

INDICE GENERALE

INTRODUZIONE
APPARATO CRITICO
BIBLIOGRAFIA
DISCOGRAFIA
TESTI POETICI
FACSIMILI
TRANSCRIZIONI

Sacrae Cantiunculae (1582)

1. Lapidabant Stephanum
2. Veni, sponsa Christi, O beata Helena
3. Ego sum Pastor bonus
4. Surge, propera, amica mea
5. Ubi duo vel tres congregatae
6. Quam pulchra es
7. Ave Maria, gratia plena
8. Domine pater, et Deus
- 9a. Tu es pastor ovium
- 9b. Tu es Petrus, et super hanc petrum
- 10a. O magnum pietatis opus
- 10b. Eli clamans spiritum Patri
11. O crux benedicta
12. Hodie Christus natus est
- 13a. O Domine Iesu Christe, adoro te in cruce pendentem
- 13b. O Domine Iesu Christe, adoro te in cruce vulneratum
14. Pater, venit hora
15. In tua patientia posuisti animam tuam
16. Angelus ad pastores ait
17. Salve crux preciosa
18. Quia vidisti me, Thoma, credidisti
19. Lauda, Syon, salvatorem
20. O bone Iesu, illumina oculos meos
21. Surgens Iesus, Dominus noster, stans in medio
22. Qui vult venire post me abneget
23. Iusti tulerunt spolia impiorum

Madrigali Spirituali (1583)

1. Sacrosanta di Dio

- 2a. L'aura del ciel
- 2b. Poi che benigno
- 3a. Avventurosa notte, in cui risplende
- 3b. Serpe crudel
- 4a. D'empi martiri
- 4b. Ond'in ogni pensier ed opra santo
- 5a. Mentre la stella appar nell'oriente
- 5b. Tal contra Dio
- 6a. Le rose lascia, gli amaranti e gigli
- 6b. Ai piedi avendo i capei d'oro sparsi
- 7a. L'empio vestia di porpora
- 7b. Ma quell mendico Lazaro
- 8a. L'uman discorso quanto poco importe
- 8b. L'eterno Dio quel cor pudico scelse
- 9a. Dal sacro petto esce veloce dardo
- 9b. Scioglier m'addita
- 10a. Afflito e scalzo, ove a la sacra sponda
- 10b. Ecco dicea, ecco l'agnel di Dio
- 11a. De'miei giovenili anni
- 11b. Tutte esser vidi le speranze vane

Canzonette a tre voci (1584)

- 1. Qual si può dir maggiore
- 2. Canzonette d'amore
- 3. La fiera vista
- 4. Raggi, dov'è il mio bene?
- 5. Vita dell'alma mia
- 6. Il mio martir
- 7. Son questi'i crespi crini
- 8. Io mi vivea
- 9. Su, su, su, che'l giorno
- 10. Quando sperai
- 11. Come faro cuor mio
- 12. Corse a la morte
- 13. Tu ridi sempre mai
- 14. Chi vuol veder d'inverno un dolce aprile
- 15. Già mi credeva
- 16. Godi pur del bel sen
- 17. Giù li a quel petto
- 18. Sì come crescon
- 19. Io son fenice
- 20. Chi vuol veder un bosco folto e spesso
- 21. Or, care canzonette

INTRODUZIONE

Monteverdi's Earliest Printed Music: Publishers and Patrons

This edition brings together the three earliest printed collections in Monteverdi's output – the *Sacrae Cantiuunculae* (1582), the *Madrigali Spirituali* (1583) and the *Canzonette a tre voci* (1584).¹ The *Sacrae Cantiuunculae* have never been presented before with a full liturgical commentary, the *Madrigali Spirituali* have hitherto only appeared in facsimile and without a commentary, and the *Canzonette* have never been edited so as to display all of the stanzas of the texts underlayed to the music, and with a flexible system of barring that takes proper account of the accentuation of the Italian words. These collections were clearly designed to demonstrate the precocious ability of the young Monteverdi (he was just fifteen years old in 1582), covering as they do three important, contrasting musical genres – the motet, the spiritual madrigal, and the canzonetta. Moreover, they all date from Monteverdi's years in Cremona, and the printers, publishers and patrons involved reveal interesting details about exactly how he gained entry to the professional world of music.

The title pages of the three prints tell us that he was a disciple of Marc'Antonio Ingegneri, who was *maestro di cappella* at Cremona cathedral.² The Ingegneri connection is also declared on the title pages of his first two books of madrigals, dating from 1587 and 1590. However, his third book of madrigals (1592) drops this epithet, probably because he had already moved on to Mantua by that time, but also conceivably because he knew Ingegneri was close to death in 1592: the dedication of the Third Book is dated 27th June 1592, and Ingegneri died just four days later on 1st July and is unlikely to have seen that volume in print. Monteverdi thereafter never mentions Ingegneri in any document that has come down to us, though his name is appended to a list of exponents of the *seconda prattica*, in the "Dichiaratione" written by Monteverdi's brother and appended to the *Scherzi Musicali* of 1607. The influence of the older composer on these early works seems to have been more as an instructor than as a provider of his own compositions as direct models to be imitated.³ Only in the case of one motet, "Surge, propera", does Ingegneri seem to have pre-empted Monteverdi by setting the same text earlier, and it is clear that Monteverdi's motet is not based on Ingegneri's music but on that of Costanzo Festa's "Surge amica mea" to which, however, Ingegneri may have drawn his attention (see the commentary to motet no. 4).

¹ For a transcription of the title-pages of these publications see the next subsection, "The Sources" ..

² For the prefaces and dedications of the three prints see the section on the texts (below in this volume), and also D. DE' PAOLI, ed., *Claudio Monteverdi: Lettere, Dediche e Prefazioni* (Roma, Edizioni de Santis, 1973), pp. 371-7.

³ For detailed discussions of the stylistic connections between Ingegneri and Monteverdi see: L. SCHRADER, *Monteverdi: Creator of Modern Music* (New York, Norton and Co., 1951), Chapters 3 to 6; D. ARNOLD, "Monteverdi and his Teachers", in D. ARNOLD and N. FORTUNE, eds., *The Monteverdi Companion* (London, Faber and Faber, 1968), pp. 91-109; G. TOMLINSON, *Monteverdi and the End of the Renaissance* (Oxford, Oxford University Press, 1987), pp. 35-6, 56-7; and I. FENLON, "Marc'Antonio Ingegneri: un compositore tra due mondi", in A. DELFINO and M. T. ROSA-BAREZZANI, eds., *Marc'Antonio Ingegneri e la musica a Cremona nel secondo cinquecento* (Luca, Libreria musicale italiana, 1995), pp. 127-134. On other musicians associated with Cremona see R. MONTEROSSO, *Mostra bibliografica dei musicisti cremonesi – Catalogo storico-critico degli autori* (Cremona, Biblioteca Governativa e Libreria Civica, 1951).

It cannot have been easy to find patrons and publishers for so young a composer. Monteverdi's first collection, the *Sacrae Cantiunculae*, has a Preface written in Latin with a somewhat over-familiar tone addressed to "amantissime" Dom Stefano Caminio Valcarengi (who seems to have been a canon at Cremona Cathedral), with thanks and praises for his "love" ("amor") for the young Monteverdi and for the "jovial spirit" ("hilaris animus") of his character. This would suggest that that Valcarengi family had fairly close ties with the Monteverdis, a view that seems to be corroborated by the appearance of both family names on the foundation list of the Collegio dei Chirurghi (College of Surgeons) of Cremona in 1587.⁴ It is remarkable that Monteverdi's *Sacrae Cantiunculae*, his very first publication, was issued by the prestigious Venetian printer Angelo Gardano, a connection that he must have owed to his teacher since all of Ingegneri's secular collections (madrigal books one to five, 1578-1587) were produced by Gardano. There are, incidentally, small signs Monteverdi's teacher may have found him a rather demanding and time-consuming pupil. For example, in spite of Ingegneri's otherwise steady flow of publications, there is a gap between 1580 and 1584 when nothing was issued by him, and these are precisely the years that saw the production of the three collections by Monteverdi edited here.

The dedicatee of the *Madrigali Spirituali*, Alessandro Fraganeschi, represented a step up the social ladder. He was a member of an important noble family in Cremona, and in 1588 he served on the city's Council of Ten.⁵ The Preface of the Spiritual Madrigals tells us that it was Monteverdi's first publication for four voices (unfortunately only the Basso partbook survives), and the title page reveals that the works were printed in Brescia at the instigation ("ad istanzza") of Pietro Bozzola, a bookseller in Cremona. In fact Pietro Bozzola seems to have had a relative (possibly a brother), Tommaso, who was a publisher in Brescia who regularly worked with the printer Vincenzo Sabbio, and this seems to explain why Monteverdi's spiritual madrigals were published in Brescia by Sabbio.⁶ Both of the Bozzolas apparently acted as publishers without having printing houses of their own, and in 1592 Tommaso himself undertook in a similar way to petition the Venetian printer Ricciardo Amadino to print Antonio Mortaro da Brescia's *Il terzo libro delle fiammelle amorose a 3*. The title page has almost the same formula as Monteverdi's spiritual madrigals, proclaiming that they were printed at the instigation ("a istanzza") of Tommaso Bozzola the publisher.⁷ Outside of the realm of music the Bozzolas are best known for having published in the 1580s the many pious works of the fifteenth century German theologian Gabriel Biel (a founder member of Tübingen University), whose writings had a very significant impact on the deliberations at the Council of Trent. Monteverdi's spiritual madrigals would have coincided very well

⁴ For a photographic reproduction of the list see E. SANTORO, *La famiglia e la formazione di Claudio Monteverdi* (Cremona, Athenaeum Cremonense, 1967), Plate XI.

⁵ DE' PAOLI, *Claudio Monteverdi: Lettere, Dediche e Prefazioni*, p. 376 (citing a manuscript by G. BRESCIANI, *Libro delle famiglie nobili della città di Cremona*, surviving in the Libreria Civica in Cremona).

⁶ A. CIONI, "Bozzola, Tommaso", in A. GHISALBERTI, ed., *Dizionario biografico degli italiani* (Roma, Istituto della Enciclopedia Italiana, 1971), Vol. 13, p. 243. In the index to D. W. KRUMMEL and S. SADIE, eds., *Music Printing and Publishing*, the Norton/Grove Handbooks in Music (London, Macmillan Press, 1990), the separate references to Tommaso and Pietro Bozzola in the book are mistakenly taken to be only to Pietro.

⁷ E. VOGEL, A. EINSTEIN, F. LESURE AND C. SARTORI, eds., *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700* (Pomezia, Minkoff, 1977), 3 vols. [= NV (Il nuovo Vogel)], item 1967.

with such a publishing venture, particularly since several of the madrigals were concerned with events in the life of Christ (for example: no. 3, the nativity; no. 5, the massacre of the innocents; no. 10, the baptism of Christ; no. 1, the crucifixion) just as was the volume of Biel's sermons, *De Fastis Christi Sermones*, issued by Tommaso and Pietro Bozzola, and printed by Vincenzo Sabbio, in exactly the same year. It is not known how Monteverdi came to know the poems by Fulvio Rorario, taken from the latter's *Rime Spirituali* (Venice, Franceschi and Francesco Guerra, 1581), which provide the only source of the texts in the *Madrigali Spirituali*.⁸ It may be significant, however, that the only book connected with music known to have been produced by the Guerra publishers is Zarlino's *Le istituzioni harmoniche* (1558). We do know that at some point Monteverdi acquired the 1573 edition of this work since a copy signed by him survives,⁹ hence he (or Ingegneri) may have been alerted to Rorario's poems during some communication with the publishers. No other composer seems to have set these verses.

Whatever the local motivations for printing the *Madrigali Spirituali*, they also formed part of a wider concern with the genre during the 1580s, the high point of the Counter-Reformation. For example, Philippe de Monte and Palestrina published spiritual madrigals in 1581,¹⁰ Marenzio in 1584,¹¹ and Monte then went on to publish four more collections (in 1583, 1589, 1590 and 1593).¹² Interestingly enough, Monteverdi demonstrates, in a letter of 2nd December 1608, that he had followed the careers of precisely these three composers with some interest.¹³ There is also no doubting Ingegneri's connection with the wider Counter-Reformation movement which was centred on Milan and its territories, the region in which Cremona was the second largest city. The ideals of the Counter-Reformation were strongly promulgated by Cardinal Borromeo in Milan and by Nicolò Sfondrati, Bishop of Cremona (from 1560). The latter became Pope Gregory XIV in 1590 and Ingegneri over the course of his career dedicated three works to him – his *Sacrum cantionum quinque vocibus liber primus* (1576), his *Liber secundus missarum* (1587), and his *Sacrae cantiones* (1591). In the event, however, Ingegneri's output of spiritual madrigals was small and his works in that genre tend to be scattered among his secular madrigal books.¹⁴ For example, the devotional madrigal "Poscia che troppo i miei peccati indegni" opens his *Il second libro de' madrigali ... a quattro voci* (Venezia, Angelo Gardano, 1579), a collection dedicated to Nicolò's brother, Baron Paolo Sfondrati.

The Preface of the *Canzonette* of 1583 is addressed to Pietro Ambrosini, a member of a patrician family apparently originally from Bologna, and Monteverdi's most prestigious patron to date. The Ambrosini were members of a well-established Cremonese literary and artistic academy (the *Accademia degli Animosi*) as, indeed,

⁸ For more on Rorario see Professor Ragni's remarks in the Text section below.

⁹ For a photographic reproduction of the signed title page see G. REESE, *Music in the Renaissance* (London, Dent and Sons, 1954), Plate IV (opposite p. 366). The printer for the Zarlino volume was Francesco Senese, but Guerra provided editorial help. See the remarks in the facsimile edition: I. FENLON and P. DA COL, eds., *Gioseffo Zarlino, Le Istituzioni Harmoniche, Venice 1561* (Bologna, Arnaldo Forni, 1999), p.7.

¹⁰ NV items 802 and 2101.

¹¹ NV item 1676 (reprinted 1588, 1606 and 1610).

¹² NV items 803, 804, 805 and 733.

¹³ É. LAX, ed., *Claudio Monteverdi: Lettere* (Florence, Olschki, 1994), p.22.

¹⁴ See ELENA BARASSI, "Il madrigale spirituale nel cinquecento e la raccolta monteverdiana del 1583", in R. MONTEROSSO, ed., *Congresso internazionale sul tema Claudio Monteverdi e il suo tempo: relazioni e comunicazioni* (Venezia, Mantova, Cremona, 1968), pp. 217-246, at p. 218.

was Ingegneri.¹⁵ This would explain not only how the connection with the dedicatee was made but why some of Monteverdi's canzonette (and their texts) are more self-consciously complex than many other examples of the genre. For example, several of the texts contain classical references (no. 1, Jove; no. 3, the Sirens and the basilisk; no. 9, Phoebus and Damon; no. 12, Narcissus, Helen of Troy, Ganymede and Jove), and the music sometimes displays ambitious attempts at counterpoint (nos. 3, 7, 9 and 10) or sections in proportional notation (nos. 4 and 16). Other texts seem to be borrowed from collections by those associated with Milan: Gasparo Costa for nos. 10 and 16; Giuseppe Caimo for no. 13; and no. 11 has a text by Pietro Taglia who worked at Santa Maria presso San Celso in that city.¹⁶

Two other important sources of the canzonette texts are Orazio Vecchi's *Canzonette di Orazio Vecchi da Modona* [sic] *Libro Primo a quattro voci* (Venezia, Angelo Gardano, 1580) [NV item 2796], which contains settings of items 2, 4, 7, 12, 19 and 20; and Gasparo Fiorino's *Libro Secondo Canzonelle a tre e a quattro voci di Gasparo Fiorino della città di Rossano, musico. In lode et gloria d'alcune signore et gentildonne genovesi* (Venezia, Gardano, 1574) [NV item 988], which includes settings of items 5, 14, 15 and 17. The Vecchi and Fiorini collections, however, were widely disseminated, and their use as a resource for Monteverdi's *Canzonette* need hold no personal or local significance. Interestingly, however, the Vecchi-connected pieces dominate the first half of *Canzonette* collection (up to and including no. 12), as do the pieces with classical allusions or political references. Canzonetta no. 8 mentions the eagle (the symbol of the Habsburg Emperors), as well as the salamander (the emblem of the Kings of France), and no. 9 plays on the word "Alba", apparently a reference to the famous Spanish noble dynasty. The first half of the collection also contains most of the poems where the final line of each stanza is the same or a close variant, and it has all of the pieces (nos. 3, 7, 9, 10, 12 and 13) which have their second sections of music through composed without any shorthand indications of internal repetitions (see the section on "Canzonetta Form" below). These features may reflect Monteverdi's initial attempts to tailor his compositions precisely to the known tastes of Ambrosini and the Accademia degli Animosi. But the second half of the collection seems to have been more loosely constructed, as time became pressing, out of works with less integrated types of poetic structure, largely based on items in the Fiorini collection. The two sections of the collection are divided by an odd little canzonetta (no. 13) comprising a single stanza, and possibly inserted at a late stage in the collection in tribute to the composer Giuseppe Caimo who had recently died (see the critical commentary).

The Sources

For each of Monteverdi's three earliest printed collections there is only one viable surviving copy upon which to base an edition. The title page of the 1582 *Sacrae Cantiuunculae* reads as follows:

¹⁵ V. LANCETTI, *Biografia cremonese: ossia dizionario storico delle famiglie e persone per qualsi voglia titolo memorabili e chiare spettanti alla città di Cremona dai tempi più remoti fino all'età nostra* (Cremona, G. Borsani, 1819), Vol. I, p. 213.

¹⁶ Details in the Apparato Critico section below.

SACRAE CANTIVNCVLAE / TRIBVS VOCIBVS / CLAVDINI MONTISVIRIDI CREMONENSIS / EGRERII INGEGNERII DISCIPLI / LIBER PRIMVS / nuper editus. / [printer's stamp showing a cart within a decorative frame] / Venetijs Apud Angelum Gardanum / MDLXXXII

The dedication is to Stefano Caninio Valcarengo and is dated 1st August 1582. The sole surviving copy, and hence the one used for this edition, is in Castell'Arquato (a small town near Piacenza), Archivio Parrocchiale [*I-CARp*].¹⁷ Each partbook is in folio oblong format. It is significant that the title page indicates by the rubric "LIBER PRIMUS" that this publication was intended to be the first of a series although – so far as we know – no other such volumes were published by Monteverdi. Moreover, no other similar three-voiced motets appear anywhere else in his output.

The 1583 *Madrigali Spirituali* also survives in a single copy, but the loss is greater since only one partbook remains from the original four. For the editorial difficulties that arise from this situation see the Apparato Critico section. The title page is as follows:

MADRIGALI / SPIRITUALI / A QVATTRO VOCI / Posti in Musica da Claudio Monteverde Cremonese, Discepolo del Signor Marc'Antonio / Ingegneri. / Nouamente poste in luce. / [printer's stamp containing a griffin holding up a plinth and a winged globe within a decorated frame] / In Brescia, per Vincenzo Sabbio; Ad istanza di Pietro / Bozzola, Libraro in Cremona. 1583.

The dedication is to Alessandro Fraganesco and is dated 31st July 1583. The Basso partbook is in folio choirbook format, and can be found in the Museo Internazionale e Biblioteca della Musica di Bologna (previously the Biblioteca del Civico Museo Bibliografico Musicale), [*I-Bc*].¹⁸ There are no other self-contained collections of spiritual madrigals from Monteverdi, but the Canto parts of two otherwise unknown examples (i.e., compositions that are not contrafacta of known secular madrigals) – "Se d'un angel' il bel viso" and "Fuggi, fuggi cor, fuggi a tutte l'or" – appear in a manuscript in Brescia, apparently written down by a certain Michele Pario in Parma in 1610.¹⁹ To these should be added five examples of madrigali morali that open Monteverdi's *Selva Morale e Spirituale* of 1640.²⁰ It may be that a copy of Monteverdi's *Madrigali Spirituali* made it to Rome (and perhaps still survives there), because two works published in 1590²¹ by Michelangelo Cancineo who had associations with Rome and Viterbo – once a rival of Rome for the residency of the popes – show melodic similarities to two of the madrigali spirituali bass lines: Cancineo's "Era ne la stagioni" resembles no. 7a, "L'empio vestia"; and his "Cresce la fiamma" is similar to no. 9a, "Dal sacro".

The 1584 *Canzonette* do survive intact, but again in only one complete copy. The title page reads as follows:

¹⁷ F. LESURE, ed. *Répertoire international des sources musicales, Recueils imprimés XVI-XVII siècles*, ed. F. LESURE (München-Duisburg, Henle-Verlag, 1960-) [= *RISM*], Series A, item 3443.

¹⁸ *RISM* Series A, item 3444; *NV* item 1943.

¹⁹ Biblioteca Queriniana, shelf-mark MS L.IV.99. See P. FABBRI, *Monteverdi*, trans. Tim Carter (Cambridge, 1994), p.108 for the details. See further: P. GUERRINI, "Canzonette spirituali del Cinquecento", *Santa Cecilia*, xxiv (1922), 6-8; and J. KURTZMAN, "An Early 17th-Century Manuscript of *Canzonette e madrigaletti spirituali*", *Studi musicali*, viii (1979), pp. 149-71.

²⁰ Modern edition in D. STEVENS, ed. *Selva Morale e Spirituale*, Claudio Monteverdi: Opera Omnia, Tomo XV (Cremona, Fondazione Claudio Monteverdi, 1998), Volume II, pp. 205-255. See also G. F. MALIPIERO, ed., *Monteverdi: tutte le opere* [Asolo? n.d., (1926-42)] (Vienna, 1954-68), vol. XV/1.

²¹ In his *Il Primo Libro de Madrigali di Michel'Angelo Cancineo ... a quattro, cinque, sei et otto voci* (Venezia, Angelo Gardano, 1590). *RISM* series A item 1590-21; *NV* item 475.

CANZONETTE / A TRE VOCI: /DI CLAUDIO MONTEVERDE / Cremonese, Discepolo del Sig. Marc'Antonio / Ingegneri, nouamente poste in luce, / LIBRO PRIMO. / [Printer's stamp within a decorative frame showing a pine cone adorned with the motto: AEQVE BONUM ATQVE TVTVM] / VENETIA / Presso Giacomo Vincenzi, & Ricciardo Amadino, compagni. /MDLXXXIII.

The dedication is to Pietro Ambrosini and is dated 31st October 1584. The sole surviving complete copy is in the Bayerische Staatsbibliothek, Munich [*D-Mbs*].²² The partbooks are in folio oblong format and they are the main source for this edition. However, a Canto partbook survives in the Museo Internazionale e Biblioteca della Musica di Bologna (previously the Biblioteca del Civico Museo Bibliografico Musicale) [*I-Bc*]; Canto and Tenore partbooks can be found in the Bibliothèque Nationale, Paris [*F-Pn*]; and a Basso partbook is in the British Library in London [*GB-Lbl*]. These isolated partbooks all appear to be from the same print run as the complete copy in Munich. The evidence for this is varied but, for example, in the Munich Basso partbook, p. 8 (“Il mio martir”), the damaged stem on the eighth note from the end of stave two is also to be found in the Basso partbook in London.

As with the *Sacrae Cantionculae*, the canzonette collection appears to promise (by the term “LIBRO PRIMO”) that the collection will be part of a series. No second volume has survived, but four more unaccompanied canzonette by Monteverdi can be found in Antonio Morsolino, *Il primo libro delle canzonette a tre voce ... con alcune altre de diversi eccellenti musici* (Venezia, Ricciardo Amadino, 1594).²³ Possibly these works were a “residue” of Monteverdi’s attempts to complete a second volume. It might also be the case that these pieces that were the “four canzonette by messer Claudio Monteverdi” that Valeriano Cattaneo (perhaps a relative of Monteverdi’s wife, Claudia Cattaneo) sent from Mantua to the wife of Alfonso II of Ferrara, Margherita Gonzaga, with a letter of 4th December 1594.²⁴ Other canzonette appear sporadically in Monteverdi’s seventh, eighth and ninth books of madrigals (1619, 1638 and 1651), for example, and in his 1632 *Scherzi Musicali*, but these later pieces are accompanied by instruments and are unlikely to be related to his youthful ambition to produce a second volume comprised exclusively of canzonette for voices alone.

The printed notation in all three of these early collections has very few errors by the normal standards of production in the period. In the *Sacrae Cantionculae* items 6 and 19 each has a single misprint, and in the *Canzonette* items 2 and 19 each requires a single minor adjustment. In the *Madrigali Spirituali* item 10a appears to have the wrong time signature. The Index of the *Sacrae Cantionculae* gives the wrong title for item 2. (See the Apparato Critico section for all the relevant details).

Editorial Methods

The purpose of this edition is to reveal and clarify the intentions of Monteverdi in respect of the music here, while offering supportive commentary for scholars and performers alike on the contexts of the compositions, and on aspects of the text

²² *RISM* series A, item 3452; *NV* item 1898.

²³ Modern edition in G. F. MALIPIERO, ed., *Monteverdi: tutte le opere*, vol. XVII, pp.1-7. An earlier version of Malipiero’s edition, possibly produced in Asolo, 1926-42, seems to have been privately printed and does not contain these items. They appear in this supplementary Volume XVII that was issued in 1966.

²⁴ See FABBRI, *Monteverdi*, pp. 31-2, and 280 fn. 18. Fabbri doubts that the four canzonette should be linked to those in the 1594 Morsolino publication, but he does not explain why.

setting and performance issues. The approach to the editing of the texts has to be somewhat different since Monteverdi and/or his publishers clearly were not overly concerned with strictly canonical versions of liturgical texts in the motets, or with making all aspects of the poems of the spiritual madrigals or canzonette conform to literary standards in relation to scansion, spelling or poetic word order and content. Consequently attempts have been made to construct out of the occasionally confused and inconsistent presentation in the print (not at all unusual for musical repertories), versions of the texts that are acceptable in literary and/or liturgical terms. Full details are given in Professor Ragni's section below on the texts.

1. The Presentation of the Score

Since the collections were issued in partbooks (Cantus, Tenor, Bassus; Canto, Tenore, Basso) the names for each part are fixed throughout the collections notwithstanding the varying ranges for each part found across the compositions included. We have kept the given part names while indicating the range of each voice-part at the beginning of each piece. This has led to some apparent anomalies – in *Sacrae Cantiunculae* item 19, for example, the part labelled Tenor lies above the Cantus for half the piece – but the critical commentaries indicate which modern voice ranges would be suitable to sing each part. On issues of possible transposition see Section 6 below. Original note values have been kept wherever possible, though in some rare instances of proportional notation (for example, at the end of the spiritual madrigal no. 7b) modern note values differ in appearance from the printed ones. Further details are in Section 3 on mensuration below. The final note for each composition has generally been standardized to a breve with a fermata (in the case of the *Sacrae Cantiunculae*) or a semibreve with a fermata (in the case of the *Canzonette*). Exceptions to this include motet no. 7 (where Monteverdi failed to make all parts end together – see the critical commentary), and canzonetta no. 2 where a long finale note would have implied an accent on the wrong syllable of the final word “Giove”. The final notes of the *Madrigali Spirituali* are varied (as in the print) since, with the loss of the other partbooks, it is impossible to know what is happening in the other voices. Modern bars (measures) and bar numbers have been supplied. In general the pieces have not been barred in a regular “mathematical” way, but more flexibly to show how the music supports the changing accentuation of the text. In the case of the canzonette (which are strophic), this has been problematic since sometimes later stanzas will require a different barring. Hence in the case of canzonette nos. 2 and 21 the final stanzas have been transcribed separately with new barring, and in no. 4 (bb. 16-17, Tenore and Basso parts) the text accents imply a hemiola rhythm across two groups of triplets, and the simplest way to indicate this was to put accents above the notes. See also the section on text underlay below.

2. Text Underlay

Details of the approach to orthography and the standardization of the texts and punctuation are given in Professor Ragni's edition of the texts below. In cases where text phrases have needed to be repeated but this is not indicated in the print, or where the print simply indicates a repetition of a phrase with the number “ii”, those sections of the text are printed in italics since their exact distribution under the music is the result of an editorial decision. In the case of the *Canzonette* all of the stanzas are placed directly under the music and not separately from it as we find in the original print. Where italics are required for the text in stanza 1, they have also been kept at the same points for subsequent stanzas, since when making the edition the words of

those later stanzas could not be underlayed to the music mechanically, as it were, at those points, but required fresh editorial decisions. In the *Canzonette* for some stanzas the long notes need to be split into smaller note values to fit a great number of syllables. Those smaller note values are linked together with dotted tie marks (see, for example, canzonette nos. 14, 15 and 17). Very occasionally a word has been added to the original text so as to comply with the scansion requirements of the poetry, or the accentual requirements of the music; such added words are placed in square brackets (see for example “[un] angelo” in stanza three of canzonetta no. 15). There are a few instances where Monteverdi has changed the word order of the poetry apparently for musical reasons: see, for example, the commentary to canzonetta no. 14.

3. Mensuration and Proportions

In the *Sacrae Cantiuunculae* most of the motets are in C-stroke time. These items do not generally present problems, and when there is a switch from duple to triple metre it is usually instigated by the meaning of the text: ten of the twenty-six motets change into triple metre to emphasize a particular word (such as “Alleluia”), or an image (as at “flores apparuerunt” in motet no. 4, *Surge propera*). In the *Madrigali Spirituali* the mensuration issues are relatively minor, but items 4b, 6a and 6b pose isolated questions concerning proportions, and the C-stroke signature for item 10a seems to be a printer’s error and should read C as with its partner-motet, 10b (see the editions and critical commentaries). In the *Canzonette* most of the items are in C time. However, four of the pieces (nos. 2, 4, 9 and 14) alternate binary and triplet sections, with the latter being indicated by colored notes. The triple rhythms of the color sections are further underlined by a “3” being inserted intermittently amid the black notes. Canzonette nos. 2 and 9 are relatively unproblematic since the length of the semibreve is the same in both the duple and triplet sections – that is, they keep the semibreve tactus throughout. However, in nos. 4 and 16 we find that the minim tactus of the binary section alternates with the semibreve tactus of the triplet sections, so that the length of a semibreve in the triplet section is the same as that of a minim (not a semibreve) in the binary section. Our edition indicates the proportional speeds between these sections by the placing of equivalent note values for each section above the staff at the point where the sections meet. It is difficult in these pieces to give a precise notion of the speed at which they should be taken since there is no clear evidence, though the intelligible enunciation of the text should always be a concern in conjunction with an awareness of the number of small note values in the piece.²⁵

4. Accidentals

Whenever the musical prints place an accidental against a note it appears alongside that note in our score. This is the case even if modern conventions would consider the first appearance valid for the entire bar. On all other occasions where accidentals are suggested editorially – either to remind the performer that an accidental occurring a few notes earlier remains valid, or to cancel a previous accidental where there might

²⁵ On broader questions of proportions and speeds see the following contemporary treatises: A. BRUNELLI, *Regole utilissime per li scolari* (Firenze, Volcmar Timan, 1606); ROCCO RODIO, *Regole di musica* (Napoli, 1608); and A. PISA, *Battuta della musica* (Roma, Bartolomeo Zannetti, 1611). See also: A. M. VACCHELLI, “Monteverdi as a Primary Source for the Performance of his own Music”, and R. BOWERS, “Proportioned Notations in Banchieri’s Theory and Monteverdi’s Music”, both in: R. MONTEROSSO, ed., *Performing Practice in Monteverdi’s Music: The Historic-Philological Background* (Cremona, Fondazione Claudio Monteverdi, 1995), pp. 23-52, and 53-92 respectively.

be ambiguity, or to signal that the original print has omitted an accidental in error – they are placed above the note. No instances occur where an absolutely necessary accidental has been omitted from the print, so all editorial additions are either precautionary (for example, making clear repeated accidentals) or they offer one possible solution to an ambiguous harmonic moment. However, some instances do deserve special mention. For example, in *Sacrae Cantionum* item 2 the printed B-natural in the Bassus at b. 10 destroys the exact imitation with the Cantus in b.8; it has been retained but the consequence has been signalled in the commentary. In canzonetta no. 19, the Tenore part (b.14) has a redundant A natural sign in the print, clearly included in error – this has been omitted in the edition. As explained in the Apparato Critico section the application of accidentals to the madrigali spirituali is problematic since only one partbook survives. On the “tierce de Picardie” effect at the end of canzonette nos. 1, 2, 4, 7, 8 and 10, see the commentary to canzonetta no. 1.

5. Canzonetta Form

Most of the texts of the canzonette in Monteverdi’s collection have three or four stanzas, and each stanza tends to have three or four lines of poetry. The words are set to the music according to a standard formula. The music is divided into two sections, A and B, both of which are repeated. The B section always sets the two final lines of a stanza whether the stanza has four lines of poetry or three. Hence the A music sets the first two lines in a 4-line stanza, and the first line only in a 3-line stanza. However, there is a complication. In fifteen of the twenty-one pieces the print contains what looks like a single barline on the staff – there are no other barlines – just before the final line of poetry in the B section (the exceptions are nos. 3, 7, 9, 10, 12 and 13). It seems likely that this implies that, in those pieces with the single barline, the final line of the poetry with its music should be sung again after the usual repeat of the B section. There is some corroborative evidence for this view. For example in Vecchi’s 1580 setting of the text of no. 4, “Raggi, dov’è il mio bene?” in his *Canzonette di Orazio Vecchi da Modona Libro Primo a quattro voci* (item 10), which is where Monteverdi seems to have acquired the text, Vecchi does repeat the final line again but the repeat of that line is fully written out and so there is no need of any special signal (such as an inserted barline) indicating that this should happen. The question then arises whether, in those pieces with the repeated final line (after the repeat of the B section), the usual repeat of the B section should still end in the first time bar, saving the second time bar only for the repeat of the final line. If we take this approach then the full scheme for the performance of Monteverdi’s first stanza of his setting of “Raggi, dov’è il mio bene?” would be as follows:

A music

1. Raggi, dov’è ‘l mio bene?
2. Non mi date più pene,

A music repeated

1. Raggi, dov’è ‘l mio bene?
2. Non mi date più pene, ← second time bar

B music

3. ch’io me n’andrò cantando dolce aita:
4. Questi son gl’occhi che mi dan la vita. ← first time bar

B music repeated

3. ch’io me n’andrò cantando dolce aita:
4. Questi son gl’occhi che mi dan la vita. ← first time bar again

Second half of B music

4. *Questi son gl'occhi che mi dan la vita.*

← second time bar (with “tierce de Picardie”)

Even in this scheme there is a further issue concerning the final chord with its “tierce de Picardie” effect: should that chord with its effect be reserved for the very end of the piece? If so, all repeats of the B section in the early stanzas should still finish in the first time bar, and there should be no repeats of the final lines of the early stanzas, and the repeat of the final line of text (signalled by the inserted barline) should only be applied to the last stanza of the piece. Once that final line of the last stanza is repeated, only then should the music move into the second time bar of the B section to conclude the work on a “tierce de Picardie”. In the case of “Raggi, dov’è il mio bene?”, this would apply to the repeat of the line “Questi son gli occhi donde il ciel s’indora” at the end of stanza three.

Clearly, although the printer inserted the single barline into the notation for a reason, it would have been extremely complicated to indicate for each piece containing such a barline exactly what was intended by it, and editorial suggestions as to its particular application for each piece will be found in the critical commentaries. It should be noted that these indicative barlines also occur in another collection (mentioned earlier) containing canzonette by Monteverdi: Antonio Morsolino’s *Il primo libro delle canzonette a tre voci ... con alcune altre de diversi eccellenti musici*, published in 1594. Both Monteverdi’s “Io ardo sì” (item 2) and Morsolino’s “Come lungi da voi” (item 17) have them, though Malipiero’s edition of the former does not take that feature into account.

6. Transposition Issues

It is possible that certain pieces might invite downward transposition. For example, those pieces in the *Sacrae Cantiunculae* with a G clef in the top voice (items 10 to 16, and 21) have a written range approximately a 4th higher than the other motets, and the clef combination for most of these – G2, C2, C3 – has become a standard signal for the application of so-called “chiavette” transposition, though the term first appears as late as the 18th century in Giuseppi Paolucci’s *Arte pratica di contrapunto* (Venezia, 1765), and debates as to the applicability of the system are still in disagreement and intense. Most of the canzonette have a high written range with a G2 clef in the top voice, the major exceptions to this being items 13 and 15 which have a lower range and are the only canzonette to have the clef combination C1, C1, C4 (see the critical commentary).

7. Liturgical Contexts

Since Monteverdi’s motets seem not to be designed for specific church services, and may have been intended for private devotions or domestic performance, it has not seemed appropriate to attempt to match particular items to specific services within the liturgy familiar to Monteverdi in the Milanese region. In any case, it is clear that Monteverdi acquired some of the texts from previous settings, and those settings were selected and composed at some remove from his local liturgical observances. Hence, as indicated in the Apparato Critico section, references are made in this edition to indicative versions only of the texts and their usual placing within the liturgy, as specified in modern chant books. Full details are in the commentaries.

Acknowledgements

The editor warmly thanks Professors Raffaello Monterosso and Anna Maria Monterosso Vacchelli for their invaluable and detailed help on many aspects of the edition, and Professor Eugenio Ragni for his meticulous editions of the words as texts in their own right. Dr Naomi Matsumoto deserves special thanks for her assistance with the complex transfer of the transcriptions into computer files (as well as other matters), and Matteo Dalle Fratte for his good-natured help with final corrections and adjustments to the layout.

APPARATO CRITICO

ABBREVIATIONS

b., bb.	bar (measure), bars (measures).
D-Mbs	Bayerische Staatsbibliothek, Munich.
F-Pn	Paris, Bibliothèque Nationale.
GB-Lbl	London, British Library.
I-Bc	Bologna, Museo Internazionale e Biblioteca della Musica (previously the Biblioteca del Civico Museo Bibliografico Musicale).
I-CARp	Castell'Arquato, Archivio Parrocchiale.
I-Rvat	Roma, Biblioteca Apostolica Vaticana.
NV	<i>Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700</i> , ed. E. Vogel, A. Einstein, F. Lesure & C. Sartori, 3 vols. (Pomezia, Minkoff, 1977). [Il nuovo Vogel].
RISM	<i>Répertoire international des sources musicales, Recueils imprimés XVI-XVII siècles</i> , ed. F. Lesure (München-Duisburg, Henle-Verlag, 1960-).
SV	M.H.STATTKUS, <i>Claudio Monteverdi: Verzeichnis der erhalten Werke: kleine Ausgabe</i> (Bergkamen, Musikverlag Stattkus, 1985).

Sacrae Cantiunculae (1582)

Previous Modern Editions

There are three previous complete modern editions of the *Sacrae Cantiunculae*:

GIUSEPPE TERRABUGIO, ed., *Canzoni Sacre – Sacrae Cantiunculae – a tre voci. Ridotte nella scrittura moderna e aggiuntivi i segni dinamici convenzionali per colorito musicale da G. Terrabugio* (Milano: Bertarelli & C., 1909).

GIAN FRANCESCO MALIPIERO, ed., *Monteverdi: tutte le opere* [Asolo? n.d., (1926-42)] (Vienna, 1954-68), vol. XIV/1. The early edition, possibly produced in Asolo, seems to have been privately printed. The Vienna edition contains revisions only in volumes VIII, XV and XVI. A supplementary volume (XVII) was issued in 1966.

GAETANO CESARI, ed., *La musica in Cremona nella seconda metà del secolo XVI e i primordi dell'arte monteverdiana: Madrigali a 4 e 5 voci di M. A. Ingegneri e le Sacrae cantiunculae e canzonette di Monteverdi*, in *Istituzioni e monumenti dell'arte musicale italiana*, I, vi (1939).

The Terrabugio and Cesari editions both provide a piano reduction of the score with the edition. Terrabugio's score uses modern clefs and expression marks, and some items are transposed. Cesari presents the score using the original clefs and adds little except phrase marks. Malipiero uses modern clefs. None indicates the use of ligatures or coloration in their scores. Significant errors and variants in these editions are noted below.

There are other editions of isolated items in this motet collection, but they are mostly instrumental arrangements or contrafacta allocating English words to the original music. Only Fellerer in his edition of *Angelus ad pastores ait* shows evidence of having independently consulted the original print (see the commentary to motet no. 16), and thus his is the only other edition noted.

Liturgical Sources

It has not been possible to identify the precise sources of the liturgical texts employed by Monteverdi. This is because sixteenth-century liturgical sources from Cremona seem not to have survived, and in any case those used by Ingegneri and Monteverdi probably sometimes derived from Milanese or Roman uses. Moreover, on some occasions (as with no. 6, *Quam pulchra es*) Monteverdi clearly based his work on a previously existing polyphonic models which may have had their origins far from Cremona. We do know that Pope Pius V instituted a reformed *Breviary* (in 1568) and *Missal* (in 1570); their possible relationship to Monteverdi's works requires further investigation. Since there is such uncertainty it seemed appropriate whenever possible to give references to "indicative" versions of the chants and their texts in modern chant books (see the bibliography for full details of the editions employed) such as the *Liber Usualis* (1961), the *Antiphonale Monasticum* (1934), the *Processionale Monasticum* (1893), or the *Liber Responsorialis* (1895).

No.1. LAPIDABANT STEPHANUM [SV207]

Partbooks: Cantus, p. 1; Tenor, p. 1; Bassus, p. 1

Suggested performance forces: Soprano, Alto, Tenor.
The beat is on the semibreve.

Liturgical context: Respond at Matins for the Feast of St. Stephen, 26th December. See for example the Lucca Antiphony [facsimile in *Paléographie musicale*, XII (Tournai 1906), p.44]. This motet was perhaps placed first in the collection out of homage to another saintly "Stephen", canon Don Stefano Caninio Valcarengi, under whose protection this collection found its way into print.

Clefs: C1; C3; C4.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 13 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 1; Malipiero, pp. 1-2; Cesari, pp. 216-7. Terrabugio has a text error: "Lapidabant Stephanum *innocentem*". Malipiero (p.1) has the wrong clef for the bass part placing it an octave higher than Monteverdi intended.

No.2. VENI, SPONSA CHRISTI, O BEATA HELENA [SV 208]

Partbooks: Cantus, p. 2; Tenor, p. 2; Bassus, p. 2

The title is given as in the text incipit. The Index [unnumbered p.18] gives: "Veni in hortum meum".

Suggested performance forces: Soprano, Alto, Tenor.
The beat is on the semibreve (but on the dotted breve from b.25).

Liturgical context: Magnificat antiphon, 1st Vespers for the Common of Virgins, in this case for the Feast of St. Helena, 18th August. See for example the *Liber Usualis*, p. 1209. In the motet the words "O beata Helena" are inserted into the antiphon text.

Clefs: C1; C3; C4.
Time signature: C-stroke. Circle-stroke 3/2.
Key signatures: B-flat; B-flat; B-flat. Final on F.
Range: 13 notes.
Note values: as in the original.

Bassus: b. 10: the B-natural is in the print but destroys the exact imitation with the Cantus (which has a B-flat). If the first B is made flat then there is a case for flattening the E in the tenor part in b. 10.

Previous editions: Terrabugio, p. 2; Malipiero, pp. 3-5; Cesari, pp. 218-19. Malipiero has the title “Veni in hortum meum” (as in the Index, but not in the text underlay), and the wrong clef for the bass part placing it an octave higher than Monteverdi intended.

No.3. EGO SUM PASTOR BONUS [*SV 209*]

Partbooks: Cantus, pp. 2-3; Tenor, pp. 2-3; Bassus, pp. 2-3.

Suggested performance forces: Soprano, Alto/Tenor, Tenor/Bass.
The beat is on the semibreve (but on the dotted breve from b. 22).

Liturgical context: Magnificat antiphon, 2nd Vespers, 2nd Sunday after Easter. See for example the *Liber Usualis*, p. 816. This text was also set (later) by Monteverdi’s teacher, Ingegneri, in: *Marci Antonii Ingegnerii sacrae cantiones, senis vocibus decantandae. Liber primus ad Sanctiss. D.N. Gregorium XIII pont. opt. et max.* (Venezia, Angelo Gardano, 1591).

Clefs: C1; C3; C4.
Time signature: C-stroke; Circle-stroke, 3/2.
Key signatures: B-flat; B-flat; B-flat. Final on F.
Range: 15 notes.
Note values: as in the original.

Previous editions: Terrabugio, p. 3; Malipiero, pp. 6-7; Cesari, pp. 220-21. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended.

No.4. SURGE, PROPERA, AMICA MEA [*SV 210*]

Partbooks: Cantus, p. 3; Tenor, p. 3; Bassus, p. 3

Suggested performance forces: Soprano, Alto, Tenor.
The beat is on the semibreve (but on the dotted breve from b. 24).

Liturgical context: The text is from the *Song of Solomon*, 2: 10-12, and these words recur, in part, in the “Nigra sum” section of Monteverdi’s *Vespers* of 1610. The words

are not those of the antiphon *Surge propera amica mea* used variously for Feasts belonging to the Common of Virgins since the motet continues differently. The words here are those of a long Milanese (Ambrosian) antiphon for the Common of Virgins, and the Introit *Surge propera amica mea*. It has not been possible to discern the exact liturgical function of this motet.

This text had already been set by Ingegneri, Monteverdi's teacher, in his *Sacrarum cantionum cum quinque vocibus, Marci Antonii Ingegnerii musicis cathedralis ecclesiae cremonensis praefecti. Liber Primus*. (Venezia, Angelo Gardano, 1576), which is where Monteverdi probably got this precise text, but there appears to be no connection between the settings. There are some clear indications of word painting in this motet such as the rising phrase on the opening word "Surge". However, this opening melody bears a strong relation to that employed by Costanzo Festa in his setting of "Surge amica mea" found in his *Motetta trium vocum ab pluribus authoribus composita quorum nomina sunt Iachetus Gallicus, Morales Hispanus, Constantius Festa, Adrianus Vilgliardus* (Venezia, 1543), p. xx. Other items from Festa's collection are also apparently related to pieces by Monteverdi; see for example *Sacrae Cantionum* nos. 6 (and Festa: "Quam pulchra es") and 7 (and Festa: "Ave regina caelorum").

Clefs: C1; C3; C4.

Time signature: C-stroke; Circle-stroke 3/2.

Key signatures: none. Final on D.

Range: 15 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 4; Malipiero, pp. 8-10; Cesari, pp. 222-24. Malipiero has the wrong clef for the tenor part placing it an octave higher than Monteverdi intended. Malipiero also misreads the rhythm in the Cantus part, bb. 41-42.

No. 5 UBI DUO VEL TRES CONGREGATI [SV 211]

Partbooks: Cantus, p. 4; Tenor, p. 4; Bassus, p. 4.

Suggested performance forces: Soprano, Soprano, Tenor.

The beat is on the semibreve (but on the dotted breve from b.20).

Liturgical context: Magnificat antiphon for the third day of the Third Week of Lent. See for example the *Liber Usualis*, p. 1090. The text is derived from *Matthew* 18:20, but the words "in nomine meo" are omitted from Monteverdi's setting.

Clefs: C1; C1; C4.

Time signature: C-stroke; Circle-stroke 3/2.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 16 notes. Top two voices equal in range and cross frequently.

Note values: as in the original.

Previous editions: Terrabugio, p. 5; Malipiero, pp. 11-12; Cesari, pp. 225-27. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended. Also his text bb. 5-10 reads “in medio co-rum” for “in medio e-orum”, and he inserts slurs between notes to make up for the “lost” syllable.

No.6 QUAM PULCHRA ES [SV 212]

Partbooks: Cantus, pp. 4-5; Tenor, pp. 4-5; Bassus, pp. 4-5.

Suggested performance forces: Soprano, Soprano, Tenor.

The beat is on the semibreve.

Liturgical context: this is not the antiphon text used variously for feasts of the Virgin Mary (see for example the version in the *Processionale Monasticum*, p. 272), but the work is certainly appropriate to a Marian Feast (see also no. 7). The text has greater similarity with the responsory found in the *Liber Responsorialis*, p. 224. The words are selected from the *Song of Songs*: 7:6 (Quam pulchra es et quem ...); 4:1 (Quam pulchra es amica mea ...); 2:10 (Columba mea formosa ...); 5:2 (Dilecta mea) and 2:14 (Vox enim tua ...). The Roman antiphon chant is paraphrased in the Cantus part.

The work is based on a setting of the same text by Costanzo Festa, first published in a four-voiced version in 1521. A three-voiced version (as in Monteverdi’s setting) of Festa’s work, without the old-fashioned altus part, was first published in 1543 by Antonio Gardano, founder of the publishing house that issued Monteverdi’s *Sacrae Cantiuunculae*, in his collection *Motetta trium vocum ab pluribus authoribus composita quorum nomina sunt Iachetus Gallicus, Morales Hispanus, Constantius Festa, Adrianus Vvilgliardus* (Venezia, 1543), no. 14. For details of the different versions of Festa’s motet together with a modern edition, see: Albert Seay, ed., *Costanzo Festa Opera Omnia*, Corpus Mensurabilis Musicae, 25 (American Institute of Musicology, 1979), vol. V, xvi-xvii and 54-6. The connection between the works by Monteverdi and Festa was first discovered by Arnold Hartman of Columbia University, as reported in Leo Schrade, *Monteverdi: Creator of Modern Music* (New York, 1950), p.94 fn. 8. In Monteverdi’s setting the imitation is the most sustained and consistent between the Cantus and Bassus parts.

Clefs: C1; C1; C4.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range:13 notes. Cantus and Tenor are equal in range with frequent crossing of parts.

Note values: as in the original.

Tenor: b. 37, extra breve, pitch F, inserted on the first beat in error.

Bassus: bb. 16, 24. Both contain attempts to indicate in movable type ligatures of 2 semibreves. These are the only points in the work where two consecutive semibreves must be sung to the same syllable. Presumably Monteverdi, or his printer, used the ligatures to signal that that must happen whatever the vagaries of the actual text placement in the printed source (for example, the print places the two-syllable word “veni” under a single ligature in b. 24).

Previous editions: Terrabugio, p. 6; Malipiero, pp. 13-14; Cesari, pp. 228-29. Malipiero has the wrong clef in the bass part placing it an octave higher than Monteverdi intended.

No.7. AVE MARIA, GRATIA PLENA [SV 213]

Partbooks: Cantus, p. 5; Tenor, p. 5; Bassus, p. 5.

Suggested performance forces: Soprano, Soprano, Tenor.

The beat is on the semibreve.

Liturgical context: This is a famous but liturgically problematic text. It is the most popular of all the Marian prayers and is also referred to as the “Ave”, the “Hail Mary” or the “Angelic Salutation”. It was used in private as well as public devotions, and was incorporated into the liturgy (as part of the Rosary) in the fifteenth century. The text falls into two sections: the scriptural (bb. 1-19) and the intercessory (bb. 20-36). The scriptural part is taken from *Luke* 1: 28, 42 and repeats the words of the Angel Gabriel at the Annunciation. The second part, *Sancta Maria, ... ora pro nobis*, is an intercessory prayer to the Virgin. On the liturgical context of this prayer text and its use by Monteverdi in his *Vespers* of 1610, see: David Blazey, “A Liturgical Role for Monteverdi’s *Sonata sopra Sancta Maria*”, *Early Music* 17 (1989), 175-82. The opening of this prayer is found in various litanies of the church, such as the *Litaniae Lauretanae* (Litany of Loreto: see the *Liber Usualis*, p. 1857). The prayer had two different endings which are combined in this motet. The first, *Sancta Maria, Mater Dei, ora pro nobis peccatoribus*, is found in the writings of St. Bernardine of Siena (1380-1444) and the Carthusians. A second ending, *Sancta Maria, Mater Dei, ora pro nobis nunc et in hora mortis nostrae*, can be found in the writings of the Servites, in a Roman Breviary, and in some German Dioceses. The current form of the prayer was included in the reformed Breviary promulgated by Pope Pius V in 1568. In the motet (bb. 18-21) the name “JESUS” is inserted in capital letters (the capitals are retained in this edition) before the concluding prayer text. The insertion of the name “Jesus” into the text may have been established by Pope Urban IV around the year 1262. Clearly the obvious place for such a motet would be within some Marian celebration, as with the previous item in the collection, *Quam pulchra es*.

The opening of the tenor part of the present motet, *Ave Maria*, shows a close similarity to the opening of the tenor part of the setting of the same text by Iachet, found in the same collection as Festa’s version of item 6 - the *Motetta trium vocum ab pluribus authoribus composita quorum nomina sunt Iachetus Gallicus, Morales Hispanus, Constantius Festa, Adrianus VVilgliardus* (Venice: Antonio Gardano, 1543). In the same collection, the opening of the cantus part of Festa’s setting of *Ave Regina coelorum* seems to have provided the inspiration for the Cantus/Tenor imitation here following bar b.23, at the words “Mater Dei, ora pro nobis”. For a sustained analysis of this motet showing how its devices are distinct from the Northern Netherlandish style, see: Leo Schrade, *Monteverdi: Creator of Modern Music*, pp. 96 and 99-100.

Clefs: C1; C1; C4.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 13 notes. The Cantus and Tenor cross frequently.

Note values: as in the original.

Tenor: The final note is a Long in the print in keeping with the conventional presentation of final notes throughout. However, this would make the Tenor part one breve longer than the other parts, and so it has been shortened to a breve. All other final notes throughout the edition of the *Sacrae Cantiunculae* are kept as Longs. The Malipiero edition simply omits the penultimate note of the Tenor part (a breve on F) in an attempt to make all parts reach the final chord at the same moment. It seems likely that this problem arose because Monteverdi (in haste to finish the work?) simply copied over the final bars of motet no. 6, which he then lightly decorated, but without due regard for the details of the text setting. Probably he would have preferred all three parts to reach their final note at the same time, but apparently was not able to ensure that this happened.

Previous editions: Terrabugio, p. 7; Malipiero, pp. 15-16; Cesari, pp. 230-33. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended

No.8. DOMINE PATER, ET DEUS [SV 214]

Partbooks: Cantus, p. 6; Tenor, p. 6; Bassus, p. 6.

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve.

Liturgical context: This is a Responsory text (slightly curtailed) for Sundays for Feasts of the first rank. For the Roman chant see, for example, sources in the Vatican Library (*I-Rvat B 79*, f. 142r) and the British Library (*GB-Lbl Add. 29988*, f. 111r). The text is from *Ecclesiasticus* 23: 4, 5 and 6. The *Biblia Vulgata* (Vulgate Bible) has ‘Extollentiam’ for the ‘Extollentia’ found in the text, bb. 12-14, of the *Sacrae Cantiunculae* version. Fabbri, *Monteverdi* (p.11), describes the text of this work as “not identified”. Responsories were usually sung at Matins (as a response to the Bible Readings), and they were also employed in processions on major feast days.

Clefs: C1; C3; C4.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 14 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 8; Malipiero, pp. 17-18; Cesari, pp. 232-33. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended

No.9a. TU ES PASTOR OVIUM *Prima pars* [SV 215a]

Partbooks: Cantus, p. 6; Tenor, p. 6; Bassus, p. 6.

Suggested performance forces: Soprano, Alto, Tenor.
The beat is on the semibreve (but on the dotted breve from b.20).

Liturgical Context: Magnificat antiphon from 1st Vespers, for the Feast of St. Peter and St. Paul (29th June). See for example the *Liber Usualis*, p. 1516. Text based on *Matthew* 16: 19.

Clefs: C1; C3; C4.

Time signature: C-stroke; Circle-stroke 3/2.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 16 notes. Parts cross only once (Bass/Tenor, b. 9).

Note values: as in the original.

Previous editions: Terrabugio, pp. 8-9; Malipiero, p. 19; Cesari, pp. 234-35. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended.

No.9b. TU ES PETRUS, ET SUPER HANC PETRAM *Secunda pars* [SV 215b]

Partbook: Cantus, p. 7; Tenor, p. 7; Bassus, p. 7.

Suggested performance forces: Soprano, Alto/Tenor, Tenor/Bass.
The beat is on the semibreve (but on the dotted breve from b. 26).

Liturgical Context: This appears to be based on the Offertory for the Feast of The Chair of St Peter at Rome. See, for example, *Liber Usualis*, pp. 1333-1334. The text is from *Matthew* 16:18-19. However, Monteverdi's motet reverses the order of the middle clause ("et portae inferi ...") and the final clause ("in tibi dabo ..."). Fabbri (*Monteverdi*, p. 11), wrongly identifies this motet text as the fifth antiphon for Lauds at the Feast of St Peter and St Paul (see for example the *Liber Usualis*, pp. 1515-1516), but that antiphon only accounts for the text up to b.13.

Clefs: C1; C3; C4.

Time signature: C-stroke; Circle-stroke 3/2.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 15 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 9; Malipiero, pp. 20-21; Cesari, pp. 236-37. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended.

No.10a. O MAGNUM PIETATIS OPUS *Prima pars* [SV 216a]

Partbooks: Cantus, p. 7; Tenor, p. 7; Bassus, p. 7.

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve (except for the cross rhythms in bb. 18 and 19).

Liturgical context: Magnificat antiphon, 2nd Vespers, for the Feast of The Finding of the Holy Cross (May 3rd). See for example the *Liber Usualis*, p. 1459.

Clefs: G2; C2; C3.

Time signature: C-stroke.

Key signatures: none. Final on G.

Range: 12 notes. Tenor/Bassus cross once, b.10. No other crossings.

Note values: as in the original.

Cantus: the coloration in bb.18-19 - three semibreves in the time of the previous breve (in b.17), but with the first and last two semibreve beats divided into a triplet and given a long-short rhythm - may have been intended by Monteverdi, though it is also possible that the black notes are simply symbolic *Augenmusik* for the word 'mortua'. On the other hand the same device occurs in No. 10b. but with a different text. Malipiero in his edition ignores the coloration in both 10a. and 10b.

Bassus: the rhythm as given in b. 14 does not quite accurately reflect that of the half-colored ligature in the original, which implies that the pitches E and F form a long-short triplet figure for the space of a semibreve, rather than the dotted one given in the edition. However, it is likely that Monteverdi intended the Bassus rhythm to match the dotted-minim-crotchet figure in the Cantus, and it is this example that has persuaded the editor to transcribe all such half-colored ligatures as dotted rhythms throughout the edition. The half-colored ligature is found extensively in works by Ingegneri from around this time, for example in his "Beata viscera", "Exaudi Domine", "Quam fecit", and "Nimis exaltatis", all from his *Sacrarum Cantionum ...* (Venezia, 1576), the source that also contains a setting of "Surge propera" as found in motet no. 4 in this collection.

Previous editions: Terrabugio, p. 10; Malipiero, p. 22; Cesari, p. 238. Malipiero ignores the coloration and imperfection in the notation bb.18-19.

No.10b. ELI CLAMANS SPIRITUM PATRI *Secunda pars* [SV 216b]

Partbooks: Cantus, p. 8; Tenor, p. 8; Bassus, p. 8.

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve (except for the cross rhythms bb. 22-26).

Liturgical context: This is a fragment of a hymn taken from the Hours of the Holy Cross, found in Books of Hours used in private devotions. It may have been used on the Feast of The Finding of the Holy Cross (3rd May) as was 10a. The words are woven together from *Luke* 23: 45, 46; *John* 19: 34; and (less directly) *Matthew* 27: 46, 50. The full text of the hymn is:

Hora Nona Dominus
Jesus expiravit.
Eli clamans spiritum
Patri commendavit;

Latus eius lancea
Miles perforavit;
Terra tunc contremuit
Et sol obscuravit.

It is not clear where Monteverdi got this text. In this collection only this text and the sequence “Lauda, Syon” (no. 19) are in poetry, all the rest are in prose. It has attracted few musical settings, though there is a complete one by the English composer Martin Peerson (c. 1573-1651). In this truncated version Monteverdi perhaps intended the description of the setting (in the first two lines) to be declaimed by the officiant, and then to start the music with the dramatic details. If so, he failed to take musical advantage of either his specially extracted dramatic opening “Eli clamans”, or the regular rhythms of the verses, or the opportunities for musical rhyme at commendavit/perforavit/obscuravit. That the text occurs in Books of Hours suggests that the work may have been intended for use in private devotions, perhaps in the household of the dedicatee of the collection, Stefano Caninio Valcarengo.

Clefs: G2; C2; C3.
Time signature: C-stroke.
Key signatures: none. Final on G.
Range: 16 notes.
Note values: as in the original.

Previous editions: Terrabugio, p. 10; Malipiero, pp. 23-24; Cesari, pp. 239-40. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended. He also displays the wrong original clef for the tenor part (he gives C1), and ignores the coloration and imperfection notational issues in bb. 22-26.

No.11. O CRUX BENEDICTA [*SV 217*]

Partbooks: Cantus, p. 8; Tenor, p. 8; Bassus p. 8.

Suggested performance forces: Soprano, Alto, Tenor.
The beat is on the semibreve (but on the dotted breve, bb. 17-26)

Liturgical context: Magnificat antiphon, 2nd Vespers, for the Feast of the Exaltation of the Holy Cross (14th September). See for example the *Liber Usualis*, with its rubric on p.1630 and chant on p. 1631. Additional to the standard text the word “angelorum” has been inserted (bb. 12 ff.) after the word “Dominum”. Cesari, p. cv, draws attention to the evident parallelism between that insertion and the phrase “Ave Dominum angelorum” from the famous Marian antiphon *Ave Regina caelorum* (see the *Liber Usualis*, p. 274).

Clefs: G2; C2; C3.

Time signatures: C-stroke; Circle-stroke 3/2; C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 13 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 11; Malipiero, p. 25; Cesari, pp. 241-42. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended.

No.12. HODIE CHRISTUS NATUS EST [SV 218]

Partbooks: Cantus, p. 9; Tenor, p. 9; Bassus, p. 9.

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve.

Liturgical context: Magnificat antiphon, 2nd Vespers for Christmas. See for example the *Liber Usualis*, p. 413. The text is partly based on *Luke 2: 14*. For an analysis of Monteverdi’s motivic devices in this work see Leo Schrade, *Monteverdi: Creator of Modern Music*, p. 97.

Clefs: G2; C2; C3.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on G.

Range: 16 notes.

Note values: as in the original.

Previous editions: Terrabugio, pp. 11-12; Malipiero, pp. 26-28; Cesari, pp. 243-45. Terrabugio transposes this motet down a minor third.

No.13a. O DOMINE IESU CHRISTE, ADORO TE IN CRUCE PENDENTEM [SV 219a]

Partbooks: Cantus, p. 10; Tenor, p. 10; Bassus, p.10

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve.

Liturgical context: this, together with no.13b, are the first two of seven prayers meditating on Christ's Passion attributed to Pope St. Gregory the Great and frequently found in Books of Hours. It is not known where Monteverdi discovered these texts though there is an undated setting for four voices by Willaert edited in *A. Willaert: Opera Omnia*, ed. H. Zenk and W. Gerstenberg, Corpus Mensurabilis Musicae iii/1, 10 (Rome, 1950). Ingegneri also later set this text in his *Sacrarum cantionum cum quatuor vocibus, Marci Antonii Ingegnerii musicis cathedralis ecclesiae cremonensis praefecti. Liber primus*, item 9. In Books of Hours the prayer was usually accompanied by a picture of St. Gregory genuflecting at the Consecration with Christ appearing on the Crucifix in front of the Altar. Fabbri (*Monteverdi*, p.11), says that the text and context of this work are "not identified".

Leo Schrade (*Monteverdi: Creator of Modern Music*, p.97), draws attention to the melodic links between 13a and 13b, for example at the setting of the words "deprecor te", bb.16-19 in 13a and bb.19-21 in 13b.

Clefs: G2; C2; C3.

Time signature: C-stroke.

Key signatures: none . Final on G.

Range: 15 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 13; Malipiero, pp. 29-30; Cesari, pp. 246-47. Malipiero, Canto b. 1 has incorrect pitch G.

No.13b. O DOMINE IESU CHRISTE, ADORO TE IN CRUCE VULNERATUM [SV 219b]

Partbooks: Cantus, pp. 10-11; Tenor, pp. 10-11; Bassus, pp. 10-11.

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve.

Liturgical context: the second of seven prayers meditating on Christ's Passion attributed to Pope St. Gregory the Great and frequently found in Books of Hours. For further details see no.13a above. Fabbri, *Monteverdi* (p.11), says that the text and context of this work are "not identified".

Note the dissonances expressing Christ's agonies on the cross, bb, 13-14. Leo Schrade (*Monteverdi: Creator of Modern Music*, p. 97), draws attention to the melodic links between 13a and 13b, for example at the setting of the words "deprecor te", bb.16-19 in 13a and bb.19-21 in 13b.

Clefs: G2; C2; C3.

Time signature: C-stroke.

Key signatures: none. Final on G.

Range: 15 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 14; Malipiero, pp. 31-32; Cesari, pp. 248-49.

No.14. PATER, VENIT HORA [SV 220]

Partbooks: Cantus, p. 11; Tenor, p. 11; Bassus, p.11

Suggested performance forces: Soprano, Alto, Tenor.
The beat is on the semibreve (but on the dotted breve from b.21).

Liturgical context: antiphon for Feria IV in Rogation Week at the Vigil of the Feast of the Ascension. See, for example, the *Antiphonale Monasticum Pro Diurnis Horis*, p. 503. Text based on *John* 17: 1, 5.

Clefs: G2; C2; C3.

Time signature: C-stroke; Circle-stroke 3/2.

Key signatures: B-flat; B-flat; B-flat. Final on G.

Range: 13 notes.

Note values: as in the original.

Tenor: it is unclear why Monteverdi (or the printer) employed coloration in the Tenor part, bb. 27-29, while the Bassus part with almost the same rhythm has none.

Previous editions: Terrabugio, p. 15; Malipiero, p. 33; Cesari, pp. 250-51.

No.15. IN TUA PATIENTIA POSSEDISTI [SV 221]

Partbooks: Cantus, p. 12; Tenor, p. 12; Bassus, p.12

Suggested performance forces: Soprano, Alto, Tenor.
The beat is on the semibreve.

Liturgical context: Magnificat antiphon for First Vespers of the Feast of St. Lucy (December 13th). See for example *Liber Usualis*, pp. 1322-1323. Text based on *Luke* 21: 19.

Clefs: G2; C2; C3.

Time signature: C-stroke.

Key signatures: none. Final on F.

Range:15 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 16; Malipiero, pp. 34-35; Cesari, pp. 252-54. In Malipiero syllables 2 to 6 of the text are misaligned with the music in all parts.

No.16. ANGELUS AD PASTORES AIT [SV 222]

Partbooks: Cantus, pp. 12-13; Tenor, pp. 12-13; Bassus, pp. 12-13.

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve (but in bb.13-23 it is on the dotted breve).

Liturgical context: Third antiphon for the Office of Lauds on the Nativity (Christmas Day). See for example *Liber Usualis*, p. 397. Text based on *Luke* 2: 10, 11.

Clefs: G2; C1; C3.

Time signatures: C-stroke; Circle-stroke 3/2; C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on F

Range: 15 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 17; Malipiero, pp. 36-37; Cesari, pp. 255-56; K. G. Fellerer, ed., *Angelus ad pastores ait* (Mainz, B. Schott's Söhne, 1936) *Canticum Vetus*, no. 12. Fellerer halves the original note values, and provides a keyboard reduction.

No.17. SALVE CRUX PRECIOSA [SV 223]

Partbooks: Cantus, p. 13; Tenor, p. 13; Bassus, p. 13

Suggested performance forces: Soprano, Tenor, Bass.

The beat is on the semibreve.

Liturgical context: This is an antiphon with various uses. For example, it is the first antiphon at Lauds for the Feast of St. Andrew Apostle (30th November) - see for example the *Antiphonale Monasticum*, p. 755. Also, it is the first antiphon at Second Vespers for the same Feast (which happens to begin the liturgical year) - see for example the *Liber Usualis*, p. 1307. The openings of the Cantus and Bassus parts paraphrase the beginning of the Marian Antiphon 'Salve Regina mater misericordiae' (compare the chant in the *Liber Usualis*, p. 276). There is a setting of 'Salve crux preciosa' for five voices attributed to Cipriano da Rore, but published posthumously in 1595.

Clefs: C1; C3; C4.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on G.

Range: 16 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 18; Malipiero, pp. 38-39; Cesari, pp. 257-8.

Terrabugio transposes this piece down a tone. Malipiero has the wrong clef in the bassus part placing it an octave higher than Monteverdi intended.

No.18. QUIA VIDISTI ME, THOMA, CREDIDISTI [SV 224]

Partbooks: Cantus, p. 14; Tenor, p. 14; Bassus, p. 14.

Suggested performance forces: Soprano, Tenor, Bass.
The beat is on the minim.

Liturgical context: Antiphon for the Magnificat at the First and Second Vespers of the Feast of St Thomas Apostle (21st December). See for example the *Liber Usualis* p. 1326. Text from *John* 20: 29. The opening melody seems to be a loose paraphrase of the chant (though without its first note).

Clefs: C1; C3; C4.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 16 notes.

Note values: as in the original.

Previous Editions: Terrabugio, p. 19; Malipiero, pp. 40-41; Cesari, pp. 259-60.
Malipiero has an incorrect clef in the Bass part, placing it an octave higher than Monteverdi intended.

No.19. LAUDA, SYON, SALVATOREM [SV 225]

Partbooks: Cantus, pp. 14-15; Tenor, pp. 14-15; Bassus, pp. 14-15.

Suggested performance forces: Soprano, Soprano, Tenor. The Cantus and Tenor parts are equal in range and the Tenor is the highest voice for almost half the piece. There is no crossing between the Tenor and Bassus. The beat is on the semibreve (but bb.25-43 it is on the dotted breve).

Liturgical Context: First and penultimate strophes of the twelve strophe Sequence for the Feast of Corpus Christi. See for example the *Liber Usualis*, p. 945. (In this source half verses are numbered separately so the sequence appears to have 24 verses.) In this collection only this text and “Eli clamans” (no. 10b) are in poetry, all the rest are in prose. The text is attributed to St. Thomas Aquinas. Ingegneri set this text seven years later in his *Marci Antonii Ingegnerii liber sacrarum cantionum. Quae ad septem. Octo, novem, decem, duodecim, sexdecim voces choris et coniunctis et separatis commode etiam cum variis musicis instrumentis concini possunt. Ad illustriss. et reverendiss. dominum S. R. E. cardinalem Cremonensem* (Venezia, Angelo Gardano, 1589).

Clefs: C1; C1; C4.

Time signatures: C-stroke; Circle-stroke 3/2; C-stroke

Key signatures: B-flat; B-flat; B-flat. Final on F.

Range: 16 notes.

Note values: as in the original.

Tenor: b. 38 has pitches A and G in the original print, an erroneous repetition of the previous bar.

Previous editions: Terrabugio, p. 20; Malipiero, pp. 42-43; Cesari, pp. 261-63. Terrabugio retains pitches A and G in b.38 of the Tenor - the same pitches as in the previous bar. However, this is an error in the original print. Malipiero has an incorrect clef in the Bassus thus placing that part an octave higher than Monteverdi intended.

No.20. O BONE IESU, ILLUMINA OCULOS MEOS [SV 226]

Partbooks: Cantus, p. 15; Tenor, p. 15; Bassus, p. 15.

Suggested performance forces: Soprano, Tenor, Bass.
The beat is on the semibreve.

Liturgical context: this seems to be a composite text consisting of the following five elements: (1) a brief appeal to Jesus ("O bone Jesu"); (2) a text from *Psalms* 12, vv. 4-5 ("Illumina ...adversus eum"); (3) a cry to the Lord ("O Adonai"); (4) A text from *Luke* 23: 46 ("in manus ... meum"); and (5) A text from *Psalms* 30, v. 6 ("Redemisti ... veritatis"). There is no single liturgical text that incorporates all of these elements but (2) forms the text of an Offertory on the fourth Sunday after Pentecost (*Liber Usualis*, p. 1000-1001) and an Introit (*Graduale Romanum*, 147); while (4) is the text of a short responsory used throughout the year (*Liber Usualis*, pp. 269-270). Monteverdi was almost certainly unaware of these liturgical complications and probably found the text in (or was given the text from) a book of motet settings. Palestrina, for example, had published a setting of this text for six voices in 1575.

There are melodic similarities between this setting by Monteverdi and his motet with a slightly similar text, *O bone Jesu, o piissime Jesu* [SV 313], published in *Promptuarii musici, concentus ecclesiasticos II, III et IV vocum cum basso continuo et generali organo applicato ... pars prima*, ed. Johann Donfrid (Strasbourg: Paul Ledertz, 1622).

Clefs: C1; C3; C4.

Time signature: C-stroke.

Key signatures: B-flat; B-flat; B-flat. Final on D.

Range: 16 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 21; Malipiero, pp. 44-45; Cesari, pp. 264-66. Terrabugio transposes the whole motet down a tone. Malipiero has a treble clef for bass part thus making it an octave too high.

No.21. SURGENS IESUS, DOMINUS NOSTER, STANS IN MEDIO [SV 227]

Partbooks: Cantus, p. 16; Tenor, p. 16; Bassus, p. 16.

Suggested performance forces: Soprano, Alto, Tenor.

The beat is on the semibreve (apart from the cross rhythms bb.24-26).

Liturgical context: Responsory at Mass for Dominica Resurrectionis (*Liber Responsorialis*, p. 92). See also the Rome source, *I-Rvat SP B79*, f.105v where it is a Responsory for Feria tertia in albis. The text is based on *Luke* 24:36 and *John* 20:19-20. The opening phrase of Monteverdi's setting lightly paraphrases the chant.

Clefs: G2; C1; C3.

Time signature: C-stroke. .

Key signatures: B-flat; B-flat; B-flat. Final on G.

Range: 15 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 22; Malipiero, pp. 46-47; Cesari, pp. 267-269.

No.22. QUI VULT VENIRE POST ME ABNEGET [SV 228]

Partbooks: Cantus, pp. 16-17; Tenor, pp. 16-17; Bassus, pp. 16-17

Suggested performance forces: Soprano, Tenor, Tenor.

The beat is on the semibreve.

Liturgical context: Magnificat antiphon, 2nd Vespers for the Common of Saints (*Liber Usualis*, p. 262) and for the Common of One Martyr (*Liber Usualis*, p. 1128). The text is taken from *Matthew* 16: 24. To these words the motet adds the closing phrase "dicit Dominus", thus reflecting the context of the original.

Clefs: C1; C3; C4.

Time Signature: C-stroke.

Key signatures: none. Final on G.

Range: 17 notes.

Note values: as in the original.

Previous editions: Terrabugio, p. 23; Malipiero, pp. 48-49; Cesari, pp. 270-71. Malipiero has the wrong clef in the Bassus placing it an octave too high.

No.23. IUSTI TULERUNT SPOLIA IMPIORUM [SV 229]

Partbooks: Cantus, p. 17; Tenor, p. 17; Bassus, p. 17.

Suggested performance forces: Soprano, Tenor, Bass.
The beat is on the semibreve.

Liturgical context: Not a known liturgical text, but the words are from the *Book of Wisdom*, 10: 19-20 (*Sapientia* in the Vulgate Bible. Not in the Protestant Bible). There had been previous settings, notably by Clemens non Papa in 1556 and by Lassus published in 1575. Fabbri (*Monteverdi*, p.11) says of this text that it is “not identified”.

Clefs: C1; C3; C4.
Time signature: C-stroke.
Key signatures: none. Final on F.
Range: 14 notes.
Note values: as in the original.

Previous editions: Terrabugio, p. 24; Malipiero, pp. 50-51; Cesari, pp. 272-73. Terrabugio transposes the whole motet down a tone. Malipiero has the wrong clef for the bass part placing it an octave higher than Monteverdi intended.

Madrigali Spirituali a Quattro Voci (1583)

Previous edition

There has been no modern transcription of this sole surviving bass partbook for these pieces. However, a facsimile of the original print was published in: GIAN FRANCESCO MALIPIERO, ed., *Monteverdi: tutte le opere* (Vienna, 1954-68), vol. XVII, pp. 40-61. It did not appear in the first version of Malipiero's edition, apparently privately printed in Asolo (1926-42). The Vienna 'reprint' edition contains revisions to volumes VIII, XV and XVI only. A supplementary volume (XVII) containing a facsimile of this bass part of the *Madrigali Spirituali* was issued in 1966. Note that the publication by GIOVANNI ACCIACA, ed., *Claudio Monteverdi: Madrigali Spirituali* (Bergamo, Edizioni Carrara, 2008) is not of these works but of the scared contrafacta (with Latin texts) of Monteverdi's secular madrigals collected by Aquilino Donfridi and published in Milan in 1607.

Note: since the partbooks for the other three voices are missing, the transcription of the Basso part can only be conjectural in certain respects - for example, in relation to the tactus beat (which cannot here take account of the level of activity in the other voices), the imposition of modern barlines (reflecting text accentuation and other matters), and the interpretation of imperfection and alteration in the notation. Furthermore, since certain misprints are only able to be identified in relation to rhythmic and harmonic information from the other voices, it might well be that some errors in the print have remained undetected, and that some of the ficta suggestions are misguided. What is presented is a faithful transcription of the apparent meaning of the notation of the bass part, treated in isolation.

1. SACROSANTA DI DIO [*SV 179*]

Partbook, p. 3.

It seems that the beat is on the semibreve.

This is a meditation on the crucifix in *ottava rima*. See also the commentary to no. 2a.

Clef: F4
Time signatures: C-stroke
Key signature: none.
Range: 9 notes
Note values: as in original.

2a. L'AURA DEL CIEL [*SV 180a*]

Partbook, p. 4.

It seems that the beat is on the semibreve.

The text concerns a greeting to a prelate. Such a text would normally occur at the beginning of a collection and be addressed overtly or covertly to the dedicatee. Perhaps it was felt that such a collection needed to begin instead with a pious reflection.

Clef: F3
Time signatures: Circle-stroke 3/2; C-stroke.
Key signature: B-flat
Range: 8 notes
Note values: as in original (except for the section in circle-stroke 3/2 time, bb. 1-6, which has been transcribed into modern equivalents).

2b. POI CHE BENIGNO [*SV 180b*]

Partbook, p. 5. Seconda parte.

It seems that the beat is on the semibreve.

Clef: F3 slightly misaligned on the first stave in the print.
Time signatures: C-stroke; Circle-stroke 3/2.
Key signature: B-flat
Range: 8 notes.
Note values: as in original (except for the section in circle-stroke 3/2 time, bb. 24-29, which has been transcribed into modern equivalents).

3a. AVENTUROSA NOTTE, IN CUI RISPLENDE [*SV 181a*]

Partbook, p.6.

It seems that the beat is on the semibreve.

The text meditates upon the Christmas story.

Clef: F3.
Time signature: C
Key signature: B-flat.
Range: 9 notes.
Note values: as in original.

3b. SERPE CRUDEL [*SV 181b*]

Partbook, p. 7. Seconda Parte.

It seems that the beat is on the semibreve.

Clef: F3
Time signature: C
Key signature: B-flat.
Range: 9 notes.
Note values: as in original.

4a. D'EMPI MARTIRI [*SV 182a*]

Partbook, p. 8.

It seems that the beat is on the semibreve.

The text concerns the martyrdom of St. Stephen (*Acts of the Apostles*, Chapters 6 and 7).

Clef: F4 slightly misaligned on the first stave.
Time signature: C-stroke.
Key signature: none.
Range: 9 notes.
Note values: as in original.

4b. OND'IN OGNI PENSIER ED OPRA SANTO [*SV 182b*]

Partbook, p. 9. Seconda parte.

It seems that the beat is on the semibreve.

Clef: F4.
Time signatures: C-stroke; Circle-stroke 3/2; C-stroke.
Key signature: none.
Range: 10 notes.
Note values: as in original (except for the section in circle-stroke 3/2 time, bb. 10-12, which has been transcribed into modern equivalents).

Basso: b.13-14, the readings of the rhythms here (involving imperfection) are conjectural.

5a. MENTRE LA STELLA APPAR NELL'ORIENTE [SV 183a]

Partbook, p.10.

It seems that the beat may be on the semibreve.

The text concerns the Massacre of the Innocents under Herod (*Matthew*, Chapter 2).

Clef: F4

Time signature: C-stroke.

Key signature: none.

Range: 9 notes.

Note values: as in original.

□

5b. TAL CONTRA DIO [SV 183b]

Partbook, p. 11. Seconda Parte.

It seems that the beat may be on the semibreve.

This piece shares with no. 11b a strong melodic similarity with a work by Arcadelt. In this case the tenor part of “Qual’ingegn’o parole” from his *Il Quinto Libro di Madrigali d’Archadelt a quatro voci* (Venezia, Antonio Gardano, 1544) [NV item 164].

Clef: F4

Time signature: C-stroke.

Key signature: none.

Range: 9 notes

Note values: as in original.

□

6a. LE ROSE LASCIA, GLI AMARANTI E GIGLI [SV184a]

Partbook, p. 12. The basso enters at “Gli amaranti” but the text incipit “Le rose” is included under the initial rests.

It seems that the beat is on the semibreve.

The text is concerned with the conversion of Mary Magdalene (*Luke*, Ch. 7).

Clef: C4

Time signatures: C; 3/2.

Key signature: B-flat.

Range: 11 notes.

Note values: as in original.

6b. AI PIEDI AVENDO I CAPEI D'ORO SPARSI [*SV 184b*]

Partbook, p. 13. Seconda parte. The basso enters at "I capei" but the text incipit "Ai piedi" appears under the initial rests.

It seems that the beat is on the semibreve.

Clef: C4

Time signatures: C; 3/2.

Key signature: B-flat.

Range: 9 notes.

Note values: as in original.

7a. L'EMPIO VESTÌA DI PORPORA [*SV 185a*]

Partbook, p. 14.

It seems that the beat is on the semibreve.

The text is concerned with the parable of Dives (a "rich man") and the beggar Lazarus (*Luke*: 16: 19-31).

Clef: F4

Time signatures: C; 3/2; C.

Key signature: B-flat.

Range: 10 notes

Note values: as in original.

7b. MA QUEL MENDICO LAZARO [*SV 185b*]

Partbook, p.15. Seconda parte.

The beat seems to be on the semibreve.

Clef: F4.

Time signatures: C; 3/1; C.

Key signature: B-flat.

Range: 10 notes.

Note values: as in original, except for the 3/1 section (bb. 21-23) where the values have been transcribed into modern equivalents.

Basso: b.27, a ficta F natural (rather than, following on from the previous bar, an F sharp) is suggested so as to avoid a diminished 4th with the preceding B flat. But the reference to “fire” in the text may mean that the unusual interval was intended.

8a. L'UMAN DISCORSO QUANTO POCO IMPORTE [*SV 186a*]

Partbook, p.16.

It seems that the beat is on the semibreve.

The text concerns the story of Judith and Holofernes from the Apochrypha (*Judith*, Chapters 10-13).

Clef: F4

Time signature: C-stroke.

Key signature: B-flat.

Range: 11 □ notes.

Note values: as in original.

8b. L'ETERNO DIO QUEL COR PUDICO SCELSE [*SV 186b*]

Partbook, p. 17. Seconda parte.

It seems that the beat is on the semibreve.

Clef: F4

Time signature: C-stroke.

Key signature: B-flat.

Range: 10 notes.

Note values: as in original.

9a. DAL SACRO PETTO ESCE VELOCE DARDO [*SV 187a*]

Partbook, p.18.

It seems that the beat is on the minim.

A meditation on the dangers of temptation, with classical references to Cupid, the Sirens and the Sphinx.

Clef: F3

Time signature: C
Key signature: B-flat
Range: 9 notes.
Note values: as in original.

Note the madrigalesque quick notes on the word “veloce” in bb. 7-8.

Basso: bb. 42, the suggested ficta C natural here is just as likely to be C sharp.

9b. SCIOGLIER M'ADDITA [*SV 187b*]

Partbook, p. 19. Seconda Parte.

It seems that the beat is on the minim.

Clef: F3
Time signature: C
Key signature: B-flat.
Range: 10 notes.
Note values: as in original.

Basso: the triplet in b.10 has been treated as a group of colored minims (three minims in the time of two), though they might conceivably be uncolored triplet semiminims (three semiminims in the time of a minim). If the latter, the rhythm should be (under a triplet sign) dotted crotchet, quaver, crotchet, and the barring would be half a bar out from this point. It is impossible to resolve this issue without the other parts,

10a. AFFLITTO E SCALZO, OVE A LA SACRA SPONDA [*SV 188a*]

Partbook, p. 20.

It seems that the beat is on the minim. This is the only madrigal in this collection where the time signature of the prima parte (C-stroke) differs from that of the seconda parte (C). It would appear that the time signature for 10a is in error, and should read C, as does the one for 10b.

The text is concerned with the Baptism of Christ.

Clef: F4
Time signature: C-stroke.
Key signature: B-flat.
Range: 11 notes.
Note values: as in original.

10b. ECCO DICEA, ECCO L'AGNEL DI DIO [*SV 188b*]

Partbook, p. 21. Seconda parte.

The beat is on the minim.

Clef: F4.

Time signature: C. There seems to be no good reason why this has C and 10a has C-stroke (see the commentary to 10a.).

Key signature: B-flat.

Range: 11 notes.

Note values: as in original.

11a. DE'MIEI GIOVENILI ANNI [*SV 189a*]

Partbook, p22. The basso enters at line two, but the text incipit is shown under the initial rests.

It seems that the beat is on the minim.

A meditation on the saving grace of the Eternal Father.

The opening music shows an intriguing similarity to Zarlino's *Lauro gentile*, in particular the contratenor part (both share the same C4 clef), published in the collection *Di Cipriano Rore et di altri eccellentissimi musici il Terzo Libro di Madrigali a cinque voce* (Venezia, Girolamo Scotto, 1548). Zarlino was Monteverdi's predecessor at St Mark's in Venice (as he mentions in a letter of 13th March 1620), and was also the teacher of Artusi with whom Monteverdi famously disputed the role of dissonance in music. For an illustration of the title page of Monteverdi's own (signed) copy of Zarlino's *Istitutioni harmoniche* (Venezia, 1558), see: Gustav Reese, *Music in the Renaissance*, Plate IV (opposite p. 366).

Clef: C4.

Time signature: C.

Key signature: B-flat.

Range: 12 notes.

Note values: as in original.

11b. TUTTE ESSER VIDI LE SPERANZE VANE [*SV 189b*]

Partbook, p. 23. Seconda parte. The basso enters at line two, but the text incipit is shown under the initial rests.

It seems that the beat is on the minim.

This piece shares with no. 5b a strong melodic similarity in its opening phrase with a work by Arcadelt. In this case the tenor part (in the same C4 clef) of "Tengan

dunque” (a Petrarch setting) from Arcadelt’s *Il Quarto Libro di Madrigali d’Archadelt a quattro voci* (Venezia, Antonio Gardano, 1539).

Clef: C4.

Time signature: C.

Key signature: B-flat.

Range: 9 notes.

Note values: as in original.

Canzonette a tre voci (1584)

Previous Modern Editions

There are two previous complete modern editions of the *Canzonette a tre voci*, and another almost complete:

Complete: GIAN FRANCESCO MALIPIERO, ed., *Monteverdi: tutte le opere* [Asolo? n.d., (1926-42)] (Vienna, 1954-68), vol. X. The early edition, possibly produced in Asolo, seems to have been privately printed. The Vienna edition contains revisions only in volumes VIII, XV and XVI. A supplementary volume (XVII) was issued in 1966. When Malipiero’s edition was first published it was asserted in the Preface that only the canto partbook of the canzonette was known to have survived (in the Liceo Musicale in Bologna). Subsequently a complete set of partbooks was discovered in the Bayerische Staatsbibliothek in Munich, which provided the source for his edition in Volume X and all subsequent editions (including this one).

Complete: GAETANO CESARI, ed., *La musica in Cremona nella seconda metà del secolo XVI e I primordi dell’arte monteverdiana: Madrigali a 4 e 5 voci di M. A. Ingegneri e le Sacrae cantiunculae e canzonette di Monteverdi*, Istituzioni e monumenti dell’arte musicale italiana, I, vi (1939).

Almost complete: HILMAR TREDE, ed., *Claudio Monteverdi: Canzonetten für drei gleiche Stimmen* (Kassel and Basel: Bärenreiter-Verlag), Vol. I (1951), Vol. II (1954).

The Malipiero edition uses modern clefs (but sometimes employs the wrong ones), and only underlays the first stanza of each canzonetta to the music. The Cesari edition provides a piano reduction of the score with the edition but retains the original clefs and only underlays the first stanzas of the texts to the music. The Trede edition omits nos. 12, 18 and 19 and does not present the works in the same order as in the original print. It uses modern clefs and provides editorial phrase marks. It underlays only the first stanza of each piece to the music (together with a German translation), and prints the words of the other stanzas after the music. It occasionally omits the final stanza of a piece as with nos. 6 and 9. None of the three editions indicates the use of ligatures or coloration in the original print, and details of exactly how the repeats (with their first and second time bars) should be managed are left without comment. Significant errors and variants in these editions are noted below.

No.1. QUAL SI PUÒ DIR MAGGIORE [SV 1]

Partbooks: Canto, p.1; Tenore, p. 1; Basso, p. 1

In order to present the correct accentuation of the Italian text the final stanza has been rebarred and presented separately. This is one of several pieces in the volume that has a barline in the print (in all three parts) before the final line of text, which may signal that only that line with its music is to be sung again *after the repeat of the second*

section, at least for the final stanza if not for the first two (see the Introduction). If so, at the conclusion of the repeat of stanza 3 instead of going into the second time bar, the performers should go straight from b.24 back to b.19 - but singing the word “Giove” (the final word of the last line) rather than “piove”- before singing through to the second time bar at the very end. Several of the canzonette (nos. 1, 2, 4, 7, 8, 10 and 16) end the second section either with a unison or a minor chord the first time through, and with a major third for its final statement. It is a moot point whether this “*tierce de Picardie*” effect should apply at the end of every stanza or just at the conclusion of the final one. Since for this piece we have in any case presented the final stanza separately, we have shown the major chord only at the conclusion of the final stanza. However, if desired, the G-unison chord in the second time bar (b. 12) could be replaced by a G-major chord as in the final bar of the piece, thus ending every stanza with a major chord. The text refers to “Ambrosia” in homage to Pietro Ambrosini, dedicatee of the volume. Not surprisingly, the text appears to be unique to this volume.

Clefs: G2; G2; C3

Time signature: C; C; C.

Key signatures: B-flat; B-flat; B-flat

Range: 15 notes

Note values: as in original

Canto: bb. 3, 16, final note doubled.

Tenore: bb. 12, 25, rest added.

Basso: b. 12, 25, rest added.

Previous editions: Malipiero, p.2; Cesari, p. 276; Trede, Vol. I, p. 4.

No.2. CANZONETTE D'AMORE [SV 2]

Partbooks: Canto, p.2; Tenore, p. 2; Basso, p. 2.

The tactus is on the uncolored semibreve throughout (i.e. one beat per bar in this case, including the triplet sections). The same is true of canzonetta no. 9. To preserve the correct accentuation of the words the second stanza would require a slight adjustment to the barring. The voice parts have unusual ranges and the Tenore sometimes rises above the Canto. The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, at the conclusion of the repeat of stanza 3, instead of going into the second time bar, the performers should go again into the first time bar but go straight from b.18 back to b. 9, before singing through to the second time bar at the very end. Each stanza ends with the same words (as is also the case with canzonette nos. 4 and 9) and this refrain is set in triple time, a device typical of genres derived from the dance-song. (On this aspect of the text setting see Leo Schrade, *Monteverdi: Creator of Modern Music*, p.15). On the concluding major chord see the commentary to no. 1. The text was almost certainly taken from Vecchi's *Canzonette di Orazio Vecchi da Modona* [sic] *Libro Primo a*

quattro voci (Venezia, Angelo Gardano, 1580) [NV item 2796], which also seems to have been the case with canzonette nos. 4, 7, 12, 19 and 20.

Clefs: G2; G2; C3.

Time signature: C3, C; with tripla coloration.

Key signatures: B-flat; B-flat; B-flat.

Range: 17 notes.

Note values: as original.

Canto: b. 19 (first time bar) minim rest supplied.

Tenore: b. 5, first note semiminim in print; b. 19, crotchet rest supplied.

Basso: b. 5, first note semiminim in print; b. 19, crotchet rest supplied.

Previous editions: Malipiero, p.3; Cesari, p. 277; Trede, Vol. I, p.5.

No.3. LA FIERA VISTA [SV 3]

Partbooks: Canto, pp. 3-4; Tenore, pp. 3-4; Basso, pp. 3-4

This text has classical allusions: the basilisk, whose gaze turns the onlooker into stone, is described in Pliny's *Natural History* (Book VIII); the Sirens with their deadly distracting song appear in Homer's *Odyssey* (Book XII) and Ovid's *Metamorphoses* (Book V); and the poisonous asp, most strongly associated with the death of Cleopatra, in Plutarch's *Lives* ("Mark Antony", section 86). The asp ("biscia" in Italian) also appears on the coat of arms of the Visconti who ruled Milan. Cremona, Monteverdi's home town and residence while composing these canzonette, fell under the jurisdiction of Milan. The pretensions of the text seem to have provoked a somewhat forced counterpoint from the young Monteverdi, especially in the hurried and compressed Canto entry (bb.1-3) and the "learned" inversion in the bass (b. 17) of the melodic entries in the top voices. Also this work has the widest range (19 notes) among the canzonette, a fact which may have arisen from the composer's apparent determination to keep the crossing of parts to an absolute minimum (there is only one such moment, between Tenore and Basso, at b. 14). A rare second source for this text is the *Canzonette a tre voci di Giuliano Paratico bresciano* (Brescia: presso Pie Maria Marchetti; no date, but before 1588) [NV item 2137]. This Paratico collection also provides the only known other source for the text of canzonetta no. 18, "Si come crescon".

Clefs: G2; C1; C3.

Time signature: C.

Key signatures: B-flat; B-flat; B-flat. The Canto part, top line, omits the B-flat, but it appears in subsequent lines.

Range: 19 notes.

Note values: as in original.

Canto: the suggested E flat at b. 4 could be supplanted by an E natural, in which case the Tenore part at this point should have a C sharp.

Previous editions: Malipiero, pp. 4-5; Cesari, pp. 278-9; Trede, Vol. I, pp. 6-7.

No.4. RAGGI, DOV'È IL MIO BENE? [SV 4]

Partbooks: Canto, pp.5-6; Tenore, pp. 5-6; Basso, pp. 5-6.

The tactus is on the minim in the first (bb. 1-9) and final sections (bb. 18-24), but in the triplet section with colored notation (bb. 10-17) it is on the semibreve (i.e. one beat to the bar). The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, at the conclusion of the repeat of stanza 3, instead of going into the second time bar, the performers should go again into the first time bar and then back to b. 19, before singing through to the second time bar at the very end. Note that, at the end of the second section (first time through) the final note in all parts is a semiminim, not a minim, thus suggesting a 3/4 bar on the final word “Vita” – in modern terms: minim, crotchet. This rhythm would be particularly appropriate for the repeat of the final line only (as just described), since it would facilitate the transition to the 3/4 bar at b.19 where the repeat of the final line (“Questi son”) begins. On the concluding major chord see the commentary to canzonetta no. 1. The text was almost certainly taken from Vecchi’s *Canzonette di Orazio Vecchi da Modona* [sic] *Libro Primo a quattro voci* (1580) [NV item 2796], which also seems to have been the case with canzonette nos. 2, 7, 12, 19 and 20. This text is set to different music in Claude le Jeune’s *Livre de Melange de C. le Jeune* (Anvers: Christofle Plantin, 1585) [NV items 1495-6], as is that of canzonetta no. 9, “Su, su, su ch’el giorno”.

Clefs: G2; G2; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 17 notes.

Note values: as in original.

Canto: on the change to major for the final chord see the commentary to canzonetta no. 1.

Tenore and Basso: bb.17-18, accents have been supplied in brackets to indicate the stress pattern required for the declamation of the words of stanzas 2 and 3 at this point.

Previous editions: Malipiero, pp. 6-7; Cesari, pp. 280-1; Trede, Vol. I, pp. 8-9. Cesari transcribes the colored triplet section beginning b.10 at half the intended value.

No.5. VITA DELL'ALMA MIA [SV 5]

Partbooks: Canto, p.7; Tenore, p. 7; Basso, p. 7.

The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, at the conclusion of the repeat of stanza 4, instead of going into the second time bar, the performers should go again into the first time bar and then back to b. 9, before singing through to the second time bar at the very end. This approach will require minor adjustments to the printed score. The Canto part should enter on the second crotchet of b. 9 (ignoring the editorially supplied crotchet rest in b. 15), and the others should enter at the crotchet rest on the third beat of b. 9. The final text line of each stanza begins with the same phrase: “ma ria voi siete”. However, as the printed partbooks (and our edition) show (bb. 9 ff.), only the Canto voice sets these words in this order, while the lower parts make adjustments to fit the music. It seems possible that Monteverdi got this text, and also those of canzonette nos. 14, 15 and 17, from Gasparo Fiorino’s *Libro Secondo Canzonelle a tre e a quattro voci di Gasparo Fiorino della città di Rossano, musico. In lode et gloria d’alcune signore et gentildonne genovesi* (Venezia, Gardano, 1574) [NV item 988], since that publication provides the only surviving settings of those texts before Monteverdi’s. The word “canzonelle” in the title seems to have been intended as a fusion of “canzonette” and “villanelle”. At the beginning of the final line of each stanza the name “Maria” appears in disguised form, and Fiorino tells us that this refers to “Maria Catanea”, apparently a woman from Genoa. There is no reason to suppose that the woman who later became Monteverdi’s wife (Claudia Cattaneo) was in any way related to Maria “Catanea”, though surnames frequently appear in various forms in the sources.

Clefs: G2; C1; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 19 notes. The Basso part (unusually) has a range of almost two octaves.

Note values: as in original.

Canto: b.15 (first time bar) crotchet rest supplied.

Previous editions: Malipiero, p. 8; Cesari, p. 282; Trede, Vol. II, p. 4.

No.6. IL MIO MARTIR [SV 6]

Partbooks: Canto, p. 8; Tenore, p. 8; Basso, p. 8.

The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, at the conclusion of the repeat of stanza 4, instead of going into the second time bar, the performers should go again into the first time bar and then back to the second half of b. 7, (with the chord in b.17 replacing that in the second half of b. 7), before singing through to the second time bar at the very end. This approach will require a minor adjustment to the Canto part. After the

repeat of the second section the Canto part should ignore the editorial rest in the first time bar (b. 17) and sing the last crotchet (pitch D) of b. 7 instead (on the “Nes-“ of “Nessun”) to give a smooth lead into the repeat of the final line. The barring in the present edition is most faithful to the accentuation in the two lower parts (see, for example, bb. 1-2), which are in any case more declamatory than the Canto. The imitative texture of the setting of the final line of text (Tenore, b.9; Basso, b.11; Canto b.13) is a reversal of the usual practice found in these pieces where imitation opens the work and broadly chordal writing leads to the conclusion. Monteverdi’s setting of this text seems to be the earliest surviving.

Clefs: G2; G2; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 15 notes.

Note values: as in original.

Canto: b. 17 (first time bar) crotchet rest supplied.

Basso: b.5, note D appears (wrongly) to be a chroma, not semiminim, in the original, though some attempt may have been made by the printer to correct it.

Previous editions: Malipiero (1929?), p. 9; Cesari (1939), pp. 283-4; Trede, Vol. I, pp. 10-11. Trede omits the text of the final stanza.

No.7. SON QUEST’I CRESPI CRINI [SV7]

Partbooks: Canto, p. 9; Tenore, p. 9; Basso, p. 9.

On the concluding major chord see the commentary to canzonetta no. 1. The text was almost certainly taken from Vecchi’s *Canzonette di Orazio Vecchi da Modona* [sic] *Libro Primo a quattro voci* (1580) [NV item 2796], which also seems to have been the case with canzonette nos. 2, 4, 12, 19 and 20. The first three of the four stanzas end with the same two lines, but the twist in the final stanza prevents them from being set as a triple-time refrain as in nos. 2, 4 and 9. One of the shortest of the canzonette.

Clefs: G2; G2; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 16 notes.

Note values: as in original.

Tenore and Basso: b.13 (first time bar) minim rest supplied.

Previous editions: Malipiero, p. 10; Cesari, p. 285; Trede, Vol. I, p. 12.

No.8. IO MI VIVEA [SV 8]

Partbooks: Canto, p. 10; Tenore, p. 10; Basso, p. 10.

The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, at the conclusion of the repeat of stanza 4, instead of going into the second time bar, the performers should go again into the first time bar (b. 14) and sing that chord as a replacement for the B-flat chord on the third crotchet beat of b.6, then continue through the second section to the ending in the second time bar. In this procedure the Canto and Tenore parts should ignore the editorial rest in the first time bar (b. 14) and sing the last crotchet (pitches B-flat and D) of b. 6 instead (at the “e” of “e come”) to give a smooth lead in to the repeat. On the concluding major chord see the commentary to canzonetta no. 1. According to Statkus’ *Verzeichnis* (p. 4) the text is by Giovanni Battista Guarini, and this setting seems to be the earliest known. It mentions an eagle, salamander, mole and swan. Some of these may be emblematic references - an eagle was a device of the Habsburg Emperors, the salamander of the Kings of France

Clefs: G2; G2; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 15 notes.

Note values: as in original.

Canto and Tenore: b.14 (first time bar) crotchet rest supplied.

Previous editions: Malipiero, p. 11; Cesari, p. 286; Trede, Vol. II, p.5.

No.9. SU, SU, SU, CHE’L GIORNO [SV 9]

Partbooks: Canto, pp.11-12; Tenore, pp. 11-12; Basso, pp. 11-12.

The tactus is on the uncolored semibreve (equivalent to the three colored minims in the triplet section) throughout, as with canzonetta no. 2. This means that in the second section (bb.11ff.), the beat is one to a bar (i.e. on the uncolored semibreve in the original). Monteverdi may have found this text in Giacomo Moro, *Canzonette alla napoletana, di Giacomo Moro da Viadana. Il Primo Libro a tre voci, con un Dialogo et due Canzonette a quattro voce* (Venezia, Alessandro Gardano, 1581) [NV item1959]. This text was set to different music in Claude le Jeune’s *Livre de Melange de C. le Jeune* (Anvers: Christofle Plantin, 1585) [NV items 1495-6], as was that of canzonetta no. 4, “Raggi dov’è il mio ben”. There is prominent mention of the name “Alba” throughout the text; this may refer to a member of the famous Spanish family, one of whom, Don Fernando, was Governor of the Spanish Netherlands, 1567-73. Cremona, Monteverdi’s birthplace, was under Spanish control.

Clefs: G2; G2; C3.
Time signature: C
Key signatures: B-flat; B-flat; B-flat.
Range: 16 notes.
Note values: as in original.

Canto: b.10, D is semibreve in the original. Bar 11, notes not shown as triplets in the original, but triplet signs present in Tenore and Basso. The final chord (second time bar, b. 20) requires a B natural which (unusually – see commentary to canzonetta no. 1) is not supplied in the print.

Basso: Triplet signs missing bb.15-18.

Previous editions: Malipiero, p. 12; Cesari, p. 287; Trede, Vol. I, p.13. Cesari transcribes the colored triplet section beginning at b.11 twice as fast as intended. Trede omits the text of the final stanza.

No.10. QUANDO SPERAI [SV 10]

Partbooks: Canto, pp.13-14; Tenore, pp. 13-14; Basso, pp. 13-14.

Perhaps this text was derived from the setting in Gasparo Costa, *Canzonette di Gasparo Costa da Bologna organista alla Madonna di San Celso in Milano il Primo Libro a quattro voci* (Venezia, Alessandro Gardano, 1580) [NV item 641]. The Costa publication also seems to be the source for the text of canzonetta no. 16. It was later set by two composers with connections to Cremona: Lucrezio Quinziani in his *Le vaghe Canzonette a tre voci di Lucretio Quintiani cremonese ... Libro Primo* (Venezia, Angelo Gardano, 1589) [NV item 2298]; and Guglielmo Lipparini in his *Il Primo libro delle Canzonette a tre voci di Guglielmo Liparini bolognese, discepolo di Tiburtio Massaino cremonese* (Venezia, Giacomo Vincenti, 1600) [NV item 1513]. The last line of each of the first three stanzas is identical. For the fourth stanza it has been necessary editorially to repeat the word “care” in the Basso and Tenore parts (b. 14) to fit the music. The chromaticisms caused by the Tenore part in bars 3, 6 and 7 are notable. On the final major chord see the commentary to canzonetta no. 1.

Clefs: G2; C1; C3.
Time signature: C
Key signatures: B-flat; B-flat; B-flat.
Range: 15 notes.
Note values: as in original.

Previous editions: Malipiero, p. 13; Cesari, p. 288; Trede, Vol. I, pp. 14-15.

No.11. COME FARÒ CUOR MIO [SV 11]

Partbooks: Canto, p. 15; Tenore, p. 15; Basso, p. 15.

The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, after the repeat of the second section of stanza 3, the performers should go again into the first time bar (b. 15) and sing only the first chord (on G) for the length of a minim then go straight back to the beginning of b.9 (“ch’ogn’or”) and continue through the second section to the ending in the second time bar. According to the information in Eliseo Bonizzoni, *Il Primo Libro delle Canzoni a quattro voci* (Venezia, Girolamo Scotto, 1569) [NV item 394], the text is by Pietro Taglia, maestro di cappella and composer at Santa Maria presso San Celso in Milan (a strong centre of the Counter Reformation) in the 1560s. This would fit with its oblique poetic content which could, if necessary, be read so as to support a religious interpretation.

Clefs: G2; G2; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 16 notes.

Note values: as in original.

Canto, Tenore and Basso: a crotchet rest has been supplied for the first time bar (b.15).

Previous editions: Malipiero, p. 14; Cesari, p. 289; Trede, Vol. II, p. 6.

No.12. CORSE A LA MORTE [SV 12]

Partbooks: Canto, p. 16; Tenore, p. 16; Basso, p. 16.

The second half of this piece has certain features reminiscent of the Neapolitan villanella, such as the five parallel chords at the beginning of b.11. The text was almost certainly taken from Vecchi’s *Canzonette di Orazio Vecchi da Modona* [sic] *Libro Primo a quattro voci* (1580) [NV item 2796], which also seems to have been the case with canzonette nos. 2, 4, 7, 19 and 20. Its classical references include Narcissus, Helen of Troy, Ganymede and Jove.

Clefs: G2; G2; C2.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 17 notes. The basso part is unusually high.

Note values: as in original.

Previous editions: Malipiero, p. 15; Cesari, p. 290; not in Trede.

No.13. TU RIDI SEMPRE MAI [SV 13]

Partbooks: Canto, p. 17; Tenore, p. 17; Basso, p. 17.

At first glance this is an odd canzonetta with one stanza only. The upper voices are in close imitation singing the first line of text, while the Basso enters in longer notes singing the second line, “to give me pain and woe”, in the manner of a cantus firmus (eventually imitated by the other voices, bb. 5ff). Technically it would have been possible to fit the texts of both lines 1 and 2 to the music of the Basso part, but the print is clear that it should carry only the words of line 2. Monteverdi may have got this text from *Di Giovan Ferretti il Secondo Libro delle Canzoni alla napoletana a cinque voci* (Venezia, Girolamo Scotto, 1569) [NV item 946]. Giovanni Ferretti’s works were widely disseminated as is evidenced by the favourable and knowledgeable remarks about his music in Thomas Morley’s *A Plaine and Easie Introduction to Practicall Musicke* (London, Peter Short, 1597). However, perhaps a more likely source for the text was Caimo’s *Di Giosepe Caimo il Secondo Libro di Canzonette a quattro voci* (Venezia, Vincenzi and Amadino, 1584) [NV item 458], published by the same publishers as Monteverdi’s collection, and on exactly the same day (31st October 1584). Moreover Caimo had been organist and maestro di cappella at S. Ambrogio in Milan, and then of Milan Cathedral (from 1580), and had, according to the Preface of his *Secondo Libro di Canzonette*, died a “bitter and unexpected death” apparently earlier in 1584. It is therefore possible that Monteverdi’s setting was intended as a hasty homage to Caimo lately inserted into his collection. This might explain the quasi-reverent cantus firmus structure and the (hasty?) omission by the printer (or by Monteverdi) of two further verses belonging to the work. It is also notable that the section of the book in which the work is contained (the second fascicle beginning on p.14) shows in the Canto partbook (presumably the first to be laid out by the printer), some signs of adjustment. The printer’s letters on the right hand corner of the pages indicating the order in which the larger printed sheets should be folded in this part of the book are awry. The fascicle should begin with the letter “B”, but p.14 has “A” (which is incorrect and had already occurred in the first half of the book), followed on p. 16 by “B2” (which is correct), then on p.18 – the page opposite “Tu ridi” - “A3” (which is again incorrect and should be “B3”). Only on p.20 does the system correct itself with “B4”.

Clefs: C1; C1; C4.

Time signature: C.

Key signatures: B-flat; B-flat; B-flat.

Range: 16 notes.

Note values: as in original.

Canto and Basso: b. 9 (first time bar) rests supplied.

Previous editions: Malipiero, p. 16; Cesari, p. 291; Trede, Vol. I, p. 15. Malipiero has the Basso part an octave too high.

No.14. CHI VUOL VEDER D'INVERNO UN DOLCE APRILE [SV 14]

Partbooks: Canto, p. 18; Tenore, p. 18; Basso, p. 18.

This piece should not be confused with no. 20 which has a similar opening text. Both texts may have been inspired by Petrarch's Sonnet CCXLVIII, "Chi vuol veder quantunque po Natura" from his *Rime sparse*.

The barline in the print before the final line of text may signal that that line with its music is to be sung again *after the full repeat of the second section* – at least for the final stanza (see the Introduction). If so, the performers should return to b. 8 after singing the first time bar (b. 15) for the second time, and then sing through to the ending with the second time bar. The piece ends rather oddly on a bare octave given that the chord in the first time bar (b.15) contains a major third – this is a reversal of the "tierce de Picardie" effect discussed in the commentary to canzonetta no.1. In the Canto and Tenore parts the third line of stanza 1 begins with the words "con le saette" which is actually the concluding clause of that line in the poetry (and which occurs again at the end in the musical setting). The five syllables of "con le saette" simply would not have fitted the accents and number of notes of the Basso part at this point (bb. 8-10), and the basso part alone has the correct opening of the poetic line under the music in the print ("Dove Amor scherz'ognor"). That solution has been followed in this edition. It seems possible that Monteverdi got this text, and also those of canzonette nos. 5, 15 and 17, from Gasparo Fiorino's *Libro Secondo Canzonelle a tre e a quattro voci* (1574) [NV item 988], since that publication contains the only surviving settings of those texts before Monteverdi's. The word "canzonelle" in the title seems to have been intended as a fusion of "canzonette" and "villanelle", a fusion which would aptly describe this relatively simple piece by Monteverdi.

Clefs: G2; G2; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 17 notes.

Note values: as in original.

Previous editions: Malipiero, p.17; Cesari, p. 292; Trede, Vol. I, p.16.

No.15. GIÀ MI CREDEVA [SV 15]

Partbooks: Canto, pp. 19-20; Tenore, pp. 19-20; Basso, pp. 19-20.

The barline in the print before the final line of text may signal that that line with its music is to be sung again *after the full repeat of the second section* – at least for the final stanza (see the Introduction). If so, after the second time through of the second section (finishing, in the case of this work, in the second time bar, but without the pause), the singers should return to b. 8 and then sing through to the second time bar

again (this time with the pause). In the Canto and Tenore parts (bb.8-9) Monteverdi's setting of the first stanza employs at the beginning of the final line what is, poetically, actually the last clause of that final line ("par ch'Amor scherzi e voli"). In stanza three the indefinite article "Un" has been added to the text (b. 8) to fit the syllabic and accentual requirements of the music. It seems possible that Monteverdi got this text, and also those of canzonette nos. 5, 14 and 17, from Gasparo Fiorino's *Libro Secondo Canzonelle a tre e a quattro voci* (1574) [NV item 988], since that publication contains the only surviving settings of these texts before Monteverdi's.

Clefs: C1; C1; C4.

Time signature: C.

Key signatures: - ; -; -.

Range: 17 notes.

Note values: as in original.

Canto, Tenore, Basso: b.13 (first time bar) crotchet rests supplied.

Previous editions: Malipiero, p. 18; Cesari, p. 293; Trede, Vol. II, pp.10-11. Malipiero has the Basso part an octave too high.

No.16. GODI PUR DEL BEL SEN [SV 16]

Partbooks: Canto, pp. 21-22; Tenore, pp. 21-22; Basso, pp. 21-22.

In this piece the tactus falls on the semibreve (i.e. one beat to a bar in this case) in the section with triplets and coloration (bb.1-11), and on the minim during the rest of the work (bb.12-23). The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, at the conclusion of the repeat of stanza 4, instead of going into the second time bar, the performers should go again into the first time bar making the second chord a crotchet in length (which is the length given in the Tenore and Basso parts anyway), and then move back to the second note of b.17 ("Ahi, non so ...") and sing through to the ending of the piece in the second time bar. On the concluding major chord see the commentary to canzonette no. 1. Monteverdi may have got this text from Gasparo Costa's *Canzonette di Gasparo Costa da Bologna ... il Primo Libro a quattro voci*(1580) [NV item 641], which contains the only surviving setting before his. The Costa publication also seems to have been the source for the text of canzonetta no. 10.

Clefs: G2; C1; C3.

Time signature: C time with tripla coloration (as in no. 4).

Key signatures: B-flat; B-flat; B-flat.

Range: 15 notes.

Note values: as in original.

Tenore and Basso: final note of both sections is a semiminim (not minim) in the original.

Previous editions: Malipiero, p. 19; Cesari, p. 294; Trede, Vol. II, pp.12-13. Cesari transcribes the colored triplet minims in the first section as crotchets.

No.17. GIÙ LÌ A QUEL PETTO [SV 17]

Partbooks: Canto, pp. 23-24; Tenore, pp. 23-24; Basso, pp. 23-24.

The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, just how this is to be accomplished is problematic. After the second run through of the second section of stanza 4 the performers would need to enter the first time bar again and treat that chord as the first half of b.11. However, as it stands, the first crotchet of b. 11 is a B-flat chord, and the rest of the section has B-flats. But the chord in the first time bar of the second section is of minim length, has a B-natural and is a G chord. Probably the solution is to change the Canto part of that G chord in the first time bar (on its last occurrence) from a minim B natural to a crotchet B flat, before it moves straight to the repeat of the final line (“si scorge ...”) beginning on the B-flat second crotchet of b.11. The lower voices would then join in in b.12. The print itself seems to hint at this solution since the “first time note” at the end of the Canto is indeed a semiminim (i.e. crotchet) even though that makes little sense in terms of simply repeating the whole of the second section. It seems possible that Monteverdi got this text, and also those of canzonette nos. 5, 14 and 15, from Gasparo Fiorino’s *Libro Secondo Canzonelle a tre e a quattro voci* (1574) [NV item 988], since that publication contains the only surviving settings of those texts before Monteverdi’s. If this text was taken from Fiorino’s collection it perhaps lessens the possibility that the “Giulia” encrypted in the opening words of each stanza was a local lady known personally to Monteverdi, unless the text was chosen precisely because it could be locally applied.

Clefs: G2; G2; C2.

Time signature: C.

Key signatures: B-flat; B-flat; B-flat.

Range: 15 notes.

Note values: as in original.

Canto: Second section, first time ending is a semiminim (see remarks above on the possible repeat of the final line).

Previous editions: Malipiero, p. 20; Cesari, pp. 295-6; Trede, Vol. II, pp.8-9.

No.18. SÌ COME CRESCON [SV 18]

Partbooks: Canto, p. 25; Tenore, p. 25; Basso, p. 25.

The barline in the print before the final line of text may signal that only that line with its music is to be sung again *after the repeat of the second section* – at least for the final stanza (see the Introduction). If so, the second repetition of the second section of stanza 4 should again enter the first time bar (b.16), and the performers should sing only the first chord (on G). They should then ignore the rest of the bar and move straight back to b. 9 (“cangiate ancor voi ...”) and sing through to the ending of the piece in the second time bar. The only known other source for this text is the *Canzonette a tre voci di Giuliano Paratico bresciano* (before 1588) [NV item 2137]. This Paratico collection also provides a rare source for the text of canzonetta no. 3, “La fiera vista”.

Clefs: C1; C1; C3.

Time signature: C.

Key signatures: B-flat; B-flat; B-flat.

Range: 13 notes.

Note values: as in original.

Canto, Tenore and Basso: crotchet rests supplied in the second time bar at the end (b.16).

Previous editions: Malipiero, p. 21; Cesari, p. 297. Not in Trede.

No.19. IO SON FENICE [SV 19]

Partbooks: Canto, p. 26; Tenore, p. 26; Basso, p. 26.

The barline in the print before the final line of text may signal that that line with its music is to be sung again *after the full repeat of the second section* – at least for the final stanza (see the Introduction). If so, when singing stanza 3 the singers should treat the second chord of the first time bar (b. 21) as the first beat of b. 15, and then continue on through to the second time bar and the ending of the piece. In doing this, the canto part should ignore the editorial rest in b. 21 and sing the second crotchet of b. 15 (on the syllable “sem-“ of “sempre”) in its place. The text was almost certainly taken from Vecchi’s *Canzonette di Orazio Vecchi da Modona[sic] Libro Primo a quattro voci* (1580) [NV item 2796], which also seems to have been the case with canzonette nos. 2, 4, 7, 12 and 20. Monteverdi’s setting has little in common with Vecchi’s somewhat simpler version, except perhaps for the declamatory opening of the second section at the words “Ma la morte”. Stanzas 1 and 2 end with the same pair of lines.

Clefs: G2; G2; C2.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 16 notes.

Note values: as in original.

Canto: b. 21 (first time bar) rest supplied.

Tenore: b. 14 in the print has a redundant A-natural, omitted in the edition.

Previous editions: Malipiero, p. 22; Cesari, pp. 298-9. Not in Trede.

No.20. CHI VUOL VEDER UN BOSCO FOLTO E SPESSO [SV 20]

Partbooks: Canto, p. 27; Tenore, p. 27; Basso, p. 27.

This piece should not be confused with canzonetta no. 14 which has a similar opening text. Both texts may have been inspired by Petrarch's Sonnet CCXLVIII, "Chi vuol veder quantunque po Natura", from his *Rime sparse*.

The barline in the print before the final line of text may signal that that line with its music is to be sung again *after the full repeat of the second section* – at least for the final stanza (see the Introduction). If so, when singing stanza 4 the Canto and Basso should sing the first time bar (b. 17) complete and then move back to b.11 ("m'infiamma ...") entering on the second beat with the rests in their parts. The Tenore part should sing the crotchet at the beginning of b.17, then ignore the crotchet rest and go straight to the first crotchet of b.11 ("m'infiamma ..."). They then all sing through to the ending in the second time bar. The Basso and Tenor parts are unusually high, the latter actually being higher than the Canto part. The text is from Vecchi's *Canzonette di Orazio Vecchi da Modona* [sic] *Libro Primo a quattro voci* (1580) [NV item 2796], which also seems to have been the case with canzonette nos. 2, 4, 7, 12 and 19. According to NV item 2976 the text is by Livio Celiano – the pen name of Don Angelo Grillo (1557-1629), who was also the author of the texts for "Rimanti in pace", no. 15 of Monteverdi's *Il Terzo Libro de Madrigali* (1592), and "È questa vita", no. 3 in his *Selva Morale e Spirituale* (1640). The opening music of Monteverdi's setting is very close that of the madrigal "Se nel partir da voi", no. 12 in his *Libro Primo de Madrigali* (1587).

Clefs: G2; G2; C2.

Time signature: C.

Key signatures: B-flat; B-flat; B-flat.

Range: 16 notes,

Note values: as in original.

Tenore: b. 17 (first time bar) rest supplied.

Previous editions: Malipiero, p. 23; Cesari, pp. 300-1; Trede, Vol. II, pp.14-15.

No.21. OR, CARE CANZONETTE [SV 21]

Partbooks: Canto, p. 28; Tenore, p. 28; Basso, p. 28.

The barline in the print before the final line of text may signal that that line with its music is to be sung again *after the full repeat of the second section* – at least for the final stanza (see the Introduction). If so, in the second stanza the performers should sing up to and including the chord on G in the first time bar (b. 32), but the Tenore should ignore the following editorial rest and begin straightway on the second half of that chord with the entry on the fourth crotchet beat of b.26 (at the words “e se perdon ...”). The other parts should then follow on with their entries on the final crotchet of b.26, and sing through to the ending of the piece in the second time bar. The text has the character of an envoi to the collection and not surprisingly seems to be unique. The setting of stanza 2 has been rebarred and presented separately owing to its individual requirements regarding text accentuation.

Clefs: G2; G2; C3.

Time signature: C

Key signatures: B-flat; B-flat; B-flat.

Range: 16 notes

Note values: as in original.

Tenore: b.31 (first time bar) rest supplied.

Previous editions: Malipiero, p. 24; Cesari, p. 302; Trede, Vol. II, p. 16.

BIBLIOGRAFIA

LITURGICAL SOURCES

- Antiphonale Monasticum pro Diurnis Horis* (Paris, Tournai, and Rome, Desclée, 1934).
- Liber Responsorialis pro Festis I. Classis* (Solesmes, E. Typographeo Sancti Petri, 1895).
- Liber Usualis Missae et Officii pro Dominicis et Festis* (Paris, Tournai, and Rome, Desclée, 1961).
- Processionale Monasticum ad Usus Congregationis Gallicae* [1895] (Solesmes, La Froidfontaine, 1998).

EARLY PRINTED MUSICAL SOURCES

- J. ARCADELT, *Il Quinto Libro di Madrigali d'Archadelt a quattro voci* (Venezia, Antonio Gardano, 1544).
- E. BONIZZONI, *Il Primo Libro delle Canzoni a quattro voci* (Venezia, Girolamo Scotto, 1569).
- G. CAIMO, *Di Giosepe Caimo il Secondo Libro di Canzonette a quattro voci* (Venezia, Vincenzi and Amadino, 1584).
- M. CANCEINEO, *Il Primo Libro de Madrigali di Michel'Angelo Cancineo ... a quattro, cinque, sei et otto voci* (Venezia, Angelo Gardano, 1590).
- G. COSTA, *Canzonette di Gasparo Costa da Bologna organista alla Madonna di San Celso in Milano il Primo Libro a quattro voci* (Venezia, Alessandro Gardano, 1580).
- G. FERRETTI, *Di Giovan Ferretti il Secondo Libro delle Canzoni alla napolitana a cinque voci* (Venezia, Girolamo Scotto, 1569).
- C. FESTA, *Motetta trium vocum ab pluribus authoribus composita quorum nomina sunt Iachetus Gallicus, Morales Hispanus, Constantius Festa, Adrianus VVilgliardus* (Venezia, Ant. Gardane, 1543).
- G. FIORINO, *Libro Secondo Canzonelle a tre e a quattro voci di Gasparo Fiorino della città di Rossano, musico. In lode et gloria d'alcune signore et gentildonne genovesi* (Venezia, Gardano, 1574).
- M. A. INGEGNERI, *Sacrarum cantionum cum quinque vocibus, Marci Antonii Ingignerii musicis cathedralis ecclesiae cremonensis praefecti. Liber Primus* (Venezia, Angelo Gardano, 1576).
- _____, *Marci Antonii Ingignerii sacrae cantiones, senis vocibus decantandae. Liber primus ad Sanctiss. D.N. Gregorium XIII pont. opt. et max* (Venezia, Angelo Gardano, 1591).
- C. LE JEUNE, *Livre de Melange de C. le Jeune* (Anvers: Christofle Plantin, 1585).
- G. LIPPARINI, *Il Primo libro delle Canzonette a tre voci di Guglielmo Liparini bolognese, discepolo di Tiburtio Massaino cremonese* (Venezia, Giacomo Vincenti, 1600).
- G. MORO, *Canzonette alla napolitana, di Giacomo Moro da Viadana. Il Primo Libro a tre voci, con un Dialogo et due Canzonette a quattro voci* (Venezia, Alessandro Gardano, 1581).
- A. MORSOLINO, *Il primo libro delle canzonette a tre voci ... con alcune altre de diversi eccellenti musici* (Venezia, Ricciaro Amadino, 1594).
- G. PARATICO, *Canzonette a tre voci di Giuliano Paratico bresciano* (Brescia, Pie Maria Marchetti, s.a. [before 1588]).
- L. QUINZIANI, *Le vaghe Canzonette a tre voci di Lucretio Quintiani cremonese ... Libro Primo* (Venezia, Angelo Gardano, 1589).
- C. DE RORE, *Di Cipriano Rore et di altri eccellentissimi musici il Terzo Libro di Madrigali a cinque voce* (Venezia, Girolamo Scotto, 1548).
- O. VECCHI, *Canzonette di Orazio Vecchi da Modona [sic] Libro Primo a quattro voci* (Venezia, Angelo Gardano, 1580).

BOOKS AND ARTICLES

- D. ARNOLD, "Monteverdi and his Teachers", in: D. ARNOLD and N. FORTUNE, eds., *The Monteverdi Companion* (London, Faber and Faber, 1968), pp. 91-109.
- E. BARASSI, "Il madrigal spirituale nel cinquecento e la raccolta monteverdiana del 1583", in: R. MONTEROSSO, ed., *Congresso internazionale sul tema Claudio Monteverdi e il suo tempo: relazioni e comunicazioni* (Venezia, Mantova, Cremona, 1968), pp. 217-246.
- D. BLAZEY, "A Liturgical Role for Monteverdi's *Sonata sopra Sancta Maria*", *Early Music* 17 (1989),

- pp. 175-82.
- R. BOWERS, "Proportioned Notations in Banchieri's Theory and Monteverdi's Music", in:
R. MONTEROSSO, ed., *Performing Practice in Monteverdi's Music: The Historic-Philological Background* (Cremona, Fondazione Claudio Monteverdi, 1995), pp. 53-92.
- A. BRUNELLI, *Regole utilissime per li scolari* (Firenze, Volcmar Timan, 1606).
- A. CIONI, "Bozzola, Tommaso", in A. GHISALBERTI, ed., *Dizionario biografico degli italiani* (Roma, Istituto della Enciclopedia Italiana, 1971), Vol. 13, p. 243.
- J. C. CONLON, *Performing Monteverdi: A Conductor's Guide* (Chapel Hill, N.C., Hinshaw Music, 2001).
- D. DE' PAOLI (ed.), *Claudio Monteverdi: Lettere, Dediche e Prefazioni* (Roma, Edizioni de Santis, 1973).
- P. FABBRI, *Monteverdi* (Turin, EDT Music, 1985; English translation T. CARTER, Cambridge, 1994).
- I. FENLON, "Marc'Antonio Ingegneri: un compositore tra due mondi", in A. DELFINO and M. ROSA-BAREZZANTI, eds., *Marc'Antonio Ingegneri e la musica a Cremona nel secondo cinquecento* (Lucca, Libreria musicale italiana, 1995), pp. 127-134.
- I. FENLON & P. DA COL (eds.), *Gioseffo Zarlino, Le Istituzioni Harmoniche, Venice 1561* (Bologna, Arnaldo Forni, 1999).
- P. GUERRINI, "Canzonette spirituali del Cinquecento", *Santa Cecilia*, xxiv (1922), pp. 6-8.
- D. W. KRUMMEL & S. SADIE (eds.), *Music Printing and Publishing*, the Norton/Grove Handbooks in Music (London, Macmillan Press, 1990).
- J. KURTZMAN, "An Early 17th-Century Manuscript of *Canzonette e madrigaletti spirituali*", *Studi musicali*, viii (1979), pp. 149-71.
- V. LANCETTI, *Biografia cremonese: ossia dizionario storico delle famiglie e persone per quasi voglia titolo memorabili e chiare spettanti alla città di Cremona dai tempi più remoti fino all'età nostra* (Cremona, G. Borsani, 1819-1822), 3 volumes.
- É. LAX (ed.), *Claudio Monteverdi: Lettere* (Florence, Olschki, 1994).
- F. LESURE *Répertoire international des sources musicales, Recueils imprimés XVI-XVII siècles*, ed. F. Lesure, (München-Duisburg, Henle-Verlag, 1960-). [RISM]
- R. MONTEROSSO, *Mostra bibliografica dei musicisti cremonesi – Catalogo storico-critico degli autori* (Cremona, Biblioteca Governativa e Libreria Civica, 1951).
- _____, (ed.), *Congresso internazionale sul tema Claudio Monteverdi e il suo tempo* (Verona, Valdonega, 1968).
- T. MORLEY, *A Plaine and Easie Introduction to Practicall Musicke* (London, Peter Short, 1597).
- M. OSSI, 'Claudio Monteverdi's *Ordine novo, bello e gustevole*. The Canzonetta as Dramatic Module and Formal Archetype', *Journal of the American Musicological Society* XLV (1992), pp. 261-304.
- _____, *Divining the Oracle: Monteverdi's Seconda prattica* (Chicago, University of Chicago Press, 2003).
- N. PIRROTTA, 'Scelte poetiche di Monteverdi' in *Nuova rivista musicale italiana* I (1968), pp. 32-8.
English translation in N. PIRROTTA, *Music and Culture in Italy* (Cambridge, Mass., 1984, pp. 290-5).
- A. PISA, *Battuta della musica* (Roma, Bartolomeo Zannetti, 1611).
- G. REESE, *Music in the Renaissance* (London, Dent and Sons, 1954).
- R. RODIO, *Regole di musica* (Napoli, Gio. Giacomo e Cost., 1608).
- E. SANTORO, *La famiglia e la formazione di Claudio Monteverdi* (Cremona, Athaeneum Cremonense, 1967).
- L. SCHRADER, *Monteverdi: Creator of Modern Music* (New York, W.W. Norton, 1950).
- M. H. STATTKUS, *Claudio Monteverdi: Verzeichnis der erhalten Werke: kleine Ausgabe* (Bergkamen, Musikverlag Stattkus, 1985). [SV]
- D. STEVENS, *Monteverdi: Sacred, Secular and Occasional Music* (London, Associated University Press, 1978).
- G. TOMLINSON, *Monteverdi and the End of the Renaissance* (Oxford, Oxford University Press, 1987).
- A. M. VACCHELLI, "Monteverdi as a Primary Source for the Performance of his Own Music", in:
R. MONTEROSSO, ed., *Performing Practice in Monteverdi's Music: The Historic-Philological Background* (Cremona, Fondazione Claudio Monteverdi, 1995), pp. 23-52.
- E. VOGEL (Il Nuovo Vogel), *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*, ed. E. Vogel, A. Einstein, F. Lesure & C. Sartori, 3 vols. (Pomezia, Minkoff, 1977). [NV]
- J. WHENHAM, & R. WISTREICH (eds.), *The Cambridge Companion to Monteverdi* (Cambridge, Cambridge University Press, 2007).

DISCOGRAFIA

There are no recordings of the *Madrigali Spirituali* since only the Basso partbook survives. The following list indicates recordings from the other two collections.

Sacrae Cantiunculae (1582)

1. Lapidabant Stephanum

Il seminario musicale, Tragicomedia/Gérard Lesne, Virgin Classics 7 596022 8

2. Veni, sponsa Christi, O beata Helena

Il seminario musicale, Tragicomedia/Gérard Lesne, Virgin Classics 7 596022 8

3. Ego sum Pastor bonus

Il seminario musicale, Tragicomedia/Gérard Lesne, Virgin Classics 7 596022 8

4. Surge, propera, amica mea

Il seminario musicale, Tragicomedia/Gérard Lesne, Virgin Classics 7 596022 8

12. Hodie Christus natus est

Vocal Ensemble/Blanchard, LP Club français du disque 192; LP Record Society RS 45.

13a. O Domine Iesu Christe, adoro te in cruce pendentem

Polifonica Ambrosiana/G.Biella, LP Musica Sacra PAMS 106.

16. Angelus ad pastores ait

Alfred and Mark Deller, LP Columbia C 10022; LP Philips Vanguard VSL 11047.
Ambrosian Singers/John McCarthy, LP Delysé ECB 3204; LP DS 3204.

20. O bone Iesu, illumina oculos meos

Il seminario musicale, Tragicomedia/Gérard Lesne, Virgin Classics 7 596022 8

21. Surgens Iesus, Dominus noster, stans in medio

Il seminario musicale, Tragicomedia/Gérard Lesne, Virgin Classics 7 596022 8

23. Iusti tulerunt spolia impiorum

Il seminario musicale, Tragicomedia/Gérard Lesne, Virgin Classics 7 596022 8

Canzonette a tre voci (1584)

There is a complete recording (albeit with some stanzas missing from some of the items) by the Concerto delle Dame di Ferrara/Sergio Vartolo, Naxos 8.553316. Additionally the following canzonette have been recorded elsewhere:

1. Qual si può dir maggiore

I Madrigalisti di Venezia dir. Gabrieli Bellini, LP Ars Nova VST 6002 (ITA).

4. Raggi, dov'è il mio bene?

Oakland Symphony Chamber Chorus, dir. Liebling, LP Orion 7148. I Madrigalisti di Venezia dir. Gabrieli Bellini, LP Ars Nova VST 6002 (ITA).

6. Il mio martir

I Madrigalisti di Venezia dir. Gabrieli Bellini, LP Ars Nova VST 6001 (ITA).

7. Son questi'i crespi crini

I Madrigalisti di Venezia dir. Gabrieli Bellini, LP Ars Nova VST 6002 (ITA).

8. Io mi vivea

I Madrigalisti di Venezia dir. Gabrieli Bellini, LP Ars Nova VST 6001 (ITA).