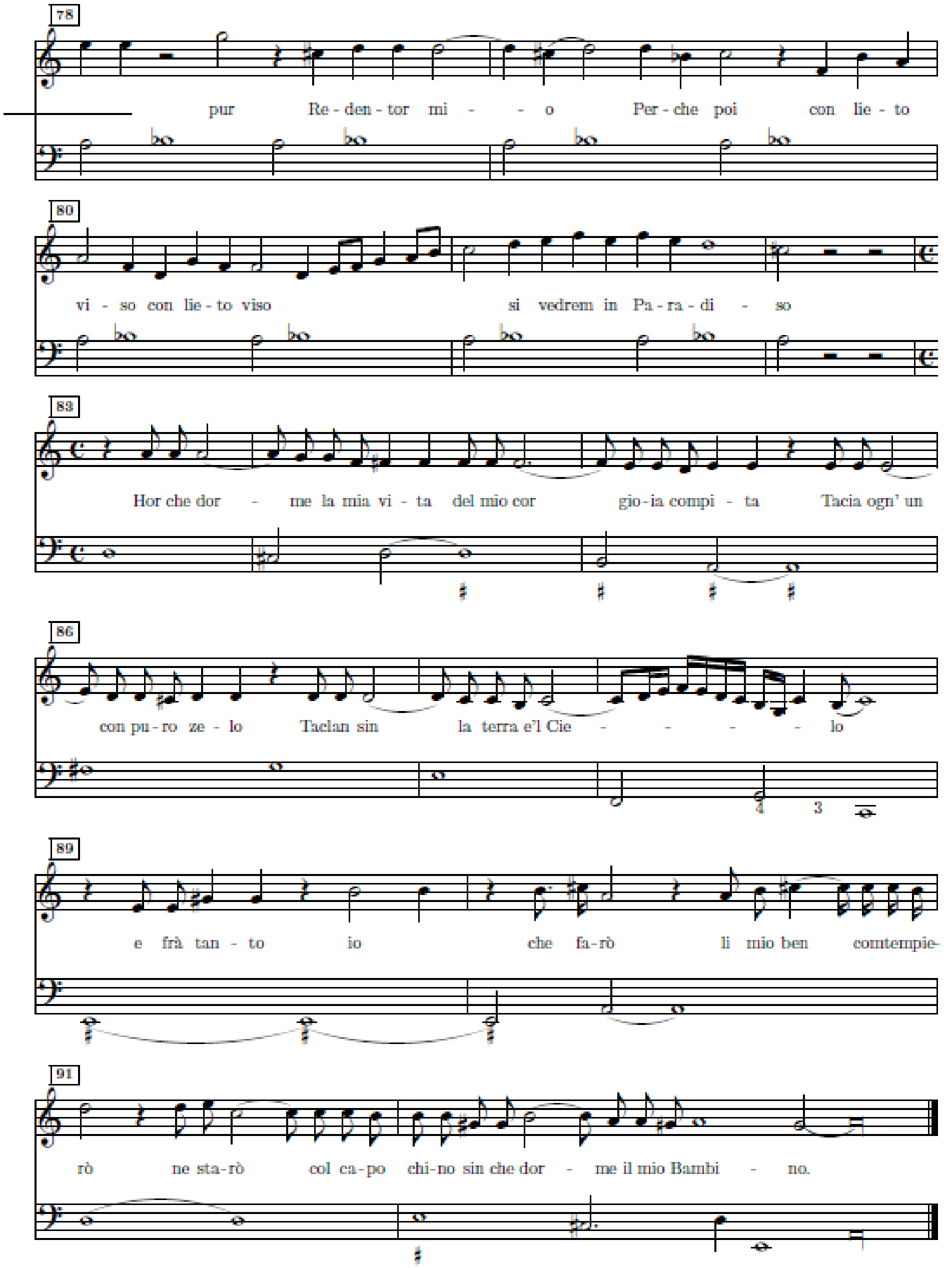
© 2002, Bernhard Lang, 21 Av. du Denantou, CH-1006 Lausanne

nicht-kommerzielle Vervielfältigung erwünscht.


35
na A - mor mio sia que-sto per - to hor per te mor-bi-do let -
38
to Pria che ren diad al - ta vo - ce l'ama al Pa-dre sù la Cro -
41
ce deh deh ben mio deh cor mia fa
43
fa la ni - na ni - na na
45
Posa hor que-ste mem-bra bel - le vez - zo set - te vez - zo - set - te e te - ne - rel - le
47
Per - che puoi fer - ri è ca - te - ne ij gli da-ran a


50
cer - be pe - ne deh deh ben mio deh cor mio fa fa la ni - na ni - na
53
na que - - ste ma - nie que - sti pie
55
di ch'hor con gu - sto e gau - - - - - - - dio ve -
57
di Ahi - me com' - in va - rij mo - di com' - in va - rij mo - di pas - se - ran pas - se -
60
ran a - cu - - ti chio - - - di
63
que - sta fa - cia gra - ti - o - sa Ru - bi - conda hor più che Ro - sa


65
spu - ri e schiat - ti spor - che - ran - no con tor - men - to e grand' af - fan -
67
no Ah con quan - to Ah con quan - to tuo do - lo - re
69
so - la spe - me del mio co - re que - sto Ca - po e que - sti cri - nì pas - se - ran a - cu - ti
71
spi - ni ah ch'in que - sto diu - in pet - to A - mor mio dol - ce e di -
73
let - to vi sa - rà pia - ga mor - ta - le em - pia lan - - cia e dis - le - a - le
76
dor - mi dun - que fig - lhol mi - o dor - mi dor - mi ij ij


78
pur Re - den - tor mi - - o Per - che poi con lie - to
80
vi - so con lie - to viso si vedrem in Pa - ra - di - so
83
Hor che dor - me la mia vi - ta del mio cor gio - ia compi - ta Tacia ogn' un
86
con pu - ro ze - lo Taclan sin la terra e'l Cie - - - - lo
4 3
89
e frà tan - to io che fa - rò li mio ben comtempie-
91
rò ne sta - rò col ca - po chi - no sin che dor - me il mio Bambi - no.